

# **FOLKLORE TOURISM: POSSIBILITIES AND CHALLENGES IN KERALA**

*Thesis submitted to  
University of Calicut in partial fulfillment of the  
requirements for the degree of*

**DOCTOR OF PHILOSOPHY IN FOLKLORE**

*By*

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JULY 2013**

## **CERTIFICATE**

This is to certify that the two adjudicators reports on the Ph.D. thesis of **Mr. Satheesh. K. P** titled folklore tourism; possibilities and challenges in Kerala are favourable to award Ph.D. The thesis revised according to the directions of the adjudicators.

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## **CERTIFICATE**

This is to certify that the thesis entitled **Folklore tourism: Possibilities and Challenges in Kerala** submitted by **Satheesh. K.P.** for the award of the degree of **Doctor of Philosophy in Folklore** is a record of research work done under my guidance and supervision and the thesis has not formed the basis for the award to the scholar for any Degree, Diploma, Associate ship, Fellowship or any other similar title and I also certify that the thesis represents an independent work on the part of the candidate.

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08. 07. 2013

**Dr.E.K.Govinda Varma Raja**

## **DECLARATION**

I, **Satheesh. K.P.** hereby state that the thesis entitled **Folklore tourism: Possibilities and Challenges in Kerala** submitted to University of Calicut, is a partial fulfilment of the requirements for the award of the degree of **Doctor of Philosophy in Folklore** is my original work under the supervision and guidance of **Dr.E.K.Govinda Varma Raja**, Head, School of folklore studies. It has not previously formed the basis for the award of any degree, diploma, associate ship, fellowship or other similar title.

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## ACKNOWLEDGEMENT

*I would like to acknowledge with gratitude the contributions made by a number of persons for the successful completion of this thesis work.*

*First of all, I gratefully acknowledge my indebtedness to my supervising teacher, Dr.E.K.Govinda Varma Raja, Head, School of folklore studies, University of Calicut, Malappuram, Kerala, who took upon the task of guiding me in the research. He always morally stood by me throughout my study. With his enthusiasm, inspiration and great efforts, this work has been fulfilled.*

*I record my sincere gratitude to Dr. Soman Kadalur, Assistant Professor, School of folklore studies for his suggestions and valuable help. I must place a record my deep sense of gratitude to Dr. Raghavan Payyanad, Dr. P.Naseemudheen, School of Folklore studies, Dr. M.N. Venkatesha, Professor, Department of folklore and Tribal studies, Dravidian university, Dr.K.M.Anil, Assistant Professor, Department of Malayalam, University of Calicut, Dr.C.R.Rajagopalan, Professor, Department of Malayalam, University of Kerala, Vidhu Narayanan, Assistant Professor, Department of Malayalam, U.C.Collage, Aluva for their sincere help and advices. I owe to my sincere thanks to Dineesh Babu Kannooh, Section officer, School of folklore studies, Kumar. R. Assistant, School of folklore studies, Muraleedharan Mankara, and Suresh.P.Nair who are my friends for their support in this work. I am thankful to Kadeejakkutty, librarian, non-teaching staff, research scholars and students of School of folklore studies who extended their helping hand in my academic pursuit.*

*I remember with gratitude the DTP work of Rajesh Bina Photostat, Villunniyal, for his help in the completion of this work.*

*I reserve my gratitude to the informants (the folk artists, and staff of District Tourism Promotion Council, Home stay Owners) for their sincere co-operation. I am forever indebted to my wife Nisha K.Aravind, her prayer, co-operation, and continued support throughout the course. I remember and express my heartfelt gratitude to my family and friends who gave encouragement and strengthened me through their loving support.*

*Above all, I bow my head to Almighty for taking care of me.*

**Satheesh. K. P.**

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# LINGUISTIC NOTATIONS

## Vowels

a	ā	i	ī	u	ū	ṛ	e	ē	ai	o	ō	au	aṃ	aḥ
അ	ആ	ഇ	ഈ	ഉ	ഊ	ഋ	എ	ഈ	ഘെ	ഒ	ഓ	ഔ	അം	അഃ

## Consonants

ka	kha	ga	gha	ṅa										
ക	ഖ	ഗ	ഘ	ങ										
ca	cha	ja	jha	ña										
ച	ഛ	ജ	ഝ	ഞ										
ṭa	ṭha	ḍa	ḍha	ṇa										
ട	ഠ	ഡ	ഢ	ണ										
ta	tha	da	dha	na										
ത	ഥ	ദ	ധ	ന										
pa	pha	ba	bha	ma										
പ	ഫ	ബ	ഭ	മ										
ya	ra	la	va	śa	ṣa	sa	ha	ḷa	za	ra	kṣa	tra	jña	
യ	ര	ല	വ	ശ	ഷ	സ	ഹ	ള	ഴ	റ	ക്ഷ	ത്ര	ജ്ഞ	

# **FOLKLORE TOURISM: POSSIBILITIES AND CHALLENGES IN KERALA**

## **0.1. INTRODUCTION**

Tourism is a socio-cultural event for the traveler and the host. Part of travel's attraction is the opportunity to see different areas of the world and observe foreign cultures and ways of life.

Tourism today has acquired wide social and economic dimensions. Due to fast and instant communication, the world has turned into a global village. Tourism today has been acknowledged as an industry and both government and private sector have included tourism as an essential component of their economies. For further development tourism needs planning, investment and scientific study of the subject and hence more and more educational institutions are offering tourism as a subject, in their educational curriculum.

Since time immemorial, Kerala has been a great source of attraction to the world, but tourism industry has not developed so far to its full potential. The land Kerala has something to offer to everyone. The beat and rhythm of its folk, art, music forms, architecture, festivals, dance forms, crafts, rituals, native food items, folk science, folk mathematics that have come down the ages almost unchanged, the quiet backwaters of Kerala and the beautiful beaches and above all its well meaning, charming

people. These are a few of the countless facets of Kerala which are timeless in their appeal. All these go to make Kerala a paradise for tourists.

But the growth and development of tourism has been associated with several idealistic notions concerning its contributions to society and subsequent experience has shown tourism, like many other human activities, can have both positive and negative impacts. The industry has frequently been promoted as a force for positive contributions to the social, economic and natural environments of destination communities. Striving for such benefits through the vehicle of tourism development, however, has made tourism a major agent for change in every society and destination it has touched.

Folklore tourism aims to make into practice a sustainable tourism development. The term folklore tourism is a comparatively new term in this field. In a sense it is nearer to the term cultural tourism. Folklore is considered as a part of cultural tourism which is popular in tourism industry. Folklore is a communication system, intrinsic in nature and therefore it demands necessary modifications in nature and content to satisfy the needs of the tourists. Serious home works are necessary to cook folklore data and folklore events to suit the needs of the tourists. Existence of multipletext relationship with caste system etc. make the folklore genre more complex; as a communication system a folklore genre generated by a

particular folk to satisfy its own needs, in usual way does not communicate with others who are outside the folk and therefore necessary alterations, additions, deletions, trimming etc. are needed before it is performed before the tourists whose urge is something quite different. Home tourism aims at bringing tourists face to face with the folk and all house hold folklore including that about kinship are opened before them. It has its own implications and intricacies that the folk is forced to perform folklore form which is originally a construct of their own. More over financial implications are also there, that the money earned through folklore tourism goes to whom? To the performer? Does it go the agent or the govt.? As tourism is an industry, once commodity (folklore) is sold out the ownership of the folklore is a real problem. So folklore tourism poses many questions ethical, economical, and so on.

## **0.2. AIMS AND OBJECTIVES OF THE STUDY**

The aim of this study is to understand the possibilities and challenges of the folklore tourism. Folklore tourism accepts the idea of sustainable development. Development is sustainable if it meets the needs of the present without compromising the ability of future generations to meet their own needs. Sustainable development should lead to an improvement in mankind is living conditions without exerting excessive burdens on the eco systems. According to the folklore perspective tourism must, in the long term, be made both ecologically and economically viable as well as ethically and socially acceptable.



### **0.3. REVIEW OF LITERATURE**

On tourism, publications are so many, whereas in the subject folklore tourism, so far, no serious publications have not come out.

### **0.4. METHODOLOGY**

Data of this study is collected from the offices of the District Tourism Promotion Councils in Kerala, Irringal art and craft village, Website of Kerala Tourism, Venues of Kerala Art Festival named UTSAV 2012 (18<sup>th</sup> Dec 2011 to 26<sup>th</sup> Feb 2012) conducted by Kerala tourism department at Palakkad, Malappuram, and Kozhikkode districts, home stay centers and tourist centers and the Interview of folk artists. Pramod Kannur, Kunhikkannappanikker, Sasidarankuttian, Anil (teyyam artists), Raveendran, Pradeepkumar, Sreekanth (tiṛa artists), Chami, Prabakaran, Satheesh, Ratheesh (pūtanuṃ tirayum artists), Gopalakrishnan Asan, Biju, Aravindakshan nair (paṭayaṇi artists), Keezhillam Unnikrishnan, Sankaranarayanakurup, Pazhur Muraleedharamarar (muṭiyēṛṛ artists) and Prabhakaran (paṛanēṛṛ artist) have been interviewed for this study.

### **0.5. AREA OF THE STUDY**

Folklore studies initially concentrated on popular antiquities. It can be noticed that such extensiveness was lost at a later stage. Behind this was of course the purposeful intervention of the cultural anthropologists. They showed interest to define folklore as oral tradition. A large majority

of twenty one definitions of folklore stresses on oral traditions and heritage. By the second half of the twentieth century there were many changes in the extent of the discipline folklore. Every thing that existed in the society at a particular point of time as a part of traditions was considered to be folklore. Now the study of folklore (Folkloristics) concentrates on the goodness of the folk. It has added new dimensions to its own study and also the study of different disciplines with which it is closely associated. This study receives the ideas of the tourism management and related studies. The term folklore tourism is comparatively new, in the social science and humanities field.

The geographical area of this study is the 14 districts of Kerala. Kerala is blessed with unmatched folk art diversity that provides immense scope for folklore tourism. Moderate climate and rich folk art and culture are positive factors to foster Kerala tourism development.

## **0.6. SUMMARY OF CHAPTERS**

The study is divided into an introduction part including a brief introduction, complete with the rationale, objectives, methodology and area of the study, six chapters including conclusion part. Chapter 1 gives an overview of world and Indian tourism and different classifications of tourism. Chapter 2 provides an overview of the tourism sector in Kerala. It also presents government programs and objectives and tourism vision of Kerala. Chapter 3, give an introduction is given to folklore tourism and

seven case studies and in this chapter it is tried examine the major problems of cultural tourism activities in Kerala. Chapter 4 deals with folklore tourism possibilities in Kerala and abundance of folk art forms and economic and sustainable possibilities of folklore tourism. Chapter 5 deals with the challenges of folklore tourism. Various inferences made in the above said chapters summarized in the conclusion part, statistical reports, important teyyams, its paculiarities, myths and its photographs have been appended.

# CHAPTER-1

## TOURISM AN INTRODUCTION

### 1.1. INTRODUCTION

Tourism is a major phenomenon of the modern society, which has emerged as an economic activity of immense global importance. Perhaps there is hardly any other field of activity where so many people are involved directly or indirectly. Literature on tourism states that it has been continued to be an economic giant in many countries of the world for a long period.

The first nomad, who wandered with his movable dwelling in search of food and shelter from one place to another, must have been struck by the variations of ecology. This must have been a pleasant experience to him. The shift from unintended pleasure out of travel to traveling exclusively for pleasure constitutes the history of tourism that is closely related to man's economic growth, cultural communication, and political development.<sup>1</sup>

It was the age of the Grand tour<sup>2</sup> and, theoretically the pure tourist started emerging as a separate entity from the main category of traveler, at this time. Even in this age, the declared objective was not pleasure, though it might have been the actual motive.

It can be observed that today's tourist combines all the historical

factors of motivations for travel which have accumulated from time immemorial-movement for economic, political, educational, religious, recreational and other reasons.

## 1.2. TOURISM- MEANING

All beings, whether it is human or animal, naturally want a change either for a long duration or for a temporary period. It may be social, natural, political, cultural, religious, and physical reasons or commercial reasons. Traveling thus is an ancient phenomenon. The travel has fascinated man. Much of these travel were self-motivated. At that time, no travel formalities existed.

As a man moves from one place to another, animals, water creatures, and water birds also wander, move, and fly to other places in search of variations in taste of food and safe shelter. Travelers made contacts with each other resulting in an increased flow of trade and commerce and better understanding of each other's way of life.<sup>3</sup> In other words, tourism means going away to some other place to come back again refreshed.

The Indian version of the word tourism has been derived from the Sanskrit root *aṭna* which means journey. They are *paryaṭna*<sup>4</sup>, *dēśāṭna*<sup>5</sup>, and *tīrthāṭna*.<sup>6</sup>

The main elements in the process of tourism are man, space, and

time.<sup>7</sup> It was the trade, which was a strong force for many travelers to undertake long journeys to distant lands.<sup>8</sup> Traveler of the past was a merchant, a pilgrim, a scholar in search of ancient texts and even a curious wayfarer looking forward to new and exciting experiences.

Trade and commerce was however the strongest force in the ancient past, making encouraging people travel to distant lands in order to seek future. Gradually opening of new trade routes gave a big boost to travel. Trade relations matured into cultural relations and better understanding of each other's way of life.<sup>9</sup>

In the 16<sup>th</sup> and 17<sup>th</sup> centuries many more European monks, travelers, and adventurers visited India and many other places in search of knowledge. The land traveling was done by foot, on horseback, yokes, donkeys, camels, and pony and through river crafts, boats in Europe.<sup>10</sup>

Tourism having vast growth potentials has become one of the crucial concerns of not only the nations, but also of the international community as a whole. It has been perceived as instruments of socio-economic development. Most of the countries have sought the answer for their development through tourism, by exploiting their historic, societal cultural and environmental resources. It is an answer to many social, economic and political problems. In a world where everything is turning mechanical, tourism alone brings freshness to one's life. It creates an opportunity for people to interact with newer environment.

Tourism is not only industry where employment and foreign exchange is generated even at a low cost. Tourism comprises a lot of activities ranging from small scale business like selling of souvenirs, to supplying food stuff, eating joints, organizing events, managing the hospitality sector etc. The changing trend of tourism has given opportunity to both developed and the developing world, to use tourism for socio economic development.

Therefore tourism means the movement of people, a sector of economy or an industry, a broad system of interaction of people, their need to travel outside their communities and services which attempt to respond to their needs, it brings about activities dissimilar to those of the host community of the place visited.

### **1.3. FUNCTIONS OF TOURISM: THROUGH AGES**

#### **1.3.1. Tourism in classical times**

The history of tourism was for a long time the history of European tourism. Different periods in the history of tourism can be identified to distinguish tourism from other types of travel. This chapter is an attempt to describe functions of tourism through different periods.

The Greek philosopher Aristotle considered leisure to be a key element of the Greek life-style, where slaves and other people should do the work required while Greek freemen should put their leisure time to good use.<sup>11</sup>

New dimensions of tourism were developed by the Greeks who had extended the known world to coast of Africa. Their maritime expertise was based on the growth of the city states along the sea coast. They established the system of currency exchange. The Greek language became the common language in the Mediterranean. The Greeks hosted festivals to attract travelers from all over the world. One important festival was the Olympic Games held to display creative athletic skills in honor of God Zeus. Greek theatre was also renowned and people came from far and near to see Greek tragedies and comedies. These were a reflection of the manners and philosophy of the time. Scholars came to Greece to debate with its philosophers and to exchange medical skills with physicians and men of science. The city states became attractions for visitors. Athens was a renowned destination then as now. It had hospitality facilities that provided food, accommodation and entertainment like floor-shows, dancing girls and gambling.<sup>12</sup>

### **1.3.2. Tourism in middle ages**

The movement of Roman traveler was tied to political, economic and military factors. It is also interesting to note that during the Hey day of Rome, the tendency was for luring the rest of the world mummified to Rome for the pleasure of the people. The general public, thus, did not feel the need to travel far to see it. During the medieval ages there were no new motivations for travel. There was, however, an intensification of religious travel.<sup>13</sup>



Tourism grew in this period for several reasons. Roman coins were the official currency all over the empire. The empire was served by an excellent and planned net work of roads. Waterways were also in popular use in all parts of the empire. They developed spectator sports as a relief from boredom. Games and gladiatorial contexts were popular events. Sight seeing trips and excursions took the tourists to Greek temples, sanctuaries and works of arts. Travel to mineral springs or spas that we today refer to as health tourism was also an important activity. The springs were closely associated with shrines and drew pilgrims as well.<sup>14</sup>

### **1.3.3. Travel for religious purposes**

With the spread of great religions, in addition to pure pilgrimage, a professional, religiously motivated travel assumed central importance. Christian missionaries and Buddhist monks traveled far and wide carrying religious messages. They returned with fantastic images and opinions about alien people. This whetted the general appetite for travel.<sup>15</sup>

### **1.3.4. Renaissance and Reformation period**

The renaissance originated in Italy after 1350, and reached its zenith in England during Elizabethan times. The earlier trends of festivals and fairs continued, again forming a nucleus of domestic tourism activity. The rise of traveling theaters and patronage of the arts created opportunities for travel and a more enlightened era.

After 1500 the reformation emerged with the ideas of Luther and Calvin, whose religious zeal created what has been termed the Protestant work ethic. This was a notable turning point in the history of leisure, as Lutheran and Calvinistic ideas questioned the value of leisure, portraying it as idleness. These ideas can be seen more clearly in the rise of the industrial society, where leisure was denigrated by the needs of capitalists and entrepreneurs in order to create a more profitable economy.<sup>16</sup>

### **1.3.5. The European Grand tour**

In the 16<sup>th</sup> century, another important development emerged as an aristocratic form of tourism-the Grand tour. This was a traveler's circuit of key destinations and places to visit in pursuit of culture and education, and was restricted mainly to the wealthy, aristocratic and privileged classes. Such tours did not of course originate in the middle ages; some elements of Roman society travelled to Greece in pursuit of culture and education. However it reached its peak in the 18<sup>th</sup> century as a highly developed form of tourism. Much of the interest in the Grand tour can be related to the renaissance and the emergence of interest in classical antiques, promoted by learning and development in philosophy that encouraged travel to expand the human mind. This emerging travel culture which was destined to main land Europe, so a growing link with the knowledge of and interest in the classics, art, the appreciation of architecture and intellectual thought prior to the expansion of the mass forms of education and learning. The

Grand tour was far from a static entity as ideas from Europe were brought back to England and changing fashions and tastes in the interests of grand tourists can also be discerned between the 1550s and early 1800s. For example, the emergence of interest in landscape and scenery viewing from the 1760s and wider range of pursuits characterized such tours.<sup>17</sup>

The rise of Switzerland as a destination and pursuit of scenic tourism were also notable, as new modes of transport on land, in land water ways and rivers created opportunities for this.<sup>18</sup>

It was the age of the Grand tour and, theoretically the pure tourist started emerging as a separate entity from the main category of traveler, at this time. Even in this age, the declared objective was not pleasure, though it might have been the actual motive.<sup>19</sup>

#### **1.3.6. Tourism after 1840**

The important thing that happened between 18<sup>th</sup> and 20<sup>th</sup> centuries was an increase in the number of people who traveled because of changes in the social structure and the new facilities for greater rapidly movement.<sup>20</sup> In the late 18<sup>th</sup> century, coastal areas emerged in many European countries as the new form of tourism destination for the leisured classes. This was at a time when spas and other inland resorts were still expanding. Up to the 18<sup>th</sup> century the coast had been a revered landscape, where religious ideals, cultural attitudes and tastes had not encouraged

visiting in fact the coast was considered an environment to avoid due to the forces of nature and evil. A number of key landmarks in the early history of coastal tourism can be recognized, including: Dr. Russell's treatise on the use of sea water for health reasons as well as bathing. The combining of health reasons for visiting with pleasure and fashion. The search by Europe's social elite for more exclusive and undiscovered destinations.<sup>21</sup>

Nineteenth century witnessed a great technological development, first in England, and later on in Europe and America. This development had a profound effect on transport, which resulted in the growth of travel in general. This great technological development led to the advent of the railway. The introduction of railways in the 19<sup>th</sup> century was a crucial landmark in history.<sup>22</sup>

The railway era, from the 1840s onwards, also connected many coastal resorts to the main source of the demand-the urban industrial heartland of the UK. It was not until the 1871 and 1875 Bank holiday acts in the UK, when for statutory holidays were provided and the workers had the opportunity to engage in coastal tourism fully.<sup>23</sup> The concept of modern tourism emerged along with the introduction of holiday with pay. It was in the last quarter of the 19<sup>th</sup> century that increasing attention was paid to the desirability of holiday with pay and at least of cheap holidays for working class people. This group had still largely failed to benefit from

the new opportunities offered by rail travel. During this period, a few factories gave paid holidays to their workers in some countries in the west.<sup>24</sup>

### **1.3.7. Industrialization and its aftermaths**

A number of developments took place between 15<sup>th</sup> and 18<sup>th</sup> centuries, especially in the industrial world. By the turn of 19<sup>th</sup> century, the multi-faceted developments in the transportation, accommodation, and communication facilities encouraged professional travel agencies to reshape tourism. So that it is found to be productive with the beginning of 20<sup>th</sup> century, we find a number of inventions, which made possible expansion of infrastructural facilities, and further added new dimensions in the tourism business. No doubt, the 1<sup>st</sup> and 2<sup>nd</sup> world wars obstructed the flow of development but the 2<sup>nd</sup> half of the 20<sup>th</sup> century proved to be the golden age since not only the developed but even the developing countries also patronized tourism as an important economic activity.<sup>25</sup>

By 1911, the current day pattern of resorts was well established, although over supply and seasonality was common in the holiday trade in these resorts. Running parallel to the mass tourism phenomenon of the coastal resorts were the origin of the modern day tourism industry, with the emergence of commercially organized tourism by Thomas Cook. He organized the first package tours, initially utilizing the Victorian railway system, with railway tours to Scotland in 1848 and over seas tours in the

1850s. In 1866 Cook organized his first tours to America, and passenger cruises on the River Nile followed in the 1880s. Other entrepreneurs, including Henry Lunn, also organized overseas packages for skiing in Switzerland in the 1880s, and the upper and middle classes engaged in new overseas tours as well as domestic tourism to coastal resorts.<sup>26</sup>

### **1.3.8. Tourism after 1900s**

By the 1900s, coastal tourism, overseas travel by passenger liners and the rise of socially segregated travel offered a wider range of international holiday options to the elite in western society. The imperial trade of many European powers also created a demand for business travel and limited volumes of recreational travel<sup>27</sup>

The First World War obviously curtailed the growth of international tourism, although domestic tourism continued in a number of countries, as the R and R (Rest and Recuperation) function following the ravages of war provided a renewed boost for many resorts. The depression of the 1920s and early 1930s suppressed the demand for international and domestic tourism although recreational pursuits replaced some of the demand for travel and new forms of low- cost tourism emerged among poorer working-class families, such as Londoners from the east end picking hops in Kent in the autumn. Mechanization in the post- war period gradually removed these tourism opportunities. Probably the most influential development in the 1930s was the rise of the holiday camp,

epitomized by the entrepreneur Billy Butlin. In 1936 Butlin bought a plot of 40 acres of land in Skegness and built the first holiday camp with holidays advertised in the Daily Express news paper at between 35 shillings and pound 3 a week.

The origins of holiday camp concept can be traced to the organized workers associations cycling and tent camps earlier in the 20<sup>th</sup> century. By 1939 a wide range of such camps emerged as planned commercialized resorts, which provided a fantasy world and offered relatively cheap domestic holidays. At the same time, second homes developed as a more widespread phenomenon in many countries. Greater advertising, promotion and marketing by tour operators, resorts and transport provided combined with the popularization of travel in guide books. Thus, inter-war tourism begins to acquire many of the hallmarks of commercialized travel in the post-war period.<sup>28</sup>

The Second World War impeded the growth of international tourism. Even on the eve of Second World War in 1939, less than 50% of the British population spends more the one night away from home.<sup>29</sup>

### **1.3.9. Tourism after 1940s**

By this time, tourism became one of the world's largest and fastest growing industries. Unlike other industries, it has to become largely on a number of allied industries like hotel, restaurants, transport etc. It is

therefore properly called a combination of inter related industries.

The definition given by Swiss professor Humzakar and Krapt about the concept of tourism and subsequently adopted by the international association of scientific experts in tourism involves the following three distinct elements of tourism: Involvement of travel by non-residents; Stay of temporary nature in the area visited; Stay not connected with any activity involving earnings.<sup>30</sup>

#### **1.3.10. Post- war tourism**

Many of the current-day trends in tourism can be dated to the post-war period, particularly the rise in demand for holidays. This period saw a growth in income, leisure time and opportunities for international travel.<sup>31</sup>

The oil crisis in the 1970s, Arab-Israel war and the oil embargo of 1973 saw increased fuel prices a drop in package holidays, which lead to a massive reduction in tourist travel.

In the 1970s, 1980s and 1990s, there was an increasing proliferation of tourism products and experiences, and a growing global reach for travel.<sup>32</sup>

The history of tourism can be characterized by continuity and change in the form, nature, and extent of tourism activity. The growing globalization and global extent of tourism activity can be explained by wider social access to travel, enabled by a range of factors promoting travel (i.e. income and leisure time).



The emergence of mass tourism in the period since the 1960s is a dominant feature of the international expansion of world travel. There has also been a fundamental shift in tourism since 1960s, as the 1990s saw a move from industry- based standardized packages towards a greater individuality and flexible itineraries, a difference in nature of experiences sought, and concern with issues such as the environment and sustainability.

According to the Worlds Travel and Tourism Council, tourism is the world is most rapidly growing industry and by the year 2005, the contribution of tourism to the world economy more than doubled from the base level of 2004.

In the light of the above-mentioned points, it is clear that tourism has continued to develop and evolve through time, and many current trends will wane as new ones emerge, although these may use existing resources, places, and experiences. In some cases new environments, places and experiences will also continue to be developed. Tourism is always changing, and the challenge for the tourism manager and entrepreneur is to anticipate new trends and tastes and to meet them.

#### **1.4. TOURISM IN INDIA**

The rail net work in India placed the means of recreation within the reach of an increasingly large number of people who had leisure time and

the income to enjoy it. The nine private airlines were incorporated into the public sector corporation Indian Airlines with a view to establishing an air transport net work to link the remotes areas of the country.

Domestic tourism was encouraged by providing the leave travel concession, since the new industrial giants in the public sector now provided employment to people from all parts of the country Youth and students were also provided concessions to travel and study in different parts of the country. International tourism was promoted for its economic benefits, particularly foreign exchange earning, which a newly industrializing country like India needed.

In Indian context, the first step towards the development of tourism was initiated back in 1945. On the recommendations of Surgent committee, the organizational activities were found restructured. In 1948, after the attainment of independence, the first step was constitution of an ad-hoc tourist traffic committee. 1949, a separate tourist traffic branch was set up in the ministry of transport. In March, 1958, a separate tourism department was created in the ministry of transport to deal with all matters concerning tourism.<sup>33</sup>

In the early 1960s it was decided to establish the Indian Tourism Development Corporation. The idea was to provide western comforts to international visitors at the major tourist attractions in the country.

By the presidential order dated 14<sup>th</sup>, March 1967, the department of

aviation and tourism which was under the ministry of transport and civil aviation was formed into a separate ministry designed as the ministry of tourism and civil aviation.<sup>34</sup> By the late sixties, the ministry of civil aviation was bifurcated and the first director general of tourism, S.N. Chib began to formulate a tourism policy. The Gulmarg ice resort and the Kovalam beach resort were established. The Golden triangle of Delhi-Agra-Jaipur continued to be the main attraction for tourists, who still did not see India as a holiday attraction.

In the 1970s, the department of tourism was separated from the ministry of aviation, indicating the growing importance attached to tourism in India. To strengthen the tourism infrastructure, state tourism development corporations were set up to provide accommodation and transport facilities at tourist destinations around the country. Almost every state has a tourism department which frames the tourism policy of the state.<sup>35</sup>

By the 1980s, India's tourism policy established the importance given to the expansion of international tourism. The government took several significant steps to achieve this end. A national policy on tourism was announced in 1982, Later in 1988, the National committee on tourism formulated a comprehensive plan for achieving a sustainable growth in tourism.<sup>36</sup>

The one million targets achieved in 1990 remains a milestone in the

development of tourism in India. National Action Plan (1992) hopes to double India's share of the international tourism market from 0.50% to 1.1%. New markets and diverse products like adventure sports, fairs, festivals and golf, along with the traditional cultural attractions are now being developed into circuits which cover the main tourist destinations of the country. The year 1992 was celebrated as Tourism year. Tourism has been recognized as an industry and many policy benefits and incentives have been given to the private sector to invest in tourism to encourage its growth. A new feature of the 1980s was the emphasis on tourism education and training.<sup>37</sup>

In 1996 the National strategy for promotion of tourism was drafted. In 1997, a draft new tourism policy in tune with the economic policies of the government and the trends in tourism development was published for public debate. The draft policy is now under revision. The proposed policy recognizes the roles of central and state governments, public sector in the development of tourism. Panchayati raj institutions, local bodies, non-governmental organizations and the local youth have been involved in the development process. The other significant development that took place were the setting up of the India tourism development corporation in 1996 to promote India as a tourist destination and the tourism finance corporation in 1989 to finance tourism projects. Altogether, 21 government-run hotel management and catering technology institutes and 14 food craft institutes were also established for imparting specialized

training in hotel-keeping and catering.<sup>38</sup>

Tourism industry generates many employment opportunities. In 1996, 9.1 lakhs of people directly and 12.5 lakhs of people indirectly worked in Indian tourism industry. In the recent years tourism has become one of the fastest growing sectors of the world economy and is appreciated for its contribution to the rural economic development. The government of India, of late, has realized what the rural India can offer to the world. In the 10<sup>th</sup> plan tourism has been identified as one of the major sources of employment generation and promotion for sustainable livelihoods. The Union ministry of tourism has also focussed on rural tourism as the primary tourism product to promote tourism and spread its socio-economic benefits to rural areas in the tourism policy 2002. In the year 2009, 5.11 million foreign tourists visited India. Majority of foreign tourists come from USA and UK and Tamilnadu, Maharashtra, Delhi and Uttar Pradesh were the top four states to receive inbound tourists. Domestic tourism in the same year was massive at 650 million, Andhra Pradesh, Uttar Pradesh and Tamilnadu received the big share of this visitors.<sup>39</sup>

## **1.5. TYPES OF TOURISM**

There are so many types of tourism available today. Spatial and characteristic diversity among destinations alongside motivational drives have given rise to as many forms of tourism as can be convenient. These many forms of tourism, have emerged on the basis of the types of travel

experiences provided at the destinations. It may be argued that the typologies of emerging trends in tourism are nothing but more conscientious forms of tourism along ecological lines. In fact, all these new terms on tourism development can be labeled as met tourism as it brings together several related ideas into tourism's conceptual framework.

However, the classifications worked out are by no means unassailable. Often, one may, conveniently confuse one type with another in some respects. Moreover, recent studies in tourism development have coined new terms for the various forms of tourism, which, to some extent, are quite capable of exemplifying the many forms of tourism.

Living patterns and thereby, the associated travel patterns play notably important role in the development/promotion of a specific aspect/form of tourism. In fact, in the present day tourism, there are several plausible criteria to explain the typology of tourism depending on the lifestyles and personalities, the perceptions of risk and familiarity of the tourists besides the type of destinations.

However, an approach with growing relevance to tourism in the late 20<sup>th</sup> century has been to classify tourists on the basis of number of tourists on the destination. It puts mass tourism at one end and some type of alternate small-scale tourism called selective tourism on the other. Some like to call them as hard tourism and soft tourism on the basis of intensity of impact. Alternate tourism, indeed, is a desired alternative to mass

tourism and can definitely help in solving the on going and up-coming problems of tourism. The various possible criteria, namely, direction of traffic flow (Inbound tourism, Outbound tourism); geographical distribution (International tourism, Intraregional tourism, Domestic tourism); number of tourists visiting a given destination (Mass tourism, Selective tourism); tourists motivations (pleasure, leisure, recreation, business, adventure, nature, health, yoga, sports, pilgrimage, spiritual, ethnic, sociological, cultural, park, wildlife, wilderness, physical exploration, conference and convention, study, shopping); economic class of tourist (elite, affluent, budgetary); intensity of impact (hard, soft); type of tourist destinations (mountain tourism, desert tourism, urban tourism, rural tourism, beach tourism, island tourism, space tourism); planning strategy (sustainable tourism, responsible tourism, alternate tourism, selective tourism, appropriate tourism); planning thrust (ecotourism, heritage tourism, community involvement tourism); and tourist activity perceptions (white tourism, blue tourism, green tourism) mark out the various commonly prevalent notions of tourism.

Besides, tourism typology is sometimes also described along the following principles: Tourist demographics: age (youth tourism, mainstream tourism, old age tourism), season (summer tourism, monsoon tourism, winter tourism) and miscellaneous (fashion tourism, indigenous tourism, literary tourism, and hydro tourism, aqua tourism) to pronounce relatively uncommon types of tourism.

During recent past, a number of studies have been conducted on models, theories, and approaches to various aspects of tourism. These studies have pointed out that tourism product is a complex phenomenon which includes diversities of components, and largely depends upon the tourist motivational aspects. Further, writers have opined that it is not possible to conceptualize the tourism product within a framework. This has led to the classification of tourism in different categories. Accordingly, tourism is presented in various types, classified on the basis of various factors.<sup>40</sup>

The types of tourism in India have grown and this has boosted the Indian economy. The ministry of tourism and culture recently launched a campaign called 'Incredible India' in order to encourage different types of tourism in India. Being a country with tremendous diversity, India has a lot to offer in terms of tourism and related activities. The diversity for which India is famous ensures that there is something to do for all tourists in India, no matter what their interests.<sup>41</sup>

## **1.6. CONCLUSION**

Amongst all of the above-mentioned tourism types cultural tourism varies with its peculiarities, why because, cultural tourism is a visit to rural societies to see their folklore performed, reflecting rural and simple peasant traditions.<sup>42</sup>



In Kerala the culture is extremely popular owing to its rich cultural heritage. The diversity and vastness of Kerala culture comes from the time it has taken to develop and ingredients it has received in reaching this level. The enacting unity represented by the folk of the state who display a wide range of religions, culture, customs, and languages. The rich and varied heritage happens to be one of the many sources of pride of the state. The mysterious ways of the folk, their life styles and the inseparable culture cannot be solved in words but can surely be enjoyed with experience.

Most of the foreign tourists coming to Kerala wished to learn about these folk and its culture. This is equally true in the case of domestic tourists visiting Kerala. Culture is best absorbed by acquainting one self with language, food, dress, and traditional arts and crafts. The arts are presented through periodic programs of music, dance, theatre, temporary exhibitions of paintings and photography, etc. At the same time it is the acquisition of crafts and textiles as souvenirs that have the most lasting impression of a nation's regions skills, artistic sensibilities and items that form part of the daring lives of its people.<sup>43</sup>

Folklore tourism in a sense is nearer to the cultural tourism. Cultural tourism considered folklore as part of it. But to make folklore as a tourism product is not an easy thing.

Really, folklore is a communication system, intrinsic in nature and

therefore it demands necessary modifications in nature and content to satisfy the needs of the tourists. It is an action that happens at that time. It is an artistic action. It involves creativity and esthetic response, both of which converge in the art forms themselves. Serious homework is necessary to folklore data and folklore events to suit with the needs of the tourists. Existence of multiple - text relationship with caste system etc. make the folklore genre more complex; as a communication system a folklore genre generated by a particular folk and therefore necessary alterations, additions, deletions, trimming etc. are essential before it is lead before the tourists whose urge is something different. Home tourism aims at bringing tourists face to face with the folk and therefore all household folk include kinship are opened before them. It has its own implication and intricacies that the folk is forced to share folklore from which is originally a construct of their own.

Moreover financial implications are also there, that the money earned through folklore tourism goes to whom; to performer? ; To an agent? ; Or To the Govt.? As tourism is an industry, once commodity (folklore) is sold out the ownership on folklore is a real problem. So folklore tourism poses so many questions ethical, economical and so on. So folklore tourism has its own prospects and challenges when it is compared with cultural tourism.

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## CHAPTER 2

# KERALA TOURISM STATUS AND PROSPECTS

### 2.1. INTRODUCTION

Kerala tourism has recorded remarkable growth in the last few years. The number of foreign tourists and domestic tourists visiting the state has crossed six lakhs and eighty-five lakhs respectively. The revenue generated in the economy of Kerala due to tourism is estimated to be nearly ₹.17348 Crores. Foreign Tourist arrival to Kerala during the year 2010 is 6, 59,265. It shows an increase of 18.31 % over the previous year. Domestic Tourist arrival to Kerala during the year 2010 is 85, 95,075. It shows an increase of 8.61 % over the previous year. Foreign exchange earnings for the year 2010 are ₹.3797.37 Crores, which recorded an increase of 33.09 % over the previous year. Total Revenue (including direct & indirect) from Tourism during 2010 is ₹17348 Crores, showing an increase of 31.12% over the last year's figure. In India, Foreign Tourist Arrival during 2010 was 5.58 million with a growth rate of 8.1% as compared to the previous year. In India, Foreign exchange Earnings in Rupee terms during 2010 were ₹ 64889 crores as compared to 54960 Crores in 2009 which shows an increase of 18.07%. The 8.1% growth rate in Foreign Tourists arrival in India for 2010 over 2009 is much better than UNWTO's<sup>1</sup> projected growth rate of 5% to 6% for the world during the

same period.<sup>2</sup> Month wise Foreign and Domestic Tourist arrivals during the year 2010 are as shown in Appendix-1

Kerala has emerged as the most acclaimed tourist's destination of the country in the recent past. WTTC<sup>3</sup> has selected Kerala as a partner state. NGT<sup>4</sup> after two years of research has chosen Kerala, as one of the fifty must see destinations of a lifetime. Kerala has been stated to be as one of the ten paradises of the world. The other acclaims received by Kerala tourism include; one of the hundred Great trips for the 21<sup>st</sup> century, by Travel and leisure<sup>5</sup>. One of the ten hot spot for the millennium, by Emirates In flight Magazine<sup>6</sup>. one of fast in the world, by Travel and leisure. One of the ten love nests in India, by Cosmopolitan<sup>7</sup>, one of the six destinations of the millennium by Khaleej Times<sup>8</sup> (tourism magazine).<sup>9</sup>

The new economic regime has brought out structural changes in Indian economy, which is reflected in its sectoral contribution to GDP<sup>10</sup>. Technological advancement, growth of trade and other service activities during the last one decade have placed the tertiary sector in the forefront of development and India is not an exception. While service sector contributes 63.2% of World GDP, its share in India and Kerala are 55.2% and 66.28% respectively in 2010. Developing economies, particularly, India and China have made remarkable progress during the new regime. This alongwith the prosperity of advanced economies has given an impetus to global tourism. However, following the economic crisis during

2008-09, tourism industry experienced a down swing that affected India also. The Economic significance of tourism in terms of employment, income, foreign exchange, and regional development is a major driving force that enables national governments to place tourism appropriately in the development agenda. Natural and cultural heritage are regarded as the major capital of tourism industry and regions that are endowed with these offer immense potential for tourism development. Considering the labour intensive nature of the industry, tourism is being promoted in developing economies to address the issues related to unemployment and poverty reduction. The trend of modern tourist is towards resilience to nature and countries are designing strategies and programs to promote tourism based on experiences derived from nature, culture, and society. Local communities across destinations are encouraged in tourism to minimize leakages and maximize linkages of the industry with a view to reap maximum benefit. Today, tourism is given a due place in the development paradigm of all economies giving specific focus to the concept of sustainable development.<sup>11</sup>

Global tourism is a US\$ 919 billion business. It has increased by US\$ 67 billion registering a growth rate of 5% in 2010. The world tourist arrival, which was a mere 25million in 1950, reached 924 million in 2008. The UNWTO provisional estimate shows that the international tourist arrival has reached 940 million in 2010 registering a growth rate of 6.6% compared to the previous year. The total contribution of travel and tourism

to GDP, including its wider economic impact is 9.1% in 2010. The total employment created is worked out as 258 million, which form 8.8% of global employment. These achievements are attributed to a synergy created by public private partnership and community interface.<sup>12</sup>

India is relatively a new comer in global tourism business. Though we receive less than one percent of global tourism receipts (US\$ 11.39 billion) and arrivals (5.58 million), it has become a vibrant segment in the national economy. International tourist arrivals in India increased from 1.6 million in 1991 to 5.58 million (provisional) in 2010, registering 8.1% annual growth. During the same period, the domestic tourist visits to all states increased from 66.6 million to 740.21 million registering 10.7% annual growth rate. The Foreign exchange earnings increased from US\$ 1.86 billion in 1991 to US\$ 14.19 billion (provisional) in 2010 registering an annual growth rate of 24.6%. The contribution of tourism to GDP is estimated as 8.6% in 2010 and it creates 49 million jobs in India. By developing new destinations, products and experiences, to cater the interest of diverse segments of tourists, the industry is being prepared to make a quantum jump in the international market. The WTTC has identified India as one of the world's foremost tourist growth centres in the coming decade. After Turkey, India is expected to achieve the fastest rate of growth of the total amount of economic activity likely to be generated by travel and tourism, at 9.7% over the next 10 years. In addition, the largest employment creation after China is expected to take



place in India over the same period. The growth in visitor exports or spending by international tourists is likely to be the fastest in India at 14.3% per annum over the next decade. Overall, the WTTC forecast for India is promising, subject to key policy issues that affect the growth of the sector being addressed.<sup>13</sup>

## **2.2. TOURISM AGENCIES IN KERALA**

Kerala tourism department<sup>14</sup>, KTDC<sup>15</sup>, DTPC<sup>16</sup>, Tourist resorts(Kerala), Bekal resort development corporation, Tourism societies (Thenmala ecotourism society, Ananganmala eco tourism society), Tourist villages (Irringal art & craft village, Veli tourist village, Kumbalangi tourist village), KITTS<sup>17</sup> is the major agency involved in the development of tourism in the state.

### **2.2.1. Kerala tourism department**

Started as a state hospitality department in 1950s, the department of tourism came into being in 1960s. However the function of the department were confined to running of guest houses, upkeep of residential bungalow of ministers and proving hospitalities and other arrangements for VVIP's. It was only during the seventh plan that the tourism promotion activities found a place in the functioning of the department of tourism.

#### 2.2.1.1. Aims and Objectives

Ensure quality visitor experience, focus on benefits for the community from tourism, create enabling environment for investment, and market Kerala as a visible global brand in domestic, develop quality human resources in tourism and hospitality and International markets are the main aims and objectives of Kerala tourism department.

#### 2.2.1.2. Policies and functions

It is mainly having a coordinating role and is acting as a facilitator between various agencies involved in the development of tourism in the state. It co ordiates the activities in planning, publicity and promotion and infrastructure development, destination development, human resources development, investment promotion and enacting legislative measures. Department of tourism is also directly involved in infrastructure and destination development in less developed areas to attract others to invest in these areas.

Kerala initiated tourism development programs by establishing an international beach resort at Kovalam in 1976 with the patronage of central government. Realizing the economic potentials, Government of Kerala declared tourism as an industry in 1986. Within a short span of two and half decades, Kerala succeeded in establishing its tourism brand in the international market. The first tourism policy of the state was announced in 1995 underlining the importance of Public - Private Partnership.

Tourism has come a long way since capturing new markets with its innovative products and marketing strategies. From hardly 50000 foreign tourist arrivals and 0.13 billion rupees as foreign exchange in 1986, it has reached a status of 0.6 million foreign tourist arrivals and 37.97 billion rupees as foreign exchange in 2010. Total employment generated from tourism is estimated as 1.2 million.<sup>18</sup> See Appendix 2.

Unique products like backwater tourism and ayurveda emerged as the innovation of tourism industry, which attained international recognition. Currently there are about 1,000 houseboats in Kerala backwaters from basic to luxury resembling floating mini-palaces. Similarly, Ayurveda, the traditional medicine system in Kerala was promoted among the tourists for rejuvenation of health. Accommodation facilities ranging from luxury hotels to home stays including vernacular architectural style, culture, tradition, and various art forms are today being widely used for creating memorable experiences to tourists. Succeeded governments attempted to broad base tourism involving community, private and public sector. The strength of the private - public participation witnessed with the conduct of KTM<sup>19</sup> regularly once in two years since 2000. A new model of marketing emerged with a combined effort of tourism department and tourism industry capturing the national and international markets through innovative campaigns and road shows. Focusing on the need for community benefits and participation in tourism, Eco tourism models were conceived in the late 90s and the Responsible

Tourism initiative was launched in 2007. The state has already developed institutional mechanism to take a lead role in promoting accommodation, wayside amenities, and human resource and investment in tourism sector. In tourism ventures, small and medium enterprises dominate today. Local self-government and local communities realize the importance of tourism from a development perspective also. A perfect synergy between public and private sector is created in tourism and the need of the hour is to promote quality on all fronts to provide excellent experiences to tourist without deteriorating society, environment while strengthening the economy.

Tourism becomes a vibrant and significant contributor to the sustainable development of the state of Kerala. The state delivers an excellent, yet local visitor experience. Tourism sector attracts investment, which will be beneficial to the natural environment communities. Kerala is positioned as a visible global brand in tourism. Our market share is enhanced, within and outside India. Kerala becomes a quality human resource provider in tourism for the state and the country.

Kerala tourism department considered that the visitor is central to their business and it is understood in a highly competitive market. A destination could flourish only by delivering quality service and improving customer satisfaction. Therefore, excellent experience is arranged to all visitors, giving importance to provision of basic amenities in destinations,

constant improvement in services in hotels, restaurants, and visitor points, upgradation of visitor facilities in places of interest, and overall improvement in upkeep and maintenance of local attractions at destinations.

## **2.3. TOURISM POLICY 2012**

### **2.3.1. About basic infrastructure at destinations**

Integration of activities of line departments and local bodies is of prime importance for ensuring quality basic infrastructure at destinations. Major infrastructure deficits exist in destinations, which have to be removed on a priority basis. As a large part of this activity depends on the priority provided by the concerned line departments, it is essential that the departments are sensitive to these requirements. Tourism department will prepare infrastructure plans for major destinations in association with the line departments. Key projects include augmentation of water supply systems, providing access, streetlights and ensuring waste management. The department of tourism formed a Cabinet Committee on Tourism with Chief Minister as Chairman, Minister for Tourism as Vice Chairman, and Ministers of related line departments as members to oversee the implementation of infrastructure plans, which are vital to tourism sector.

The tourism industry has to be continuously consulted on the infrastructure requirements at destinations, to enable the Tourism

department to conceive projects that are relevant and important. It formed a Task force on Infrastructure Development, with Minister for Tourism as the Chairman, consisting of members of the tourism industry and representative of line departments.

The accumulation of urban garbage is of serious concern not merely from the point of view of tourism but also as a general public health issue. The Tourism department coordinated with local-self governments, wherever necessary, assisting in managing waste and keeping destinations and major tourist corridors clean. A new campaign on KWFD<sup>20</sup> launched with the active participation of local bodies, NGOs and Self Help Groups. It constituted a Task Force for effective KWFD.

### **2.3.2. About managing tourism resources**

Most of the tourism attractions in the state are under the custodianship of departments like Forests and Wildlife, Culture, Ports, Kerala State Electricity Board, Irrigation, Fisheries and Agriculture. As tourism sector is the user and consumer, department of tourism-coordinated efforts for the development, management, and promotion of these resources under Kerala Tourism brand.

Backwater based tourism activities are now concentrated in the Alappuzha region. More than a thousand houseboats are now operated in this region, resulting in some backwater stretches in this region with

density much above the carrying capacity. Department of tourism have to disperse houseboat operation and cruise activities to relatively underused stretches and regions. The Department, in association with Irrigation Department, will build infrastructure facilities like jetties, parking and loading bays and boarding points that will enable businesses to begin backwater tourism operations in new areas. Department of tourism introduced special incentives for starting houseboat operations in areas other than Vembanad Lake.

Approval from the department will be made mandatory for obtaining license from local self-governments for the home stays and ayurveda centres. Department of tourism works with the Local self-government for this.

Department of Tourism, in association with Forests and Wild Life Department, would take steps to step up ecotourism initiatives, to provide visitors new experiences and bring revenue to the eco-development committees.

### **2.3.3. Development of local leisure destinations and enhancing local level experiences**

To showcase the diverse natural and cultural heritage of the state, separate thematic museums have been established in the state. The Department of Tourism has extended financial support for starting 10 such

museums within a period of 10 years.

There are known and lesser-known attractions in the state. Ensuring essential facilities in these areas can enhance visitor experience. Department of tourism has improved the facilities at the known destinations and create facilities at the lesser-known destinations.

#### **2.3.4. Assessing the quality of destination**

To improve the quality of the destinations, it is important to understand the satisfaction level of tourists on the available facilities. Tourism department will conduct feedback surveys at major destinations periodically. Based on the information received from the surveys, the department has taken corrective steps that will directly address issues of concern of visitors.

#### **2.3.5. Kerala Clean Toilet Campaign<sup>21</sup>**

They have also ensured that toilets are maintained at the same high level. The aim is to develop this into a zero complaint project. Schemes will be provided to encourage building and maintenance of pay and use public toilets and for the use of new technologies.

#### **2.3.6. Environment friendly practices promoted**

Pollution of backwaters and other water bodies due to tourism activities is a major concern. Department, in association with Kerala State



Pollution Control Board, has taken stringent measures to see that all the houseboats will have scientific solid and liquid waste management system and use only four stroke engines. Department will also explore possibilities of introducing these systems in other tourists boats.

Plastic waste continues to be a major concern for the local population and the visitors. Department has banned the use of disposable plasticwares at major destinations such as Kovalam, Ponmudi, Veli, Varkala, Alappuzha Backwaters, Fort Kochi, Eravikulam, Thekkady, PookotLake, Soochipara, Kuruva and Bekal in the first phase in association with tourism industry. Department will support environment friendly initiatives such as production of paper bags and converting plastic and other wastes into resources, through viability gap funding.

### **2.3.7. Promotion of local souvenirs**

Throughout the world, souvenir trade is an important part of the tourism industry serving a dual role, first to help improve the local economy, and second to allow visitors to take with them a memento of their visit, ultimately to encourage an opportunity for a return visit, or to promote the locale to other tourists as a form of word-of-mouth marketing. However, studies show that visitors to Kerala spend only less than 5% of their expenditure for souvenir shopping. Considering limited choices and availability of souvenirs, Department will support production and marketing of exclusive local Kerala souvenirs by making Kerala souvenir

shops compulsory in all the classified and approved tourism units. Government will also support this initiative by providing spaces for exclusive local souvenirs wherever possible.

#### **2.3.8. Tourists' information centres at all major tourism destinations**

It is important to have facilities for providing quality information on tourism at every tourist centres, cities, and major transport nodes. Department of tourism has started information centres at all major destinations, cities and transport nodes with IT enabled information kiosks and trained staff to cater the needs of visitors.

#### **2.3.9. Signage at destinations and en-route**

Taking into consideration the need to constantly improve way-finding signage on highways and roads to destinations, Tourism Department will prepare a specific project to improve upon the existing signage system. As far as possible, internationally accepted and recognized symbols and colour, codes will be used. The project will include establishment of a detailed destination signage system in major destinations.

#### **2.3.10. Grading of way side establishments**

Department of tourism has introduced a grading system for wayside establishments providing facilities like toilets, parking bays and refreshments as a means to assure quality.

### **2.3.11. Hop-on Hop-off services**

Department of tourism has introduced hop on hop off services at Thiruvananthapuram, Alappuzha, FortKochi, Kochi backwaters and Munnar. Based on the success of these programmes, similar services will begin in more destinations. Visitors with disabilities find it difficult to experience most of the attractions of Kerala. Department of tourism has created facilities for persons with disabilities at a few select destinations on a pilot basis such as the Zoo and Museum Campus, Thiruvananthapuram and Fort Kochi, by working in coordination with custodian departments.

### **2.3.12. Life Saving Initiative**

Kerala Tourism is heavily dependent on water-based attractions such as beaches, backwaters, rivers, lakes and ponds that are prone to meet with accidents and casualties. Even though we have deployed trained lifeguards in major beaches, more trained life guards have to be deployed, improving their skills and providing them with safety equipments. Department of tourism conducted training programs for improving the skills of the existing lifeguards and provide them with sufficient modern life saving equipments. Recognizing the need for increasing the number of trained persons, department of tourism has increased the existing lifeguard service by initiating Life Saving Volunteer scheme at potentially high-risk water bodies. The scheme provides for identification and training of

volunteers in life saving and first aid from among the persons who are working or residing in the vicinity of the destinations and designating them as Life Saving Volunteers. A separate society formed for the Life Guard Services to make the service more efficient by providing proper training and latest equipments.

### **2.3.13. Tourist Wardens at tourism destinations**

There are many instances of harassment and misbehaviour to the tourists at the destinations. To strengthen the existing systems that address such issues, department of tourism has introduced Tourist Warden Scheme in all major tourist destinations. Among these wardens, half of them are educated women from the local community, and trained and certified persons by Department of Tourism and worked under DTTC's. They will provide assistance and guidance to the visitors as well as the community in maintaining the destinations hassle free.

### **2.3.14. Contingency Response Cell<sup>22</sup>**

In order to manage situations of crisis affecting tourists, the department constituted Contingency Response Cell at the state level to act quickly to manage such eventualities.

### **2.3.15. Exemption of tourism sector from hartals**

Tourism department will initiate discussions with political parties

and trade unions to exempt tourism sector from hartals, which cause serious inconvenience and loss in terms of money and time to tourists.

### **2.3.16. Community and Tourism**

The participation and acceptance of the local community is critical for tourism. So that tourism development in any destination should not hamper the interests and values of the local community. In order to achieve this, it is important to minimize the negative impacts of tourism on local community and maximize positive impacts. Therefore department of tourism gave prominence on heritage development programs that would lead to the renovation of heritage buildings in association with department of culture. Department of tourism has formed a task force against trafficking and abuse with officials from the departments of Social Welfare, Education, Law, Home, Health and Tourism to develop mechanisms and action plans to implement.

### **2.3.17. Community and Economic benefits**

Department of tourism sensitize the local community on industry requirements in employment opportunities, local products, while the industry on the locally available skills, the benefits on promoting local employment and purchase of local products. The department created environment for making local products available working closely with local bodies, Self Help Groups, NGOs, Farmers' groups, Department of

Agriculture & Animal Husbandry, Forest, Fisheries, Traditional industries. The department has provided Entrepreneurship Development Program to develop Local Level Entrepreneurs on identified areas.

### **2.3.18. Community and Socio-cultural aspects**

The department of tourism tried to mapping of the dying or dead arts, work for their revival and protect the original styles and authenticity. Tourism department promoted the revived art forms.

### **2.3.19. To strengthens and promotes Responsible Tourism**

The department of tourism has taken steps to broad base the Responsible Tourism initiative throughout the state from the learning from the pilot sites of Kovalam, Kumarakam, Thekkady and Wayanad. It is essential to distinguish and encourage enterprises that are practicing Responsible Tourism principles. It introduces and promotes a new classification scheme for the tourism service providers known as Responsible Tourism Classification based on the principles of Global Sustainable Tourism Criteria. At least 30 percent of the classified and approved units located in rural areas will be converted to Responsible Tourism classified units in 10 years. The direct incentives given by the Department will be linked to Responsible Tourism practices. The Kerala Responsible Tourism Task Force will be created at the state level with representatives from Tourism Department, Local Self Government, and

Tourism industry, Self Help Groups, NGOs, Department of Agriculture & Animal Husbandry and Fisheries.

### **2.3.20. Active involvement of Local Self Governments**

In planning and development of tourism in destinations, the local self-governments can play a decisive role. Tourism development programs will be integrated with other developmental activities of local self-governments. The department of tourism has encouraged and assisted local bodies to form Working Groups in places of tourism importance. As most of the tourism attractions in Kerala are based on the beauty of nature, unplanned development of tourist destinations is a serious issue affecting tourism growth. As per the Panchayati Raj Act, the sole power for regulating the development activities is vested with the local bodies. Master plans, Detailed Town Planning schemes and Kerala Municipal Building Rules are the tools used for controlling and regulating the development of any area. There is provision in the Town and Country Planning Act for declaring any area with special character as special zones and controlling its development with special guidelines prepared for that particular zone. In this context Department in association with Town and Country Planning Department and local bodies will identify tourism important areas for its conservation and preservation, and prepare and implement special guidelines considering its carrying capacity. The department of tourism associates with Town and Country Planning

department for the preparation and implementation of Area Development Plans for the areas of tourism importance.

#### **2.3.21. To create enabling environment for investment**

Recognizing the importance of tourism in stimulating the economic development of the state, the Government of Kerala declared tourism as an industry in 1986. Super structure and infrastructure are the most important components of any tourism destination. The success of Kerala Tourism is mainly owed to the synergy between private and public sector. Government acts as a catalyst and facilitator to create enabling environment for private investment. Considering the peculiar geographical conditions of the state, the department of tourism gave priority for small and medium level investment and the Government took steps to encourage private investment in tourism adhering to the principles and practices of sustainability. Fast track for clearance to tourism projects of investment above ₹.10 crores In order to facilitate speedy clearances of the tourism projects, the department of tourism introduces fast track clearance to tourism projects for investment above 10 crores.

#### **2.3.22. New subsidy system to promote Responsible Tourism practices**

In order to promote Responsible Tourism practices within the state, incentives linked to Responsible Tourism practices are introduced in the state. A new system introduced whereby 15% of the total investment



subject with maximum ceiling limit of 20 lakhs for investors classified under Responsible Tourism. In order to encourage local purchase by hotels to ensure economic benefit to local community, the government have given a subsidy of 10 % on the value of local purchase for those properties, which score 60% and above of total score in the economic responsibility part of the Responsible Tourism Classification Scheme for the first 3 years. For encouraging sustainable energy use by the tourism enterprises, the government has provided industrial tariff on electricity and water charges for the first five years for establishments, which score 60% and above of total score in the environmental responsibility part of the Responsible Tourism Classification Scheme for the first 3 years. Tax holidays for accommodation units in lesser-developed northern districts of the State. The northern districts of the state viz. Kasargod, Kannur, Wayanad, Kozhikode, Malappuram and Palakkad which accounts for 45% of geographical area of the state has only 146% of share of international tourists 20% share of classified rooms. In order to encourage dispersed development to lesser-developed areas the Department has provided luxury tax holidays for accommodation units located in the rural areas of these districts for the first five years.

### **2.3.23. Marketing Assistance for Service Providers**

The department of tourism devices a scheme for new investors in tour operations, home stays, and ayurveda centres to participate in

international and national tourism promotional events promoted for the first three years. The Department bears 25% of the travel fare and promotional materials subject to a maximum of ₹ 75000/- for international fairs and ₹ 50000/- for domestic fairs. It is limited to new small and medium level accommodation units of less than 30 rooms located in 6 northern districts viz. Kasargod, Kannur, Wayanad, Kozhikode, Malappuram and Palakkad, and new houseboat operators operating in backwaters other than Vembanad lake.

#### **2.3.24. Residential tariff for home stays**

In order to promote home stays in the state, the department of tourism sticks on to residential tariff on electricity and water charges for home stays providers.

#### **2.3.25. To market Kerala as a visible global brand with equal focus in domestic and International markets**

Kerala from early 90's has been concentrating on international tourists from Europe with emphasis to UK, Germany and France. In the last few years, the world witnessed severe economic recession, especially Europe, and it resulted in a dip in the number of foreign tourists. It prompted Kerala to commence aggressive campaign to attract domestic tourists. Earlier the ratio between international and domestic marketing fund allocation was 70% and 30% respectively and which is now 50:50

giving thrust to domestic tourism. An examination of last decade's foreign tourist arrivals to Kerala shows that it has registered an average annual growth rate of 12%. During 2010, the state received 6.5 lakhs foreign tourists. Considering the strategy envisaged for aggressive marketing the department of tourism target to achieve a yearly growth rate of 15%, which will yield 26 lakhs foreign tourist arrivals by 2021. The average annual growth rate of domestic tourist arrivals during the last decade is 4.5%. In 2010, it received 86 lakhs domestic tourists. The department of tourism targets an annual average growth rate of 7% for the next decade, which will bring 180 lakhs domestic tourists by 2021.

#### **2.3.26. Strengthening the existing International markets**

The current source markets for Kerala as per the tourist statistics 2010 are UK (23.7%), USA (10.8%), France (9.8%), Germany (7.6%) and Australia (5.6%). The potential of these markets are not tapped to the optimum. The department of tourism-formulated market specific strategies optimally uses the potential of the existing markets.

#### **2.3.27. To tap the new and emerging International markets**

Markets like USA, Scandinavia, Russia, China and Malaisia have tremendous potential among the emerging markets for Kerala. Due to financial constraints, we have been limiting marketing efforts in established European markets. The department of tourism now spread our

marketing efforts to make our destinations visible in these above markets. Specific strategies will be developed for short haul/ long haul tourists.

#### **2.3.28. To tap the existing domestic markets**

Studies show that Tamilnadu, Karnataka, Andhra Pradesh are the major domestic source markets for Kerala. This reveals that Kerala has not tapped fully the domestic leisure market from Central and Northern parts of the country. While continuing the aggressive market strategy the department of tourism has spread out to emerging domestic source markets also.

#### **2.3.29. Strengthen Market Research**

The present method of collection of tourist statistics does not give more detailed input for conducting market research and marketing strategies. The system will be strengthened by incorporating collection of detailed tourist profile with the support of tourist accommodation providers. The department to identify the necessity of direct air connectivity from major source markets to Kerala will conduct separate Market research.

#### **2.3.30. Strengthen Internet enabled marketing strategies**

Kerala has been successfully using the Information technology down the years. The department of tourism has made maximum use of

social marketing tools for effective promotion of Kerala Tourism.

#### **2.3.31. Increasing average length of stay**

The average length of stay for foreign tourist is estimated as 16 days. The department tries to increase average length of stay to 21 days has offered assistance, support and promote industry in developing multi experience packages and products.

#### **2.3.32. To develop Kerala as All Season destination**

Department of tourism developed Product - Market Seasonality Matrix to match products to main markets and indicate main seasonality factors so that Kerala can become an all season destination.

#### **2.3.33. New Destination Promotion campaign**

Department will initiate new destination promotion campaign for emerging destinations such as Bekkal and Wayanad.

#### **2.3.34. Task Force on Tourism Marketing**

Department of tourism has constituted a task force for marketing to continue the synergy of private public partnership in marketing and to formulate innovative marketing strategy.

#### **2.3.35. To develop Human Resources in tourism and hospitality**

There is an alarming situation between demand and supply of

skilled workers in tourism sector. The requirement of Human Resource in tourism and hospitality industry is approximately 0.2million per annum, where as the supply is only 12,000. The tourism department has done a detailed study on Human Resource Department in tourism sector in Kerala, which brought out some notable observations on the education system in travel, tourism, and hospitality. There is a strong need for creating awareness among the people regarding the employment prospects in travel, tourism, and hospitality sector. There is a need for common standards, uniformity, and harmony in curriculum, faculty qualification and education delivery. The hospitality and tourism sector is not considered as a popular career option because of unattractive wages and the demanding working conditions. The employment opportunities are found both in the formal and informal segments and the role of informal segment is more prominent in tourism. The Human Resource requirements of the industry is at present met by the KITTS, SIHM<sup>23</sup>, IHMCT<sup>24</sup>, FCI<sup>25</sup> and a good number of institutes in the private sector.

### **2.3.36. Develop KITTS as an apex institute in HR development**

KITTS will be transformed as an apex institute to cater to the Human Resource requirement of Department and industry. Besides conducting academic programs, KITTS will undertake the following activities to enhance the quality of HR in tourism. To offer training and capacity building programmes for service providers labelled as Let's

Learn Capacity Building Program. Under the scheme, they will train at least 25000 employees in the tourism sector in the next five years.

A separate research wing will be constituted to conduct research and studies of various aspects of tourism. C-QUEST<sup>26</sup> will be begun to ensure quality education in tourism to meet the HR requirements of the industry KITTS will take a lead role for preparing curriculum and designing courses that are needed for the industry. Technical support on the same will be offered to various institutes including Arts & Science Colleges offering tourism courses. Permanent arrangement will be made for Faculty Development Programs also.

### **2.3.37. Integration of tourism educational activities of technical institutes**

Today, Vocational Higher Secondary Schools and Industrial Training Institutes are offering skill based courses in identified trades. These institutes will be encouraged to offer more industry demanded courses in tourism.

The Government institutes and aided private institutes offering tourism courses will be encourages to offer skill-oriented courses in tourism to unemployed youths by tapping funds from local self-governments and departments like Social Welfare Department, Scheduled Caste & Scheduled Tribe Department and Youth Welfare Department.

### **2.3.38. State Tourism Advisory Committee<sup>27</sup>**

Department has formed STAC to advise Department on destination development, tourism product development, tourism marketing strategies, HR and tourism research to promote and enhance the state's reputation as a premier tourism destination.<sup>28</sup>

### **2.4. KERALA TOURISM DEVELOPMENT CORPORATION**

It is a public undertaking. It offers a complete package of tourist services like accommodation, transport, shopping, entertainment and publicity within the state. It is actively engaged in building up basic infrastructure needed for the development of tourism. They operate Star hotels, Budget hotels, Motel Arams, Yathri nivases, Restaurants and beer parlours, central reservation systems and conducted tours.

### **2.5. DISTRICT TOURISM PROMOTION COUNCILS**

It is with District Collector as Chairman and selected peoples representatives and officials as members, co-ordinate the development of less known tourist centres within the districts. This has led to enhanced focus on tourism in the districts.

### **2.6. KITTS & KIHMS<sup>29</sup>**

Kerala institute of travel and tourism studies and Kerala institute of hospitality management studies are playing a pioneering role in providing necessary work force training in the field of tourism.



## **2.7. SURVEYS AND STUDIES: TOURISTS VISITED KERALA DURING 2009<sup>30</sup>**

### **2.7.1. Introduction**

Kerala has a system of collecting visitor statistics from accommodation establishments on a regular basis. The system generates reliable and timely data on both foreign and domestic tourist visits on a continuous basis. It also provides details of nationality of foreign tourists and state of origin of domestic tourists. In addition, periodical tourist surveys are also being undertaken on a regular basis in order to gather data on the demographic profiles, travel pattern, use of various facilities, satisfaction levels and expenditure details of both foreign and domestic tourists visiting Kerala. The surveys provide valuable data for the formulation of policies, development planning and evolving marketing strategies. The outcome and impact of various development efforts are also evaluated through periodic evaluation studies. The findings of the Continuous Tourism Survey, undertaken during 2009-2010 starting from September, 2009 are summarised here.

Foreign and domestic tourist visits to Kerala registered consistent growth during the last few years although foreign tourists registered a decline of about 7.0 percent during 2009 due to world economic crisis and the consequent decline in world tourist traffic including India. Kerala tourism remains as a super brand among all other states in India due to its rich cultural and geographic diversity, wide range of tourist products and

experiences, which include among others, leisure, culture, adventure, spirituality, eco-tourism, wellness & health, etc. The Continuous Tourism Survey was launched with a view to assess the recent trends in tourist profiles and satisfaction levels of tourists. The consultancy organisation Datamation Consultants Pvt. Ltd., New Delhi along with Great India Tourism Planners and Consultants, Thiruvananthapuram was commissioned for the conduct of the survey.

### **2.7.2. Objectives of the Survey**

The specific objectives of the survey as indicated in the terms of the survey are the estimation of the following:

- (i) Origin by domicile in India for domestic tourists and nationality for foreign tourists.
- (ii) Demographic, economic, social profile of the tourists (gender, age composition).
- (iii) Capture specifically people on honeymoon, old retired couples, incentive travellers etc.
- (iv) Motivational factors responsible for attracting them to Kerala.
- (v) Whether movement is rather with family including children.
- (vi) Average length of stay, expenditure pattern, etc.
- (vii) Preferences on mode of transport, food and accommodation, shopping, etc.

- (viii) Souvenir shopping.
- (ix) Awareness of wellness options (Ayurveda, medical tourism, etc.)
- (x) Estimate the number of pilgrim tourists visiting Kerala.
- (xi) Nature of such travellers, multiple destinations?
- (xii) Sticks to well defined pilgrim centres? Willingness to explore new centres?
- (xiii) Estimate the average room rent in the classified and unclassified hotels/home stays.
- (xiv) Estimate occupancy levels in properties.
- (xv) Assessment of infrastructure deficiencies.
- (xvi) Determine the type of tourism to be attracted and suggest targets of tourist arrival for important tourist destinations.
- (xvii) Seasonality influences on the above.
- (xviii) Rates, occupancy and traffic in lean seasons.
- (xix) Efforts to even out seasonality factors.
- (xx) Source of occupancy (a) tour operator, (b) rack, (c) net and (d) agency.
- (xxi) Employment generated (a) full time and (b) seasonal.
- (xxii) Provide qualitative details on their overall experience such as attractions most liked, gaps in facilities, behavioural patterns of local population, interaction with transport operators, hotel staff,

travel agents, government officials and law and order enforcing authorities.

(xxiii) Profile of overall level of satisfaction (mental-physical).

(xxiv) Conduct survey outside Kerala (generating markets) to know about the perception of tourists about Kerala, especially tourists who are not included Kerala in their travel plan.

### **2.7.3. Methodology**

Keeping in view the objectives of the study, a survey methodology was developed with the approval of the Department. It involved the collection of primary and secondary data. Both foreign and domestic tourists were interviewed at random at the tourist destinations for the collection of primary data.

#### **2.7.3.1. Selection of Tourist Destinations**

The main criteria used for the selection of survey centres included volume of tourist arrivals, accessibility and coverage of different segments of tourism product. The selected tourist destinations are given in Table-2.1.

**Table-2.1: District-Wise Selected Tourist Destinations**

<b>Sl. No.</b>	<b>District and Destinations</b>
1	Thiruvananthapuram- Thiruvananthapuram city- Varkala-Kovalam
2	Kollam- Backwaters- Thenmala
3	Kottayam- Kumarakam
4	Idukki- Munnar- Thekkady- Vagamon
5	Alappuzha -Backwaters
6	Ernakulum- Kochi- Aluva- Paravoor
7	Thrissur- Guruvayoor- Parambikulam- Athirappilly
8	Kozhikode- Kozhikode city- Kappad
9	Malappuram- Nilambur
10	Palakkad- Malampuzha- Nelliampathy
11	Kannur- Muzhuppilangad
12	Wayanad- Edakkal- Pookot Lake
13	Kasargod- Bekal
14	Pathanamthitta- Erumeli

### **2.7.3.2. Sampling**

Tourists were selected at random for the conduct of the interviews in the selected centres. The sample sizes for each of the destinations selected for the survey were decided on the basis of the tourist visits in the previous year. Separate structured questionnaires were used for the conduct of the survey interviews of foreign tourists, domestic tourists from outside the State and those from within the State. The survey was continued through out the year. Separate schedules were used for the survey of foreign tourists, domestic tourists from outside the States and those from within the States.

## **2.8. DISTRIBUTION OF FOREIGN TOURISTS BY LEVEL OF EDUCATION**

Among the foreign tourists visiting Kerala about 82% has graduation and above qualifications. About 9.40% are technically qualified. The pattern is almost similar in respect all the major countries, except that in the case of U.K and U.S.A the percentage of those with qualifications graduation and above are above 90%. The percentage distribution of foreign tourists by educational qualification is given in appendix 3.

## **2.9. DISTRIBUTION OF TOURISTS BY OCCUPATION**

About one-third of the foreign tourists visiting Kerala are professionals. About 15.4% of them are in services and another 11.3% are self-employed. The percentage of those who are only house wives visiting Kerala are merely 2.3%. The pattern is similar among all the major countries except that in the case of USA the percentage of those in business is higher at 12.1%. Percentage of those in business is the least in the case of Australia. The details are given in appendix 4.

## **2.10. DISTRIBUTION OF TOURISTS BY SOURCE OF INFORMATION**

The most frequently used source of information in the case of foreign tourists visiting Kerala is the website. The main source of information in the case of 26.6% of the foreign tourists is website. Among

countries, website users are the highest in U.K and U.S.A with 29.3 and 27.9% respectively. Website users are the lowest at 19.2% in the case of France. The second major source of information is the Tourist Office and Information Centres. While 16.65% of all foreign tourists visiting Kerala uses Tourist Offices and Information Centres as the main source of information, the percentage is as high as 22.1 in the case of Germany. The third major source of information is general text books and magazines. The details are given in appendix 5.

#### **2.11. DISTRIBUTION OF TOURISTS BY TYPE OF TRAVEL**

About 84.2% of the tourists visiting Kerala are free independent travellers while about 15.8% are package tourists. Among the countries, package tourists are the highest from Germany and France. The details are given in appendix 6.

#### **2.12. DISTRIBUTION OF TOURISTS BY NUMBER OF VISITS**

As high as 83.4% of the foreign tourists visiting Kerala are first time visitors. The percentages of first time visitors do not vary much across the countries. The lowest percentage of first time visitors is 80.3% from USA followed by Germany and UK with 81.7% each. The second time visitors constitute about 10.6%. The highest percentage of second time visitors is 16.85% from Australia. The details are given in appendix 7.

### **2.13. DISTRIBUTION OF TOURISTS BY MODE OF TRANSPORT TO INDIA**

About 97.8% of the foreign tourists visiting Kerala arrive in India by Scheduled flights. While in the case of France and Germany, the percentages of those arriving by Scheduled flights are 99.5% and 99.1% respectively, it is 96.5% in the case of Australians. In the case of those from USA, 0.7% of the tourists noted that they arrived in India by Train. They may be multi-country visitors and may have entered India from Pakistan or Bangladesh. The details are given in appendix 8.

### **2.14. DISTRIBUTION OF TOURISTS BY PURPOSE OF VISIT**

The purpose of visit of 85.4% of the tourists visiting Kerala is leisure, recreation and holiday. It varied between 89.7% in the case of Australia to 84.1% in the case of Germans. It is interesting that 8.4% of the Germans visit Kerala for health while the over all average health tourists is 5.5%. About 3.5% of the foreign tourists also visit Kerala for the purpose of education and research. It varies between 5.9% in the case of UK tourists to about 2.0% in the case of others. The details are given in appendix 9.

### **2.15. SURVEY OF DOMESTIC TOURISTS FROM OUTSIDE KERALA**

The profiles of domestic tourists visiting Kerala from outside the State could be captured through the survey. The details thus obtained are given in the paragraphs below:



## **2.16. STATE OF ORIGIN OF DOMESTIC TOURISTS**

Domestic tourists visiting Kerala from outside the State are primarily from the States of Tamilnadu, Karnataka, Andhra Pradesh, Maharashtra and West Bengal. While the neighbouring three states account for about 62% of the domestic tourists, Maharashtra and West Bengal taken together account for about 13.5%. The percentage distribution of non-Kerala domestic tourists is given in appendix 10.

## **2.17. DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY AGE AND SEX**

The domestic tourists from other states were mostly in age groups of 15-44. While the share of the age group 25-34 was 45%, the next lower age group of 15-24 accounted for 24.8% of the tourists. The share of the age group 35-44 was 19.3%. These three age groups taken together accounted for 89.1% of the Non-Kerala domestic tourists. The percentage share of women in the total Non-Kerala tourists is only 16.2%. Again most of them were in the age groups 25-34 and 15-24. The details are given in appendix 11.

## **2.18. EDUCATIONAL PROFILE OF NON-KERALA DOMESTIC TOURISTS**

Among the total non-Kerala domestic tourists, about 63.6% was well educated with graduate and above qualifications. While graduates constituted 38.8%, about 21.8 % was post-graduates. Among the females,

42.1% were graduates and 23.6% were post graduates. The details are given in appendix 12.

## **2.19. OCCUPATIONAL PROFILE OF NON-KERALA DOMESTIC TOURISTS**

Professionals constitute about 24.3% of the total non-Kerala domestic tourists. Even among the females 21.2% were professionals. Those employed in services constituted the next largest share of 17.8%. However, among the women tourists those employed in services was only 10.4%. About 35.9% of the women tourists were housewives. A large percentage (22.8%) of women also belonged to the category of students. The distribution of non-Kerala tourists by occupation is given in appendix 13.

## **2.20. SOURCE OF INFORMATION OF NON-KERALA DOMESTIC TOURISTS**

The main sources of information about tourism in Kerala were friends and relatives (41.7%), and own experience (13.5%) among non-Kerala domestic tourists. The other major sources were text books and magazines (9.9%), website (7.9%), tourist literature (6.6%) and travel agents and tour operators (5.9%). The details are given in appendix 14.

## **2.21. PREFERENCE OF MODE OF TRAVEL IN KERALA**

The first preference of mode of travel in Kerala for 28.6% of the domestic tourists is private motor and for another 27.7% it is rented

vehicles. However, 19.8% expressed first preference for railway and another 16.4% for public road transport. The details are given in appendix 15.

## **2.22. PLACE OF FIRST ARRIVAL IN KERALA**

The places of first arrival of more than half of non-Kerala domestic tourists were Ernakulam (32.9%) and Thiruvananthapuram (23.3%). The major places of first arrival were Palakkad (9.5%), Kumili (7.1%), Kozhikode (3.7%) and Munnar (2.4%).

## **2.23. NUMBER OF VISITS OF NON-KERALA DOMESTIC TOURISTS**

About 64.3% of the non-Kerala domestic tourists were first time visitors while 23.8% had visited Kerala once earlier. Also about 5.2% had visited twice earlier. There were also 2.7% of the tourists who had visited Kerala more than five times.

## **2.24. PURPOSE OF VISIT**

The purpose of visit of 63.7% of the non-Kerala domestic tourists was leisure, recreation and holiday while that of 11.7% was visiting friends and relatives. These two categories taken together accounted for more than three-quarters of the domestic tourists. About 7.8% of the tourists visited Kerala for business purposes while 6.1% visited for

education, research and training. The distribution of tourists by purpose of visit is given in appendix 16. A separate schedule was used for the survey of domestic tourists from Kerala. The results of the survey are given in the following paragraphs:

#### **2.25. DISTRICT OF STAY OF KERALA TOURISTS**

The distribution of Kerala tourists by place of residence shows that Ernakulam, Thrissur and Alappuzha are the top tourist generating districts. The percentage shares of these districts are 13.83, 13.22 and 12.38 respectively. Wayanad stands at the lowest with a share of 2.19%. Among the female tourists Ernakulam and Alappuzha dominates with shares of 18.15% and 14.72% respectively. The detailed distribution is given in appendix 17.

#### **2.26. DISTRIBUTION OF KERALA TOURISTS BY AGE AND SEX**

The age sex composition of Kerala tourists is not very different from non-Kerala domestic tourists. While 41.8% belonged to the age group 25-34, about 31.6% belonged to the age group 15-24. Among the female tourists 36.6% was in the age group of 15-24 while 35.7% was in the age group of 25-34. The age sex distribution of Kerala tourists is given in appendix 18.

#### **2.27. EDUCATIONAL PROFILE OF KERALA TOURISTS**

About 56.8% of the Kerala tourists are graduates and above while 16.9% is educated up to secondary level. There were also 4.1% with no

formal education and 12.5% matriculates. The details are given in appendix 19.

## **2.28. OCCUPATIONAL PROFILE OF KERALA TOURISTS**

The occupation – wise analysis of Kerala tourists reveals that 19% of the total tourists are professionals while 18.2% belongs to service category, 14.1% belongs to self employed category. However, students dominated with a share of 20.1%. The details are given in appendix 20.

## **2.29. PREFERENCE OF MODE OF TRAVEL OF KERALA TOURISTS**

About 30.3% of the Kerala tourists preferred to travel by train within Kerala. Yet another 17.6% preferred public road transport. However, the preference of about 24.8% was rented vehicle and for another 15.6%, it was own vehicle. About 10.9% preferred private motor coach or bus. The distribution of Kerala tourists by preferred mode of travel is given in appendix 21.

## **2.30. PURPOSE OF VISIT**

The purpose of visit of 61.3% of the Kerala tourists was leisure, recreation and holiday. Yet another 14.6% travelled for visiting friends and relatives and 9.4% for business and professional. The percentage distribution of Kerala tourists by purpose of visit is given in appendix 22.

### **2.31. FOREIGN TOURIST VISITS IN KERALA OVER THE YEARS**

Foreign tourist visits in Kerala during 2009 were 557,240 as compared to 598,929 in the previous year and thus registered a decline of about 7.0%. It was primarily due to economic crisis and the overall declines both in the world tourist arrivals and all India tourist arrivals. Although, foreign tourist visits registered a decline in 2009 as compared to the previous year, it recorded an average annual rate of growth of about 10.3% per year during the ten year period since 1999. The year-wise foreign tourist visits in Kerala since 1999 are given in appendix 23.

### **2.32. MAIN SOURCE MARKETS OF FOREIGN TOURISTS**

The single largest source market of Kerala for foreign tourist visits is United Kingdom, with a share of about 23.0% in 2009. In fact, United Kingdom has been continuing as the top tourist market of Kerala over the years. The second largest market was France with a share of 8.8% and it was followed by United States of America with a share of about 8.6%. The nationality-wise foreign tourist visits during 2009 is given in appendix 24.

### **2.33. DISTRICT-WISE DISTRIBUTION OF FOREIGN TOURIST VISITS**

Although Thiruvananthapuram district received the highest share of foreign tourist visits during 2008, it was Ernakulum district which could take the top position during 2009. The other districts which could receive a

sizeable share of foreign tourists during 2009 were Idukki, Alappuzha and Kottayam. The district-wise distribution of foreign tourist visits in Kerala during the last seven years are given in appendix 25.

### **2.34. REGION-WISE AND DISTRICT-WISE FOREIGN TOURIST VISITS SINCE 2003**

The Central and South Kerala have been receiving the highest share of foreign tourists over the years. The northern region consisting of the six districts of Palakkad, Malappuram, Wayanad, Kozhikode, Kannur and Kasargod received only 5.9% of the total tourist visits in Kerala during 2009. Those are given in appendix 26.

### **2.35. SEASONALITY IN FOREIGN TOURIST VISITS.**

There is significant seasonality in foreign tourist visits to the State. While the months of November, December, January, February and March receive the maximum number of tourists, the month of June receives the least number of tourists. The month-wise foreign tourist visits since 2003 along with month-wise seasonality indices are given in appendix 27.

### **2.36. MONTH-WISE FOREIGN TOURIST VISITS IN DIFFERENT DISTRICTS OF KERALA DURING 2009**

Ernakulam district received the maximum number of foreign tourists in all the months except February and March, while

Thiruvananthapuram received the largest number of tourists during these months. The peak month of foreign tourist visits in Ernakulam district was January while it was February in the case of Thiruvananthapuram. The ratio between the highest and lowest tourist visits was 7.36 in the case of Thiruvananthapuram, while it was only 2.55 in the case of Ernakulam. Thus, seasonality was more pronounced in the case of Thiruvananthapuram. District wise and month wise statistics of foreign tourist visits during 2009 is given in appendix 28.

### **2.37. DOMESTIC TOURIST VISITS IN KERALA OVER THE YEARS**

Domestic tourist visits in Kerala during 2009 were about 7.91 million as compared to 7.59 million during the previous year. The growth in domestic tourist visits during the year was 4.2%. There has been a moderate increase in domestic tourist visits in all the previous ten years except during 2005. The year -wise domestic tourist visits and percentage changes since 1999 are given in Appenix 29.

### **2.38. MAIN SOURCE MARKETS OF DOMESTIC TOURISTS**

Out of 7.91 million domestic tourist visits, 5.94 million visits (75.05%) were made by the Keralites. Tamilnadu contributed 10.55% of the domestic tourist visits. It was followed by Karnataka with a share of 6.18% and Maharashtra with a share of 2.07%. The other major source



markets are Andhra Pradesh (1.31%), Delhi (1.00%), Gujarat (0.58%) and West Bengal (0.52%).

### **2.39. DISTRICT – WISE DISTRIBUTION OF DOMESTIC TOURISTS**

The highest share of domestic tourist visits is recorded by Ernakulam district in all the years since 2003. During 2009, the share of the district was 22.97%. The second largest share of domestic tourist visits is recorded in Thrissur district. It was followed by Thiruvananthapuram and Kozhikode districts with shares of 13.57% and 7.27 percent respectively during 2009.

### **2.40. SEASONALITY IN DOMESTIC TOURIST VISITS**

There is moderate seasonality in domestic tourist visits. While the peak months are May and December, the lean months are June and March. It seems that school vacations contribute significantly to the seasonality in domestic tourist visits.

### **2.41. AWARDS**

Kerala has also been awarded the best performing state award for the year 1999-2000, by Government of India for achieving development and advancement in the tourism sector. Government has declared tourism as an industry as far back as in 1986 and offers incentives and concessions

to the industry to promote tourism products in the state and to attract private investment. Until the early 1980s, Kerala was a relatively unknown destination, with most tourism circuits concentrated around the north of the country. Aggressive marketing campaigns launched by the KTDC- the govt. agency that oversees tourism prospects of the state laid the foundation for the growth of tourism industry. In the decades that followed Kerala, tourism was able to transform its form into one of the niche holiday destinations in India. The tag line Kerala God's own country was adopted in its tourism promotions became a global super brand. Kerala is regarded as one of the destinations with the highest brand recall.<sup>31</sup> In 2010, Kerala attracted 0.66 million foreign tourist arrivals.

In Kerala, tourism has emerged as one of the few economic alternatives to develop the state economy. It has been recognized as an important sector for the development on account of its potential for generating income and employment. Tourism is likely to be the engine of growth giving a big push to Kerala's economy in the coming years.

Tourism in Kerala has recorded remarkable growth in the last few years. The number of foreign tourists and domestic tourists visiting the state has crossed two lakhs and fifty lakhs respectively. The percentage share of Kerala in foreign tourist arrival is more than 8% in the country. The total investment in the state for the last five years is estimated in the order of ₹ 1000 cr.

The state's tourism agenda promotes ecologically sustained tourism, which focuses on the local culture, wilderness adventures, volunteering and personal growth of the local population. Efforts are taken to minimize the adverse effects of traditional tourism on the natural environment and enhanced the cultural integrity of local people.

#### **2.42. ADVERTISING CAMPAIGNS**

Kerala Tourism is noted for its innovative and market-focused ad campaigns. These campaigns have won the tourism department numerous awards, including the Das Golden Stadttor award for best commercial, 2006.<sup>32</sup> Pacific Asia Travel Association-Gold award for marketing, 2003 and the government of India's best promotion literature, 2004, best publishing, 2004 and best tourism film, 2001. Catchy slogans and innovative designs are considered a trademark of brand Kerala tourism. Celebrity promotions are also used to attract more tourists to the state.<sup>33</sup> The Kerala tourism website is widely visited, and has been the recipient of many awards. Recently, the tourism department has also engaged in advertising via mobiles and distributing wallpapers and ring tones related to Kerala through it.<sup>34</sup>

#### **2.43. ROLE OF PRIVATE SECTOR**

The private sector investment is the backbone of Kerala's tourism industry. Major international and national hotel chains like Taj, Oberoi,

LeMeridian, Best western, Golden Tulip, Casino, Mahindra resorts etc have already established hotels and resorts in the state. The private sector in Kerala has also been able to spread tourism to hitherto virgin areas in the state like Marari, Vythiri, Kalpetta, Manathavadi, Poovar etc. The boutique hotels and resorts of Kerala have also established as a destination for upscale tourists. By preserving and showcasing the natural and cultural attractions of Kerala the tourism trade has also contributed to the sustainable destination. Non- resident Keralites have also identified tourism as a high growth sector area for investment.

The tour operators have also played a key role in the development of tourism to Kerala by developing unique and innovative tour options. Most of the leading tour operators in India like Thomas Cook, SITA, TCI, UVI etc. feature Kerala prominently in their national and international holiday brochures with popular itineraries to Kerala. A number of home-bread tour operators like Kerala travels, great India Tour Company, pioneer travels etc with exhaustive knowledge of the state have also established them selves niche players in Kerala's tourism industry.

A joint task for focusing on private-public partnership has been constituted with major actors of the industry as members to act as advisors in the tourism development activities.

## **2.44. TOURISM VISION 2025 OF KERALA (DRAFT) PREPARED BY TOURISM DEPARTMENT, GOVT. OF KERALA IN THE YEAR 2000<sup>35</sup>**

Main aim of tourism vision 2025 is to serve as a guiding force, which will provide a clear vision and direction for optimizing the tourism potential of the state in a sustainable manner.

### **2.44.1. Tourism vision statement**

To develop Kerala, the gods own country into an up-market high-quality tourist destination through optimal utilization of resources with focus on conserving and preserving the heritage and environment and enhancing productivity, income, creating employment opportunities and alleviating poverty thereby making tourism the most important sector for the socio economic development of the state.

### **2.44.2. Tourism vision slogan of Kerala**

“Conserve culture and promote tourism”

### **2.44.3. Objectives**

The following are the main objectives stated in the tourism vision 2025 by the tourism department and the govt. of Kerala.

#### 2.44.3.1. To make tourism, Kerala's core competency sector.

Tourism has emerged as a global industry and has played a lead role in economic growth. In Kerala, tourism has played a significant role in terms of employment and economic growth. In view of its potential in creating employment, enhancing production, productivity, and contribution towards the development of the state, a growth model led by tourism will take the state to the pinnacle of socio-economic development.

#### 2.44.3.2. To generate employment and enhance productivity.

Tourism in Kerala has recorded remarkable growth in the last few years. The number of foreign tourist and domestic tourists visiting the state has crossed two and fifty lakhs respectively. Total employment generated in this sector both direct and indirect is about eleven lakhs and the total revenue generated in the economy from tourism is nearly four thousand crores which is 6.29% of the GDP with the accelerated investment in tourism sector, there should be direct employment opportunities for over 10000 persons every year.

#### 2.44.3.3. To promote and market Kerala tourism products at national and international level thereby making Kerala as a premier global tourism destination. Promotion and marketing is an important component for development of tourism. Kerala tourism will take steps to develop and implement effective market strategies to get better mileage and value for the money spent. This will be based on the market analysis and the

consumer preferences.

2.44.3.4. To define and endorse the role of the govt. as a catalyst and facilitator for the growth of tourism industry.

Tourism is basically a private sector activity. The state will play the role of catalyst and facilitator. The state will work towards intergovernmental co-ordination, rationalized and mild taxation policies, regulating growth in a sustainable manner and providing safety to tourists. In order to define the role of the govt. a tourism policy will be brought in by the Govt.

2.44.3.5. To rationalize tourism related legislations and policies of the govt. so that it is tourism-friendly and promotes tourism growth.

As tourism is a multi-sectoral activity and the industry is affected by many other sectors in the economy, the state has to play a lead role in enacting tourism-friendly legislations. The existing legislation like Rent control act, Labour act, Building tax act, Excise law etc., will be rationalized to facilitate growth of tourism.

2.44.3.6.

To create awareness and tourism consciousness among the people in general and among the taxi drivers, policemen, bus conductors, porters, customs and emigration officers and others with whom tourists encounter thereby removing prejudices and misconceptions and to make Kerala society a tourism society.

One of the most important components in the development of tourism is the host population. The host population or the local community which is tourist friendly will send the right message to the tourist and leads to a better growth. Govt. should therefore initiate programs for creating awareness about the tourism, culture art and heritage of the state and to inculcate among the host population positive attitude towards the tourists.

2.44.3.7. To develop and improve roads, drinking water supply, electricity and power supply, sewage and sanitation systems. Signage, transport systems like roads, rail, sea, inland water, and air.

An important component for the development of tourism in any state is the basic infrastructure facilities. The state has to ensure that the basic facilities like motorable roads, clean drinking water, un interrupted electricity and power supply, proper waste disposal system, proper transport facilities and signage systems are in proper place. The Govt. has to have a mechanism for coordination with other departments like Public work department, water authority, irrigation, transport, forest etc. The state will welcome investment in infrastructure sector from NRI's, NRK's and international funding agencies.

2.44.3.8. To promote sustainable and eco-friendly tourism in the state based on the carrying capacity of the destinations.

The strength of Kerala tourism is its excellent natural resources in the form of backwaters, hill stations and beaches. Having understood the



need for looking in to the sustainable development of these destinations Kerala tourism focuses on the conservations of ecology to reduce the negative impact of tourism on the environment and intend to promote development of tourism based on the carrying capacities of the destinations. The developments of tourists destinations will be controlled and regulated based on the guide lines formulated through area development plans to have a planned development.

2.44.3.9. To conserve and preserve the art, culture and heritage of the state.

Kerala is immensely rich in its unique art forms, culture and heritage. The tradition of classical and folk art forms in Kerala dates back to over 1000 years. Kūṭiyāṭṭam, the oldest art form of Kerala, and the only surviving form of the ancient Sanskrit drama was recently selected by UNESCO for proclamation as a oral and intangible world heritage. Kathakali, mōhiniyāṭṭam, tuḷḷal, teyyam, tīra etc. are unique. The architectural monuments in the state maintain a uniqueness of character. The state is hastening the process for the preservation and conservation of these heritages.

2.44.3.10. To develop and promote new innovative tourism products, lesser-known destinations, art forms, cuisines, monuments, and handicrafts.

Tourism in Kerala is now concentrated in the southern part of

Kerala. Considering the fragile nature of the destinations, it is necessary to disperse the activities to lesser-known destinations to avoid over crowding and exceeding carrying capacities. It is also necessary to promote new products to sustain the positioning. Constant and continuous innovation will be the route to ensure the top slot for Kerala tourism in the heart of discerning travellers.

2.44.3.11. To identify, preserve and conserve special tourism zones.

Tourism in Kerala is mainly naturebased and unless the development is controlled/regulated based on special guidelines formulated for the identified special tourism zones, the destination will not sustain for long.

2.44.3.12. To develop and promote KITTS, KIHMS and IHMCT into institutions par excellence in India and regulate the syllabi and training facilities of other institutions to maintain the quality standards.

Human resources development is an important sector to be developed for effective promotion and development of tourism in the state. In this regard, the existing institutions like KITTS, KIHMS and IHMCT into has to be made institutions par excellence. The other institutions offering tourism related courses will be regulated to maintain quality standards.

2.44.3.13. To involve PRIs and NGOs in the development of tourism infrastructure and tourism awareness

Any scheme/project in the field of tourism can only become successful if it is implemented through local participation. The strong Panchayathi raj institutions and NGO's in the state can contribute greatly in building up tourism infrastructure and necessary basic amenities. Creation of awareness on the benefits of tourism in terms of economic, physical and social development can successfully be done through the PRIs and NGO's.

## **2.45. PRESENT ATTRACTIONS IN KERALA<sup>36</sup>**

### **2.45.1. Beaches in Kerala**

Flanked on the western coast by the Arabian sea, Kerala has a long coastline of 580 km; all of which is virtually dotted with sandy beaches. Kovalam beach near Thiruvananthapuram was among the first beaches in Kerala to attract tourists. Rediscovered by back-packers and tan-seekers in the sixties and followed by hords of hippies in the seventies, Kovalam is the most visited beach in the state.

Other popularly visited beaches in the state include those at Alappuzha beach, Nattika beach, Vadanappallybeach (Thrissur), Cheraibeach, Kappad, Kovalam, Marari beach, Fort Kochi and Varkkala. The Muzhippilangad beach at Kannur is the only drive-in beach in India, Beckal, Kasargod.

### **2.45.2. Backwaters**

The backwaters in Kerala are a chain of brackish lagoons and lakes lying parallel to the Arabian sea coast. Kettuvallam (Kerala house boats) in the backwaters are one of the prominent tourist attractions in Kerala. Alleppey, known as the Venice of the east has a large net work of canals that meander through the town. The Vallam kali (the snake boat race) held every year in August is a major sporting attraction. Back water net work includes five large lakes (including Ashtamudi kayal and Vembanad kayal) linked by 1500 km of canals, both man made and natural, fed by 38 rivers, and extending virtually the entire length of Kerala state. The backwaters were formed by the action of waves and shore currents creating low barrier islands across the mouths of the many rivers flowing down from the Western-ghat ranges.

### **2.45.3. Hill stations**

Eastern Kerala consists of land encroached upon by the western-ghat ranges: the region thus includes high mountains, gorges and deep cut valleys. The wildest lands are covered with dense forests while other regions lie under tea and coffee plantations or other forms of cultivations. The western-ghat ranges rise on average to 1500m elevation above sea level. Certain peaks may reach to 2500m. Popular hill stations in the region include Devikulam, Munnar, Nelliampathy, Peermade, Ponnudi, Vagamon, Wayanad and Kotancheri hills.

#### **2.45.4. Wild life**

Most of Kerala, whose native habitat consists of wet evergreen rain forest at lower elevations and high land deciduous and semi-evergreen forests in the east, subject to a humid tropical climate. However significant variation in terrain and elevation have resulted in a land whose bio-diversity registers as among the world's most significant. Most of Kerala's significantly bio diverse tracts of wilderness lie in the evergreen forests of its easternmost districts.

#### **2.45.5. Ayurveda in Kerala**

Kerala is world famous for its ayurveda treatment. Ayurveda is an ancient form of alternative medicine, which is practiced in India from time immemorial. It is an ancient and established scientific medication system, which has an extensive record of clinical practice and recovery. Ayurveda is not just limited to the treatment of ailments, but also educates a person as to how he should protect and maintain a healthy body. Every district in the state has ayurveda centres which offer a wide variety of services and rejuvenating treatments.

#### **2.45.6. Climate in Kerala**

Kerala shows diversity in its climatic conditions due to the variety in its geographical features. The state experiences an equatorial tropic climate. The eastern highlands including the mountain regions

predominantly have cool climate, which is very refreshing. On the other hand, the coastal plains of western lowlands generally remain hot and humid for most part of the year. The average annual rainfall in Kerala is quite high as compared to its neighbouring states. The monsoon season in the state generally extends for four months. There are four types of seasons in Kerala, which include winter, summer, southwest monsoon and north east monsoon.

#### 2.45.6.1. Winter

The typical winter season can be experienced in the hill stations of Kerala. Winters in Kerala start after the state receives northeast monsoon in November. The chilly climate concludes by the middle of February. The temperature in the highlands often falls below 10°C during this season, while other parts of the state maintain higher temperature during winter. Kerala also receives lowest rainfall during winter.

#### 2.45.6.2. Summer

Following the winter, comes the summer season, which generally starts by the end of February and continues till the end of May. Summer in Kerala is marked by low rainfall, comparatively higher temperature and humid weather. Even during the peak of summer, the temperature doesn't soar over 40°C unlike other states. The season also shows erratic rains along with thunder and lightening.

#### 2.45.6.3. South West Monsoon

South west monsoon is the main monsoon season in Kerala, which gives a break from the summer heat. Kerala being the first state to receive monsoon, witness voluminous rainfall. The slopes of Western-ghat ranges are mainly hit by this monsoon and the rainfall continues for months. South West Monsoon generally ends by the end of September. The average rainfall in this season is 2250 - 2500 mm.

#### 2.45.6.4. North East Monsoon

North East Monsoon starts in October and continues till November. This monsoon is also known as Retreating Monsoons and generally show thunder and lightening with heavy rainfall. The climate prominently remains hot and humid. The average rainfall during this season is 450 - 500 mm.

#### 2.45.7. Dances of Kerala<sup>37</sup>

In Kerala there are so many art forms. But the land Kerala is known worldwide for kathakali, mōhiniyāṭṭam, tiruvātirakali, oṭṭantuḷḷal, kūṭiyāṭṭam, cākkīyārkkūtt only.

### **2.46. PRESENT DAYS CULTURAL TOURISM ACTIVITIES IN KERALA- SCHEDULE<sup>38</sup>**

Kerala Cultural Vacation- Destinations Covers: Ernakulam, Tripunithura, Munnar, Kottayam, Kumarakom, Kaviyoor, Vazhappally,

Aruvikkara, Vizhinjam, Padmanabhapuram, Kovalam, Thiruvananthapuram, Varkala, Kollam, Alappuzha, Cochin, Kalady, Azhikode, Kodungallur, Thrissur, Guruvayur, Kozhikode, Mahe, Thalassery, Kannur, Wayanad, TourDuration:14Nights/15Days

Day01: Ernakulam Arrive at Cochin International Airport or Railway Station. Receive a warm welcome from our representative who will escort you to the hotel at Ernakulam. Relax at the hotel and relieve your jet lag by calling it a day.

Day02: Ernakulam, Tripunithura, Munnar, Your cultural trip starts on day two from Ernakulam. The famous Ernakulathappan Temple of Lord Shiva, showcasing the rich and unique tradition of Kerala, lies in the heart of the city. The eight-day festival held here during January-February is one of the major attractions of this place. Proceed further to the next cultural site, Sree Poornathrayesa Temple at Tripunithura. Renowned for its annual festivals in Kerala, the temple witnesses the largest gathering of local and foreign tourists during this time. This shrine houses the deity of Lord Vishnu as Santhanagopala Murthy, who was believed to bless childless couples with children. Munnar falls in as the next destination on your enriching cultural trip. It is a reservoir of some ecstatic sights of magnificent and spectacular waterfalls, like Athukad, Cheeyappara, and Valara. The water cascading in seven steps at Cheeyappara Waterfalls is a real feast for the eyes. Spend the night at Tall Trees Resort.



Day03: Kottayam-Kumarakom. The third day of the trip begins with the journey onwards to the enchanting and astounding Kottayam. This captivating destination is home to scenic, religious, historical, and cultural sites, like Ettumanoor Mahadevar Temple, Thirunakkara Mahadeva Temple, Thazathangadi Juma Masjid, Panachikkad Saraswathi Temple. After these religious sites have overwhelmed you with their beauty and charm, continue to your next destination in-line. The backwater paradise of Kerala, Kumarakom is a preferred tourist spot for bird lovers. The Kumarakom Bird Sanctuary, also called Vembanad Bird Sanctuary, spreads over 14 acres of green land, with some rare and exclusive bird species to catch a glimpse of. Reach out for the skies and at the coastline with your camera to spot waterfowls, cuckoos, owls, egrets, herons, cormorants, moorhens, darters, Siberian cranes, Brahminy kites, and soon. Retire at coconut lagoon in the night.

Day04: Kaviyoor, Vazhappally, Kumarakom, From Kumarakom, drive down to Kaviyoor, a Brahmin hamlet in Pathanamthitta district of Kerala, where you'll be a witness to the ancient history of this place. Rock Cut Cave Temple, Kaviyoor Mahadeva Temple, Njaliyil Bhagavathy Temple, and Thirunelli Temple are major tourist attractions here. Further explore the cradles of Kerala civilization as you are driven to Vazhappally. The Vazhappally Maha Siva Temple, situated in the heart, forms the highlight of the district. Ride back to Kumarakom to spend the night at coconut lagoon.

Day05: Kumarakom, Houseboat On day five, you have the perfect opportunity to retreat back in the supreme beauty of the backwaters of Kumarakom as you are transferred to a houseboat in the blissful and serene Vembanad lake. Spend the day resting and ingesting the incredible beauty of the scenic backwaters. The house boat is your heavenly haven for the night.

Day06: Kumarakom houseboat spend the entire day at leisure. Try your hand at exciting activities, such as boating, yachting, and fishing, in the midst of panoramic views of the wonderful lake. For a more traditional and pleasurable experience, the two hour rowing canoe trip would be simply perfect.

Day07: Aruvikkara, Vizhinjam, Padmanabhapuram, Kovalam, Thiruvananthapuram, Day seven of your trip provides you a golden chance to discover the beguiling Aruvikkara, a scenic spot on the banks of Karamana River. This is followed by the lighthouse at Vizhinjam and the majestic old Padmanabhapuram Palace at Padmanabhapuram. Suchindram Thanumalayar Temple, a pious shrine at Suchindaram is next in-line. A ride to Kovalam and Thiruvananthapuram will let you witness the most significant tourist attractions here. Revive yourself at the Muthoot Plaza.

Day08: Thiruvananthapuram, Varkala, Kollam, Alappuzha, Start your day with some eminent cultural destinations in the capital city of Thiruvananthapuram. Madavoorpara Cave Temple and Kazhakoottam

Mahadeva Temple are two sanctified pilgrim centers, not to be given a miss. Proceed to Varkala to pay your homage to the 2000 year old Janardana Swami Temple, dedicated to Lord Vishnu. The Thevally Palace at Kollam is a perfect example of architectural excellence. Aasramam Sreekrishna Swamy Temple, Mukhathala Murari Temple, Jumayath Palli, Muthirapparambu Palli, and Kadeesa Syrian Orthodox Church are some prominent religious places in Kollam. Shri Dharma Sastha Temple, situated in Sasthamkotta, is one of the five ancient Sastha temples in Kerala. Inhabited by monkeys, they are regarded as the presiding deity of the temple. The small hamlet of Krishnapuram is sure to astound you with the magnificence of the Krishnapuram Palace. It is one of the finest and rarest specimens of the Keralite architecture. Next in-line on your cultural itinerary is the Chettikulangara Sree Bhagavathi Temple, located in Mavelikkara district. The deity appearing as Maha Saraswathi in the morning, Maha Lakshmi at noon, and Sri Durga or Bhadrakali in the evening is the specialty of this shrine. A drive to Mannarsala will land you at the 6000 year old Mannarsala Snake Temple, dedicated to snakes, a rare and unique fact among Kerala temples. Alappuzha offers some beautiful views of Ambalappuzha Sri Krishna Temple and Edathua Church. End the day at Lake Palace Resort.

Day09: Cochin, Kalady, Azhikode, Kodungallur, Refreshed and revitalized, get ready to explore one of the major port cities of India, Cochin. This city is bound to amaze you with its unique blend of cultures

left behind by the Arabs, Chinese, Jews, Dutch, Portuguese, and British. Check out some major tourist destinations like Fort Kochi, Princess Street, Dutch Cemetery, and Mattancherry Palace. After an exciting city tour of Cochin, proceed further to some beautiful historical shrines located in and around Cochin. Bhagavathy Temple at Chottanikkara, Shiva Temple at Aluva, Sree Adi Sankara Keerthi Sthamba Mandapam at Kalady, Kallil Devi Temple at Perumbavoor, Ambadath Malikeyil Sree Ayappa Temple at Manjapra, St.ThomasMount at Malayattoor, and Marthoma Pontifical shrine at Azhikode. Spend the night at Heritage Resort in Kodungallur.

Day10: Kodungallur, Thrissur, Guruvayur. The tenth day of your tour has a number of enthralling shrines and religious spots in store for you. Beginning with Sri Rama Temple at Triprayar in Kodungallur, you'll be journeyed to an array of sites of tourist and historical importance. Koodal Manikyam Temple is the major highlight of Irinjalakuda. Moving ahead, Thrissur presents Arattupuzha Sree Satha Temple, Urakam Ammathiruvadi Temple, Vaddakunathan Temple, Thiruvambadi Sri Krishna Temple, Paramekkavu Bagavathi Temple, and Shakthan Thampuran Palace. The small town of Guruvayur is home to one of the five Krishna temples Guruvayur Sree Krishna Temple. Call it a day at SopanamHeritage at Guruvayur

Day11: Kozhikode, Mahe, Thalassery. The eleventh day of your vacation bestows you with enriching and enchanting destinations, oozing out

culture, history, and tradition of Kerala. Navamukundan Temple at Thirunavaya, Garuda Temple at Triprangode, and Keraladeeshapuram Temple at Tanur will take up the first quarter of your day. Drive down to Kozhikode for the next section of tourist attractions. Herein, you will find a plethora of interesting and fascinating sites, like Mananchira Tank Mucchandipalli, Viliya Angari, Thali Temple, and Valayanad Devi Temple. Proceed further to Kappad to explore the Spice Market, Chembotti Theruvu, Erringal Rock, and Lokanarku Temple. A little ahead lies Mahé, a small district of Puducherry in Kerala. The French constructed St. Georges Fort offers panoramic views of the city down. Your last stop for the day is Thalassery, presenting you architectural pieces of sheer beauty and grandeur. Sree Ram Swami Temple, Tellicherry Fort, and Odathil Palli Mosque are the most sought after attractions to look out here. Enjoy the delectable supper served at Pearl Regency and relax in the cosiness of your deluxe room.

Day12: Kannur. After an early breakfast, our representative will accompany you to a sightseeing tour of Kannur. St. Angelo Fort, also called Kannur Fort, provides an insight into the Portuguese and Dutch periods. Arakkal Kettu, Sree Muthappan Temple, Trichambaram Temple, Sri Rajarajeswari Temple, Subramaniam Temple, Nileswaram Palace, Horsdurg Fort, and Bekal Fort form the integral destinations in Kannur. Drive back to Thalassery for over night stay at Pearl Regency.

Day13: Wayanad. Complete your morning meal and set out to explore the adventurous side of you on day 13. As you undertake the 1½ hours journey from Thalassery to Wayanad, the marvelous beauty passing by will spellbind you. Reach at Wayanad Wildlife Sanctuary, the second largest wildlife asylum in Kerala, to discover some rare and unique flora and fauna. The Indian bison, elephant, deer, tiger, peacocks, and pea fowls can be easily sighted from the naked eye. Besides, the salubrious climate and pleasant air will refresh and energize you. Call it a day at Edakkal Hermitage.

Day14: Wayanad After an entire day of wandering amid the dark dense forests and lush greens of Wayanad Wildlife Sanctuary, it is time to check out another bunch of tourist destinations. Soochipara Waterfalls, Kanthanpara Waterfalls, Meenmutty Waterfalls, Rainforest of Lakkidi, Pookote Lake, Edakkal Caves, and Thirunelli Temple area fewbreath taking and captivating places. Spend the night at Edakkal Hermitage.

Day15: Cochin. Post breakfast, pack your bags and drive back to Cochin for your return journey. This pleasurable and delightful cultural excursion comes to an end.

## ENDNOTES

1. UNWTO - United Nations World Tourism Organisation
2. <http://www.keralatourism.org/tourismstatistics/2010>
3. WTTC - World travel and tourism council
4. NGT - National Geographic Travel
5. Travel and leisure - tourism magazine
6. Emirates In flight Magazine - tourism magazine
7. Cosmopolitan - tourism magazine
8. Khaleej Times - tourism magazine
9. Tourism vision 2025, July-Dec, 2001, Draft, The text of the tourism department, Govt. of Kerala, SAJOSPS, Social science research journal, , P.106-109
10. GDP - Gross Domestic Product
11. <http://mkt.unwto.org/en/barometer>
12. WTTC, 2011, Travel and Tourism Impact, World.
13. Ministry of Tourism, 2009, Government of India –Tourism Statistics at a Glance, New Delhi.
14. Kerala tourism department - Started as a state hospitality department in 1950s, the department of tourism came into being in 1960s.
15. KTDC - Kerala Tourism Development Corporation It is a public undertaking. It offers a complete package of tourist services like accommodation, transport, shopping, entertainment and publicity within the state.
16. DTPC - District Tourism Promotion Council - It is with District Collector as Chairman and selected peoples representatives and officials as members, co-ordinate the development of less known tourist centres within the districts.
17. KITTS - Kerala Institute of Tourism and Travel Studies - Institutes to cater to the Human Resource requirement of Department and industry. Besides conducting academic programs, KITTS will undertake the following activities to enhance the quality of HR in tourism. To offer training and capacity building program for service providers labelled as Let's Learn Capacity Building Program. Under the scheme, we will train at least 25000 employees in the tourism sector in the next five years.
18. WTTC, 2011, Travel and Tourism Impact, India.
19. KTM - Kerala Travel Mart
20. KWFD - Kerala Waste Free Destination
21. Kerala Clean Toilet Campaign - A commonly raised issue is the lack of well-maintained public toilets in popular tourist destinations and routes. The department will formulate an Action Plan with a simple objective to provide, directly or through partnerships with stakeholders, toilets, and restrooms of acceptable standard, in every destination.
22. Contingency Response Cell - In order to manage situations of crisis affecting tourists, the department constituted CRC at the state level to act quickly to

manage such eventualities.

23. SIHM - State Institute of Hospitality Management
24. IHMCT-Institute of Hotel Management and Catering Technology
25. FCI - Food Craft institutes
26. CQUEST - Council for Quality Education System in Tourism
27. STAC - State Tourism Advisory Committee
28. Kerala Tourism Policy 2011, (Draft), (Version 1.0), Department of Tourism, Government of Kerala.
29. KIHMS - Kerala institute of hospitality management studies
30. <http://www.keralatourism.org/tourismstatistics/2009>
31. <http://superbrandsindia.com/superbrands2003/keralatourism/index.htm>
32. <http://www.thehindubusinessline.online.com/2006/03/15/stories/2006031503091900.htm>
33. <http://www.thehindubusinessline.online.com/2005/06/24/stories/2005062400690400.htm>
34. <http://www.hindu.com/2006/08/14/stories/2006081406730400.htm>
35. Tourism vision 2025, July-Dec, 2001, Draft, The text of the tourism department, Govt. of Kerala, SAJOSPS, Social science research journal, P.106-109
36. <http://www.keralatourism.org/>.
37. <http://www.keralatourism.org/>
38. <http://www.keralatourism.org/>



## CHAPTER 3

# FOLKLORE TOURISM

### 3.1. INTRODUCTION

#### 3.1.1. A review of existing cultural tourism definitions

Folklore tourism is different from cultural tourism. In general the term cultural tourism refers to leisure travel motivated by one or more aspects of the culture of a particular area<sup>1</sup>.

In Australia tourism industry is more developed comparing to other countries especially cultural tourism. A report produced by the Australian Bureau of Tourism Research<sup>2</sup> provides a useful discussion on the types of definitions of cultural tourism in use. Some examples of cultural tourism definitions are listed below.

A cultural tourist is a person who stays more than 40 kilometers away from home for at least one night and attended a cultural venue. Note that cultural venues were defined to comprise the following venues and activities: art gallery; museum; animal/marine park; botanical garden; library; popular music concert; classical music concert; theatre; dance; opera or musical theatre; other performing arts; and cinema<sup>3</sup>. In Australia, cultural tourism is defined as attendance by inbound visitors at one or more of the following cultural attractions during their visit to Australia: festivals or fairs (music, dance, comedy, visual arts, multi-arts and

heritage); performing arts or concerts (theatre, opera, ballet and classical and contemporary music); museums or art galleries; historic or heritage buildings, sites or monuments; art or craft workshops or studios; and aboriginal sites and cultural displays<sup>4</sup>.

### **3.1.2. Cultural and heritage tourism**

Cultural and heritage tourism is a tool of economic development that achieves economic growth through attracting visitors from outside a host community, who are motivated wholly or in part by interest in the historical, artistic, scientific or life style or heritage offering of a community, region, group or institution.<sup>5</sup> Such travels are focus upon experiencing cultural environments, including landscapes, the visual and performing arts and special life styles, values, traditions and events.

Typical culture tourism in Europe includes festivals and events, banquets, music, theatre, shows, village and rural life (e.g. farms, Sunday markets), gastronomy, visiting/tasting local products, general sightseeing, village buildings and atmosphere, visiting historic and religious monuments or local buildings and ruins, and famous people in the region. Within the European Union, cultural tourism plays a particularly important role for German tourists. EU studies suggest that German culture tourists tend to be at the age group of 45-64 have above average income, mostly couples, better educated; more broadly traveled, more quality conscious, than other and regularly take holidays outside normal peak seasons. They

travel independently rather than through tour operators or holiday packages, and stay seven days or less. We also know that German tourism is strongly influenced by quality and type of accommodation and food offered. Surveys suggest that one-half of German tourists expect small accommodations, businesses run by locals, and 41% expect local cuisine with local ingredients. They are looking for two and three-star accommodations rather than large luxury hotels<sup>6</sup>. The concepts of cultural and heritage tourism may include a wide variety of strategies and services like place promotion<sup>7</sup> and Legacy Tourism<sup>8</sup>.

### **3.1.3. Components of cultural tourism**

According to above definitions the following are the main components of cultural tourism.

#### **3.1.3.1. Historical buildings and monuments**

Here the tourism activity is to show the tourists relics, religious buildings, caves and palaces etc.

#### **3.1.3.2. Various artistic expressions**

Here the tourism activity is to acquaint the tourist with temple-sculptures, carvings, paintings, architecture, folksongs, tales, fairs, festivals, customs and rituals, literature, handicrafts, lifestyles, eating styles etc.<sup>9</sup>

### **3.2. RELEVANCE OF FOLKLORE TOURISM**

Economic diversification and technological improvement has created a conducive environment for tourism development in the present age of globalization. Tourism has found a niche for itself as an effective instrument for generating employment, earning revenue and foreign exchange, enhancing environment preserving culture and tradition thereby facilitating over all development. India, especially Kerala, has great historical and cultural heritage. Among these folklore is excellent to develop the tourism.

Folklore is included in Peter's inventory of tourist attractions<sup>10</sup>. In the studies about the elements of tourism folklore is included as an element of tourism<sup>11</sup>. Now folklore is a part of cultural tourism. Folklore tourism is comparatively a new term in this field. It is quite different from the term cultural tourism.

The folklore studies related with tourism is very few. In the year 1989, Journal of American Folklore published an article by Regina Bendix named Tourism and Cultural Displays-Inventing traditions for whom? In this article she mentioned the impact of tourism on 'authentic' folklore<sup>12</sup>. In the year 1990, Indiana University press published the English translation of the book named 'Folk culture: in a world of technology' by Hermann Bausinger. In this book, in the article 'tourism and folklorism'

he explains how tourism made changes in the folklore. According to him, “Traditions of refugees at first seem to be a special case. These traditions are radically torn from their original contexts and are transplanted into a new environment. What was once a more or less self-evident expression acquires a demonstrative character in the environment, even where this is not intended. Thus, we can explain the mutation, alluded to the concept folklorism. However, our description has shown that the forms and functions, which consequently develop, do not differ from those that can be observed among the local population. To be sure, the traditions transplanted from the east are more easily influenced by the spell of minority folklorism; but this is not an intrinsic characteristic.

Since the 1990’s, the Saharan borders of Morocco have known a regular growth of trekking tourism. Through the routes proposed, the local organisers arrange the visit of different shopping areas, exclusively for tourists, where the objects for sale fit neither to the definition of indigenous art nor to what are considered as airport art. A study in Zagora area reveals that, once confronted to international tourism and globalisation, guides and salesmen are working on making a patrimony. The authenticity of tradition which the tourist is looking for is basically invented. Neither tourist, nor authentic, the objects of tourism reflect the tensions produced by a contradiction between strategies and desires. They enhance the process of identity re-composition.<sup>13</sup>

In the year 2004, Research India press, Delhi published a book named 'Folklore in the new millennium' edited by P.Chenna Reddy & M.Sarat babu. In this book, there are five articles about folklore and tourism. The writers of this book pointed out that the possibilities of folklore tourism in India are manifold. According to Atul Chandra Bhowmick "Tourism has a close connection with folklore because it acts as a tool for collecting various elements of folklore and for which people have to visit different places. Folklore is a broad subject, which includes variety of folk items, which greatly attract tourists. Man considers travel as a means of acquiring knowledge and experience as visit provides him a scope for improving his understanding better about people socio-cultural perspectives, passions, their outstanding endeavours, predominant art, talents and distinctive behavioural characteristics for investigating and viewing these at close quarters through individual contact. An inquisitive tourist, besides a casual one, has scope to learn much by being brought into contact with others and to see things attentively or even the language of mute material evidences at large what he has not seen before. As tour is practical and interactive in nature, it makes one's knowledge and understanding of less familiar things, making it rich. It makes the critical seekers aware of the authenticity and veracity of the cultural values accorded to heritage and nature. To achieve the goal folklorists document social relations, cultural values, beliefs, religious rites, traditions, life styles and attitudes expressed in men's behaviour, language, music, dance

and even occasionally their gastronomic conviviality. They are exposed all the year round to such multifaceted biological and geographical arenas. Travel makes tourists most sensitive about the different facets of the folk peoples and their spontaneous cultural dimensions of a region as a whole. So, it is well nigh an important means of communicating ideas and information about man and his natural surroundings. In the pursuit of such knowledge, folklore tourism is plays an important role. It causes an overwhelming emotion which brings even a syndrome on dementia to investigate folk culture, which, is often impermeable to the vicissitudes of the outside tourists”<sup>14</sup>.

According to Atul Chandra Bhaumick, “The folklore tourism presents folk life in a natural setting”<sup>15</sup>.

In book, in the article ‘Folklore for tourism’ K. Satyamurty explains how folklore can be employed for the tourism development. For analysis, he uses data from Anantapur district of Andrapradesh. According to him, “a tourist visits one district not simply to see a tree or bird only. A tourist is not so much childish. A matured tourist is scholarly-behaving. Hence, the behavioural traits of these ethnic sub-regions not only glorify how with intense vigour and vivacity they built their societies with continuous contact with nature in a major scale and how they lost their hold on economy and polity in a course of social metamorphosis. They loved peace; they lived for peace and they moved for peace. This theme is

totally forgotten in enhancing tourism. These folk stories not only provide venue of entertainment but also provide still undefined original behavior of an Indian in a rural zone”<sup>16</sup>. In this book, he suggests, “the department of tourism must collect such folk-songs as related to tourism and its development and record them on cassettes. They can provide the themes into pictures and provide books of such stories in colours. At the district level, all the tourist officials must make a point to propagate the significance of folklore and every district must have a social history museum to speak of life and personality. It is useful not only to the tourists but also to the students and youth in India. Folk studies can be incorporated not only in active tourist activities but also in the academic discipline of tourism. Folklore is the soul of the country and the style of its art.”<sup>17</sup> The article in this book, titled ‘Oral tradition and tourism: A study of Nilgiri hills’ Jakka Parthasarathy has pointed out visiting the aboriginals in the Nilgiri is very useful according to an academic tourist to study the oral tradition of the tribes.

According to him, “the oral tradition of tribal groups in Nilgiri district has become a unique resource of attraction of specific and academic tourists to his popular ethno-region. Though oral tradition of tribal communities stands in implied opposition to the literate tradition, but during British rule and post independence period, most of the oral tradition of the primitive tribes of Nilgiri Hills was transformed into literate



tradition by travelers, anthropologists, human ecologists, historians, and territory planners. The transformation of unwritten oral tradition into written literate tradition of tribal cultures attracts large sized academic and intellectual tourists to the Nilgiri Hills.”<sup>18</sup>

In Kerala, in the year 1999 at Calicut University a teaching department started in the name of School of Folklore Studies. In the beginning of it, Folklore tourism was included as a subject of study. As part of the class room lecturing E.K.Govindavarmaraja delivered several lectures about folklore tourism. These lectures and class notes are the basis of today's folklore tourism concept. He has formulated draft policy of regarding how to conduct folklore tourism at cheruthazham panchayath in Kannur District.

Folk is a group of people who share at least one common factor and have a little tradition. This particular group has special cultural consciousness and its own work plans. It is an intrinsic one. Tourism culture is different from this. Here the cultural consciousness is formed through tourism activities. This has a global nature not intrinsic. Elements of modernity and fashion can be seen in this new cultural awareness. The core of this tourism culture is excessive desire to change everything and make everything new. Here the time and space are not relevant. These cultural changes badly affect the folk's cultural consciousness. In Kerala because of the high rate of tourism activities, the conflicts between the

folk culture and tourism culture are increased now.

All the tourist centres in Kerala are created for mass tourism. However these tourist centres cannot convey our true history and culture before the tourists. The tourist destinations like Kovalam, Backal and Kumarakam are examples of it. To observe the activities of a foreign tourist as he/she enter into the tourist destination in Kerala one can feel a genuine doubt that they are the ambassadors coming to propagate the foreign culture here. Their behaviours in the destinations are like that. Most of them wants unlimited freedom and enjoyment. This is the same as the tourism culture practiced in the whole world today. Our filmmakers visualize this in the films. The free walking of half-naked tourist couples in the public road is one of the tourism scenes now.

Today, still photography and videography is essential in tourism activities. Videography got a much better place in tourism activities. The edited images in these videos caused to formulate negative visions in the minds of the people. There is no chance in tourism to trace out the true history of an individual or folk if it became subject for the camera. Therefore, the sights being mere wonder scenes, these new stories also were created along with those scenes. If, the bhūtaṃ in Kasargod, teyyaṃ in Kannur, the tīra in Kozhikkode, the paṭayaṇi in Pathanthitta, and pūtanuṃ tīrayuṃ in the Palakkadu, muṭiyēṛṛ in southern districts, paṛnēṛṛ in Thiruvananthapuram were mere sights that caused to create false

meanings about them. Here the real life of folk gave way to wonderful scenes. These types of tourism sights are not folk-centred because they are not supported by history and they do not reflect the right feelings of the folk. This has happened because tourism is considered a means to collect foreign money only. Really, culture is a very sensitive one. So a serious home work is necessary to cook culture as the tourism product. Here more emphasis is given to the interests of the native people. Their co-operation and knowledge about the tourism activities are most important in making tourism policies. To encouraging traditional art and traditional vocation as part of cultural tourism activities, the problems of the exploitation of considering culture as a saleable product, artificial cultural expressions, unequilibrium through the flow of tourists, the tendency of displaying the native people may arise quite naturally. In folklore perspective, all these problems are serious and need immediate remedies. Folklore tourism is a step to this line.

Each region should find out a suitable tourism policy according to their place. Geographically Kerala is a tiny land. In the case of density of the people, Kerala is second among the Indian states. Therefore, Kerala is a land forced to restrict mass tourism in its area. However, in Kerala tourism resources are so much. In 2010, Kerala attracted 0.66 million foreign tourist arrivals. Popular attractions in the state include the beaches at Kovalam, Cherai and Varkkala; backwater tourism and lake resorts around Vembanadu Lake, Kumarakam and Alappuzha; hill stations and

resorts at Munnar, Wayanadu, Nelliampathi, Vagamon and Ponmudi; and national parks and wild life sanctuaries at Periyar and Eravikulam national park. The backwaters region-an extensive network of interlocking rivers, lakes, and canals that centre on Alappuzha, Kumarakam, and Punnamada-also see heavy tourist traffic. Heritage sites, such as the Padmanabhapuram palace, Hill palace, Mattanchery Palace are also visited. Kochi, followed by Thiruvananthapuram ranks among the top tourist destinations of Kerala in 2010.<sup>19</sup>

These cities are also popular for shopping and traditional theatrical performances. How to reduce the problems of mass tourism not to reduce the tourists' number of arrival is a major question among the social scientists. Now the tourism sector got much better place as a social phenomenon. This chapter seeks new possibilities to tourism, folklore being at the centre of it.

Today tourism is not only a journey to seek happiness but knowledge, experience and originality also. Today the tourists have clear-cut aims for their visits. They are not mere wanderers. Years ago, the tourism activities were done as beach resorts as centre. Today the tourists' attitudes have changed. In these circumstances, folklore tourism facilitates new opportunities to the visitors.

The native and foreign tourists are interested to see and understand the folklore. Now folklore is performed before the tourists as part of

cultural tourism activities. The programs conducted by Kerala tourism department as part of their Kerala Art Festival named UTSAV is an example of it. In the UTSAV 2012 from 18<sup>th</sup> Dec 2011 to 26<sup>th</sup> Feb 2012 they conducted 359 performances within 14 districts on all Sundays at 6.30 pm. In this festival the tourism department conducted 70 art forms in 77 venues.<sup>20</sup> But all performances conducted are out of original context and all are ritual performances. A ritual may be performed on specific occasions, or at the discretion of individuals or communities. It may be performed by a single individual, by a group, or by the entire community; in arbitrary places, or in places especially reserved for it; either in public, in private, or before specific people. A ritual may be restricted to a certain subset of the community, and may enable or underscore the passage between religious or social states.

### **3.3. CASE STUDY-1**

Paṭayaṇi conducted by DTPC for native and foreign tourists on 18<sup>th</sup> December 2011 at Vakilparamb ground, Puthuperiyaram, Palakkad.

Team of the performance: Ezhumattoor Padmakumar and team

Paṭayaṇi conducted by DTPC for native and foreign tourists on 1<sup>st</sup> January 2012 at AJBS ground, Nagarippuram, Pathirippala, Palakkad.

Team of the performance: D.Sureshkumar and team, Chengannur.

## **Findings:**

The ritual art paṭayaṇi is one of the most colorful and spectacular folk events associated with the festivals of certain kāvus in Pathanamthitta and Alappuzha districts of Kerala. Like all other ritualistic arts, it also had its origin in religion. The purpose of paṭayaṇi is related with religious obligations and satisfaction of spiritual needs of the practitioners of it. The ritual actions of paṭayaṇi are closely connected to the kāv. Generally it is performed during the months of March-April on the full moon nights. The performance is presented continuously for 28 days which is reduced to 10 days and even to one day. The paṭayaṇi performed at Vakilparamb ground, Puthuperiyaram, and AJBS ground, Nagarippuram, Pathirippala, Palakkad was a one hour program. It was conducted in a public place not in a temple. It was not a ritual performance.

## **3.4. CASE STUDY-2**

Tōlppāvakūtt conducted by DTPC for native and foreign tourists on 29<sup>th</sup> January 2012 at Kozhikkode beach.

Team of the performance: Ramachandrapulavar and team Tōlppāvakūtt conducted by DTPC for native and foreign tourists on 26<sup>th</sup> February 2012 at Kottakkunnu park, Malappuram.

Team of the performance: Kannan and team

## **Findings:**

Tōlppāvakūtt is a ritual art prevalent in Palakkad district. This is handled traditionally by some Hindu families. They are known as pulavar and paṇikkar. Four persons are needed for a show. The puppets are made of deer skin, to represent characters in the Rāmāyaṇaṃ epic. The puppets are arranged behind a long curtain. Behind the puppets brightly burning oil-wick lamps are kept. The singer recites songs from the kanparāmāyaṇaṃ. To the trend of the song the puppets are made to move and dance. The tōlppāvakūtt performed at Kottakkunnu park, Up hill, Malappuram was a half-an-hour program. It was conducted in a public place not in a temple. It was not a ritual performance. Actually tōlppāvakūtt is a continuous performance of three years. Each year the performers play a little parts of the Rāmāyaṇaṃ epic. It is only performed in kūttanpalaṃ in the temple. It is a special stage constructed for tōlppāvakūtt presentation. The purpose of this ritual is to satisfy the spiritual needs of the concerned folk and demonstration of respect to Goddess Kālī.

### **3.5. CASE STUDY-3**

kaḷamezuttuṃ pāṭtuṃ conducted by DTPC for native and foreign tourists on 26<sup>th</sup> February 2012 at Kottakkunnu park, Malappuram.

Team of the performance: K.S.Manikandan and team

### **Findings:**

The ritual of kaḷamezuttuṃ pāṭṭuṃ develops through three stages - kaḷamezutt, drawing of the picture, kaḷamppāṭṭ, which involves the rendering of the myth related to the deity to the accompaniment of some traditional instruments and kaḷamttuḷḷal, the final stage in which the myth is performed in a stylised form following which the kaḷam is erased. There are certain traditional norms followed by the artists in this type of drawing, which varies according to the traditions followed, community involved and the deity worshipped or drawn. The kaḷamezutt performed at Kottakkunnupark, Uphill, Malappuram was a half-an-hour program. It was conducted in a public place not in a temple. It was not a ritual performance.

### **3.6. CASE STUDY-4**

Pūtaṃṭirayum conducted by DTPC for native and foreign tourists on 19<sup>th</sup> February 2012 at Sarovaram bio park, Kozhikkode.

Team of the performance: Unnikrishnan and team

### **Findings:**

Pūtaṃṭirayum is a ritual dance conducted during the temple festivals. At that time the performers, go from house to house and enact this as a source of livelihood. Though this is meant for exhibition at the temples during festivals, a few days prior to the festival, the performers



wear the garb of Pūtan and do a token dance in houses near the temples. Tira is presented only at the time of the festival and at its venue. This is to commemorate the bhūtagaṇāṇal who accompanied Bhadrakāli when she sallied forth to slay Dārikan. The Pūtaṃtiraṃ performer at Sarovaram bio park, Kozhikkode was a half-an-hour program. It was conducted in a public place not in a temple. It was not a ritual performance.

### **3.7. CASE STUDY-5**

Tiṭanpunṛttaṃ conducted by DTPC for native and foreign tourists on 12<sup>th</sup> February 2012 at Rappadi, Palakkad.

Performer: Sreerama Agithaya

#### **Findings:**

Tiṭanpunṛttaṃ is ritual dance prevalent in Kannur and Kozhikkode districts. In this dance, one nanpūtiri bear the Tiṭanp. These will be seven players on percussion instruments, two persons to carry viḷakkukal. The dance is performed with the tiṭanp of Dēvi carried on the head. He goes dancing round the temple. This could be performed at night or during day time inside the temple. The framework carrying the effigy of the deity, known as tiṭanp is carried on the head.

### **3.8. CASE STUDY-6**

Kuttiyōttaṃ conducted by DTPC for native and foreign tourists on 15<sup>th</sup> January 2012 at higher secondary school Mundur, Palakkad.

Performer: R. Gopalakrishnapillai and team

### **Findings:**

Kuttiyōṭṭam̐ is a ritualistic symbolic representation of human scarifies. It is one of the most important offerings in Arrukāl Bhagavati temple located in Thiruvananthapuram. This ritual is performed by young boys of age below 13 years on the ponkala day - the final day of the ten day festival. These boys observe seven-day Kuttīyōṭṭavṛitam̐ during the festival that includes staying at the temple, sleeping on the floor, strict diet restrictions and bathing three times a day. The boys have to bow before the Goddess 1008 times, after morning and evening oblations. These boys represent the wounded soldiers of Goddess Mahiṣāsuraṁardhini.

### **3.9. CASE STUDY-7**

Irringal Art and Craft village, Kozhikkode, Kerala tourism department

In Kerala, the tourism department started Art and Craft village to promote tourism and save the rural communities. Irringal Art and Craft village, Kozhikkode is the first of this kind in all over India.

Sargalaya, the Art and Craft village at Irringal, is a production-cum-training-cum-marketing centre of handicraft products made of vazānār (plantain fibers), kulavaza (waterhyacinth), panānār (palm fibers), taza or kaitayōla (screw pine), maṇṇ (soil), kaḷi maṇṇ (clay), wood, īṛra (reed), muḷa (bamboo) cakiri (coir) cūral (cane), ciraṭṭa (coconut

shell), coconut tree, vaikkōl (hay), grass, cotton (handlooms), paper pulp, ramaccaṃ (cuscus grass), terracotta, fashion jewels, glass painting, sari designing, dance materials, mural paintings, sand art, oil paintings, paper bags, gypsum, and alloys etc. Besides these, Sargalaya offer training in classical dances and paintings. The village is managed by the Uralunkal Labour Contract Co-operative Society, Calicut. It is situated on the banks of Moorad River, just one kilometer off the national highway in Calicut district. The house of Kunhalimarakkar, museum, tortoise-hatchery, Mangrove Park, sand banks are the other tourist attractions near the village. The village has been started with the notion that the artisans of northern region of the state would get immense benefit by the village. It is set up in 20 acres; the craft village with 32 huts can accommodate about 100 artisans at a time.

Art and Craft village is a permanent set up. The village has its own selling unit. Now the village produces the wide array of products with different raw materials from cheap natural options to modern alloys. The art pieces created with vazānār, kulavaza, panānār, or tazā or kaitayōla, maṇṇ, kaḷi maṇṇ, wood, īr̄ra, muḷa, cakiri, cūral, ciratṭa, cocconut tree, vaikkōl, grass, ramaccaṃ, cotton, gipsm etc are also exhibited here. The entrepreneurs also can utilize the facilities for crafts making and sell finished products too at the stalls. The village is aims at educating children about the importance of handicrafts and gives training to all those who are interested in this field. It offers training classes in

drawing, dances, music, instruments, magic, kaḷari, and yōga.

### **Findings:**

For years, handicraft making is a home based cottage industry in Kerala. It is not a work done in the public sphere. Some works were the kulatozil (traditional vocation) of some communities. Those artists got their talents from their ancestors in traditional way. They did not have any instructional training from any source. Their work site is their house premises only. Often the craft making toils will conclude over night or take long days. In old days, craft making was subsistence of certain communities. However, now the situation has totally changed in Kerala. The traditional artisans are left out of the field or found better earning jobs. Nevertheless, some of them are keeping their traditional vocation as a prestigious one. They run both works together. In the case of traditional art and artisans the life and artwork are inter related. The children and other family members including women assist the artist at home. They are not willing to reveal the secrets behind the work to others. In certain area, the artwork is closely related to customs and rituals. Here the artists take penance during the period of the craftwork. These kinds of crafts are not produced for sale. That means folk cultures create craft makings not for mere display or making a commodity for sale.

Folklore in a broader sense traditional and is a group oriented and tradition based creations of art objects of groups and creations of man

reflecting the expectations of the community. It bears an adequate expression of culture and social identity of the community. Its standards and values are transmitted orally by imitation or by other means. Kerala tourism department started a new craft-making unit when the members of craft making communities began to turn away from the field. In the Art and Craft village, the tourism department arranged marketing facilities for craft items, made in the huts provided by the tourism department. The vision behind the beginning of the Art and Craft village is to provide for the tourists visiting Kerala, almost all kinds of craft items under a single roof. The tourism department before starting the Art and Craft village studied the modern tourism trends, attitudes of foreign tourists and native tourists, money spending capacity of the tourists, special interests of the tourists etc. Nevertheless, modern tourism culture and folk culture do not go hand in hand, especially mass tourism trends. Now the tourism department calls upon new generation tourism like selective tourism and responsible tourism etc. as part of cultural tourism activities.

However, when the culture of tourism became related with folk culture more serious approach is necessary because tourism culture and folk culture are contradictory. Folk culture is intrinsic in nature; therefore, it demands necessary modifications in nature and content to satisfy the needs of the tourists. Serious home works are necessary to cook folklore data and folklore events to suit with the needs of the tourists. Existence of multiple texts relationship with caste system etc. makes the folklore genre

more complex. Folklore is a part of the present day life of any traditional group of people. As folklore in a shared identity, it is a binding force of the members of that particular folk and it is alive.

The activity as part of tourism now and changed cultural outlook of the new generation is known as tourism culture. It has a global nature. The elements of modernity and fashion can be seen in this new cultural awareness. The core of this is excessive desire to change everything and make everything new. Here the space and time are not relevant.

At Irringal Art and Craft village such types of pre-planning are not done. However, the authority real folk artists are not attracted to the village offer good salary and permanent income. There are no facilities for craft making as they have in their homes, and this is the reason for the craft makers turning away from the village. This shows that the tourists' needs and folk needs are not correlated in any sense. By considering these problems, the authority allows the artists the production unit is not fully in the premises of the craft village. Hence, the art and craft village is dwindling, and now it is able only to show the finishing works before the tourists. However, the tourist's demand is that they want to see the craft makings in its original premises. It is pointed out that our tourism approaches need some changes. In spite of forcing crafts men to work in a particular place and time, allow them to work in the natural context. At the same time, they need a helping hand in the marketing side. According to

the nature and variance, some craft items are not brought out to the public sphere. Likewise the craft of kuṛupp in the kaḷamezutu, the craft of puḷḷuvan in the sarppappāṭṭ, the mukhatezutt of teyyaṃ and tīra, and muṭiyēṛṛ, making of maṇḍapaṃ to ayyappanviḷakk etc. could not be performed in the village. These types of art works are related with rituals. They cannot separate from the original context.

### **3.10. FOLKLORE TOURISM: DEVELOPMENT STRATEGY**

#### **3.10.1. Definition**

“Folklore tourism is a purposeful travel to primary context of folklore performances to see and understand a particular folk, taking care not to interrupt the folk’s daily life.” Here, foreign/native tourists are hosted as paying guests with the local people. The house owner or his close relatives works as tourist guides. They lead the tourists into the nearest folklore tourism destinations where rituals and customs of different folks are performed and show them temple festivals, folklore forms, traditional dances, traditional drama, traditional ceremonies, traditional martial arts, traditional architecture models, folk games, traditional drawing works, traditional boat races etc. in its original contexts. Besides this, for them folklore tourist guide provide opportunity to hearing the folk music, dialects etc. and lead them to houses where handicrafts are made, traditional farms and show them various folk medicinal practices in the houses and medicinal practices in the martial art training centres etc.

Throughout the journey the folklore tourist guide make chances to eat folk food items and folk soft drinks. The primary aim of the folklore tourism is to provide opportunity to the tourists in sharing the real life with the folk. Here the native people could get income by hosting the tourist and working as the tourist guide. The folklore tourist guide accompanies the tourist all the time when the tourists stay at the destinations. Here tourism is a serious activity. The folklore tourism also forward the idea of responsible tourism.<sup>21</sup>

Folklore tourism takes into account the interconnected environmental<sup>22</sup>, socio-cultural and economic aspects of tourism, creating better places for people to live in, and better places to visit. Folklore tourism aims to provide the required support for the promotion of Ecotourism<sup>23</sup>, Responsible Tourism and Sustainable Tourism practices<sup>24</sup>. Folklore tourism aims to achieve environmentally responsible travel to natural areas, to enjoy and appreciate nature, promote conservation and provide for beneficially active socio-economic involvement of local people. Folklore tourism policy includes: Low-impact visitor behavior, Appreciation of local cultures, Protection of bio biodiversity, Support for local conservation efforts, Sustainable benefits to local communities, Local participation in decision-making, Educational benefits for traveler and local communities. Responsible Tourism is treating others the way they wish to be treated. All tourism related activity potentially has an Environmental, Social and Economic impact on the destination involved.



### **3.10.2. Common responsibilities of a folklore tourist**

Protect the environment its flora, fauna and landscapes, Respect local cultural traditions, religions and monuments Benefit local communities both economically and socially, conserve natural resources from office to destination Minimise pollution through noise, waste disposal and congestion are the common responsibilities of a folklore tourist.

With Sustainable tourism policy, Folklore tourism attempts to make a low impact on the environment and local culture, while helping to generate income, employment, and the conservation of local ecosystems. Sustainable Tourism is responsible tourism that is both ecologically and culturally sensitive, includes maintaining the importance of local culture and tradition, providing information on the destinations, and helping locals to know about the culture and civilization of tourists, aims to conserve the resources of destinations where one is visiting, seeks deeper involvement of locals, and provides them opportunity to make their living, stresses upon integrity of the tourist places.

### **3.10.3. Assumptions**

1. Tourists wish to visiting different places with the curiosity to know that land and its culture.
2. Human society is a combination of different heterogeneous groups.

3. Each folk is unique in its character and it attracts others.

#### **3.10.4. Implementation**

For implementing folklore tourism the following steps are to be taken.

1. To find out houses those are willing to provide home stay to the tourists.
2. The house must be so comfortable to stay.
3. No special arrangement is needed for foreigners in the selected houses.
4. To prepare and serve native food in the house for the tourists.
5. The home stay providing house must be near the destination; if possible it should be in the walking distance from the destination.
6. The house members can work as tourist guide.
7. With the help of tourism department can attract tourists in these houses.
8. IT resources could be used to attract the tourists.

#### **3.10.5. Folklore tourism destinations**

1. Rituals in the worship places/ in the houses
2. Customs (religion-vice/social/caste-vice)
3. Places of traditional festivals (religion-vice/caste-vice)

4. Folk arts in the worship places/in the special stages
5. Ritual dances in the worship places/ in the houses/in the special stages
6. Places of traditional dances (caste-vice / religion-vice)
7. Places of traditional ceremonies (religion-vice/caste-vice)
8. Places of folk music performances (religion-vice/caste-vice)
9. Hand craft units in the houses
10. Traditional farms
11. Village fairs
12. Places of folk games
13. Places of martial art performances
14. Folk medicinal practices in the houses/traditional martial art training centres
15. Boat races

#### **3.10.6. Folklore tourism: Monitoring and control mechanism**

1. To ensure no difficulties to the house donors and natives by folklore tourism.
2. To ensure privacy and security in the houses to the tourists.
3. To ensure best conveyance for the tourists.
4. Folklore tourist guide must have some soft skills and full

knowledge about the folklore and its characteristics.

### **3.11. Folklore tourist guide**

In folklore tourism, tourist guide may be a native man. He/she is the member of the folk and has sufficient knowledge about his/her tradition. He/she has full knowledge about the nearest folklore destinations. He/she has the skills to understand and communicate with the tourist. He/she accompanies the tourist throughout their journey. The folklore tourist guide must be a man who is proud to show his/her own folklore to the tourist without considering his/her little reward.

### **3.12. Folklore tourism product**

The following are the qualities of the folklore tourism product.

#### **3.12.1. Attractions**

According to Dan Ben Amos “folklore is an artistic communication in small groups”.<sup>25</sup> Each part of the folk performance is very much attractive. The folklore genres like folk art forms, folk ceremonies, folk festivals, folk music, folk dance, handicraft, traditional-architecture, martial-arts, native food items, folk soft drinks, folk medicine, folk games, customs, and rituals etc. are the folklore tourism attractions. It varies in each place. That attracts the others to see and experience it. It supplies both entertainment and education to the tourists. It is available throughout the year. Some rare folklore performances are there.

### **3.12.2. Accommodation**

The home stays provide a second home to the tourists. The services in houses are not artificial. The home stay near the destination make sure in folklore tourism the journey between the destinations is very short. The stay in the house also provides a different experience to the tourists and above all it provides more opportunities to interact with the native people. The home stays give more time to the privacy.

### **3.12.3. Transportation**

In the case of the transportation, in folklore tourism the first preference is given to the interest of the tourist. In folklore tourism there is no long road journeys between destinations and provides many chances to walking.

### **3.12.4. Recreation**

Here the tourist is given opportunity to entertain with native people. It provides exclusive experiences to the tourist he/she has never experienced in his life.

### **3.12.5. Restaurants**

In all major folklore tourist destination folk food stalls are available. Folk foods are the food not using artificial ingredients for taste.

### **3.12.6. Shopping**

In all major folklore tourist destination handicraft selling stalls are

available. Souvenirs are sold here. Often, the tourists get chance to buy souvenirs from the hands of the handicraft makers directly.

### **3.13. HOME ACCOMMODATION IN FOLKLORE TOURISM**

The concept of home stay is considered to be the best alternative to hotel accommodation is derived from the idea that a local resident would be providing accommodation to the visitor in his own home. During the stay, the guest would be participating in the normal household activities of the family. Home stay offers a safe, welcoming home away from home environment for international visitors. It is a great way to really to get to know people from other cultures and put your home to work. It helps one to acquaint himself with land people, culture and cuisine of areas unlike hotels. There are a number of reasons why staying at a home can be preferable to staying in a hotel. At home stay one can experience the incredible diversity and charm of the region, because these stays provide distinctive accommodation. In contrast to a hotel, a home stay usually has only a few rooms. The family who resides there runs it, and acts as host. This guarantees that guests receive plenty of individual attention. Tourist can spend as little as or as much time with the host family as you like. Some gusts choose only to dine with them, while others spend hours chatting to them. Nevertheless, staying with a local family is the easiest way of finding out about local culture and way of life. Local people are aware of their local area and helps guests in deciding what to see. Such

local knowledge is extremely helpful in making ones visit fruitful particularly in the case of folklore tourism. The guests and his likes and preferences are taken care of. The hosts are usually very accommodating and will put a great deal of effort into arranging activities that are interests to the guests.

It serves as a tool for sustainable tourism. The resident community is also benefited by participating in the tourism activity and sharing the benefits. Home stays are considered to be employment generators with the advantage the skill requirement is less.

As a business activity the tourist spending and revenue generated will create the multiplier effect in the local economy. The leakages out of local economy are negligible.

Home stay units get well merged with land use. It also ensures solid waste management like a home, where the waste generated is locally treated and managed. One can rightly say that home stay units are already practicing the concept of responsible tourism. The business activity is done using local produces and existing infrastructure with minimal disturbance to the existing geography.

In folklore tourism home accommodation means stay in the real Kerala houses. Today we have some home stays run by tourism department directly. These houses are artificial models of Kerala houses. They are in remote places, not in our villages. Some are in the middle of

the forests. These houses serve only a function of a lonely house in the model of Kerala houses. These lonely home stays are like star hotel experiences, but it does not help to know the real life of the folk. The home accommodation in the folklore tourism needs so intensive security. Here the house does not give the tourist full power. Their stay is only allowed with the house owners. Here the interests of the tourists will seek before them entering into the home. Hence allows them suitable houses according to their interests. The Govt. and tourism department are the supreme authority in folklore tourism also. The facilities in the houses must be published in the website.

### **3.14. FOLKLORE TOURISM: EXPECTATIONS ABOUT TOURISTS**

Folklore tourism expects five types of tourists' likewise hard core folklore tourists, dedicated folklore tourists, mainstream folklore tourists, casual folklore tourists, and pilgrim folklore tourists.

#### **3.14.1. Hard core folklore tourists**

The aim of these types of tourists is to study folklore and done researches among the folk; they are academicians. They have the knowledge about the folklore and the relevance of the contexts. The folklorists and folklore activists come under this category.



#### **3.14.2. Dedicated folklore tourists**

They are not academicians but they are so interested to know the cultural history of the folk. They are so dedicated and also behave politeness to the folk.

#### **3.14.3. Main stream folklore tourists**

They are the tourists who wish to see rare folklore performances of various folks.

#### **3.14.4. Casual folklore tourists**

They are not real folklore tourists but they are so much interested to witness folklore. During their journey they casually reach before the folk performances. Among them have different caste and religious groups. They have different expressions to it.

#### **3.14.5. Pilgrim folklore tourists**

Actually they are pilgrims. While their journey between the worship places they see folk performances in the worship places. In that time they express respect to the performers and the performances.

### 3.15. FOLKLORE TOURISM PRODUCT PORTFOLIO

**Table 3.1 Folklore tourism-Product components**

Natural Value	Cultural value		
	Recreation Value	Educational value	Aesthetic value
Environment pilgrimage	Traditional boat races Folk games	Customs & rituals Customs Folk medicinal practices Therapy in the martial art training centres Dialects Traditional farms Traditional architecture models Socio cultural study Archaeological study Traditional ceremonies Traditional fairs Traditional festivals	Handicraft works (terracotta, textiles, metallic, wooden, stone work) Cuisine Traditional dances Traditional dramas Folk music Traditional drawings Traditional martial arts

### 3.16. FOLKLORE TOURISM-PRODUCT COMPONENTS

The above table shows the various core ingredients of folklore tourism in Kerala. Folklore tourism has natural value and cultural value. Almost all folklore is related with environment and are nature friendly. Giving importance to original context in the folklore tourism helps to resist environmental problems. The traditional restrictions in the ritual

places are useful to control tourism activities and carrying capacity of the tourism place.

### **3.17. FOLKLORE TOURISM STRATEGY**

The concepts of folklore tourism may include a wide variety of strategies and services.

#### **3.17.1. Folk art Promotion**

It refers to the use of folklore tourism as an approach to folk art promotion. Much of Indian folklore has a religious character. Hinduism, the religion of the majority of the citizens of India, is a heterogeneous faith with diverse local manifestations. Folk religion in Hinduism may explain the rationale behind local religious practices, and contain local myths that explain local religious customs or the location of temples. These sorts of local variation have a greater importance in Hinduism than comparable customs would have in religions such as Christianity or Islam. Social stratification and the Hindu caste system also influence the character of Indian folklore. Members of poorer classes and lower castes have traditionally not had access to the formalized Sanskrit literature of the educated Brahmins, and have developed oral traditions of their own that sometimes mimic and sometimes parody that literature. The great pan-Indian epics, such as the Rāmāyaṇaṃ, Bhagavatgīta, Mahābhārataṃ, were oral traditions long before they were written down in Sanskrit, and drew

from numerous local myths and heroic legends, but over the centuries they have become standardized. While these standardized literary epics promote a strong sense of national identity, indigenous oral epics embody local legends, occupations, culinary traditions, community heroes and the customs of specific castes and sub-castes. Oral folk epics seek to strengthen the legitimacy of local rituals and practices, and to preserve a history of the names of all the important people and places in a community. They are typically performed as offerings to local deities or at religious festivals. The heroes of local oral epics are often from lower castes, such as cowherds, farmers or cobblers, washermen and the singers who perform these epics are also from lower castes. The desire for upward social mobility is evident in these epics as these heroes become divine or achievers of great material success, and local deities increase their status.

In Kerala Hindu folk arts are typically focused upon the tales of gods and how they were created. Technically it is known as myth. Popular among these are that of Viṣṇu and Śivan. Kāḷi was the daughter of Śivan. Major folk arts are related with the myth of goddess Kāḷi. Teyyāṭṭam in Kannur, bhūtaṭṭam in Kasargod, tirayāṭṭam in Calicut district, pūtanuṃ tirayumu in Palakkad, and Thrissur districts, muṭiyēṛṛ in the southern districts, paṭayaṇi in Pathanamthitta district, paṛanēṛṛ in Thiruvananthapuram district are examples for it. Besides these so many rituals, dramas, songs, and festivals are related to it.

### **3.17.2. Folklore tourism: Practical guidelines**

Like all economic development tools, a folk would be well served to begin its efforts in developing folklore tourism with some of the key elements of strategic planning in order to fully understand indigenous conditions and opportunities and to set a strategic direction. The region should empower an individual and an organization to take leadership in this strategic planning effort. This should include a SWOT analysis of a folk's strengths, weaknesses, opportunities and threats. There are a variety of steps and considerations that folks should take to effectively implement the folklore tourism. Some of these will be taken up as a part of a comprehensive strategic planning process; others are a part of good program management. These focus on the folklore tourism products themselves, support services, public works, education in Folkloristics and training as folklore tourism guide, marketing, planning, management and assessment/evaluation, and public policy actions.

### **3.17.3. Folklore tourism: Product Development and Enhancement**

1. Determine significance and distinctiveness (how unique)
2. Emphasize quality of the product (real and perceived; understandable and enjoyable).
3. Arrange physical clustering of activities.
4. Develop small and medium sized handicrafts businesses that focus

on locally themed and made items.

5. Make all destinations accessible for all people including those with physical handicaps; new lifts and entrances; discounts to children and pensioners and persons with disabilities.
7. Arrange multi-lingual signage and programs.
8. Tailor opening hours of sites to meet the needs of tourists.

#### **3.17.4. Folklore tourism: Support Services and Quality**

1. Enhance mediating services such as tourist offices, tour operators, internet services.
2. Arrange inter-city transportation services direct air links to key cities.
3. Arrange intra-city transportation – taxi, bus, rail services.
4. Support folk food serving restaurants, hotels, souvenirs, shopping.
5. Tailor opening hours of support services (including tourist offices) to meet the needs of tourists.

#### **3.17.5. Public Works**

1. Analyze and support airport, rail and bus and taxi service facilities.
2. Develop water and sewer services appropriate for hotels and restaurants.
3. Design and construct public plazas and parks appropriately located for tourists.

4. Establish detailed destination Signage systemat international level
5. Consider accessibility of all facilities.

#### **3.17.6. Education and Training**

1. Support education and training of folks in service quality and customer service.
2. Educate and train folks in the subject folkloristics and folklore tourism (school and college level).
4. Build folk's support and involvement.
5. Create special education and training programs to involve folk artists in the delivery of services.
6. Assist individual organizations in developing grant applications for outside support.

#### **3.17.7. Marketing**

1. Promote the folk arts, festivals and events.
2. Package arrangements with other cultural and non-cultural activities.
3. Work with private tour companies to establish guided tours.
4. Develop a profitable and competitive pricing policy.
5. Develop/enhance electronic media and local tourism websites with photos; folk festival websites; private tour operator websites.

6. Develop/enhance print media souvenirs and brochures on folk arts, including each destination and folk art; tourism materials for tour operators, investors, tourists and ministries abroad.
7. Promote through government official involvement.
8. Produce video documentary.
9. Support folk programs abroad by citizens or former citizens' folklore activists sponsoring folk festivals.
10. Target professional associations and meetings to add cultural dimension to these events.
11. Market internationally.
12. Provide more information in more languages of main groups of tourists (English, German, Russian); audio guides; more information should be free.

#### **3.17.8. Planning, Management, and Assessment/Evaluation**

1. Designate an individual and an organization to have lead responsibility for folklore tourism.
2. Identify key organizations and individuals in the folk, region and State.
3. Assess all resources (sites, folk festivals and supporting services).
4. Conduct market research.
5. Develop a tourism master plan (airport, folk food hotel complex,



roads, sports and leisure facilities and development of folklore activities to encourage medium-stay tourism).

6. Establish tourism guidelines.
7. Coordinate and cooperate with others to create strategic partnerships (governments, non-profit organization, private firms), thus providing support for small organizations with small budgets, achieving some economies of scale, and broadening the programs considered to be a part of the folklore tourism activities.
8. Negotiate packaging arrangements (itineraries, support services, regional focus) with a variety of arrangements (cultural products of the same type, cultural products of different types such as festivals and art districts, cultural and non-cultural products (hotels, resorts, retail areas, sports and outdoor recreation, bus tours, amusement attractions).
9. Conduct impact assessments, monitoring and tourism impact surveys (use accreditation and certification standards where possible and obtain feedback from tourists) to assure product quality.
10. Emphasize management commitment and capability.
11. Address seasonality challenges unlike sand and surf tourism, folklore tourism has the potential of providing year-round attractions that are not weather dependent.
12. Develop and enhance sister city relations.

13. Advance plan all special events (2 years) in order for tourist organizations to take advantage.

### **3.17.9. Public Policy Responsibilities**

1. Review food and drink quality regulations to be sure that they are pragmatic to allow samples of local cuisine and local beverages.
2. Develop an investment policy to support investments in folklore tourism.
3. Fund public works enhancements and improvements.
4. Create financial instruments and tax policies that stimulate the development of folklore tourism.
5. Review, adopt and implement laws to protect folk arts from other pressures.
6. Establish rules for sustainable folklore tourism development.
7. Apply for grants and loans from other level governments and organizations.

### **3.17.10. Why folklore tourism?**

The folklore tourism has theoretical rationality<sup>26</sup>. As Dan Ben Amos defined, folklore is an artistic communication in a small group. The inherent nature of folklore is super organic and organic. Folklore forms like mentifacts and artifacts are super organic in the sense that once created in their indigenous environment and cultural contexts are not

required for their continuous existence. Background information may be essential for the analytical interpretation of the materials, but none of it is crucial for its sheer existence.<sup>27</sup> Ben-Amos distinguishes folklore from other modes of communication. Folklore happens at that time. It is an artistic action. It involves creativity and aesthetic response, both of which converge in the art forms themselves. Folklore in that sense is a social interaction via the art media and differs from other modes of speaking and gesturing.<sup>28</sup>

The folklore is related with its context. Even though the term context first appeared in an article by Robert J. Miller it has become standard term in folklore in the sixties only. Folklore item exists only in an immediate interactive communicative event. Folklore texts are the products of the mind as Laurie Honko states, the primary locus of oral epic composition is the mind of the singer. It may be conceptualized as a store, a kind of an archive in which all elements of production reside.<sup>29</sup> But the text is delivered only in a specific situation as and when it is necessary. Pragmatically, context is the interpretant of folklore.<sup>30</sup>

Folklore tourism, as a cultural tourism segment, is the evocation of the past and inherently about visions or understanding of the present, and a key justification for the preservation of both material cultures and traditional practices, in what they can tell contemporary communities or tourists about themselves and others. It is something of a paradox of

modernity that at the same time that relentlessly seeks modern people, also hankers after something older, more authentic, or traditional.

Folklore and its various expressions are considered as an intangible cultural heritage or living heritage, built over the triple conjunction of the conceptual framework that is folk, nation and tradition<sup>31</sup>. The relationship of folklore with tourism, places it in a touristification process, as a reality in accordance to the post-modern, post-fordist and globalised society we live in.

However, tourism as an economic activity, must appropriate culture, and namely this kind of heritage simultaneously traditional and living, in a context where Economics, Culture and Space are symbiotic of each other. With the recognition that tourists are changing trying to achieve deeper and more meaningful experiences by changing their role engaging in volunteer tourism or creative tourism, it is important to be aware that folk dance is losing its traditional role in local/regional communities. But, in post-modernity, it's not only the memory that is in a loosing risk, identity too, recognising identity as a non neutral and evolutionary process.

Folk arts are, as a body of expressive culture, has been developed as part of the 19<sup>th</sup> century ideology of romantic nationalism. It was linked with a sense of belonging and cohesion related to a particular local/regional community and to a particular place. In that perspective it

was an element of the spirit of place. However, in post-modernity, the tendency is to use folk arts with consumption ends, a context in which we explore the relation between folk arts and cultural tourism. In post-modernity, folk art tends to be involved in a touristification process and many of its intrinsic characteristics are getting lost in time.

This has to do with two major aspects. The first one is the use of folk art as an entertainment performance oriented to tourist consumption. In the tourist industry, destinations appear as an answer to the expectations of the experience the tourist wishes to live. Folk artists have then a tendency to acquire the shape of the tourist experience since it is not possible to perform a show without a relationship between actors and public. Any folk art played today will never be a retake of the original because it has been adapted to the needs of new publics, and consequently it gains new uses, functions and values.

The second one concerns the characteristics of resident population that is urban or urbanized to a considerable extent. Consequently, it is embodied in a globalisation process that eventually leads to the disintegration of local cultures. This process is related to cultural homogenization and the prevalence of mainly Western consumer culture in which everything is evaluated in terms of its market value.

Places and local communities are also their cultural past which should be valued in the present, as our respondents point out. It is our

belief that only through a participated cultural and territory planning and management it will be possible to value cultural identity and consequently value the tourist experience. Planning and management should lay on a local/regional cultural dynamics concerned with educational values based on the various expressions of folk art. Regarding Teyyāṭṭam, it should be recognized that once it is closely linked to many other expressions such as music, rituals, festivities, musical instruments, objects, artifacts, ornaments. So to promote the Teyyāṭṭam means to promote the folk knowledge and their identity.

In this context, folk art valorisation, as a touristic resource, should be rethought over so that not only young people but also the ones of other age fringes might integrate this expression of the popular culture as their own more than for the others. This demands a new tourism perspective. Folklore tourism is an approach to that way. The next chapter deals with the possibilities of folklore tourism.

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## CHAPTER 4

# FOLKLORE TOURISM POSSIBILITIES IN KERALA

### 4.1. INTRODUCTION

Kerala is not only diverse in its geography and climatic conditions, but also in the religious faith. The state has people belonging to different communities and religions, living in harmony. The predominant religions followed in Kerala are Hinduism, Islamism and Christianity. Apart from these religions, there is considerable population belonging to the Buddhism, Jainism and Judaism. The different religions in Kerala have influenced the culture of the state.

#### 4.1.1. Hinduism

Apart from being the third largest religion in the world, Hinduism is also one of the main religions followed in Kerala. Nearly half of the population of Kerala comprises of Hindus. The state contains a long list of ancient and sacred temples dedicated to different Hindu Gods and Goddesses, *nanpūtiri*, *nāyar*, *īzavar*, and other *dalit* castes form the major population of Hindus in Kerala.<sup>1</sup>

#### 4.1.2. Influence of Islam

It is believed that of Islam set its foot in India through Kerala. The

Arabs of the Middle East came here for trade and settled here at the coastal areas. Kerala has the oldest mosque in the country. Majority of the Muslim population lives in the coastal areas of central and southern Kerala, especially in Malappuram district.<sup>2</sup>

#### **4.1.3. Christianity and the land Kerala**

It is believed by the Syrian Christians that St. Thomas visited Kerala in 52 AD and established seven churches in the region. In 3<sup>rd</sup> and 4<sup>th</sup> centuries, a large number of Jewish Christians from Middle East came to the state. Portuguese who arrived in 15<sup>th</sup> century introduced Latin rites. Few centuries later, missionary movement during British rule brought Protestantism. At present, there are five different branches of Christianity in Kerala.<sup>3</sup>

#### **4.1.4. Influence of Buddhism**

It is believed that Buddhism flourished in Kerala during the period of 650-850 AD. There are various ancient statues and idols in the state showing the importance of Buddhism in Kerala. However after 8<sup>th</sup> century, the religion started fading and completely disappeared by 11<sup>th</sup> century. There is significant impact of Buddhism in temples of where we can see the influences of Buddhist art and literature.<sup>4</sup>

#### **4.1.5. Influence of Jainism**

Jainism was brought by Chandragupta Maurya to the south in 3<sup>rd</sup>

century BC. There is an ancient Jain temple known as Jainmedu in Vadakkanthara village, near Palakkad. Currently, Jainism is restricted to only a small population of Kerala, which mainly consist of Mārṽāṭi business community settled in Kochi and Calicut.<sup>5</sup>

#### **4.1.6. Judaism**

It is believed that spice traders brought Judaism to Kerala, in 7<sup>th</sup> century. According to Jews of Cochin, following the destruction of second temple of Jerusalem, a considerable population of Jews relocated themselves to Kerala. With passing of centuries, the population of Jews decreased considerably and at present, there are only few hundred Jews left in Kerala.<sup>6</sup>

## **4.2. CHARACTERISTICS OF THE KERALA FOLKLORE**

The Kerala folklore comprises the folklore of the states of Kerala. It is the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs, rituals and so forth within a particular population comprising the traditions (including oral traditions) of that culture, sub culture, or group. Kerala folk are a continuation of saṅgham tradition. Here natives and migrated groups are living together. The land Kerala contains such a diversity of ethnic, linguistic, and religious groups that it is difficult to generalize widely about its folklore. Each of these has its own sub culture, local customs, and oral traditions.<sup>7</sup>

The folklore of Kerala is distinguished from classical Sanskrit literary traditions by its colorful local bias. Stories and oral epics glorify local heroes and places and are expressed in local languages and dialects. Folklore is created and enjoyed by the lower castes and classes who often use it to champion their values and to raise themselves above their social circumstances. Most Kerala folklore has a religious character and may be associated with sacred rites or festivals. Folklore heroes are frequently defied and worshiped in their communities. Kerala has a rich tradition of Kaḷamezutt and cumarcitraṇaṃ which are appreciated and enjoyed all over the world today.

Hinduism, the religion of the majority of the citizens of Kerala, is a heterogeneous faith with diverse local manifestations. Folk religion in Hinduism may explain the rationale behind local religious practices, and contain local that explain local religious customs or the locations of temples. These sorts of local variation have a greater importance in Hinduism than comparable customs would have in religions such as Christianity or Islam.<sup>8</sup> Social stratification and the Hindu caste system also influence the character of Kerala folklore.<sup>9</sup> Members of poorer classes and lower castes have traditionally not had access to the formalized Sanskrit literature of the educated Brahmins, and have developed oral traditions of their own that sometimes mimic and sometimes parody that literature. The great pan-Indian epics, such as the Rāmāyaṇaṃ, Bhagavat gīta and Mahābhārataṃ, were oral traditions long before they were written

down in Sanskrit, and drew from numerous local myths and heroic legends, but over the centuries they have become standardized. While these standardized literary epics promote a strong sense of national identity, indigenous oral epics embody local legends, occupations, culinary traditions, community heroes and the customs of specific castes and sub-castes.

Oral folk epics seek to strengthen the legitimacy of local rituals and practices, and to preserve a history of the names of all the important people and places in a community. They are typically performed as offerings to local deities or at religious festivals. The heroes of local oral epics are often from lower castes, such as cowherds, farmers or cobblers, and the singers who perform these epics are also from lower castes.<sup>10</sup>

The desires for upward social mobility is evident in these epics as these heroes become divine or achieve great material success, and local deities increase their status. There are a number of temples present in the state which are famous for their annual festivals. In these temples the annual festivals is related with Viṣṇu-Śivan purāṇams and Indian epics Rāmāyaṇam and Mahābhārataṃ and so many local legends. In Kerala there are different manifestations to worship the Goddess Kāḷi.<sup>11</sup>

Kāḷi is the daughter of the Lord Śivan. She is the centre of the various folk art forms of Kerala. According to Kāḷi worship we can classify the land of Kerala into regions like the places of bhūtaṃ worship,

the places of teyyaṃ worship, the places of tīra, the places of pūtan and tīra, the places of paṭayaṇi, the places of muṭiyēṙṙ, and the places of paṙanēṙṙ. The state also is home to considerable number of mosques and churches of other religions.

### **4.3. Uniqueness of Kerala customs and rituals**

Customs are conspectus elements of human nature. The actions of primitive communities were caused to the formation of these customs. Local customs, village customs, temple customs, traditional family customs, house customs and comity are different types of customs. The Kerala folk's social life is related many customs. Often, in Kerala one custom in a village can not be seen in another village. This made custom more unique. This uniqueness of customs generates interest to other folk to see and understand this particular folk.<sup>12</sup>

From the actions of primitive communities got sufficient result, repeated by the successive generation. This repeated actions of the primitive communities later changed into rituals. Here the pivot of the rituals is the beliefs and its fulfillments. All rituals are related with some religion and often have a connection with a deity. Rituals can not texture from the social life of Kerala folk because in Kerala there are so many caste groups and religion groups. Besides these, the rituals of one religion may be the taboo of other religion. Rituals of Keralites are not only the various worship rites and sacraments of organized religions and cults, but

also the rites of passage, social functions, arts and games includes this.<sup>13</sup>

To classify Kerala folklore into various pure genres is very difficult. The similarity in the names of folk arts, higher and lower myths related to the folk art, presenting contexts, ritual and social nature, combinations of dance and drama, problem of identifying ritual art from game, caste issues, religious connections, regionalism, versions, various dialects of Malayāḷam language, tribal arts of tribes living in non tribal area, tribal art of aborigines make these problem more complex. In folklore tourism these types of unique customs and rituals are familiarized to tourists as folk arts. For this folklore tourist guide lead them to the original contexts of customs and rituals related with any religion. Here, before entering the original context of the ritual, the folklore tourist guide gives the necessary information to the tourist about the nature of that particular ritual and the bearing in that context.

Generally most of the folk arts of the Kerala are highly ritualistic. This is a source of livelihood of concerned folk. At the time of art performance the ritual create a mythic background to that performance. The purpose of Kerala folk arts are to favor the loving deity, recuperation, getting offspring, affluence of money and exorcize etc. These are known as ritual arts. The ritual arts are not mere performance only. When we try to separates the ritual actions from the ritual performance its originality will be loss.<sup>14</sup>

To familiarize these customs to the tourists, better to lead them into the primary contexts of folk arts. There are three main contexts to Kerala folk arts. The following table shows these three categories.

**Table 4.1 Folk art and primary contexts**

Houses	Taravāṭ and Neuclear family houses
Worshipplaces	Kāv, Temples, anpalam, Mosques, Churches
Special stages for whole village folk	Paddy fields, public grounds

#### **4.3.1. Folk art in house premises**

Every day folk arts are performed in the Kerala is house premises as ritual arts. Each caste group and religious groups do this. We can divide ritual art performing houses into two categories like ancestral homes and nuclear family houses. The ritual arts in the ancestral homes conducted as prayer of sub families in the ancestral homes. The ritual arts in the nuclear family houses conducted as prayer of the house owners. All sub families attended in the ancestral homes for ritual art.

Conduct folk art in the house premises some special arrangements are necessary. As part of this, at the house must be cleaned at first. This is known as the action of śuddhi. Then, there must be arranged a special place to perform the ritual art. The paṭinārra in the ancestral homes are



constructed for this purpose. In the time of ritual art performance in the house few audience members are expected. These are family members, friends and relatives. Besides these, they invite some caste groups to that occasion according to their tenor. The house owners arranged food and shelter to all invitees. The ritual performance in the house premises are the privacy of that family. However, they allow others as visitors. The visitor can seek permission before visits the house. Here the folklore tourist guide can help the tourists.

#### **4.3.2. Folk art in worship places**

Most of the folk art performances in the worship places are different caste groups and religious groups. In Kerala temples, kāv, anpalam, mosques, and churches are the worship places. Always these places are kept in śuddhi. In worship places there are some restrictions to enter and move inside. This is different in each worship place. Each and every one who enters into the worship place must obey these restrictions. There are restrictions to speak and keep dress code. At a time different performances staged in different part of the worship place. All these things can be seen in each worship place. Here the audience of folk performance are group of admirers. However, they allow visitors. The visitor can seek permission before enters into the worship places. Here the folklore tourist guide can help the tourists.

### **4.3.3. Folk art in special stages for village folk**

The special stages may in the paddy field and play grounds. Here for folk art a temporary paḷḷiyāra will be built. Here conducting folk art for the pray of the village folk. Here assembled all members in the taṭṭakaṃ for folk art. There are no restrictions to receive visitors in the above places. The visitor can seek permission before entering into these places.

### **4.3.4. Abundance of folk art forms in Keala**

In Kerala there is abundance of folk art forms related with local myths for developing folklore tourism. The Kerala folk's daily life is related with these folk art forms. These folk arts are viable to show tourists coming to see and understand Kerala folk. But most of the Kerala folk art forms are highly ritualistic that necessitated to know the context of folk art is very important. The majority of folk arts come along with festivals in temples, kāv, anpalaṃ and ceremonies in the mosques or churches are come along with social ceremonies. All these rituals can see the visuals of dance and drama. The majority of ritual songs are performed along with in any of ritual dramas or ritual dances. Therefore the folklore tourist guide must know when and where the ritual art is performed, peculiarities of each ritual art, its attractions, and the myths behind each ritual. Name of the ritual art, when and where it performs, and peculiarities of each art, its attractions, and the myths behind each art are given below.

#### 4.4. TEYYĀṬṬAM IN FOLKLORE TOURISM PERSPECTIVE

The dances related with various worships, sacrificial rites, funeral rites are known as ritual dances. Religious dances are ritualistic. On the basis of origin of a religion Indian village dances it can be classified into worship dances, dances done as prayer to deities, dances related epic etc. Teyyāṭṭam is one of the best beautiful traditional ritualistic dance form of north Kerala.<sup>15</sup>

Kerala like many other regions of India is rich in folklore. People of different caste systems, adhering to the hierarchy of such systems, have lived here for many centuries. They significantly contributed to the making of the complex and varied patterns of existence in Kerala, which have accumulated in the folk tradition of the state. The village folk in their worship of the heroes, who had once lived among them, organized festivals incorporating ritualism, vocal and instrumental music, dance and painting. This blending of artistic forms in a historical pageant is a good example of the aesthetic imagination of the people. The ritual dance called teyyāṭṭam is a splendid example of this legacy with the entire region of north Malabar as its theatre. Āṭṭam means dance and teyyam means God. Thus teyyāṭṭam means the God's dance. The dead hero's spirit, out of which the conviction and courage for the heroic dead arose, is considered respectable and adorable such a spirits are attributed with Godliness. The dance was conducted before the sthānās where the spirits used to reside

and the village folks assemble to witness the ceremony as a part and parcel of their life and living.

Teyyaṃ is basically a form of dance, at once artistic as well as sacred. Now, anyone tries to show the tourists, teyyāṭṭaṃ in its original context like kāv, taṛavāt, and special stages for whole villagers no one knows how many teyyāṭṭaṃ were perform? Which day and which place it perform? Till date, no one take the statistics of teyyāṭṭaṃs in northern Kerala. It is not an easy work because one teyyaṃ has different names in different places and above all, in costume and in myth it has versions.<sup>16</sup>

Folklore tourism considers teyyāṭṭaṃ a ritual. So it provides opportunity to see teyyāṭṭaṃ in its real context. This is different from today's cultural tourism activities. Now, Kerala tourism department and district tourism promotion councils are conducted teyyāṭṭaṃ as part of cultural tourism for foreign tourists and native tourists in special arranged places. These are incomplete teyyāṭṭaṃs. Teyyāṭṭaṃ without any ritualistic actions, any worship and uriyāṭṭaṃ it may be dead one.<sup>17</sup> Folklore tourism familiarize teyyāṭṭaṃ's ritualistic importance, myths, the real date and timings, attractions are to the tourists. In Kannur district teyyāṭṭaṃs usually witnessed by people from different walks of life like media, photographers, and academicians near by area. Only few teyyāṭṭaṃ restricted the visitors entry.

#### 4.4.1. The nature of teyyāṭṭam

The tourist must have a little knowledge about the nature and context of teyyāṭṭam before entering into the real context of teyyāṭṭam. Because, it is not only a temple oriented performace but it is performed in sthānam and taravāṭ. Kāv, sthānam, muṇṭiya, ara, kōṭṭam, paḷḷiyara are different divine places in which teyyam is performing. More over it is generally performed in vayal, in the courtyards of taravāṭ or ancestral houses and sacred groves. They are performed annually from October to June, the months of harvest in Kerala. The kāv of worship are decorated with sculptures made of wood are very different in nature when compared to the other Indian Hindu temples. Quite often God may be represented by a sword, carved stones, a stool, and a piece of wood or mask. The traditional performers wearing exotic dresses involve in ritualistic dances.<sup>18</sup>

The Hindu sub castes Malayan, vaṇṇān, munnūrān, aṅṅūrān, vēlan, kōppālan, cinkatān, māvilan, karinpālan are entitled to perform teyyam. Except in one place generally the performers are men. That is Thekkumbad Koolom temple. Here is lady teyyam.

#### 4.4.2. Origin of teyyam cult

Teyyāṭṭam is one of the oldest folk art forms of north Kerala now found in Kannur and Kasargod and some parts of Wayanad districts. As a

living cult with century old traditions, rituals and customs, it embraces almost all sub-castes of Hindu religion. Its root can be traced back to 1500 years ago, and still preserve its tribal and Dravidian features although the art form has evolved over centuries to form what can be called an amalgam of religious and spiritual traditions. As the result of Aryan colonization of Thuluva and Kolathunaad, the Brahmanical religion became deep rooted in this territory.<sup>19</sup>

The Brahminic concepts of Gods and deities were accepted by the folk of Kolathunaad. But even then the old folk-cult of vĕlan veriyāṭṭ and spirit worship remained as a system of worship for the native. The rituals remained unchanged and the tradition was not abandoned by the folk. Viṣṇumūṛtti, Poṭṭan, Cāmuṇḍi, Raktēśvari, Bhagavati became new deities for the village folk of Kolathunad along with their primitive deities of spirits and heroes.<sup>20</sup>

The cult of Bhagavati became so dominant in the social life of Kolathunad that no village of this area could be found without a shrine or Kāv of a Bhagavati. Many of these Bhagavati have their own teyyāṭṭam or tiṛayāṭṭam at their shrines as annual festivals. Some of these Bhagavati have big temples and daily offerings strictly conforming to the brahmanical ritualism.<sup>21</sup>

More than 450 teyyam forms depicting various deities exist in this cult that has become the cultural symbol of north Kerala. The teyyam cult

under the influence of the great Indian tradition incorporated new ideas and myths. However its form and content did not change very much.

Kerala history describes that ParasuRama sanctioned the festival like teyyāṭṭam to the people of Kerala, which lasts for three to eleven days. He assigned the responsibility of teyyāṭṭam to the folks like vēlan, malayan, and vaṇṇān. The dances performed by these folks are essentially with regard to the established deities such as Bhagavati, and Viṣṇu. Other performers are malayan, munnūrṛān, aññūrṛān, vēlan, kōppālan, cinkattān, māvilān, karimpālan. Vēlan, one of the folks of teyyam dancers are referred to in the saṅgham literature. According to saṅgham traditions, he was employed by the mothers of love born girls to exercise the malignant spirits from their daughters. He propitiated God Murukan to drive away the evil spirit by sacrificing animals. The ceremony is a kind of dance with a spear in his hand and he prophesied the future happenings. Such traditions are also found in the present teyyam cult. Later on the folk named vēlan is divided in to two prominent teyyam dancer groups aññūrṛān and munnūrṛān. The dance of vēlan had taken new forms and developed into the present day cult of teyyam over a period of more than 1500 years. The uninterrupted continuity of the saṅgham tradition makes teyyam a prominent religious system of north Kerala.<sup>22</sup>

The history narrates different facts regarding the origin of teyyam cult. The north Malabar was an under developed area with two distinct

places, Malanad and Tulunad (Malabar and Kasargod) and the inhabitants were tribal communities. They had their distinct culture and adore their own deities and the custom of ritual performed by them was quite different from traditional Hindu custom. It was purely ritualistic incorporating music, dance and colour. The practices like spirit worship, ancestor worship, hero worship, tree worship, animal worship, serpent worship, the worship of the Goddesses of the disease and the worship of village deity are included in their main stream of practice. They sacrificed animals, birds and even humans to propitiate their deities. There were no permanent buildings for performing such a function; instead they did conduct it in open places, in the clearings, and in the allotted sacred places. The major folk existed in the areas were malayan, munnūrān, aññūrān, vēlan, kōppālan etc. Slowly the demographic and social changes had taken place in the area mainly due to the settlement of different immigrants who migrated from other parts of south India. The prominent groups were brahmins and non brahmins. The arrival of these groups made lots of changes and social reforms and it caused people become divided on the basis of caste and community. The brahmins had their traditional beliefs and followed purely the classical Indian tradition and Hindu mythology. As a result their tradition also had the effect in the teyyam cult such as Śaktism, Vaiṣṇavism and Śaivism. In several occasions blood offering is also seen, despite being forbidden in Hinduism, Jainism and Buddhism. Later on this group had a religious supremacy over others and ruled the



kingdom as chieftain land lords. They started to construct temples and placed their own deities and denied entry for the lower class people. Though there were no violent confrontations between these two cultures the higher class gradually recognized the folk tradition of the lower class. The feudal chieftains allowed them to construct wooded groves, thatched sheds and allotted few open places as an encouragement to promote the lower strata's culture. They started to construct small shrines throughout the rural areas and there were no idols of gods; instead they placed a sword, or a stone as a symbolic presence of the divine. Slowly the whole area skipped their orthodox nature and people began to move to these shrines and started to worship different deities irrespective of caste and community. It was an interesting process how the social inequality and degradation inverted during the function. The teyyaṃ cult has got much attention as it was such a profound ritual art with utmost fervor and supreme ardor with the effect of Godliness.<sup>23</sup>

Teyyāṭṭaṃ, a colorful ritual dance of Kerala that attributes great importance to the worship of heroes and ancestral spirits, is a socio-religious ceremony. The colorful pageantry, the enthusiastic crowd and the religious flavour are all worth witnessing. Every village in north Kerala was bound to perform it in connection with the kāv. Teyyaṃs are performed before the shrines. This sacred dance is believed to bring about well being for the society and the family.

Teyyāṭṭam presents divine forms as well as heroes from history and myth. The teyyam cult under the influence of the great classical Indian tradition incorporated new ideals and myths. It is a unique combination of dance and music and also reflects the main features of a tribal culture. Teyyāṭṭam has an aura of divine splendor as it is accompanied by rituals and other devotional hymns. Certain dangerous feats performed by the teyyāṭṭam artists are again attributed to the divine power vibrating in them during the performance like, Tāyparadēvatāteyyam, Tīcāmuṇḍhiteyyam, Putiya bhagavati teyyam etc.

To millions in Kerala, the teyyam in their villages are visible gods and goddesses, who appear but infrequently. The stories around which the teyyam performances are built range from tales of blood-drinking witches, and the myths of serpent and animal deities, to the deeds of local heroes and ancestors.

Teyyāṭṭam is a magico-religious observance. It is impossible to see the above said aspects in such a combination anywhere else and in any field all around the world. Teyyam a gorgeously attired vigorous figure, red faced, keen artistic work on the face, black eyed and white armed with rouged lips, large red metal breast plates, a beautiful headdress with a halo of palm spines that looked like a giant circular saw blade, the deity appears in the shrine courtyard rattling her bracelets and hissing like a snake. She revolves rounds the shrine, her face distorted and twitching

from side to side like a huge lizard. Now she is frenetically pirouetting around the courtyard of the shrine, strutting and jabbing unsheathed sword in one hand, bow and a quiver of arrows in the other.

The teyyaṃ temples are sacred gardens. There is diversity in deities worshipped in temples. Each has a presiding deity and most of them have associated deities too. The teyyaṃ stands as a symbol of goodwill, prosperity and also to ward off evil spirit, poverty and illness. Teyyaṃ represents a mythological, divine, ancestral, animal, serpent or heroic character each with its distinct shape form and story of origin. The muṭi, mukhattezutt, mārcatta, kaṭakaṃ, and arayota in each teyyaṃ is distinct and meticulously crafted according to the character presented.<sup>24</sup>

People see and adore the teyyaṃ as God. The main peculiarity of the living God is that they are able to talk to its devotees. People consider their voice as the voice of God. The voice of teyyaṃ is called uriyāṭṭukēlppikkal. People narrate their problems and worries to the living God and offer money and other divine materials. In return the teyyaṃ will give prasādaṃ and will console the devotees by chanting certain divine words for their relief. Even the serious problem prevailed in the societies were solved through teyyāṭṭaṃ. It is believed that certain teyyaṃ even eradicated dreadful endemic diseases from the society. They directly visit their home and throw the prasādaṃ to the patient and give relief from the ailment.<sup>25</sup>

As already stated there are about 450 known forms of teyyaṃ and each cult has its own style of performances. Each has its own costumes and make up and way of presentations. There are rituals and customs like teyyaṃ jumping into mēlēri, playing marital arts, climbing the tree, visiting neighbouring temples, visit to homes, killing hens, group performances etc. The myths of the teyyaṃ had been converted in the form of tōṛṛaṃ. The supporting artists recite these poems during the teyyaṃ tōṛṛaṃ as well as in the beginning of teyyāṭṭaṃ. These stories differ in each cult depending upon its origin and how these forms originated. There are teyyāṭṭaṃ in day time as well as in the late night and early morning. The night teyyāṭṭaṃ usually performs in the light of cūṭṭ and pantañṅal and the awesome environment in the pitch darkness, moonlight and starry sky provides a glorious devotional ambience for the spectators.

Teyyāṭṭaṃ and sthānaṃ have a close relationship with certain trees and plants. It is believed that certain branches of the trees are the places of Gods and Goddesses. Pāla, cenpakam, arayāl, plāv are the place of Goddesses. kāññiraṃ, ilaññi, arayāl etc. are some of the common trees found near temple and sthānaṃ. Few other divine trees are coconut trees, eṭala, pūvvaṃ, nelli, kaita etc. It is very rare to see a shrine without a sacred tree or a sacred grove. These are inevitable part of a shrine. People believe that these trees are the abode of many divine beings. Groves are the symbol of how nature related with divine God. The flora and fauna

worship includes snakes, birds, fishes, and even wild animals. The famous teyyam cult nāgēniyamma performed in front of the sacred grove to propitiate the snake God.<sup>26</sup>

Sacred trees are patches of natural vegetation which are surviving near the shrines, groves and temples. These are well protected by devotees in the belief that preserving such vegetation in rarely undisturbed states is necessary for expressing one's relation to the divine or to nature. It may be assumed that traditional Hindu society recognized certain individual species as objects of worship, based on accumulated ancient knowledge and their identified value for specific use. Instead of single species people sometimes used to worship certain patches of as sacred. As more and more natural vegetation is lost in the inhabited areas the remaining patches of forests in the form of sacred groves come to acquire a crucial role in buffering biodiversity. Thus sacred groves acquire importance from the point of view of ecology and conservation of biological diversity. Many of the sacred groves remain well protected by means of myths and taboos.<sup>27</sup>

Natural vegetation consists of different types of forests. In spite of the generally uniform climatic conditions, vegetation is diverse. In certain restricted regions with their own microclimate or special surrounding features, it varies from mangroves to rain forests. Mangrove vegetation is another conspicuous feature of this zone. Natural vegetation in the midland is restricted to the riverside and certain pockets in other regions.

Sacred groves are abundant in Kannur district. The sacred forests of this region are ecologically better from wet evergreen and semi evergreen to deciduous. Usually they are considered as a centre of biodiversity.<sup>28</sup>

Usually the sacred groves are of three types daivakkāv, bhagavatikkāv, and nāgaṃ or saṛppakkāv. Many of them have small shrines attached to them. Complex rituals are performed in almost all of those groves which include periodical teyyāṭṭaṃ.

Shrines are present in association with many sacred groves of Gods and Goddesses. But some of them have only a small holy place in the form of a stone, idol or platform or a single tree for worship. At present in many cases kāv or muṇṭiya have turned to be simply shrines with few trees in place of the green vegetation. Single trees worshipped are all of the evergreen type. Religion played an important roll in preserving groves. Hindu way of worship incorporated many cults related to trees and nature. Temples were built around a sacred place as a centre of worship. The community was constantly guided to protect such groves. A number of legends grew up telling the terrible things that happened to those who violated their sanctity.<sup>29</sup>

#### **4.4.3. Types of teyyāṭṭaṃ**

There are 450 teyyāṭṭaṃs. Among this 112 are very important and famous. According to the characteristic features there are four types of

teyyaṃ. Bhagavati teyyaṃs, vaiṣṇava, śaiva teyyaṃs, manuṣia teyyaṃs, puraṇa teyyaṃs<sup>30</sup>

Some believes that teyyaṃ is a rare survival of some pre-aryan and non-brahminical dravidian religious system that was later absorbed into Hinduism's capacious embrace. Others argument is that the teyyaṃ were tolerated as an acceptable safety valve to allow complaints against the misdeeds of the feudal to be expressed in a ritualized and non-violent manner. Today it is social ritual of every one in the area where social norms of the people are inverted and for a short period the position and power are miraculously transferred to the insignificant and deprived. Teyyaṃ represents the common man's spiritual and metaphysical beliefs as it encompasses the opportunity where the performer identifies with the God or the spirit of the ancestors or bygone heroes and guides the society even in matters of contemporary interest.<sup>31</sup>

Teyyāṭṭaṃ is considered be a very important and communal event in various parts of Kannur and Kasaragod district in Kerala. Teyyāṭṭaṃ is also a reflection of the communal harmony as in some teyyāṭṭaṃs; a few Muslim characters are included while performing. Usually a Hindu performs the Muslim teyyāṭṭaṃ with special costumes, adorns cap and artificial beard and some does the rituals like washing his hands and feet and recite some verses from the holy book, and performs niskāraṃ rituals sitting on a green carpet as per Muslim tradition. Later he becomes one of

the characters with the main cult for the entire event. Some of the Muslim characters like ālicāmuṇḍhi, mukripōkkar, kalantamukri and bappiriyanteyyāṭṭam are very popular.<sup>32</sup>

Accademicians have categorized teyyāṭṭam into certain different types like mṛigateyyāṭṭam, prētateyyāṭṭam, vīra teyyāṭṭam, kāraṇavarateyyāṭṭam, avatārateyyāṭṭam, kōmāli teyyāṭṭam, tīteyyāṭṭam, tuḷuteyyāṭṭam, Rāmāyaṇateyyāṭṭam, taccōli teyyāṭṭam, strī teyyāṭṭam and vīṭōṭi teyyāṭṭam etc.<sup>33</sup>

There are teyyāṭṭam which are performed in the big temple where the main function is the utsavam and idol dance of the temple priest. In such temples teyyāṭṭam is performed during the same occasion but in different days. Usually teyyāṭṭam is performed outside the temple premise. Again teyyāṭṭam can be categorized on the basis of their performances. Some will jump or lay down on mēlēri, some dance with fire fixed on their waist and in their muṭi in semi circular shape, some show marital arts like kaḷaripayarr, some will climb on the tree, some will do the fishing, and hunting the wild animals. Few have an elongated head and dress up to the length of twenty meter and some are performed before the sunrise, and a few in mid night, in the early morning, during the day time, a few will kill the hen and drink the blood, some will take the coconut extract with alcoholic effect, some will visit the home, and nearby temples.<sup>34</sup>



Teyyāṭṭam is basically a form of dance, at once artistic as well as sacred. As a cult, its origin can be traced back to rituals and practices of primitive society. It has an historical continuity of over 1500 years and it has passed through several stages of evolution. The cult of teyyāṭṭam has hundreds of deities and many of them now belong to the greater tradition of north keralites. The classical Hindu mythology had greatly influenced in shaping many Gods and Goddesses of the teyyāṭṭam cult. Several ancient pictures of worship relating to the mother Goddess, hero and hero stones, village Goddess, serpent Goddess and animal God and Goddess continue in the teyyāṭṭam cult. The God Śivan, the prototype of Goddess Pārvvati, the wife of God Śivan, dominate the cult of teyyam. Some of such teyyāṭṭam Gods and Goddesses had only legends and myths that they were originated from Śivan and Pārvvati. A few deities are associated with Viṣṇu. The themes of teyyam reveal a whole world of colourful fantasy offering much new insight into social relations, family feuds and superstitions of the medieval period among the village folks. Though the heroes and heroines are apparently semi-divine characters, the human element and the historical core of the plot were all too clearly discernible. The teyyāṭṭam are essentially forms of hero worship when the dead heroes and martyrs are invoked through song and dance and magical symbols, and the main episodes from their lives are enacted in an attempt to propitiate their spirit though there are also teyyāṭṭam of deities from purāṇam. These heroes and martyrs of teyyāṭṭam are certainly of the

medieval type, but the beliefs and practices behind the ritual must naturally stretch backward to pre historic times. Hero worship was prevalent in South India in ancient times and it is reflected in certain literature. The heroes who died in war or dual fight were commemorated by hero stones by inscriptions. Later on these stones were considered as divine stones and people used to adore it. In north Kerala also the custom was there and lots of folk songs were still available regarding the heroes. It is believed that these were the origin of folk arts.<sup>35</sup>

#### **4.4.4. The authorship of teyyāṭṭam**

The earliest historical evidences shows that the people who resided in North Malabar were ancient hill tribes. Their culture and tradition have been upheld by both the tribes and the peasantry. They practiced a democracy in their organization and developed certain cultures based on particular deities and sthānam of their own. A fascinating development took place with the coming of the aryaans and with the non-brahmanic communities in the south of India getting exposed to new beliefs and precepts the aryaans introduced. The nascent cultural fabrics of the little developed communities came to take on hues of the richer brahmanic tradition. The diffusion of brahmanic culture brought out classical and purāṇa Hindu Gods and Goddesses where the primitive form of teyyāṭṭam had continued among the people. It was followed by the introduction of brahmanical temples and accumulation of land property by the custodians

of temples. The beginning of a new social formation rooted in the class character of land owners and laborers established a new social system. The property holders and land owners appreciated the brahmanical culture and practice related to temples where the landless labourers and artisans practiced the indigenous cults and non-brahmanical rituals and it was the beginning of the caste system in the area. The landed class wanted an ideological reconciliation with the lower class by imposing their own Gods and Goddesses on the religious system of the small communities. The intention of this development was to avert a direct class conflict and also a caste conflict between these two classes of masters and serfs. With this ultimate object, teyyaṃs were made subordinate to the temple deities. According to brahmanical ritualism, the temple worship was established, since the caste hierarchy was so rigid, the lower castes were forbidden from entering temples and worshipping the aryan Gods. So for their religious activities and rituals they constructed small shrines and they performed the embodiment image of God as teyyaṃ in their shrines. The castes like tiyyaṃ, vāṇiyaṃ, maṇiyāni, kammāḷaṃ etc. have their own shrines and deities and yearly they conduct teyyāṭṭaṃ to appease the God. The castes that perform the teyyakkōḷaṃ are peruvaṅṅān, malayan, pāṇan, aṅṅūrān, munnūrān, māvilan, kōppāḷan, vēlan, and pulayan.<sup>36</sup>

#### **4.4.5. General attractions of teyyāṭṭaṃ**

Figure, expressions in the face, movements, dance and divinity are attractions of teyyaṃ. All teyyaṃ have muṭi. After the coronation the

figure of teyyaṃ completed. Valiyamuṭi, vaṭṭamuṭi, caṭṭamuṭi, pīlimuṭi, purantattumuṭi, pūkkattimuṭi, kūnpumuṭi, kotaccamuṭi, oamkāramuṭi, vṛttamuṭi, pālamuṭi, paccilamuṭi are various muṭies of teyyaṃ. Long crown teyyaṃ have not more dances after the coronation. Dance of tāyparadēvatāteyyaṃ is an example of it.

Teyyaṃ gets a cheerful face through mukhattezutt using with various colours. It helps teyyaṃ for facial expressions. Mukhattezutt are different in each teyyaṃ . Maññayum veḷḷayum, prākkezutt, kaṭṭārappaḷli, narikkuṛiccezutt, vairadaḷam, vaṭṭakkaṇṇittezutt, añcupuḷli, vaṭṭakkaṇṇumpuḷliyum, añcupuḷliyum ānakkālum, kōyippūvittezutt, śaṅkhittezutt, hanumān kaṇṇittezutt, nāgaṃ tāzttiyezutt, mānkaṇṇittezutt, nāgavum kuṛiyum, koṭumpiriyam are different types of mukhattezutt.

Meyyezutt is another attraction of teyyaṃ. Teyyaṃ have diversity in dress also. Ciṛakuṭupp, veḷuṃpan, vitānattara, kāṇimuṇṭ, ñoṛiyuṭupp, uṭa are different types of teyyaṃ dresses. All veḷḷāṭṭam dress is ñoṛiyuṭupp and all vīrakkōlama dress are ciṛakuṭupp. The dress of tōṛravēṣam is known as kāṇimuṇṭ. Teyyaṃs have ornaments. Talappāli, cennimalaṛ, kaivaḷa, cūṭakaṃ, kaṭakaṃ, tekkankkāt, cennipātti, ēzutarāṃ, minnikayyal, kaikuppāyaṃ, kālcilanp, parṛumpāṭakaṃ, kayyura, candrakala, minni, māruṃmula, muḷḷekir, puḷinākaṃ, kuruttōla, paṭṭ, veḷḷappuṭava, mayilppīli, cekkipūv are the main ornaments of teyyaṃ. In the time of teyyāṭṭam tōṛraṃ songs are sung. It creates a divine

atmosphere. During the night teyyāṭṭams are performed in the light of cūṭṭ. It is very beautiful.

In the ritual of teyyāṭṭam, agni has a great role. Besides cūṭṭ in teyyam a special rite is there, known as kanalāṭṭam. This time teyyam show excessive courage. Teyyam through varaviḷi evoke god into her body the dance after this which is named uṛayal and uriyāṭṭam. It is very important in teyyāṭṭam. This happen in ritualistic atmosphere only. That is why folklore tourism gives importance to the original context of the teyyam performance.

Considered teyyaṭṭam as an art in it can see nāṭyaśāstram. Hāsyam, karuṇam, vīram, śāntam are main Rasams in teyyāṭṭam.<sup>37</sup>

The make up of teyyam involves very accurate face painting of different styles and body decoration. The hierarchy of Gods, Goddesses, heroes, demons, spirits and other mythical beings is personified in the plays. Although there is no fundamental difference in the costumes and make up of these teyyams, each category of teyyam varies from the other categories in accordance with the main characteristics. The typical waist dress of heroes is found in Kativannūrvīran which is made out of muḷaylak and covered by red cloth. In teyyams like tīcāmuṇḍhi, poṭṭanteyyam and ucciṭṭa the waist dress is woven out of coconut leaves as they leap in to the fire. Above the waist dress the naked body is painted with different native colours. The particular system of painting the body of

a teyyaṃ differs from that of other teyyaṃ. The body of veḷḷāṭṭaṃ is usually smeared with a paste made from rice and turmeric. There are certain systems adopted for painting the faces of the players. The head dress or muṭi also different in from each teyyaṃ. These are made out of bamboo splices and wooden planks which are covered with flowers and coconut leaves. In certain cases peacock feathers are also used. The teyyāṭṭaṃ of kṣēṭṭrapālan and a few Bhagavathies use nearly fifty to sixty feet high long muṭies made out of arecanut trees and bamboo splices. These crowns are supported by long bamboos which are held by several helpers to keep the balance when placed upon the head of the player. According to the local customs, these long muṭies are either covered with colored cloth or thatched with tiriyoḷa. Some teyyāṭṭaṃs of Bhagavathies wear a talappāḷi. The female deities wear ornaments and māṛcaṭṭa. In a few teyyaṃs like Poṭṭanteyyāṭṭaṃ mask made out of the leaf sheaths of arecanut tree and wooden planks are used. The breasts of Goddesses are generally covered with glittering ornaments and make up known as Ēzūtaram. All male and female teyyaṃ wear bangles called kaṭakaṃ and cūṭakaṃ and small anklets on the feet. In the case of Bhagavati in raudraṃ mood pantaṅṅal are appended to the waist and the muṭi produces a terrible appearances.<sup>38</sup>

Native musical instruments are used in teyyāṭṭaṃ festivals. The instruments are played in accordance with the steps of the dancer. Ceṅṭa, kuzal, perunpara, tuṭi, uṭukk, ceṛamaṅgalaṃ are well known musical

instruments used in teyyāṭṭam. The rhythm of the playing of these instruments varies from teyyāṭṭam to teyyāṭṭam. The continuous playing with measured interludes helps to make the performance very impressive. According to the rhythm of the instruments, the same instrumental players recite tōṛṛam also for the teyyam. The entire activity of a teyyam from the time the impersonator gets possessed till the time he casts off, is expressed in the form of singing and dancing by the same persons and companions. The rustic singing and agile and light body movements to the accompaniment of music make the performance fascinating. According to style, dance is classified as tāṇḍhavaṃ or the masculine and lāsyam or the feminine. Both styles are adopted in teyyāṭṭam according to context and character of the teyyam. Inward, outward and circular movements with agile and light steps give these dances a more graceful style.<sup>39</sup>

Teyyam is essentially a human creation. It has absolute relationship with man in giving vent to his strong feelings against injustice and wickedness and his desire to maintain the well being of the society. It shows how the primitive mantrāṅṅal form his life experience into metaphysical thoughts through rites and rituals and identifies his abstract visions in a concrete design, attributing multiple forms to them. These rituals are also responsible as being believed for the blessings of the supernatural for prosperity in man and woman, cattle and wealth. It is also done as an offering for begetting children, winning of law suits, warding of

evils, getting rid of epidemics and for similar successful culmination of individual and social desires.<sup>40</sup>

#### **4.4.6. Architectural beauty of the Kāv**

The seats of spirits or deities are known as sthānaṃ or kāv. All the sthānaṃs are more or less similar in appearance and are constructed having a common architecture style. The kāv is a small masonry structure with a single chamber inside and a narrow circumambulatory passage all around it, the whole surrounded by high wooden railing forming the outer wall of the shrine and roofed over by copper sheets or tiles. In north Malabar these shrines of smaller deities are called taṛaimuṇṭiya, kāv, aṛa, kōṭṭaṃ. When teyyāṭṭaṃ is performed in a place where there is no permanent sthānaṃ of teyyaṃ, a temporary thatched cottage is made for the purpose. In many of these shrines no image or idol of the deity is available. Sword, spear and pīṭhaṃ are placed inside the Kāv as symbols of the deity. No daily worship or offering is performed in this Kāv.<sup>41</sup>

#### **4.4.7. Veḷḷāṭṭaṃ and tōṛraṃ**

As a prelude to the teyyāṭṭaṃ, the system of veḷḷāṭṭaṃ is incorporated in many of the teyyaṃ. In the veḷḷāṭṭaṃ no formal make up is adopted by the player. He wears a small muṭi specially made for this purpose. Veḷḷāṭṭaṃ is also a partial teyyaṃ performance prior to full muṭi teyyaṃ. Veḷḷāṭṭaṃ will be performed if the teyyaṃ do not have a tōṛraṃ.



It is very rare to have both *tōṛṛaṃ* and *veḷḷāṭṭaṃ* for a particular *teyyaṃ*. It wears more clothes and ornaments compared to *tōṛṛaṃ* performer. There is a light painting on the face and the body also smeared with a paste made from rice and turmeric. The *tōṛṛaṃ* or the song related to the particular deity is recited by the player and by the singers in the background. The dance of the player on this occasion is very attractive.<sup>42</sup>

For several female deities and a few male deities the system prevalent is not *veḷḷāṭṭaṃ*, but only *tōṛṛaṃ*. In this prelude of *tōṛṛaṃ* the player wears no particular *muṭi*. The main cloth includes a *kāṇimuṇṭ* on waist and a *paṭṭ* and *talappāḷi* on head. There is no *mukhattezutt*, but it will put a kind of powder offered from the *sthānaṃ*. It usually performs on the eve of full *teyyaṃ*. The *kōlakkāran* with partial *teyyaṃ* dress appear in front of the *kāv* or *sthānaṃ* with a drum and recites the *tōṛṛaṃ*. These *tōṛṛaṃ*s are like poems which depicts their ancient history. Usually two or three men also will be there to sing the song. At the end of the song, all instruments will be played and *tōṛṛaṃ* will perform a dance called *uraññutuḷḷal*. The main aim of *tōṛṛaṃ* is to invoke the God to enter the body of the performer. For the entire mother Gods *tōṛṛaṃ* is the usual practice. The *tōṛṛaṃ* song describes the origin of deities, their beauty and grandeur, their journey, power and boldness. It explains the story in the form of a song which includes the origin, reason of originating, duties to be performed, ways it went through and at last the farewell. Towards the end of the *tōṛṛaṃ* song full musical instruments will be played and it is

believed that deity has entered the body of teyyaṃ performer. It starts to dance and steps will be more or less like teyyaṃ play. Certain teyyatōṛraṃ lasts for five to six hours with full tōṛraṃ song. Tamil writings and saṅghaṃ epoch and historical evidences indicate that a form like today's teyyaṃ emerged about 1500 years ago, and passed through several stages of evolution. A key land mark in this process was the emergence of Malayāḷaṃ as the literary language. Tōṛraṃ songs loading the divinities relevant to teyyaṃ came to be composed only after Malayāḷaṃ became a mature form of literary expression. These songs were transmitted orally from generation to generation, though their authorship remains unknown.<sup>43</sup>

#### 4.4.8. Dēvakūtt

The two temples Thayakavu and kulom temple are situated at the extreme south part of the Thekkumbad Island. The myth related to the temple is that there exist two deities Cuzalibhagavati and Sōmēśvaridēvi. So far there is no teyyaṃ cult for Sōmēśvaridēvi and it is realized by another deity called Kariñcāmuṇḍhi, Varāharūpaṃ and it has got a separate place in the temple. Another shrine Thayakkavu is situated about 500 meter south of kulom. The main deity of Thayakkavu is Tāyparadēvatā (Cuzalibhagavati), a prototype of Mātāyikkāv Bhagavati. Both the temple festival occurs at the same time. Other teyyaṃ of kulom includes Eriññīkkalbhadgavati, Kaḷikkateyyaṃ, Kāṭṭileteyyaṃ,

Cerukkankariyāttan, Kariñcāmuṇḍhi, Vēṭṭakkorumakan, Dēvakūtt, Bindūrbūtaṃ. The festival is celebrated during the interval of two years.<sup>44</sup>

Thekkumbad Island is a small land area, a beautiful lush green Island, formed by the erosion from the nearby Arabian Sea. The place which looks like a coconut forest belongs to the Mattool Panchayat. The geographical importance to the island is impressive and the history described that the place was ruled by the land lord Chirakkal Kolathiri Raja. It was an important gateway for the foreign traders and the large scale export of spices and other major goods had been done through the Island by using the adjacent Azheekal port. The major rivers connected with this area are Payangadi river, Thekkumbad river, Mattool river and Valapatanam river. Recently a bridge has been constructed to connect the island with nearby Kannapuram Panchayath.<sup>45</sup>

It is the only teyyaṃ in north Kerala performed by a lady. Presently it is performed by Smt. Laxmi Amma from Madayi and she has already retired due to her old age after the 2010 performance. It is the right of the Vaṭakkankūraṇ family to decide her successor. One who performs the teyyaṃ has to follow certain customs as per the tradition. She has to undergo forty one days fasting, dieting, observe vegetarianism and a kind of solitary life without mingling with local people. The people adores the deity with great expectations and believes that Goddesses will bless the people with prosperity, happiness, wealth and health, and eradicate fatal

diseases from the locality. The function starts with an attractive ceremony in which the lady is carried by a wooden boat from Ayiram Thengu Valluvan Kadavu to Thekkumbad Kadavu before two days of teyyaṃ performance. She is then brought toward to the shrine with a colorful procession. It is called Talapāḷi in which the local people carry different items like metal plates, divine books, special clothes, palm umbrella, oil lamp etc. For two days she will be staying in a Kūccil. There will not be any contact with outsiders. On the teyyaṃ day only her close relatives like her husband or son will do the make-up works. The make-up is comparatively simple with a face painting, a colourful head dress, breast plates, arm ornaments, bangles, garlands and cotton garments. The overall make up gives a ferocious image of a Goddess and she becomes a real embodiment of God, a person completely metamorphosed into a Goddess described in the ancient myth and legends. After the make up the drum start to beat outside her shed and all are eagerly waiting outside to receive the teyyaṃ. Slowly she will come out with a curtain and move towards the temple precincts. The simple dance along with footsteps will start along with melodious songs of the teyyaṃ artists which describes the myths and legends of the particular deity. After a few minutes another deity appears and he is Nāradaṃ and both of them dance along with the drummers.<sup>46</sup>

#### **4.4.9. Myth of Dēvakūtt**

A pretty girl along with her maids comes down from heaven to collect rare flowers from the small Island. It was described that

Thekkumbad Island was enriched with rare wild flowers which was a great attraction for celestial nymphs. Suddenly the girl became isolated and she was entangled inside the forest. Others searched for her a lot but in vain. They left the place. Unable to move she became worried and prayed for the help of Naradan. He appeared and helped the girl and moved to the area of Thayakavu. Further they reached kŭlōṃ area and she had put up in a temporary shed with coconut leaves for changing the dress. Later on both of them crossed the Thekkumbad river in a wooden trough and reached Ayiram Thengu Valluvan Kadavu to move to heaven.<sup>47</sup>

#### **4.4.10. Ritualistic importance of Teyyaṃ**

Teyyāṭṭaṃ is a ritualistic art and every teyyaṃ has its own rites and Kōlaṃ.<sup>48</sup> Dance and oracle are two peculiarities of the teyyaṃ cult. Therefore the one who tries to see and understand teyyāṭṭaṃ must know the differences of each teyyaṃ. Each teyyaṃ has its own myths and methods of presentation, costumes and ornaments and times of performance. Combined with these entire teyyāṭṭaṃ make an annual calendar. In perumkaḷiyāṭṭaṃ and kaḷiyāṭṭaṃ can be seen so many teyyāṭṭaṃ. But it is not enough to give a totality of teyyaṃ culture.<sup>49</sup>

Teyyāṭṭaṃ are the performances conducted by folk in a ritual ambience. Here the organizing folk are part of the teyyāṭṭaṃ. They are not mere viewers. The entrance of tourist's into this type of ritual ambience is important. They can not understand ritualistic importance of teyyāṭṭaṃ.

Here they expect a native guide to explain the ritualistic importance of teyyāṭṭam. In folklore tourism the tourist guide is capable to give explanations of a ritual performance.<sup>50</sup>

Generally the teyyāṭṭams are conducted in the Kāv, Tarāvāt, and Special stage made by the folk. However in these places no permanent settlement of teyyam can be seen. Once kaḷiyāṭṭam is held teyyam disappear from that place. In the next kaḷiyāṭṭam they perform a special rite named koṇṭukūṭal. This has certain time table. Its order is once in the year, once in the two years, once in the three years, once in the five years, once in the twelve years etc. Once teyyāṭṭam is finished, teyyam will be sent to hill or wood or such type of higher places.<sup>51</sup>

The last scene in the teyyāṭṭam is known as muṭiyirakkal. At this time deity in kōlkkāran will be separated from his body. So before the muṭiyirakkal all viewers approach teyyam to receive blessings. This shows that the performance teyyāṭṭam is performed in an atmosphere full of pious mood.<sup>52</sup>

When teyyam appears in front of the pīṭham, teyyam has relation with peedom only. Because, the dress materials and armaments of teyyam are kept here. The devotees of teyyam are the village people. The others have involved as viewers.<sup>53</sup> Some teyyāṭṭams are restricted to the visitors entry.

#### 4.4.11. Primary contexts of teyyāṭṭam

Houses, kavus, public spaces are the contexts of teyyāṭṭam. The teyyāṭṭam in these three places have specialities. The tourist must view this, keeping and these differences do not break the ritual actions. The specialities of teyyāṭṭam in the houses, kāv and public spaces are following.

##### 4.4.11.1. Teyyāṭṭam in the houses

In this category is included the houses which have permanent settlement of teyyam and the houses which have temporary settlement of teyyams. The place of permanent settlement of teyyam in the house is known as paṭiññāra, koṭṭil, pura, sthānam. In some houses there are one teyyam only. The temporary place of teyyam in the house is known as pati. These are paḷḷiyara. Here teyyam is conducted for the prayer of the house owners. Here few members are expected as audience they are friends and relatives. The teyyāṭṭam, Muttappan veḷḷāṭṭ come in this category. In some houses kārāṇavar and kuladaivam also can be seen along the Muttappan veḷḷāṭṭ. Viṣuṇumūrtti teyyam, Poṭṭanteyyam and Guḷikan are also performed in the house.<sup>54</sup>

The striking peculiarity of the teyyāṭṭam is that certain teyyāṭṭam in the houses as the family have the tradition of conducting such ritual through out the year. During the occasion the family members assemble

together in their taravāt house and conduct the function. On an appointed day the teyyāṭṭam performer whose hereditary right is to become the teyyāṭṭam joins the family congregation and the teyyāṭṭam is rekindled. Here the date of teyyāṭṭam will be decided by the family member on an auspicious day. The main aim of performing teyyāṭṭam is the overall welfare and development of the people. Some believe it will increase the wealth, to get a good job, to eradicate certain diseases, for the wealth of domestic animals, to get relief from sins, etc.<sup>55</sup>

#### **4.4.11.2. Teyyāṭṭam in the kāv.**

Kāv is the permanent settlement of teyyam. Kaḷiyāṭṭam and Perumkaḷiyāṭṭam are performed here. The audiences in the kāv are greater than the audience in the houses. In kaḷiyāṭṭam the audiences are only in the taṭṭakam. In perumkaḷiyāṭṭam the audiences are greater than kaḷiyāṭṭam. The folk in the neighbour taṭṭakam assemble for perumkaḷiyāṭṭam. In these folk there will be adorers and mere viewers.<sup>56</sup>

#### **4.4.11.3. Teyyāṭṭam in the special stages**

Teyyāṭṭam are performed in the special stages in the paddy field and play grounds. This is a ritualistic performance. These are only the temporary settlements of teyyam. Here for teyyāṭṭam a temporary paḷḷiara will be built. This is known as nāṭṭupati. Here teyyāṭṭam is conducted for the prayer of the village folk. Vayaltira and oṭṭakkōlam are examples of it.



Here all members in the tattakam assume here for teyyattam. There are no restrictions to receive visitors in the above places.<sup>57</sup>

#### 4.4.12. Attakkalam (Time table of teyyattam)

Teyyattams are not performed through out the year. According to gregarian calendar the seasons of teyyattam is from October to May. Almost all teyyam are performed in the traditional dates. Some are planned in each year. Therefore it is important to give awareness among tourists about the timetable of teyyattam. Take the original context of teyyattam as a tourist destination it provide more opportunities to see and understand aspects of teyyattam. Teyyattams are performed generally during the night, early morning and day time teyyattam are done. Some teyyattams starts at night and end in next day evening. Teyyattam in the house premises is examples to it. Teyyattam in the kav lasts for three days, four days, and seven days.<sup>58</sup>

The Malayalam day Tulam 10, Malabarians celebrate as Pattamudayam. The day has immense importance in north Malabar as the day ensures self sufficiency of the agricultural crops and sound wealth and health of the common people. Almost all the sacred shrines in north Malabar perform certain puja and rituals during the occasion to appease their God and Goddesses. More over the shrines like kav, kottam and certain temples start their open ceremonies for the season to welcome teyyam. This particular day is called pattamudayam and the function

performed during the day is generally termed as pūtāriutsavaṃ. This is the starting day of the teyyāṭṭaṃ in north Malabar. Most of the kavu and shrines perform half-made-up teyyaṃ called veḷḷāṭṭ and original full make up teyyaṃ is performed later during the calendar date. The Chathampalli kṣētraṃ in Kattamballi performs the first teyyāṭṭaṃ during the season.<sup>59</sup>

#### **4.4.13. Teyyāṭṭaṃ Destinations**

Kannur, Kasargod, Wayanad districts are teyyāṭṭaṃ destinations in Kerala.

### **4.5. OTHER MAJOR FOLK ART FORMS**

#### **4.5.1. Folk art in worship places: kāv, Mosques, and Churches only**

##### **4.5.1.1. Tīrayāṭṭaṃ**

Tīrayāṭṭaṃ, is performed as part of festival celebrations in kāvs, temples of the Goddess, in Kozhikode and Malappuram districts of Kerala. One can note a vast difference between teyyāṭṭaṃ and tīrayāṭṭaṃ in their rituals, kōlaṃs, camayaññal, mukhattezhutt, meyyezutt, āṭṭaṃ etc. The āṭṭaṃ, to the accompaniment of indigenous instruments, takes place only at night, illuminated by cūṭṭ made of clusters of dried coconut fronds.<sup>60</sup>

When a tīrayāṭṭaṃ dancer puts on the intended garb, he becomes a Kōlaṃ. Kōlaṃ of Śivan or his manifestations like Kariyāṭtan,

Khaṇṭākaraṇṇan, Bhiravan, Karivilli, and Karumakan, or of Kāli as Bhagavati, Bhadrakāli, Bhiravi, Oṭakkāli, Nāgakkāli, and Raktēśvari are of primary importance.<sup>61</sup>

In tirayāṭṭam, make-up, perhaps better described as the painting of designs on the face and body, is a very elaborate process and almost a ritual in itself. The most outstanding element of the make-up is the maṣi, a blacking for the eyes, prepared with great reverence, in no other theatre art of Kerala is the pigment for the eyes given such importance. The colours used for painting are white, black, red and yellow. Before submitting himself to the make-up artists, the performer ceremonially ties a piece of cloth round his head. In the aṇiyara he then lies down, fully stretched. One expert attends to his face while two others, one on either side, see to the painting of the body, primarily to the chest. The artist doing the face has some freedom to innovate, but designs for the body must not differ in the slightest from the set delineation. The painting is not a solid colour but has designs wrought with fine brushes made from palm leaves. Muṭis, where used, are of wood, perked up with coloured paper, peacock feathers and silk. Masks, though few, are made of palm leaves and the bark of the arecanut tree; in each case. When a mask is used, it is of no consequence after the āṭṭam, and is merely thrown away.<sup>62</sup>

Every occasion for a tirayāṭṭam entails long-drawn-out rituals and ceremonies that precede the event. As soon as a temple decides to conduct

its annual *tiṛayāṭṭam*, the keepers handover paddy for the making of the rice-flour, and oil for the preparation of the *maṣi*, to the *mūttaperuvaṇṇān*, leader of the *tiṛayāṭṭam* party. He passes on the oil to his wife, *mūttaperuvaṇṇātti*, who, in turn, choses an auspicious day for commencing the work. She takes a purificatory bath in the morning and, wearing clothes that are freshly washed but not quite dry, lights the *nilavilakk*, the tall brass lamp kept in the central room of the house. Care is taken to place the lamp which is fed with a mixture of *gingili* and coconut oils. A well-scrubbed brass pot filler with water is kept suspended over the flame so that soot accumulates on it's under surface. When the water gets quite hot the pot is removed and the soot scraped off. The pot is refilled with water and the process is repeated several times. The soot thus collected is put on a clean, dry plantain leaf and kept in safe custody.<sup>63</sup>

In making the *maṣi*, the *mūttaperuvaṇṇātti* exercises utmost care and piety. The belief survives that should the woman who makes the *maṣi* be unchaste in mind or body, the soot will not adhere to the pot, and this is regarded as a very bad omen.

On the day of the *tiṛayāṭṭam*, the husband and wife offer prayers to the oil lamp placed in the quadrangle of the house before proceeding to the temple. The wife, the *mūttaperuvaṇṇātti*, carries with her the *maṣi* neatly packed in a piece of black cloth and, on reaching the temple delivers it to her husband. He, as the *mūttaperuvaṇṇān*, receives this and at once hands

it over to his nephew. The significance of this act is that should anything untoward happen to the peruvaṅṅān that may interfere with his conduct of the tīrayāṭṭam, his nephew, who in the prevalent family system is his successor, is authorised to conduct the proceedings.<sup>64</sup>

On the day of the event at about 10 a.m the dancers and musicians accompanied by local dignitaries arrive at the kāv simultaneously, another ceremony that of bringing of the kalaśam, pot of sacred water is attended to by others. The kalaśam is brought in procession by the senior of the temple accompanied by drummers and pipers. On reaching the kāv, the chief priest receives the kalaśam and sprinkles some of the water on the idol, as a token of having bathed the deity.<sup>65</sup>

It is only after these preliminaries that the actual preparations for the the tīrayāṭṭam presentation commence. The temple authorities provide the material for the painting of the dancers; the mūttaperuvaṅṅān, is given a bundle of betel leaves, one areca-nut and one measure of rice. According to the custom, he randomly draws a few leaves from the bundle and casually places the nut on these. The number of leaves taken and the specific location of the nut on them is said to give a clue to the success or otherwise of the āṭṭam.<sup>66</sup>

The next ritual, which takes place in the dressing room, is equally important. A kaḷam, an artistic image of the Goddess, is made with rice-flour and coloured powders in the section of the room believed to be

presided over by Virgo. The performers offer rice and flowers and prostrate themselves before the kaḷaṃ. In another ceremony, a kaḷaṃ is prepared at the base of a tree situated on the southern side of the temple. The principal dancer offers worship to this kaḷaṃ, soon he gets transformed into a kōmaram believed to be possessed by Bhagavati. In frenzy he sprints to the eight quarters of the temple to pay obeisance to the eight gods housed in them. Returning to the kaḷaṃ, he drives an iron nail into the tree, takes a length of rope, makes twenty one knots on it, and tightly wraps it around the tree: thus, by being secured to the tree, all the unclean spirits and negative influences are rendered ineffective.<sup>67</sup>

The tirayāṭṭam begins with the rendering of a song called tōṛram which tells the story of origin of the particular tira about to be enacted, its history and accomplishment. It is sung by a group of people led by the chief performer. The song is sung standing in front of the kōṭṭam or paḷḷiyara. The song is accompanied by two types of drums, cymbals and horns.

The preamble comes to the tirayāṭṭam performance, known as vellāṭṭam. It comprises various dancers and physical feats done by the performer. For this ceremony, conducted during the day, the performer merely ties a pleated white cloth round the waist, and over another that is either red or black. A design is painted on the face, and the body is smeared with turmeric paste. A head gear and some ornaments complete

the outfit. Thus readied, he executes a few sketchy dance movements, and with this his participation ends. After veļļāṭṭaṃ, the main ritual tiṛayāṭṭaṃ begins.<sup>68</sup>

Tiṛayāṭṭaṃ is supposed to recall the youthful aspect of the deity. The performer goes to the green room for costume change. After coming to the performance area, the performer wears the curious headgear and certain ornaments. This act sets the ritual rolling and it begins with the rendering of tōṛṛaṃ. The very entry of the kaḷaṃ or the performer in full guise is characterised by high spirits. The lively demeanour, the flaming cūṭṭ and the strident music all contribute to make the spectacle mysteriously enchanting. With dance steps the kōlaṃ circumambulates the kāv three times. By now he begins to betray signs of possession. To the devout, he personifies Bhagavati. The excitement mounts till, finally, the cūṭṭ bearers too get- infected and begins to sway and stamp in rhythm.<sup>69</sup>

The next stage is the climax of the ritual called uṛayaḷ. This is a spectacular event with frenzied shaking and shivering of the tiṛa. At this time the deity is believed to possess the tiṛa and after this starts tiṛayāṭṭaṃ that include energetic dances with variations in pace patiññāṭṭaṃ and eḷakiyāṭṭaṃ.<sup>70</sup>

After eḷakiyāṭṭaṃ, the tiṛa becomes a medium for the deity to hear the grievances of devotees and offers them oracle like utterances. This is called uriyāṭṭukēlppikkuka. There is also a practice among devotees to

offer money to the t̥ira at the concluding session of the act.

The winding up of the entire event takes place the following morning, in a ceremony called the cāntāṭṭaṃ. The head gear and ornaments of the t̥irayāṭṭaṃ dancer are removed and he is made to sit down wearing a single cloth. He takes a liquid preparation known as cānt and with his bare hands applies this to his face and body. The paint gets dissolved and is wiped off. With this, the t̥irayāṭṭaṃ ritual is over, and the performer reverts to his normal self.<sup>71</sup>

Traditionally t̥irayāṭṭaṃ is the hereditary profession of only one community, the vaṇṇān, and each vaṇṇān family enjoys the right to perform the t̥irayāṭṭaṃ annually in a specific kāv. The Hindu sub castes perumaṇṇān, munnūr̥rān, pāṇan, aṇṇūr̥rān, kaḷanāṭi are perform t̥irayāṭṭaṃ. T̥irayāṭṭaṃ more prevailed in Kozhikkod, Malappuram and Wayanad districts in Kerala. The song performed along with t̥ira is known as aṅcaṭikal.<sup>72</sup>

#### 4.5.1.2. Cākyārkkūtt

This ritual drama is prevalent in middle kerala. It is performed by people belonging to Hindu sub caste the cākyār community. This is enacted in the special dance hall called kūttanpalaṃ. Cākyārkkūtt is the narration of purāṇic stories by the cākyār̥s who wear the attire of a joker and tell the story humourously. It consists of two parts of which one is action and the other narration.<sup>73</sup> There are different types of kūtt, known



by different names like manṭrākaṃkūtt, ankuliākaṃkūtt, paṛakkuṃkūtt, mattavilāsaṃkūtt etc. When more than one actor performs on the stage, it is called kūṭiyāṭṭaṃ. If the actors are not more than one, it is called cākyārkkūtt. The musical instruments used for cākyārkkūtt are mizāv, kuzitāḷaṃ, eṭakka and śankh.<sup>74</sup>

Kūtt is a combination of dance and humour. As soon as the cākyār comes to the stage and offers his salutations, a dance known as cāri, starts. Hence there should be no mistakes in it. Later, prose and verse are recited and meanings given. In cākyārkkūtt, each word is pronounced very slowly and in a special tune which is called bhārumethod. The actor never misses an opportunity to make humourous and witty statements about political and social situations. He has the license to ridicule the audience according to his own imagination or discretion. Nobody could object or protest. Criticisms of contemporary events or personalities also figure in the narration.

The cākyār adorns his face with pott. In addition soot and turmeric too are smeared on the face and kuṇṭalaṃ on one ear. On the other ear, he wears betel leaves and geranium flowers as ear-rings. A pleated costume is worn. He wears girdle and bangles. The head is tied with a red cloth.<sup>75</sup>

#### 4.5.1.3. Aivaṛnāṭakaṃ

Aivaṛnāṭakaṃ is ritual drama performed by viśvakaṛmmās which enfolds four communities consisting of āśāri, mūśāri, kollan, and taṭṭān. It

is also known as aivaṛkaḷi and pāṇdavarkaḷi, which means the play of the pāṇdavas - the five heroes of mahābhārataṃ. Today it is found in central Kerala. In Trichur district vilkuṛups also enacted this art form. It is performed on a taṛa in a beautifully decorated pantal with a five-wicked nilaviḷakk at its centre. The nilaviḷakk is crowned with multi coloured flowers. Kulavāza are erected on both sides of the taṛa. In some villages, they have permanent platforms for the performance of aivaṛnāṭakaṃ. Permanent platforms are found in the villages such as Adattu, Olarikkara, Pallipuram etc. near Bhagavati temples. The performers describe to the audience the details of the stage and other decorations in their songs.<sup>76</sup>

The performers numbering five or more with their kaliyāśān enter the performance area after bath, with candanaṃ on their foreheads, chests and upper arms. They are dressed in white muṇṭu and have a towel wrapped around their heads.

The dancers gather around the nilaviḷakk carrying ponti and offer their prayer to their deities. After Gaṇapati pūja, they bow to their leader and the nilaviḷakk and start the dance by singing devotional songs. Aivaṛnāṭakaṃ is divided into three parts namely vaṭṭakkaḷi, paricamuṭṭukaḷi and kōlkkāḷi. Vaṭṭakkaḷi means the dancing in a circular form round the nilaviḷakk. Paricamuṭṭukaḷi is the second part of aivaṛnāṭakaṃ, where vāl and parica are used. The dance gradually grows vigorous and powerful and is accompanied by varied songs sung by all the

dancers led by their leader. Besides ponti, only elattāḷam is used for musical accompaniment with the singing, the dancing rises to a crescendo of rhythmic fervour and the dancers swish around, feet in step and the sticks striking perfect time. It is the third item of aivaṛṇāṭakaṃ. After this performance the kaḷiyāśān switches on to its prose version called kavittam.<sup>77</sup>

Aivaṛṇāṭakaṃ is performed during the night. Even three whole nights may not be sometimes enough to complete a story. The contestants have the freedom of choosing their actors for performance. At the conclusion of the performance, the people conduct pūjā. Both the actors and spectators take fruits as a token of the blessings given by Sarasvati. This ritualistic dance is reminiscent of an ancient myth connected with mahābhārataṃ. On hearing that one of her devotees, Kaṛṇan, had been killed by the pāṇḍavas in battle, Bhadrakālī is determined to annihilate them. Lord Kṛiṣṇan who is a friend of the pāṇḍavas, comes to know this and he directs them to sing praises of the goddess and to propitiate her. The myth has it that Lord Kṛiṣṇan transformed himself into a lamp and prompted his friends to sing and dance in praise of the Dēvi. The Dēvi finally becomes pleased and blesses them.<sup>78</sup>

#### 4.5.1.4. Kaḷamezutt

There is a koṭṭiyāṛkkal before starting the ritual kaḷamezutt. Traditionally the muṭiyēṛṛ is preceded by a ritual performed in the form of

kaḷamezutt. The Dēvi figure is drawn with five colours, red, green, black, white and yellow derived from indigenous natural materials. The artists of kaḷamezutt believe that these five colour represent the pañcabūtaññal. There are certain traditional norms followed by the artists in this type of drawing, which varies according to the traditions followed, community involved and the deity worshipped or drawn. When the figure of four, eight, or sixteen arms is drawn, nine nilaviḷakks are placed on it - one above the head, one each between the hands on both side and others around the entire length of the figure. Banana leaves with paddy, coconut, arecanut and incense sticks are placed near the viḷakks on either side. In the kaḷamezutt the Goddess is usually seated. In her hands she holds her various powerful weapons, the bell, the parica, vāl, kapālam, ṭṛisūlam, cilanp. The pūja, is offered by waving a nilaviḷakk to the sound of a śankh and ceṇṭa. While the pūjāri, kuṛupp recites the image seems to emanate the energy of the Goddess and through the entire ceremony; the painting becomes a real live force pulsating with śakti.<sup>79</sup>

The ritual of kaḷamezutt develops through three stages- kaḷamezutt, drawing of the picture, kaḷamppāṭṭ, which involves the rendering of the myth related to the deity to the accompaniment of some traditional instruments and kaḷamtuḷḷal, the final stage in which the myth is performed in a stylised form following which the kaḷam is erased. Kaḷamezutt is a combination of two-dimensional and three-dimensional designs. Umikkari is used for black colour, maññal for yellow and

powdered leaves of mayilāñci for green, rice powder for white. These hues are further mixed to obtain more combinations. The outline is drawn with powdered rice, which is also used to get white colour. The scale varies from five meters to three meters. The deity is drawn in bright colors and in a dark background. When the nilaviḷakks placed on the four corners of the drawing are lighted what ensues is an enticing piece of art. These awe-inspiring depictions will lead one to the roots of the aesthetic traditions of Kerala.<sup>80</sup>

#### 4.5.1.5. Karaṭiyāṭṭam

This is a tribal ritual dance performed by Iruḷa tribe at Attappadi in Palakkad district. About ten to thirteen persons are needed to present this. This is performed during festivals, for propitiating the gods and also for the benefit of the souls of the departed. There is no time limit for a performance. A bonfire made and around this, in the light of the dancing flames, this is performed. This is usually presented at the Mallīśvaran temple on śivarāṭri day.<sup>81</sup>

#### 4.5.1.6. Kanyārkaḷi

This ritual dance is prevalent in Palakkad district. It is handled by the Hindu sub caste nāyaḷ community. The actors come to the scene without any particular costume and singing praise of God.<sup>82</sup> Then the performance begins. To the rhythm of pāṭṭu and ceṇṭas, the participants take cuvaṭs, bow down and leap up as they go through it. The actors carry

sticks on which there would be bells. After this ritualistic dance they switch on to entertainment. After one or two performances there is a ritual known as pūvāral. Kanyārkaḷi is performed over a period of four days at a stretch. On the first day comes aivaṛkaḷi. On the second day comes āṅṭikkūtt. On the third day comes vaḷḷuvakaḷi. On the fourth day comes malamakkaḷi. Malamakkaḷi is presented by hill tribes. In this women also participated along with men.<sup>83</sup>

#### 4.5.1.7. Kōvilnr̥ttam̐

This ritual dance is prevalent in kollam district particularly Achan kovil region. The exponents are Hindu sub caste pulayaṛ. Men and women jointly participate in this. This dance is performed in the courtyards of temple ascribed to Kaṛappasvāmi and Śivan. Girls in white dress, with their hair flying loose, and men wearing kaca on their chests enter the stage. The dance is to the rhythm of percussion instruments. When the dance is half way through an actor representing Kaṛappasvāmi, with pantañnal on the head and carried in both hands enters into the midst of the dancers. As the tempo rises Kaṛappasvāmi becomes possessed and begins to dance in frenzy. Inspired by this some times the audience also join in. The faces of the performers are smeared with umikkari This dance is meant to propitiate Kaṛappasvāmi.<sup>84</sup>

#### 4.5.1.8. Garudanttūkkam̐

This ritual drama is prevalent in south Kerala. There is a myth

behind it. While Goddess Kālī was fighting the demon Dārikan, Garudan, the vehicle of Lord Viṣṇu flew round and round and viewed the scene. Even after slaying Dārikan the flaming anger of the Kālī was not assuaged. She turned against Garudan. Garudan pleaded for pardon, the terrible Kālī calmed down only after drinking three drops of Garudan's blood. Two or three dancers in the garb of Garudan dance to the rhythm of percussion instruments. In imitation of Garudan the dancers preen the feathers with their beaks peck carry snakes in the beak, dance with wings spread in circles, in an ecstasy of joy. At the end, one dancer climbs into a cart, circumambulates the temple and donates blood. This ritual drama is a votive offering, revives the above theme. The performance lasts the entire night.<sup>85</sup>

#### 4.5.1.9. Caviṭṭukaḷi

This ritual dance is popular in Palakkad and Malappuram districts among Hindu sub caste ceṛumaṛ. Those in the age group between ten and sixteen participate. When the performers stand in a circle, the leader troupe recites two lines of a song the others repeat the lines. After doing this twice they dance in a circle, with hand gestures, to a particular kind of rhythm. When the song nears the end, the tempo of the dance rises. Mostly the rhythm remains unchanged. But the steps could be circular and diagonal. The costume consists of a dhothi ducked over the knee, a cloth round the head. The performance lasts about a hour.<sup>86</sup>

#### 4.5.1.10. Kuttīyōṭṭam

It is a ritualistic symbolic representation of human bali. It is one of the most important offerings in Ārṛukāl Bhagavati temple located in Thiruvananthapuram. This ritual is performed by young boys of age below 13 years on the ponkāla day - the final day of the ten day festival. These boys observe seven-day kuttīyōṭṭaviṛttam during the festival that includes staying at the temple, sleeping on the floor, strict diet restrictions and bathing three times a day. The boys have to bow before the Goddess 1008 times, after morning and evening oblations. These boys represent the wounded soldiers of Goddess Mahiṣāsuraṃardhini.<sup>87</sup>

#### 4.5.1.11. Muṭiyēṛṛ

Muṭiyēṛṛ is a ritualistic dance-drama presented in Bhadrakālī temples in south and central Kerala. In the south, this is presented by a community called māṛāṛ. It is based on the Dārikavadham purānam, the killing of the demon Dārikan.

In Primeval times, in a war between the Dēvās and the Asurās, the latter were defeated and their women sought shelter in the nether world. Two of these women, Dānavati and Dārumati, through hard penance, propitiated Lord Bhrammāv, and were blessed with sons to avenge the defeat of the Asurās. Dānavati's son was named Dānavēndran and Dārumati's Dārikan. Dārikan, in turn, performed rigorous austerities and was given the boon of invincibility. He also won the assurance that from



every drop of blood spilled from his body a thousand mighty Dārikan would raise. The only being that would destroy him was a woman. Dārikan assisted by Dānavēndran, began over powering the gods and ruling the universe. The desperate gods sought the help of Lord Śivan through Nāradan, the celestial messenger. Śivan produced Bhadrakāḷi from his third eye. Upon her creation Bhadrakāḷi set out with a mighty roar to Dārikan and his assistant Dānavēndran. In her task she was jointly helped by Vētāḷaṃ, a Śivabhūtaṃ, attendant, with an insatiable thirst for blood. Bhadrakāḷi, aided by Vētāḷaṃ and another attendant named Kūli, challenged Dārikan. A terrible war ensued which shook the three worlds, and the evil one was finally destroyed with the severing of his head. Not a drop of blood fell to the ground as the thirsty Vētāḷaṃ drank each drop as it spurted out to save the world. Another legend tells of its origin, after the killing of Dārikan, Bhadrakāḷi was still possessed by her terrible rage. Her consort Śivan, wondering how to soothe her, called some artists to draw her figure holding Dārikan's head, on the floor. The Goddess, on seeing the picture, directed her anger at it, and was paid homage through prayer. In muṭiyēṛṛ the special participants were the mārāṛs and kuṛups. Generally it is performed between the months of November-March.<sup>88</sup>

#### 4.5.1.12. Kaḷaṃpāṭṭ

Kaḷaṃpāṭṭ hymns are sung in praise of the Goddess, describing her from head to foot and foot to head, kēsādipādaṃ and pādādikēsāṃ. The

viḷakk is placed and lit under the sacred tree, outside the temple compound, where the Goddess is said to reside. Young women accompany the viḷakk carrying tālaṃs. It is called tālappoli. Symbolically the light represents the spirit of the Goddess, and is placed at the feet of the figure of Bhadrakāḷi. With this the kaḷaṃpāṭṭ ritual ends, and the place is considered consecrated. The spirit of Bhadrakāḷi is invoked to remain on the sacred spot through the performance of the muṭiyērr. Before the performance begins, the kuṛupp wipes out the kaḷamezutt with teṇṇinpūkkula. The coloured powder is distributed among the devotees as praśādaṃ of the Goddess.<sup>89</sup>

#### 4.5.1.13. Paṭayaṇi

Paṭayaṇi is one of the most colourful and spectacular folk events associated with the festivals of certain Dēvi temples in Pathanamthitta and Alappuzha districts of Kerala. Like all other ritualistic arts, it also had its origin in religion, but today it is viewed more as a folk art with a genuine secular appeal. Now it has popularity with Kadammanitta kaḷari and it continues to be performed by the kaḷaries like Ezhumattur, Othara, Kadalimangalam, Kottangal, Naranganam, Kottukavu, Pulladu, Kallissery and Kurambala. Of the several divinities held in awe in Kerala, the foremost is Bhadrakāḷi. Oral tradition says that paṭayaṇi has been performed annually in Bhadrakāḷi temples from the time she began to be worshipped for the prosperity of the people. Besides that, they worship her

with different types of kōlaṃs, to protect them from natural calamities, serious illness, evil spirit, stench etc.<sup>90</sup>

During a serious illness, well-wishers may vow to offer paṭayaṇi to the goddess as a token of gratitude when the person recovers. If an epidemic like cholera breaks out in the village, several dancers wearing the maṛutakōlaṃ come in teams and dance furiously, hoping thus to scare away the visitation. Generally it is performed during the months of March-April on the full moon nights. The performance is presented continuously for 28 days which is reduced to 10 days and even to one day.<sup>91</sup>

People who belong to all communities enthusiastically participate in the organization, supply of materials etc. and making the performance a success. The tapp, a musical instrument of paṭayaṇi is made by the parayars. Paṭayaṇi masks are constructed mostly by members of the gaṇakaṛ who have adopted this as a hereditary profession. The taṇṭān collects pods of the arecanut tree, tender palm leaves; dry coconut leaves etc, for the preparation of masks. The figures are drawn by the kaṇiyān. They also create paṭayaṇi songs and sing them. The wood for the frames is gathered by the āśāri. They are also the builders of these frames. The carpenters sing and also dance, wearing the costumes. All the communities in the village where paṭayaṇi is performed consider the performance as a very strong offering to the divine.<sup>92</sup>

The killing of the demon Dārikan by Bhadrakāḷi has been a favourite theme of Kerala's ritual dances. In paṭayaṇi however, the theme revolves not around the killing of the demon but around the mental state of Bhadrakāḷi after she has slain the demon. Legend has it that her surging fury did not subside even after she had done away with Dārikan; her uncontrollable anger raged like a fire threatening to consume the entire world. Even the gods found themselves helpless. Finally, it was left to Subhramaṇyan to suggest a solution to Śivan.<sup>93</sup>

In his wisdom Subhramaṇyan devised a plan whereby dancers with different kōlaṃs would come and dance before Bhadrakāḷi. This, it was hoped, would help calm her down. Subhramaṇyan's advice was heeded and several kōlaṃs appeared in succession before Bhadrakāḷi, including one of Bhadrakāḷi herself. Seeing herself thus recreated Dēvi burst into hilarity and her wrath disappeared. From then on, paṭayaṇi became a regular feature of Bhadrakāḷi worship to ensure her continuing good humour. People still maintain that few things please Bhadrakāḷi more than this dance with kōlaṃs.

In paṭayaṇi the most important kōlaṃs are those of Bhairavi, Kālan, Yakṣi, Pakṣi, Maṛuta Kutira etc. Devotees of Bhadrakāḷi often sponsor paṭayaṇi performances in temples as a votive offering.

The kōlaṃ will have a huge headgear with many projections and devices, and a mark for the face and a chest-piece to cover the breast and

abdomen of the performer. These kōlaṃs with the intricately designed marks are made in a variety of shapes, colours and designs with stalks of the arecanut fronds. A special skill is required for the construction of these kōlaṃs. The pods of the arecanut tree are sliced and levelled and made into a kind of smooth sheet. On this the visage of the god and goddess is drawn and painted, with tender palm leaves used as embellishments. The colours for painting kōlaṃs are all extracted from natural sources.<sup>94</sup>

#### 4.5.1.14. Pūrakkāḷi

It is a ritual dance conducted in kāv and Bhagavati kētrāṃs at northern Kerala. It starts eight days before pūrams in the month of Mīnaṃ. The content of song along with pūrakkāḷi is the historical myth behind pūrakkāḷi. Simultaneously this ritual dance supply knowledge and entertainment. This is a group dance.<sup>95</sup>

#### 4.5.1.15. Tiṭanpunṛttaṃ

This ritual dance is prevalent in Kannur and Calicut districts. In this dance one nanpūtiri bear the tiṭanp seven players on percussion instruments, two persons to carry viḷakk. The dance is performed with the tiṭanp of Dēvi carried on the head. The dance commences with uṛayal. The dancer goes dancing round the temple. The steps are attuned to various rhythms like takilaṭi, aṭanta, cenpaṭa, pancāri. This could be performed at night or during day time; inside the temple. The dancer wears freshly washed pleated clothes. Ear rings, necklaces, bangles and an uṣṇipīthaṃ

form the costume. The frame work carrying the effigy of the deity, known as *tiṭaṇp* is carried on the head.<sup>96</sup>

#### 4.5.1.16. Bhadrakāḷi tīyyāṭṭ

This ritual art is performed in the Ayyappa temples and Ammantemples in Kerala. The Hindu sub caste *tīyyāṭṭuṇṇī* performs this. Only one character is needed for this. It has some preliminary rituals include Gaṇapatipūja, conception on Amma, *uccappāṭṭ*, drawing of *kaḷaṃ*, *sandhyakkūtt*, *koṭṭ* and *etirēlpp*. After the preliminaries are over the leading *poojari* enters in the garb of goddess Kāḷi. The performance goes on from noon to right through the night. The story behind the Kāḷi *tīyyāṭṭ* is the Kāḷi-Dārikavadhaṃ. Bearing the truncated head of Dārikan, Kāḷi arrives in mount Kailasam. There, seeing the nude dance of her father. She feels abashed. At the beginning of *tīyyāṭṭ* Bhadrakāḷi stands with her back to the pivotal *nilaviḷakk* lit for the performance. The supposition is that the *nilaviḷakk* is the nude dancing form of Lord Śivan. After that she comes in front of the *nilaviḷakk* and dances. Through Bhadrakāḷi an account of the fight between Dārikan and Kāḷi is described for the benefit of her father. After the dance the *tīyyāṭṭuṇṇī* lapses back into the role of the *pūjāri* and goes through the rituals. The performance last from dusk to dawn. The concluding seen is *tiriyuzicil*. The face is smeared over with *umikkari* and red colored *tecci* flowers are pasted on to the forehead and cheeks, and artificial hair is worn to form the make-up and costume of

Kāli. Decor on the face resembling smallpox marks is another make-up effect employed.<sup>97</sup>

#### 4.5.1.17. Gaḍhga nṛttaṃ

This ritual dance is performed by the Hindu sub caste kuṛupp. Infront of a Bhagavati kaḷaṃ to the accompaniment of percussion instrument the performer wearing kacca, aramaṇi and jingling cilanka around the ankles begins to dance. He bears a curved sword in his hand. He addresses the audience as if possessed by the Dēvi, and issues edicts. This is performed at noon and at mid night. A pantal decorated with garlands and tender coconut fronds. Beneath the pantal a kaḷaṃ delineated with the help of umikkari, arippoti, maññalppoṭi etc. The frenzied dance is done outside the kaḷaṃ. Finally the dancer jumps on to the kaḷaṃ and with his dancing erases it. A lighted nilaviḷakk would be kept for the dance.<sup>98</sup>

#### 4.5.1.18. Kuṃbhakaḷi

This is a ritual dance prevelant in Palakkad district among the Hindu sub castes of Tamil origin. At least twenty two persons are needed for a performance. The first ritual is to take māriyamma, the kuladaivaṃ in procession with kuṃbhaṃ to the river or pond. After the bath, with the pot placed on the head and executing dance steps, the kuṃbhaṃ is taken to the temple. This function which commences at dusk goes on till dawn. The rituals are performed under a pantal put up infront of a temple.<sup>99</sup>

#### 4.5.1.19. Muṭiyāṭṭam

This is a ritual dance prevalent in Panthanamthitta among Hindu sub caste the pulaya and the sānpava community. Young women are the exponents of this. They should have long hair and should number a dozen. In tune with the rhythm and the trend of the song the women sway about, in different patterns, swinging their loosened hair.<sup>100</sup>

#### 4.5.1.20. Tōlppāvakkūtt

This ritual art is prevalent in Palakkad district. This is handled traditionally by some Hindu families. They are known as pulavaṛ and paṅikkaṛ. At least four persons are needed for a show. The puppets are made of deer skin, to represent characters in the Rāmāyaṇam epic. The puppets are arranged behind a long curtain. Behind the puppets brightly burning oil-wick lamps are kept. The singer recites songs from the Kanparāmāyaṇam. To the trend of the song the puppets are made to move and dance.<sup>101</sup>

#### 4.5.1.21. Dārika vadham

This ritual art is prevalent in Palakkad district. It is performed by the members of Hindu sub caste paṛaya community. Fourteen persons are needed for a performance. Separate kaḷams are delineated for Bhadrakālī and Dārikan. Then pūja is offered. The dance of Kālī and Dārikan, their fight and the beheading of Dārikan form the theme. In between Śivan



appears and tries to protect Dārikan. But he does not succeed. This is performed both during day and during night. The performance takes place in the open in the temple compound. nilaviḷakk with burning wicks all rounds is used. Bhadrakāḷi has a costume and make-up of terrifying effect. Make-up on the face and reddent lips with tongue out thrust; this is her make-up. Dārikan has a pleated cloth at his waist and carries a mace in his hand. Śivan's costume is on the basis of descriptions in the puranas. Bhadrakāḷi will have a golden crown and jewels on the nose and ears and plenty of necklaces round the neck. The scene when Dārikan is beheaded is bizairre.<sup>102</sup>

#### 4.5.1.22. Malappulayāṭṭam

This is a tribal ritual dance prevalent in Idukki district among the malapulaya tribe. Men and women are participating in this performance.

#### 4.5.1.23. Malavāzīyāṭṭam

This ritual dance-drama is prevalent in middle Kerala among Hindu sub caste paṛayaṛ. Only men folk participate in it. ūṭṭariyikkal, kalaśamāṭal of the malavāzī, dance of the mūkkancāttan, balipūja, naññuṃnāyāṭṭam, karintiri, kuḷikuṛi and veḷipāṭ are the different scenes of Malavāzīyāṭṭam. Malavāzī is the kuladaivaṃ of paṛayaṛ.<sup>103</sup>

#### 4.5.1.24. Bhagavatiyāṭṭ

This ritual dance is prevalent in Malappuram district among the

Hindu sub caste, peruvaṅṅān. uṣapūja, uccapūja, āṭṭuṅarṭtal, tōṛraṅṅilkkal, tālappoi, ezunnaḷḷipp, veḷiccappāṭ, kōlaṅṅkēṭṭiyāṭṭaṅṅ, guruti, kōziveṭṭ, kalppana, muṭṭiyāṭṭaṅṅ, āṭṭukūṭiyiṭal, porāṭṭ are the different phaces of Bhagavatiyāṭṭ.<sup>104</sup>

#### 4.5.1.25. Muṭṭuṅ viḷiyuṅ

This ritual art is prevalent among the Muslim community. It is known as c̄inimutt̄ and paḷḷikkott̄. It is performed before the nercha festival of the mosque.<sup>105</sup>

#### 4.5.1.26. Śaniyāṭṭ

This is a ritual art performed by pānar. It is performed in the night. There are three kolams like Śani, Kālan and Mani. Drawing of a kalam̄ is compulsory for this performance.<sup>106</sup>

#### 4.5.1.27. Nāgaccuṛṛ

This tribal ritual dance is prevalent in Thiruvananthapuram among vēṭar, paṛayaṛ and kuṛavaṛ tribes. Twenty to sixty persons are needed to this. Eight persons for the dance and two to persons play percussion instruments. From among the eight performers, two each, twine around each other, like serpents and rising up, battle is out with sticks. This is known as aṭav. These aṭavs are repeated several times. Starting with slow rhythm the movements rise to a crescendo before concluding. A performance lasts about fifteen minutes. The stem of plantain tree is

planted and on it is placed either a nilavilakk. The participants smear sandal wood paste on the fore head, a red towel round the head, and around the waist and bells round the ankles. These form the costume. This is a combination of snake worship and kaḷarippayaṙṙ. <sup>107</sup>

#### 4.5.1.28. Bhagavatippāṭṭ

This is a ritual dance prevalent in the temples of central Kerala. The exponent of this ritual dance is Hindu sub caste Kuṙupp community. The proceedings start with delineation of the diety's kaḷaṃ by the Kuṙupp. This is followed by songs in praise of the presiding goddess of the temple. A separate stage known as pāṭṭukoṭṭil has been set apart for this. After the songs the oracle enters and dances round the kaḷaṃ and erases it. <sup>108</sup>

#### 4.5.1.29. Bhadrakāḷituḷḷal

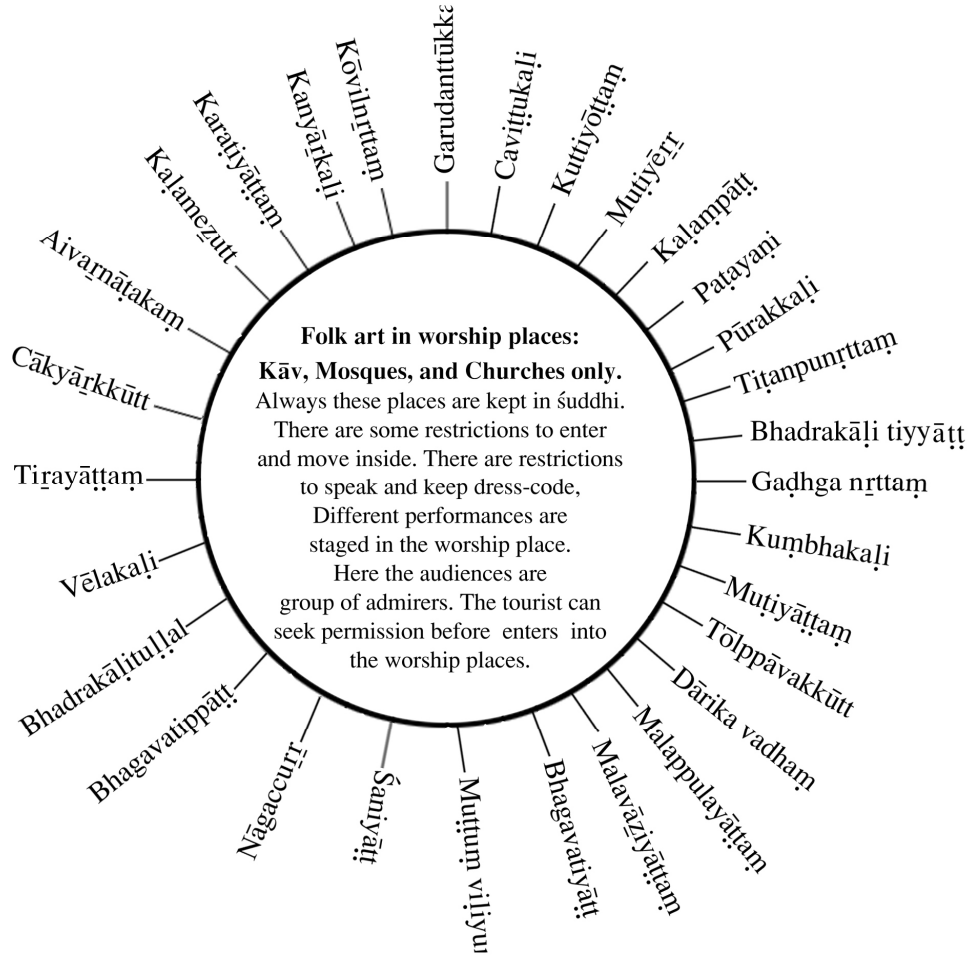
This is a ritual dance prevalent in middle Kerala among Hindu sub caste harijans. With facial make-up using arippoṭi and maññalpoṭi and with body decors made out of kuruttōla with red silk around the head and loin cloth worn at the waist. <sup>109</sup>

#### 4.5.1.30. Vēlakaḷi

Vēlakaḷi is a ritual art form presented in a temple courtyard. Originating among the Hindu sub caste nāyaṙs, the traditional warriors of Kerala, and this dance is now presented by other Hindu sects also. The dancers numbering fifty or more are dressed up like traditional soldiers

with colourful shields and shining swords. Sometimes the swords are replaced with long canes. They go through war like steps in a line to the accompaniment of martial music with vigour and force. They display fighting techniques by coming forward from the line. The musical instruments like takil, śudhamāḍaḷam, ilattāḷam, horns and trumpets are used for this art.

The ritual vēlakaḷi is performed in the temple courtyard. In some places, the dancers are joined by flag-waving local people who group behind them and chant words signifying the particular dance-step in progress. The dancers are in fabulous attire with a kaṭṭiyāv. Their chests are covered with beads and other types of garlands. Armlets are also used. It is believed that this performance has reference to the war between the kauravaḥ and pāṇḍhavaḥ or the war between dēvās and asurās from the Hindu epics. This art form took shape at Ambalapuzha under the dispensation of the local Raja, Mathur paṇikkaḥ family and they form a vēlakaḷi troupe. This is an appealing form of art with the variety of its choreography, including stances, steps and war-like gestures.<sup>110</sup>



#### 4.5.2. Folk art in special stages only

##### 4.5.2.1. Gaddika

This tribal ritual dance is prevalent in Wayanad district among Adiyān tribe. It is a black magic ritual. After the harvest the Gaddika performance starts in Wayand.

##### 4.5.2.2. Cāttankaḷi

This ritual dance is prevalent in Malappuram district among hindu sub caste paṛayaṛ. In the garb of Cāttan , a village diety, they dance to the

accompaniment of percussion instruments like the ceṇṭa etc. In both hands the dancers or kōlaṃs carry two short sticks. They click these sticks together to the rhythm. Each particular dance sequence takes about ten minutes. A particular type of ceṇṭa is used as background rhythm. Usually this is performed during day time. The performance covers one hour. No particular stage arrangements are needed. A loin cloth and jingling bell round the waist and heavy clanking anklets, and on the head, a head dress made of arecanut frond base, with an exaggerated nose.<sup>111</sup>

#### 4.5.2.3. Ezuvaṭṭaṃ kaḷi

This ritual dance is performed in palakkad district. It is handled by those belonging to Hindu sub caste pāṇaṛ community. Groups of ten perform this. This is meant to propitiate the goddess Kāli. The performance has seven stages. After bathing they put marks on the forehead and with a towel round their waist begin the dance. Women also join in the performance. This is performed at night between 7 pm to 10 pm. There would be a stage decorated with tender fronds of coconut trees. A big nilaviḷakk is lighted before the performance.<sup>112</sup>

#### 4.5.2.4. Kanpaṭikaḷi

This ritual dance is prevalent in Thiruvananthapuram district among Hindus. Eight participants stand in a circle, round a lighted nilaviḷakk and after reciting dedicatory lines; they move clockwise round the nilaviḷakk and recite songs in praise of Gaṇapati and Sarasvati. These songs are

episodes from Rāmāyṇam and Mahābhāratam. The leader sings first and the lines are repeated by the rest. Usually a performance extends for four hours.<sup>113</sup>

#### 4.5.2.5. Kaṇṇērupāṭṭ

This ritual song is prevalent in Kannur district. The Kerala tribe malayaṛ are the exponents of this ritual art. There should be at least seven persons for a performance including the women who sing and those who play percussion instruments. This is performed to ward off the effects of the evil eye.<sup>114</sup>

#### 4.5.2.6. Kutirakaḷi

This ritual dance is prevalent in Malappuram district among Hindu sub caste kaṇakkaṛ. Men folk of kaṇakkaṛ community perform this. A horse is fashioned with bamboo splints and tender fronds of the coconut palm. The horse is lifted and carried on the shoulders of the performers who dance to the rhythm of the ceṇṭa and to the accompaniment of songs sung. At least thirty minutes are needed to stage a full performance.<sup>115</sup>

#### 4.5.2.7. Kākkāraśśi nāṭakam

Kākkāraśśi nāṭakam is a popular entertainment among the backward communities of Kerala. This art can still be seen in its original flavour and style in the village of Nedumangadu in Trivandrum district. In the south-central region of Kerala, it is found in Kurumpala, Karakkat, Karunagapally, Panthalam, Cheruvally, Ambalapuzha, Mankombu etc.

Here it is presented by the Hindu sub caste pāṇar and kammālar communities. In Kilimanoor and Nedumangadu it is presented by kuṛavar and īzavar. Though there is a community called kakkālar, they never take part in the performance or presentation of the play. Begging is considered as their legitimate profession with kainōṭṭam and gauḷiśāstram. This art form is spread all over the state, but they differ in certain respects from place to place. The main object of Kākkāraśī nāṭakam is to make the public aware of the poverty, misery and suffering of the communities.<sup>116</sup>

During earlier days, these plays were enacted in the centre of a large level ground lighted with petrolmax lamps. In many scenes, the actors went into the midst of the spectators thus giving them a feel and thrill of actual participation.

Costumes are rustic, with the females wearing colourful clothes and the kākkālan in simple black. Vēṭan and kuṛavan smear umikkari over their bodies. In the southern region, the kākkālan is painted jet black and designs in white dots are executed on the surface. Arippoti and maññalpoṭi are also employed for make-up.<sup>117</sup>

Harmonium, gancira, elattālam and mṛdaṅgam are the musical instruments used. Stage props are not used in the performing stage. There is no regular script for the performance of Kākkāraśī nāṭakam. Though essentially a ritual entertainment, its performance is not limited to rustic audiences. Puraṇa stories form the main themes of this drama but in



presenting these stories, current problems are skillfully incorporated into the narration.<sup>118</sup>

#### 4.5.2.8. Kōlkaḷi (Hindu)

The ritual dance Kōlkaḷi is prevalent all over Kerala, among Hindus in general and harijans in particular. It is highly rhythmic dance form. Middle aged men are exponents of this art. They stand around a lighted nilaviḷakk. Each carries a stick of twenty four inches long. They hit one another and defend themselves with sticks. The display is marked by stylised manner in which steps are evolved and executed rhythmically. The dance included such observances as bowing kālthozal. After the bowing begins the display with actors sitting, then warding off blows, then start dancing to the timing of the rhythm. To the timing of percussion instruments the exponents sing, take rhythmic steps deliver blows as they go round and round. This can be exhibited either during day or at night. To go through one sequence of dance movement, it takes five minutes. In all the display could over from one to three hours.<sup>119</sup>

#### 4.5.2.9. Kōlkaḷi (Muslim)

This ritual dance is prevalent among Kerala Muslims. Each participant carries a long stick. They hit one another and defend themselves with sticks. The exponents sing (the history of the origin of Muslims and Islam ballads) take rhythmic steps deliver blows as they go round and round.<sup>120</sup>

#### 4.5.2.10. Malaveṭṭuvanṛttam

This is a ritual dance prevalent in Alappuzha district among vṛṭṭuvar community. At least fourteen persons are needed for a performance including eight men and four women. This is a dance representation of hunting practices of malavēṭans who roam about the forest for food. While men and women go around armed with bow and arrows, slings and bearing bundles they come across a wild pig and they kill it with their weapons. This is the story of the dance. A performance last for about ten minutes. The dancers appear in costumes of hunters ready for the hunt.<sup>121</sup>

#### 4.5.2.11. Maṅṅākkūtt

This is a ritual dance prevalent in Kannur district among the Hindu sub caste peruvaṅṅān. Four persons are needed for a performance. The dance has two parts dance by men and dance by woman. A performance takes about two and a half hours. The male character will have nāgakkurī on the face, a black beard and nāgappātti on the head and a cane in hand. The female character will have light red make up on the face and red dress. Beads round the neck and jingling anklets are common to both and female characters.<sup>122</sup>

#### 4.5.2.12. Paricakaḷi

This is a ritual dance prevalent in Alappuzha among the Hindu sub caste harijans. There is a myth behind it. At Chenganoor a well known kaḷari named anpattīraṭi kaḷari . This ritual dance is in commemoration of

this. The participants wear kacca round the waist and a red silk band round the head, heavy anklets on the ankles.<sup>123</sup>

#### 4.5.2.13. Payyannūr kōlkaḷi

This is a ritual dance prevalent at Payyannur in Kannur. This is handled by persons belonging to such communities as potuvāl, tiyya, maṇiyāṇi, cāliya, mokayaṛ, ayyankans etc. to present this eighteen to twenty eight participants are needed. The artists divided into two classes, akaṃ and puṛaṃ. Akaṃ groups have to move inside and the puṛaṃ groups have to move outside the formation for the performance. A nilaviḷakk and a pīṭhaṃ are needed at the performance area.<sup>124</sup>

#### 4.5.2.14. Poṛāṭṭu nāṭakaṃ

This is a ritual drama prevalent in Palakkad district among the Hindu sub caste pāṇaṛ community. Young and middle aged men participate in this. This drama is highlighted by humorous songs, and dialogues and vigorous dance to the tune of fast rhythm of instruments. The bafoon with his antics and humorous paṭṭaṛ provide much fun to the audience. Dāsi, maṇṇān and maṇṇāṭṭi, kuṛavan and kuṛatti, ceṛuman and ceṛumi and the questioner appear on the scene. The play lasts from dusk to dawn.<sup>125</sup>

#### 4.5.2.15. Tappumēḷaṃ

This ritual dance is prevailing in Malappuram district among Hindu sub castes vēṭṭuvar, īzavar, paṛayaṛ and kaṇakkan. Ten to fifteen persons

are needed for a performance. The participants stand in circle and produce a peculiar rhythm with the help of ceṅṭa and tapp. Those who play on dance to this rhythm they use a thick short stick to beat on the tapp. This goes on for thirty minutes. Muṅṭ in waist and a cloth round the head, comprise the costume.<sup>126</sup>

#### 4.5.2.16. Teyyannaṃ

This is a ritual art performed by Hindu sub caste pulayaṅ and kuṛavaṅ communities in Alappuzha district. Eight to twelve performers are needed to stage this. When man turned to cultivation his liking and respect for this began to increase. Though he cultivates different crops he has a partiality for paddy cultivation. This is the theme of teyyannaṃ. Eight men plough up a field and plant seedlings. At this stage the women folk enter with break fast for their men folk. In the ploughed up field the women start replanting the seedlings. With women on one side and men on the other side the preliminary work of agriculture is completed. After this come the harvest and then the threshing. Thus all stages of paddy cultivation are represented. A performance takes fifteen minutes.<sup>127</sup>

#### 4.5.2.17. Daphmuṭṭ

This ritual dance is performed by Muslims along with festivals in mosques and also during marriages. Twelve persons are needed for this. During festivals, at a specially prepared area the artists stand in a circle carrying a peculiar kind of musical instrument known as daph. The leader

of the group sings. According to the rhythm of the song the others take stylised steps and beating on the daph repeats the song sung by the leader. This can be performed either during day or night.<sup>128</sup>

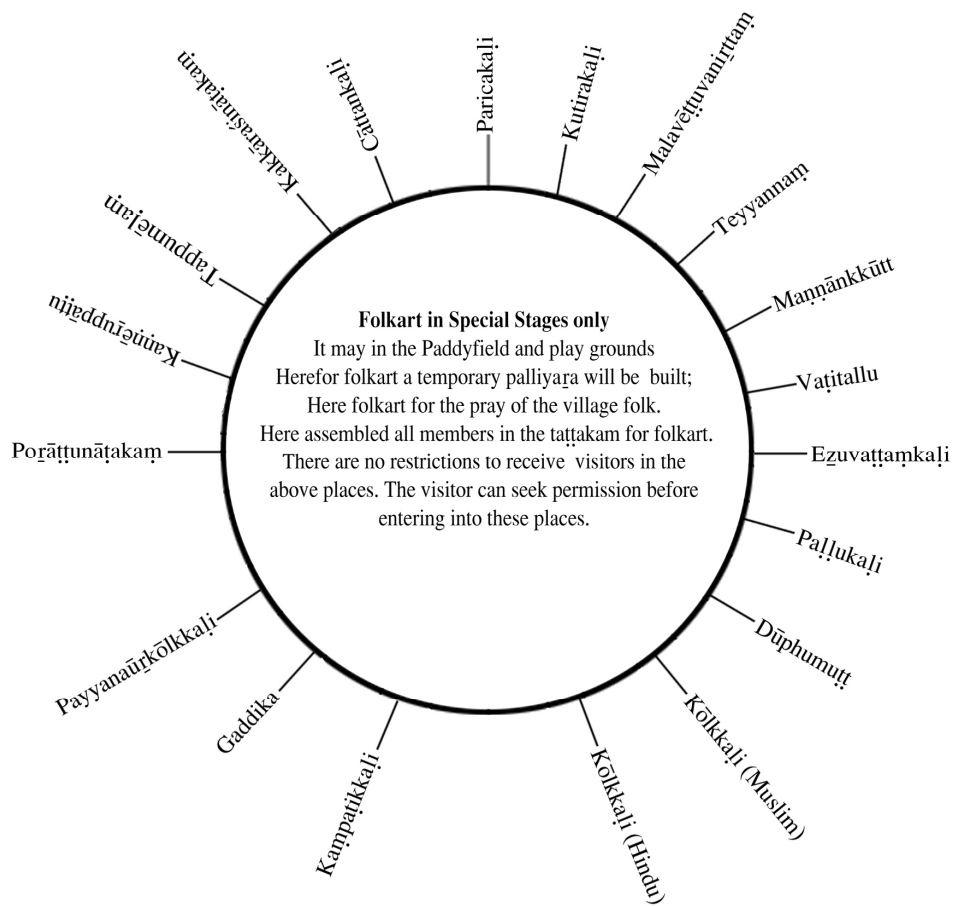
#### 4.5.2.18. Paḷḷukaḷi

This ritual drama is prevalent in Palakkad district among Hindu sub caste paṛayaṛ community. An artist in the costume of Gaṇapati appears first on the stage. He is followed by such characters as richman, his servant, his two wives, and a comedian. After the other characters make their entry Gaṇapati withdraws. Then the theme is expounded. The leader sings a song. According to the meaning of the song, those on the stage start acting and singing the dialogues. Of the two wives of the richman, one turns informer against him. This and the misfortunes that follow upon this, form the core of the theme. On account of the prayers of the other wife it all ends happily. Then the performance ends. The performance took place in front of a lighted nilaviḷakk. The male characters have costume similar to those of kathakaḷi. The female characters wear muṇṭ and upper cloth, facial make-up is used. The male character wear crown. The female character tied their hair. This is supposed to be connected with the story of Nantanāṛ. There is a school of opinion that which states the story of Nantanāṛ, who was refused admission into the temple, but finally got himself admitted through his high devotion and won many devotees to him, is presented through this art form, with the help of music and dancing. In

addition, there is also a belief this art form is based on the mythology that narrates the story of Parameśivan, Subrahmanian and Śrīvaḷḷi.<sup>129</sup>

#### 4.5.2.19. Vaṭitall

This is a ritual dance prevalent in Eranamkulam district among the Hindu sub caste harijans. A performance needs one or two hours. Two performers enact this. Both of them carry sticks. To the rhythm of the ceṅṭa one actor goes through set steps and gives a blow with a stick.<sup>130</sup>



### 4.5.3. Folk art in house premises only

#### 4.5.3.1. Kuṛuntinipāṭṭ

This ritual drama is prevalent in Kannur district. The Hindu sub caste peruvaṅṅān perform this. Seven persons are needed for a performance. This is performed to kill the curse of barrenness. A pantal an awning of palm leaves supported on bamboo or arecanut poles is put up in the courtyard of the house. In the centre of the nāgakkaḷaṃ depicted on the pantal floor, the woman with out issues is made to sit. Songs dealing with the birth of Garuḍhan, poisoning of king Parīkṣit etc. are sung. At the end of the song, dancers representing Kuṛuntinidēvi, Kāmadēvan, Kanni, Kutiramēlkaṅṅan, dance round.<sup>131</sup>

#### 4.5.3.2. Nāykkarkaḷi

This tribal ritual dance is prevalent in Wayanad and Malappuram. This is performed as pūja to kulaaivaṃ and during marriages. Fifteen to twenty men artists participate in a performance. When the instruments, start playing, the nāikkaṛ begin their performance. With jingling anklets round their legs, they dance round in clockwise and anti-clockwise movements to the accompaniment of the instruments. When night falls the performance begins and goes on till dawn.<sup>132</sup>

#### 4.5.3.3. Sarppaṃtuḷḷal

It is a ritual dance-drama prevalent in all over Kerala. The Hindu sub caste pulḷuvar are the authority to conduct and supervise this ritual.

Most of their songs are related to worship, ritual, custom and exorcism. The puḷḷuva art is expressed in the background of snake-worship, ghost worship and magic. One group among these people considers the snake gods as their presiding deity and performs certain sacrifices and sings songs. This is called puḷḷuvarppāṭṭ. This is performed in the houses of the lower castes as well as those of the higher castes, in addition to nāga temples. The song conducted by the puḷḷuvar in nāga temples and snake groves is called sarppappāṭṭ, nāgappāṭṭ, sarppaṃtullal, āyilyapūja, pānpintuḷḷal. The main aspects of this are kaḷamezutt, song and dance. The women perform the sarppaṃtullal. Austerities start seven days or nine days prior to the day of the dance. Once they start the austerities they themselves prepare food. They avoid eating certain food items that are considered to be impure. The pantal where the serpent dance takes place is adorned with palm leaves, granium flowers, jasmine flowers, chrysanthemum indicum, cenpakam, lotus, banyan leaf, betel leaf, ripe arecanut and branches of coconut flowers. The form of the serpent is drawn with rice and colour powder. The people who represent the serpent clan come to the decorated kaḷam in a certain specific order. They are Nāgarājāv, Nāgayakṣi, Maṇināgaṃ, Erināgaṃ, Karināgaṃ, Kuzināgaṃ, Paṛanāgaṃ and Kanyāv. The woman who represents Nāgarājāv comes to the kaḷam with a sword in her right hand and seeds and staff in the left hand. The others follow her. They circumambulate the kaḷam seven times and put down their weapons.<sup>133</sup>

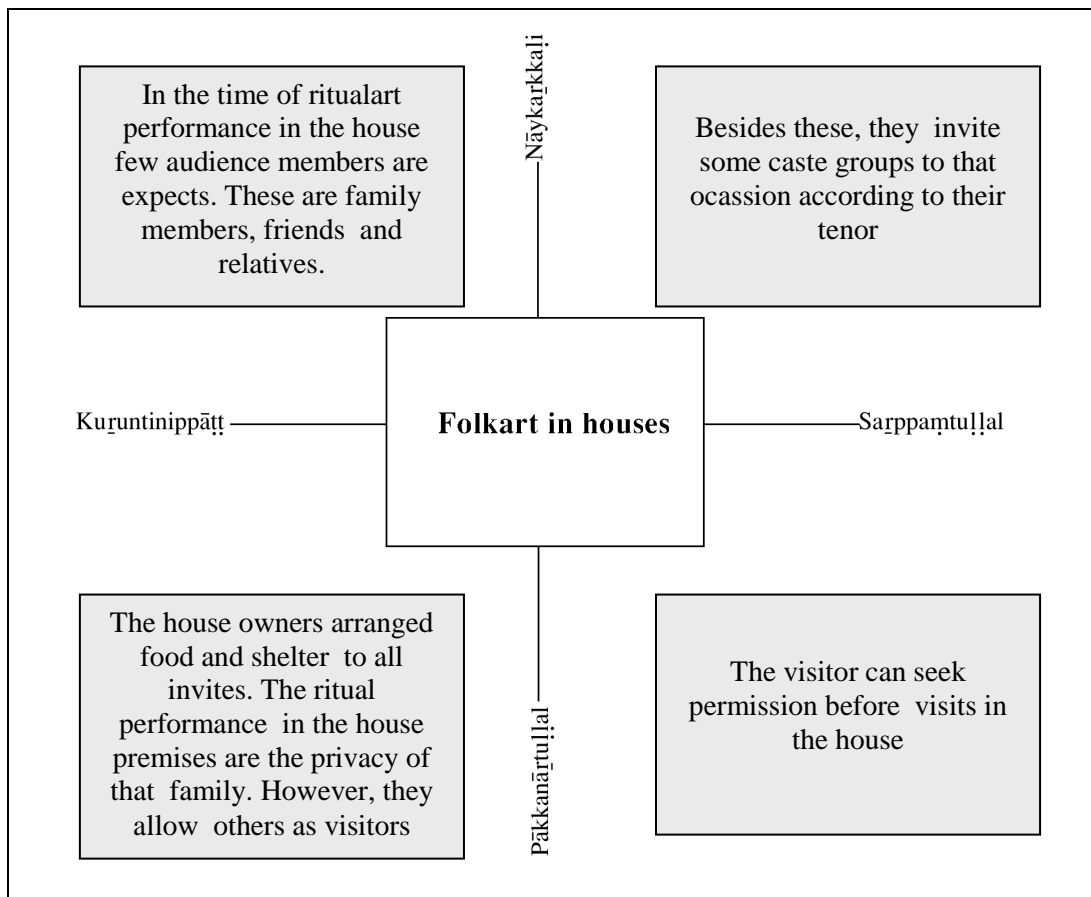


The serpents are worshipped in front of the kaḷaṃ and are offered nūṛuṃpāluṃ. After the pūja, the head of the family which conducts the sarppaṃtuḷḷal gives bunches of coconut flowers to the performers who start dancing rhythmically. They are supposed to represent the serpent gods, who accept offerings and grant boons to the devotees. The intensity of the dance heightens gradually. It is believed that prophecies which the dancer gives at the point of heightened intensity of the dance usually comes true. They fall on the floor in a trance and rub off the kaḷaṃ at the end. The musical instruments used by the puḷḷuvaṛ are vīṇa, kuṭaṃ. These instruments are made by the puḷḷuvaṛ themselves. Puḷḷuvaṛ songs are sung on āyilyapūja, day which is considered to be very auspicious. The presiding deity of the āyilyaṃ is the serpent. The main destinations of Kerala where serpent is worshipped are Mannarassaala (Alappuzha district), PaambuMeykkaad (Trichur district), Trippara Temple (Kollam district) and Ametamangalam (Ernakulam district). A very ancient temple where serpent worship is performed is Perasserī temple (Kannur district).<sup>134</sup>

#### 4.5.3.4. Pākkanāṛtuḷḷal

This ritual dance is prevalent in Alappuzha and Kollam districts among the Hindu sub caste sānpavaṛ community. Only men folk participated in it. Six persons are needed a performance. A myth behind it related with paṛayipeṛṛapantirukulaṃ. How Pākkanāṛ, the son of

Vararuci goes to heaven and how he gets boons from the dēvās and on his return, how he visits the Hindu house holds once a year. This is the theme of pāḱkanārtuḷḷal. With head gear carrying terrifying designs and with a stick in hand two dancers dance to the rhythm of songs and drums. This is staged in house to wardoff evils. A conical head dress, made of reeds is worn on the head. A silk loin cloth is worn round the waist. On the forehead ashes would be smeared and there would be bells round the ankles.<sup>135</sup>



#### 4.5.4. Folk art in house premises, worship places, and special stages

##### 4.5.4. 1. Kurumarkali

This is a tribal ritual dance in Wayanad by the tribe Kurumar. This is performed for entertainment during such occasions as marriage, festivals etc. Only men folk participated in this. No limit has been prescribed for the number of participants. No stage or special light effects are needed this performance. To the accompaniment of horn blown by one or two persons and to the rhythm of tapp by three or four persons, the other participants dance. Jingling anklets, round the anklets, long shirt and a towel round the head form the costume.<sup>136</sup>

##### 4.5.4. 2. Mārggaṃkali

The ritual dance mārggaṃkali is an art form performed by the Syrian Christians of Kerala. It is most popular among the Knanaya sect of Christians. The term mārggaṃ is representative of the Christian Community. This word which has the meaning enquiry, path or religion is popular in Buddhism. The theme of the mārggaṃkali songs is the journey of Mar Thoma all over India.

The Christians of Kerala, especially the Knanaya Christians, maintain their Syrian Jew Tradition in Church rituals and social observances. Their music and dance have in them strong Syrian link which is easily perceived. Songs are sung in three ways: (1) They are sung in a

lengthy manner. (2) They are sung in a shortened manner, and (3) They are sung by lengthening and shortening the songs. The singers are not trained musicians who are proficient in the scientific way of rendering songs. The song style practiced by emulating the priests is sung and propagated by the masters of this ritual dance.

At first mārggaṃkaḷi was performed only by men. The attire of the dancers is simple. No ornaments are worn by these men. Since this art form is now performed by young girls, they have started wearing jewels. The kāsumāla is worn around the neck. The large traditional Christian earrings known as mēkkāmōtiraṃ are worn in both the ears. kaṭakaṃ and koluṣ adorn the hands and the legs. The palms of these women dancers are reddened by applying mayilānci.<sup>137</sup>

Mārggaṃkaḷi focuses on supple and graceful body movements. Twelve players begin the dance by standing in front of a lighted nilaviḷakk. These twelve are supposed to be the apostles of Jesus Christ. The nilaviḷakk symbolizes Christ and divine radiance. In mārggaṃkaḷi also, the players pay obeisance to the guru, bow to the nilaviḷakk and start dancing. The players stand around the nilaviḷakk, at a distance of about three feet away from it. Their feet are positioned in ‘V’ shape and hands are joined together in a prayerful gesture. Their eyes are intently focused on the nilaviḷakk.<sup>138</sup>

#### 4.5.4. 3. Pāna

This is a ritual dance prevalent in Palakkad district among the Hindu sub castes nāir and tarakan communities. This is performed as an offering to propitiate Bhadrakāḷi. The songs are praise of Bhadrakāḷi. At the end of the performance the oracle enters and jumps around. Paṛa is used as percussion instrument. It takes more than three days. Beneath a decorated pantal there would be a platform carried on pillars.<sup>139</sup>

#### 4.5.4. 4. Vaṭṭakāḷi

This is a tribal ritual dance prevalent in Wayanad among muḷḷukuṛumaṛ. From twenty to thirty persons participate in a performance. After touching the feet of the heads of the families and paying obeisance to the presiding deities, the performers range round a nilaviḷakk. To the rhythm of the song they sway their bodies from side to side, taking rhythmic steps. The performance starts round about 10 p.m and goes on till dawn.<sup>154</sup>

#### 4.5.4. 5. Tīyyāṭṭ

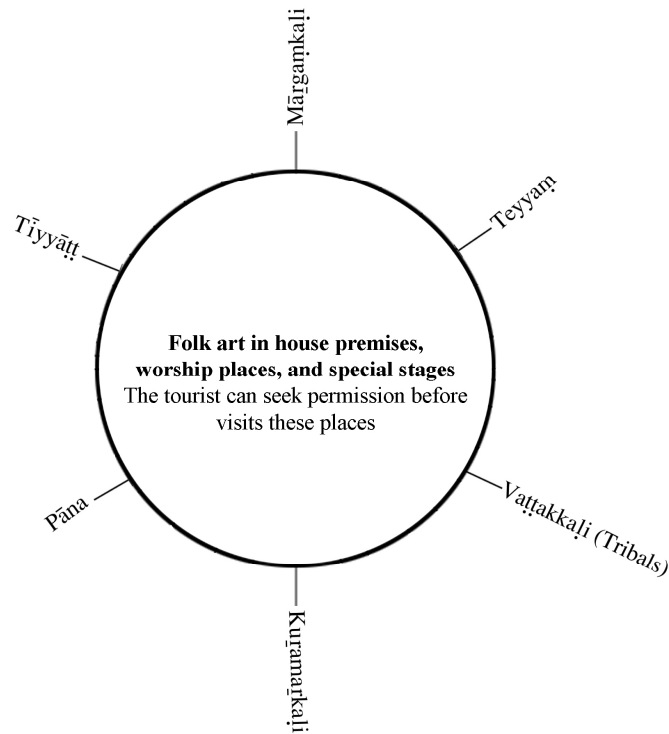
Tīyyāṭṭ is a ritual dance form performed by the dance usually performed in Badrakāḷi temples and in the households of members of tīyyāṭṭuṇṇi or tīyyāti nanpyār community in Kerala. Badrakāḷi tīyyāṭṭ and Ayyappan tīyyāṭṭ are the two types of tīyyāṭṭ. Badrakāḷi tīyyāṭṭ is a ritual of nanpūtiri and tīyyāṭṭuṇṇi communities. The ritual starts with the

ceremony of kaḷamezutt, ritualistic drawings in colourful powder. An elaborate picture (kaḷam) of Goddess Badrakāḷi is drawn on the floor using natural colours strictly following guidelines on pattern, details and dimensions. The materials used are rice for white, charcoal of husk for black, turmeric for yellow, mixture of lime and turmeric for red and green leaves for green colour. When lighted oil lamps are placed there emanates an awe inspiring image of goddess Badrakāḷi. Following this is a three-hour long song praising Badrakāḷi. The dance parts usually commence at night which is performed by a male t̄iyyāṭṭuṇṇi. He enters the stage with elaborate dressing and a huge headgear is placed on his head which ascribes him the status of goddess Badrakāḷi. She narrates the story of the battle with Dārikan to Lord Śivan who is her progenitor. Lord Śivan is symbolized by a huge lighted lamp. The performance, which progress through chants, dance and gestures, reports the incidents leading to the killing of Dārikan. The performance concludes with the enacting of the assassination of Dārikan, representing the destruction of evil. Badrakāḷi t̄iyyāṭṭ is performed mostly in the south and central districts of Kerala including Pathanamthitta, Alappuzha, Kottayam and Ernakulam. The background for Ayyappan t̄iyyāṭṭ is created by drawing on the floor elaborate designs with colored powders made of natural colors. The dancers also wear equally colorful costumes, representing various deities. As the performers pantomime, background music is provided to help with the story and to make the display more effective. Percussion instruments

like cenṭa and vīkkancenṭa, and cymbals called elattāḷam are used as accompaniment.<sup>155</sup>

#### 4.5.4.6. Teyyaṃ

Mentioned in P. No.



#### 4.5.5. Folk art in worship places and special stages only

##### 4.5.5.1. Ayyappanpāṭṭ

This is staged by devotees of Lord Ayyappan, all over Kerala. A troupe is made up of at least five persons. Each of them will have an uṭukk. In the pantal put up for the show there would be a pītham, nilaviḷakk and offerings to Lord Gaṇapati. A long with singing the devotees dance about and sometimes do kanalāṭṭam.

#### 4.5.5.2. Arjunanṛttam

This ritual dance is prevalent in Kottayam and Alappuzha districts. Either singly or pair this dance is performed. The Hindu sub caste Īzavar and vilkurupp are usually performing this. Songs based on the epics are sung. A performance extends right through the night. The dance is performed on specially built platforms. Green paint is applied to the face and a distinctive type of headgear is worn. Jangling bells would be worn round the ankles. In lieu of the lower garments of kathakali, made of peacock feathers are worn round the waist. This is performed at night only. Lighting provided by nilaviḷakk. Among the pāṇḍhavar Arjunan is supposed to be proficient in dance. To gain the favour of Bhadrakālī he danced and sang her praises. This is supposed to be the traditional basis of this art form.<sup>140</sup>

#### 4.5.5.3. Caviṭṭunāṭakam

This is an art form which evolved from Portuguese influence. It developed under the auspices of the church in Kerala with the object of presenting biblical themes. The tremendous pounding of feet in the dramatic form of the Christian communities known as caviṭṭunāṭakam also derives from the vigorous physical discipline of kaḷari.<sup>141</sup>

#### 4.5.5.4. Kaḷitattēlkaḷi

This ritual dance is performed in the Neendoor taluk of Kottayam district. Usually members of the Hindu sub caste nāiṛ community are the exponents of this dance. This is the only ritual dance performed on a stage



in Neendoor Bhagavati temple. A performance extends four hours. For this a special platform is prepared and the dance is performed on this.<sup>142</sup>

#### 4.5.5.5. Kuṛattiyāṭṭam

This is a ritual dance performed by tribe kuṛavar. The number of participants is three. Two actors dressed to represent the wives of Viṣṇu and Śivan respectively appears first. Songs to the accompaniment of the rhythm are sung. To this background the two in female garb, dance. The dance is highlighted by expression and gestures. Verbal exchanges are made. And when the verbal warfare reaches a climax a kuṛatti comes and makes peace between them, sends both away. The dance starts after the pūja, at dusk, in the temple is over. The performance goes on for two or three hours.<sup>143</sup>

#### 4.5.5.6. Kuṭṭicāttanāṭṭam

This ritual dance is prevalent in Palakkad. Kuṭṭicāttan in front of whose idol draw a kaḷam. Then one man dances round the idol bearing a sword in hand. Another man beats the ceṅṅa. A third one rattles the heavy brass anklets, and a fourth person blows on the horn. The man who dances is also termed Kuṭṭicāttan. He takes fowl, and beheading it, drinks its blood. After that begins his oracular utterances and orders as the diety. After this the beat of the ceṅṅa changes, the man begins to jump up and down. And when he sinks exhausted before the idol the show comes to an end.<sup>144</sup>

#### 4.5.5.7. Paṇiyar̥kaḷi

This is a tribal ritual dance presented by paṇiyar̥s in Wayanad. This is presented during the occasion of their marriage and festivals. Both men and women participate in it. When the drumming of tuṭi starts and the horns blow, the dance begins. To the rhythm of tuṭi, the performers raise on their toes and shaking their bodies turn round and round and bow down at the same time. The performance lasts dusk to dawn.<sup>145</sup>

#### 4.5.5.8. Paticcikaḷi

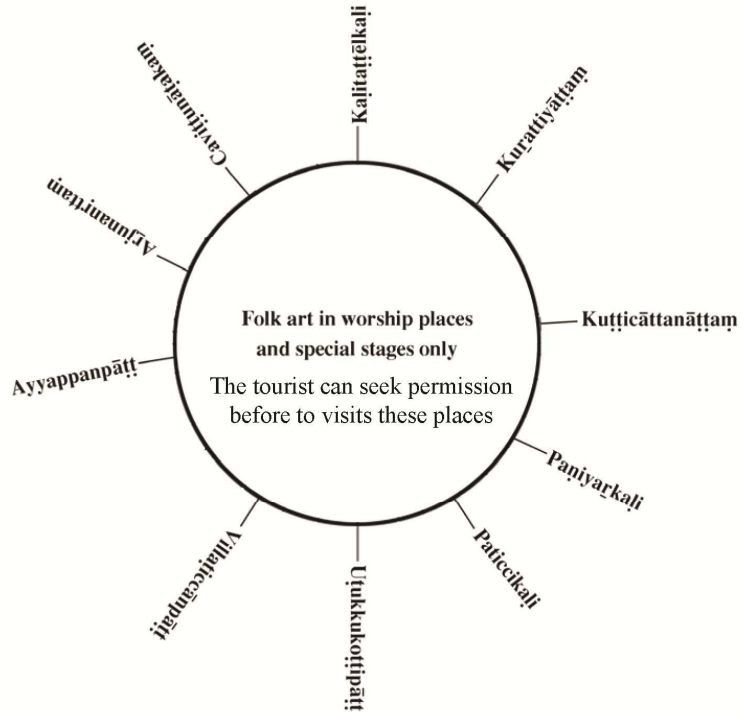
This is a tribal ritual dance prevalent in Wayanad among paṇiyar̥s. It is performed on the occasions of marriage and festival. In this only women are participated. Around a nilavilakk placed on the front yard they stand and clapping their hands and sing and dance. The women wear plenty of bangles on both arms and have either gold or silver ornaments round their neck.<sup>146</sup>

#### 4.5.5.9. Uṭukkukoṭṭipāṭṭ

This ritual song is performed all over in Kerala. This ritualistic art is handled by those belonging to the Hindu sub caste taṇṭān. For a performance at least seven persons are needed. This is performed during night and day time. The performers wear loin cloth and smear sandal paste and ashes all over the body.<sup>147</sup>

#### 4.5.5.10. Villaticcānpāṭṭ

This is a ritual song prevalent in Thiruvananthapuram district among the Hindu sub caste nāṭār community. At least five persons are needed for a performance. Along with the festival in the temples, housing family deities, this is also performed. The songs will be about the particular deity of the temple where the performance is staged. This is staged both at night and during day.<sup>148</sup>



#### 4.5.6. Folk art in special stages and house premises only

##### 4.5.6.1. Malayankēṭṭ

This is a ritual dance prevalent in Kannur district among the

malayan community. This is usually performed for the sake of those who have miscarriages and who are advised by the astrologers to have this ritual. Under a decorated pantal, kaḷaṃ are drawn with the help of arippoṭi, umikkari, and maññalppoṭi. The pregnant woman sits in front of this kaḷaṃ. Actors in the garbs of deities like Raktēsvari, Guḷikan, Yakṣan, and Yakṣi come and dance in front of the kaḷaṃ. The performance lasts at 10 p.m to 10 a.m.<sup>149</sup>

#### 4.5.6.2. Tiruvātirakaḷi

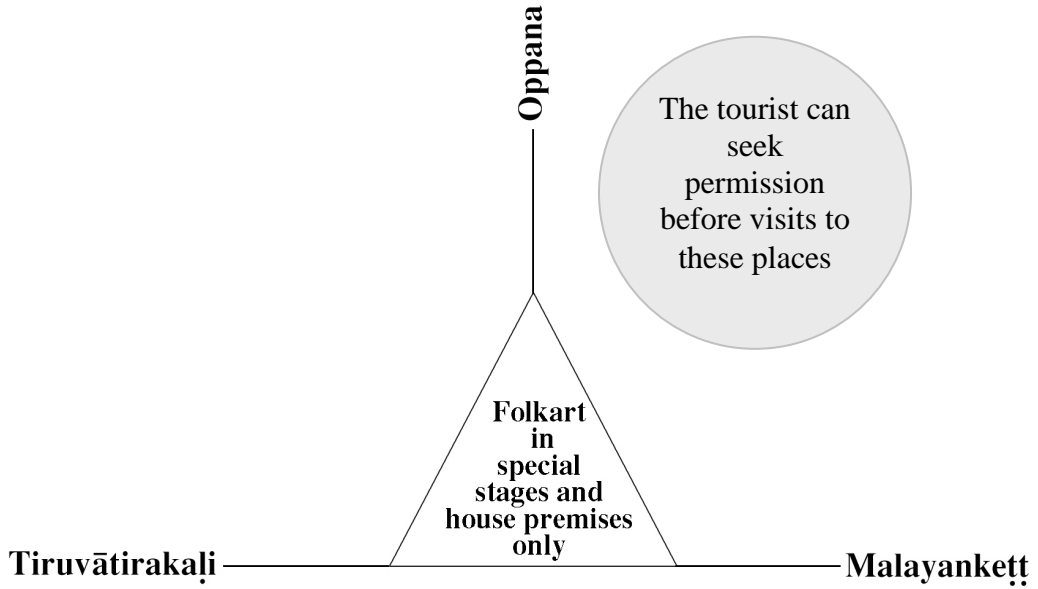
The ritual dance tiruvātirakaḷi is a most popular womanfolk dance in Kerala. It is performed during tiruvātira festival. It is performed by Hindu women who move in circle and dance rhythmically to the tune of tiruvātira songs. This is also performed during oṇaṃ.<sup>150</sup>

#### 4.5.6.3. Oppana

This is a ritual dance prevalent in all over Kerala among the Muslim community. Oppana is generally presented by females, numbering about fifteen including musicians, on a wedding day. The bride dressed in all finery, covered with gold ornaments is the chief spectator who sits on a pītham, around which the singing and dancing take place. While they sing, they clap their hands rhythmically and move around the bride using simple steps. Two or three girls begin the songs and the rest join in chorus. Sometime oppana is also presented by males to entertain the bridegroom. It usually takes place just before the bridegroom leaves for the bride's

residence where the marriage takes place or at the time he enters the maṇiyāra<sup>151</sup>

Harmonium, tabala, ganciṛa and elattāḷaṃ are the musical instruments employed for this performance. Only the māppiḷappāṭṭi will be sung on the occasion. There are two types of oppana, one is oppanacāyal another is oppanamuṛukkaṃ. When oppanacāyal is performed, they do not clap their hands. If it begins with cāyal it would also end with cāyal only. Sometime the men folk also perform oppana it is known as vattakkali.<sup>152</sup>

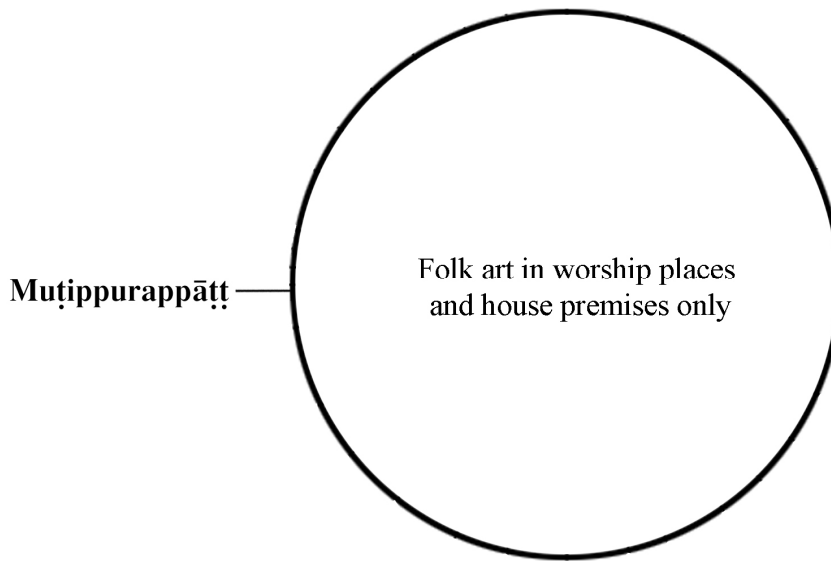


#### 4.5.7. Folk art in worship places and house premises only

##### 4.5.7. 1. Muṭippurappāṭṭi

The Bhagavatippāṭṭi, the song of Bhagavati called muṭippurappāṭṭi,

and nallammappāṭṭ, are performed differently by Brahmins, teyyanpāṭies and other castes, residing in many parts of Kerala. A ritual of appeasement, Bhagavatippāṭṭ is generally conducted in the temples or bhramin houses. Long ago, the marriage of a young bhramin girl was delayed, resulting in her reaching puberty before she was wed. This led to all her children being excommunicated by the upper castes, giving birth to a new community called puṣpaka. The puṣpakas were assigned the job of tending flowers and making garlands for Kāḷi, and were given the right to conduct song and dance festivals in the Kāv̄s and in the homes of Brahmins and kṣatṛiyās.<sup>153</sup>



#### 4.5.8. Moving theatres in Kerala

##### 4.5.8.1. Āṭi vēṭan teyyāṭṭam

This ritual art is actually teyyāṭṭam. But it is different from other teyyāṭṭams. During the malayāḷam months of kaṛkkīṭakam and ciṅṅam the

performers, in their costumes, go from house to house and enact this as a source of lively hood. Vaṅṅān and malayar communities jointly perform this. Ādi is Śivan and vēdan is Pār̥vati. Those who assume the Ādi belong to the vaṅṅān and malayar assume of vēdan. In this teyyāṭṭam where tōṛraṃ are rendered in tune with the āṭṭam the story of Śivan and Pār̥vati.<sup>156</sup>

#### 4.5.8.2. Appanerut

This is actually the ritual game of yādavaṛ from Anndrapradesh. The nature of this art is to visit houses with decorated and trained bullocks. This is a source of lively hood of that folk. During the summer they visit Kerala houses. As part of the game they speak the bullock.<sup>157</sup>

#### 4.5.8.3. Aṛabanakaḷi

During perunnāl the Muslims are visit Kerala houses and there they perform the aṛabanamuṭṭ.<sup>158</sup>

#### 4.5.8.4. Kaliyanuṃ kalicciyuṃ

It is a ritual dance prevelent in north malabar among the Hindu sub castes pāṅan, munnūr̥rān and pulayan. They go from house to house and enact this as a source of lively hood. It is a ritual dance closely related to the concept of fertility worship.<sup>159</sup>

#### 4.5.8.5. Kāvāṭiyāṭṭam

It is a ritual dance done for pleasing Lord Subṛamaṅyan in the

taipūyyam festival. For this ritual dance the devotees must take penance. It is popular in Thrissur and Palakkad districts. Kāvāṭiyāṭṭam being done in pūyyam in the month of makaram Really kāvaṭi is a baggage borne on shoulders. The devotees carry this kāvaṭi in their shoulder while journey to Subṛamaṇyakṣēṭraṃs during the festival season. Kāvāṭiyāṭṭam carrying with pūkkāvaṭi, gōpurakāvaṭi are different from this.<sup>160</sup>

#### 4.5.8.6. Koṭumpāpi

This is a ritual drama prevalent in Palakkad district. The villagers make effigies of asuras and that of being Aṛumukhan and carry these, on beams, to the road. With the effigies borne on beams, the villagers run to and fro to create the impression of the fight between Aṛumukhan and the asurās. With the destruction of the asurās effigy, by the Aṛumukhan effigy, the show comes to an end. For getting rain this performance will staged.<sup>161</sup>

#### 4.5.8.7. Kōtāmūriyāṭṭam

Kōtāmūri is the village dance-drama performed by the malayaṛ and the paṇyaṛ of north Kerala. They go from house to house and enact this as a source of lively hood. It is a ritual dance closely related to the concept of fertility worship. The characters in Kōtāmūri are gōdāvaripaśu, paṇiyaṛ, a drummer and gurukkaḷ. Children dress themselves as gōdāvaripaśu. They wear the mask of the cow. The face of the gōdāvaripaśu is red in colour. The paṇiyaṛ who are two in number wear the spathe of the arecanut palm on their faces. Eyes and nose are drawn on the spathe. The gōdāvaripaśu



starts dancing with the rhythm of the song. Songs in praise of Lord Kṛṣṇan are usually sung. The legend behind the gōdāvaripaśu is revealed through a song. The legend is as follows: There was an argument between Śṛīnārāyanan, and Brahma who resides in Viṣṇu's navel about the essence of the vēdās. The argument went on as to how to find out the beginning, end and the essence of the universe. Finally Lord Śīvan had to intervene. He decided that Brahma would go in search of the head of the universe, while Viṣṇu would go in search of the tail of the universe. Both set out. Viṣṇu reported that he was not able to see the far end of the universe. Brahma, although was not able to see the head, said that he had seen it. Both of them brought witnesses. The witnesses were the kētaki (Pandanus) flower, tuḷasi (Basil) and Gōdāvari. Śīvan asked whether all the three were witnesses. kētaki and tuḷasi said that they had seen the head of the universe. But Gōdāvari said that she had seen with the face but not with the tail. The angry Śīvan cursed all the three of them. He told kētaki that she would be taken as offering to God. He told tuḷasi that her neck would be pinched. To Gōdāvari he told that she was smart because she told half truth. So he said that she would be born on the earth. As a result of her birth the cattle and wealth in each house would increase. For that she would have to visit each house. Thus Gōdāvari reached the earth. The two people who were given the duty of looking after her were the paṇiyar.

In addition the themes in the songs are the story of the goddess Ceṛukunnilamma and also tales dealing with contemporary issues. There

are very interesting dialogues in the songs. At the end of the performance they sing a song about the cow, and its uses. Before the performance is over, the performers get rice, paddy, turmeric and pepper from each house.<sup>162</sup>

#### 4.5.8.8. Kuṭacōzi

Kuṭacōzi is a folk dance of Kerala. Kuṭacōzi is a part of cōzikaḷi, the popular folk art form. Kuṭacōzi is performed after the harvest season. The dancers are called cōzikaḷ and they go visiting houses in the village. Folk songs depicting interesting tales are sung by the dancers themselves. While performing, the dancers hold a small Kuṭa made of palm leaf and a viṣari in their hands. Tuṭi, a folk musical instrument is the main accompaniment.<sup>163</sup>

#### 4.5.8.9. Kummāṭṭikaḷi

Kummāṭṭikaḷi is the name given to a variety of mask dances popular in the Palakkad and Thrissur districts of Kerala. In Palakkad, they are associated with Dēvi temples where they are performed as part of rituals, whereas in Thrissur, the form is purely secular, used to entertain people during the ōṇaṃ festival. There are some differences between these two, in performance, costumes and songs.

In Ottapalam taluk of Palakkad district, Kummāṭṭi signifies the beginning of the agricultural festival. The performers are belongs to the

Hindu sub caste maṅṅān. Kummāṭṭikaḷi begins soon after the makaraṃ harvest that takes place in January. They wear dried banana leaves as costume. The performers wear arecanut spathe or masks on their faces. Charcoal powder is applied on the body. They do not sing. This has been performed since ancient days as an offering.

Kummāṭṭikaḷi can today be seen in its pristine form in the Badrakāḷi temple at Putusseri in Palakkad district, where it is an important part of the annual festival. The festival begins on the first Wednesday after the new moon in the month of makaraṃ, and Kummāṭṭikaḷi is performed on its seventh day. It follows a brief performance by children, called to kummāṭṭi. Here, children paint their faces with a paste made of soot, and over this black base make designs with a mixture of rice flour and lime. They tie a white garment round the waste and adorn themselves with bunches of fresh leaves. Once dressed, they go round the temple in a dance like movement led by an elderly man holding a mask. Another and more important performance of kummāṭṭikaḷi takes place on the ninth day of the festival. This is given in a spirit of competition between two groups of people from two opposite parts of the village. An interesting legend lies behind this observance.<sup>164</sup>

A long time ago, a devotee of the temple at Putusseri, Nāṅunāyaṛ, was mistaken for a mad man and the people from two parts of the village bound him, kept him immersed in a pond and eventually drowned him.

The Goddess of the temple, Badrakāḷi, swelled with rage. An epidemic broke out in the village and only then did the people realize that they have had committed a crime and offended the Goddess. So to atone for the sin and appease Badrakāḷi they began the practice of performing kummāṭṭikaḷi at the temple every year, wearing masks resembling the face of Nāṇunāyaṟ. That marked the inauguration of the annual kummāṭṭikaḷi dance in the temple.

In the festival, the two groups of people proceed to the pond where Nāṇunāyaṟ is said to have been drowned. Holding masks in their hands, they stand on opposite sides of the pond. The masks are identical in size, shape and design. The participants first run around the temple and then go from house to house, receiving coconut, jaggery and rice by way of offerings. By now, it is evening, and they return to the temple in procession, with a small idol of the Dēvi carried on elephant-back to the accompaniment of music, torches and fireworks. There is dancing in the procession, and when this reaches the temple the celebration comes to an end.

Kummāṭṭikaḷi, is also a key feature of the Koñnanppaṭa festival held in the month of makaram every year in Chittur, Palakkad. This festival has a historical association. It is said that once the ruler of Palakkad had to face a fierce attack from the Koñnu king. The ruler of Chittur in a gesture of help sent his men to ward off the attack. It is in commemoration of this

event that the Koṅṅanppaṭa is celebrated annually. However, the participants in this are only children. It is believed that Chittur Bhagavati also took part in the war, donning the garb of a soldier, and killed the king.

The kummāṭṭikaḷi associated with the Koṅṅanppaṭa festival is usually conducted on a Friday. The whole village assembles at the Dēvi temple to witness this. As a result of Divine Ordinance, two people are selected as commanders in chief. They are known as muppāṭṭi. Many boys, in their early teens are ready to play their role as warriors. When the temple flag is hoisted, these young warriors along with the muppāṭṭi walk south-west ward to palatuḷḷi which is the boundary of Chittoor. This is to commemorate the soldiers who went to palatuḷḷi to consult magicians in order to ensure victory in the war. By 10 am the boys called kummāṭṭikuṭṭikaḷi baths in the palatuḷḷi river and start walking, with slogans of victory.

The children assemble at the Bhagavati's ālttaṛa before dusk. The Bhagavatiniyōgaṃ also gets ready for way. She wears colourful costume anklet, gold ornaments and holds a shining sword in her hand, and walks in front of the army. The villagers, walk behind them with pantaṅṅaḷ, and the kummāṭṭi boys too follow the Bhagavatiniyōgaṃ with victorious cheering. This procession reveals the unity of the little village. The group goes up to the Puvattunkavu, from where the Bhagavati and the people disperse. Only the muppāṭṭi's and kummāṭṭi remain there. At the

midnight, kummāṭṭi return to Chittoor temple.

The festival at the Dēvi temple at Mundur, 11km. from Palakkad town, is conducted in a different manner. The Dēvi is said to have once decapitated a washerman for practising black magic, and the kummāṭṭikaḷi at Munduur is in remembrance of this event.

In a tender sprout of the plantain tree are placed small pieces of a special wood strung together. One end of the sprout is adorned with a sprig of flowers, including some from the arecanut tree. This entire arrangement is then tied to the back of the performer so that the flowers peep over his head. Performers who wear this are called muṭikkuttikaḷ and escort the veḷiccappāṭ through the village receiving offerings from the devotees on the way. On the following day, the muṭikkuttikaḷ come to the temple and dance in the company of the veḷiccappāṭ.

In Thrissurr district, kummāṭṭikaḷi begins on the dawn of tiruvōṇam. The players and the people who play the musical instruments visit the temple and pay obeisance to God. They receive clothes as gifts from the local elder. Usually the nāyaṛs perform kummāṭṭi. Groups of dancers donning masks and adorning themselves with leaves and grass go from house to house and dance. Each household pays them in cash or kind. Originally, only nairs performed this dance, and it was common to find masks stored in nair houses. Today anybody can participate.

The distinguishing feature of the Thrissur kummāṭṭikaḷi is the use of

a large variety of imposing masks. One popular character in the range is a toothless old woman known as taḷḷa. The mask of the taḷḷa has the hair tied on the top of the head, like the old women of the past. The ear ornaments are huge round ones. Sometimes brinjals are hung instead of the ear ornaments called kuṇṭalaṃ. The taḷḷa enacts according to the song sequences in the song and makes the audience laugh. The kummāṭṭikaḷi of Thrissur is more attractive and appealing because of its music. The songs are melodious and deal with devotional themes. Songs relating to the story of Mahābali, which is the basis of the ṃṇaṃ festival are particularly catchy. The rhythm for the singing is not provided by a drum but by vibrating the string of a bow-like instrument called ṃṇavill. The bow is made of arecanut wood. The string firmly tied to the two ends with slats and bamboo is beaten with a bamboo sliver.

No special or elaborate training is required to dance. The style, as in most folk dance forms, is, by and large, learned merely through participation. The number of participants varies according to their financial position. The players don their faces with the masks of purāṇa characters like Śivan, Kirātamūr̥tti, Nāradan, Hanumān, Dārikan, and Kṛṣṇan. The costumes are made of grass. The song for the kummāṭṭikaḷi is sung by the leader of the group. The masked kummāṭṭis do not sing.<sup>165</sup>

#### 4.5.8.10. Kyātaṃ kaḷi

Kyātaṃ kaḷi is prevalent in Changanassery, Kottayam,

Ponkkunnam, Ranni and Vaikkam. This ritualistic tribal art is enacted by the vēṭars living in forest. Both men and women participate in it. A group consists of four performers and two singers. The two singers come on stage and begin singing to the accompany man of uṭukk. A woman dressed the garb of goddess Pārvati, comes and dances to the rhythm of uṭukk. When the singers, through their songs announce Lord Śivan, a performer in the garb of the Śivan comes on the stage and dances. After the dance Śivan tries to woo Pārvati. At the behest of the Pārvati, two women appear on the stage and begin muṭiyāṭṭam. Pleased Śivan blesses the two dancers and leaves the stage along with Pārvati. This performed to rid the families of various evils. From the day of attam in the malayāḷam month of dhanu, the vēṭars perform this from house to house. Muṭiyāṭṭam with long hairs hanging loose in front of the face, the dancers wave their heads to and fro and backwards and forwards and round and round, and the loose hair provides the effect of a black gossamer veil flaying round and enveloping the face and head.<sup>166</sup>

#### 4.5.8.11. Nāyāṭikāḷi

This ritual dance is prevalent in Palakkad, Thrissur and Malappuram districts. Those belonging to the Hindu sub caste pāṇar community present this art form. During temple festivals the performers, in their costumes, go from house to house and enact this as a source of lively hood. From one to four persons take part in a performance. Over the



loin cloth, tassels are hung from the waist, a muṅṅ is wound round the head, moustaches are assumed, and on the chest and forehead are smeared either paste made of arippoṭi, candanaṃ, or kari and with a long bamboo stick in one hand and a shorter one in the other, they strike a rhythm while they dance to the measure of the background song. Over and above praise of Dēvi of that taṭṭakaṃ, the songs convey episodes from Rāmāyaṇaṃ and Mahābhārataṃ. This is performed during day time in the courtyards of houses and temples.<sup>167</sup>

#### 4.5.8.12. Ōṇapoṭṭan

This ritual art is actually teyyāṭṭaṃ. But it is different from other teyyāṭṭaṃs. This is a ritual dance prevalent in Kozhikkode district among the pāṇar community. Only two persons are needed for a performance. During such festivals as onam and auspicious days like the sankraṃaṃ in the month of kaṅkiṭakaṃ (July-August) the performers go from house to house and stage their performance as a source of lively hood. This is performed during day time only.<sup>168</sup>

#### 4.5.8.13. Pāvakathakaḷi

This ritual drama is prevalent in Palakkad among pūpaṅṭāraṃ community. It is a migrated community. During the summer the performers, in their costumes, go from house to house and enact this as a source of lively hood. At least three persons are needed to present this. Puppets in kathakaḷi garb down to the waist are held up by both hands and

made to go through movements and gestures. It has a story related to Indian epics.<sup>169</sup>

#### 4.5.8.14. Pulikaḷi

This art form is performed in Thrissur and Palakkad districts. It is also known as kaṭuvakaḷi. Dancers numbering three or more dress themselves up like tigers usually covered with yellow paint, with red and black designs on it. There are enactments such as the tiger preying on a goat, and a tiger being hunted by a game-hunter. The made-up tigers present vigorous dancers to the loud beating of percussion instruments like uṭukk, takil etc.<sup>170</sup>

#### 4.5.8.15. Pūtanuṃ tiṛayumu

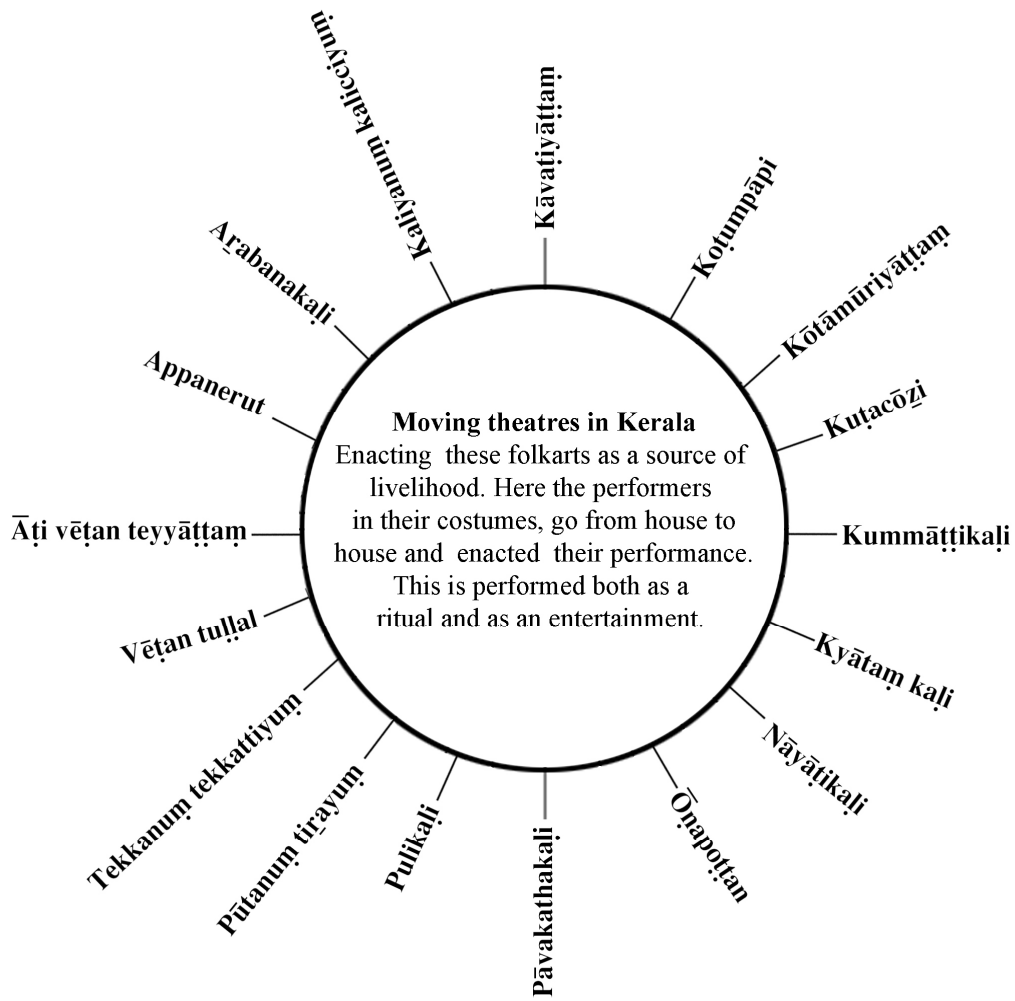
This ritual dance is prevalent in Palakkad and Malappuram districts among Hindu sub caste maṅṅān and pāṅān and paṛayan. There are three types of pūtaṃs like maṅṅānpūtaṃ, pāṅānpūtaṃ and paṛayanpūtaṃ. Tiṛa handled only maṅṅān community. During temple festivals the performers, go from house to house and enact this as a source of lively hood. Though this is meant for exhibition at the temples during festivals yet, a few days prior to the festival, the performers ware the grab of pūtaṃ and do a token dance in houses near the temples. Tiṛa is presented only at the time of the festival and at its venue. This is to commemorate the bhūtagaṅānāḷs who accompanied Badrakāḷi when she sallied forth to slay Dārikan.<sup>171</sup>

#### 4.5.8.16. Tekkanuṃ tekkattiyuṃ

This ritual dance is prevalent in Palakkad and Malappuram districts among the Hindu sub caste pāṇan. This is performed both as a ritual and as an entertainment. During temple festivals the performers, in their costumes, go from house to house and enact this as a source of lively hood. Two characters (one male and one female) and two percussion instrumentalists form a troupe. The characters sing, exchange dialogues and perform stylised movements through well defined steps. The instrumentalists repeat the songs and put questions to the characters.<sup>172</sup>

#### 4.5.8.17. Vēṭan tuḷḷal

This is a ritual dance prevalent in Kannur district among the vaṇṇān and malayan communities. Only two persons are needed for a performance. During such festivals as ōṇaṃ and auspicious days like the sankṛamaṃ in the month of kaṛkkitakaṃ (July-August) the performers go from house to house and stage their performance as a source of lively hood. This is performed during day time only. With face decor and loin cloth of pleated silk, and a crown on the head and bow and arrow in hand, the costume of the vēṭan is picturesque. The theme of the song relates how lord Śivan came in the guise of a vēṭan and confronted Arjjanan, who was doing penance. During the month of kaṛkkitakaṃ this is performed by malayans and during ōṇaṃ by vaṇṇāns.<sup>173</sup>



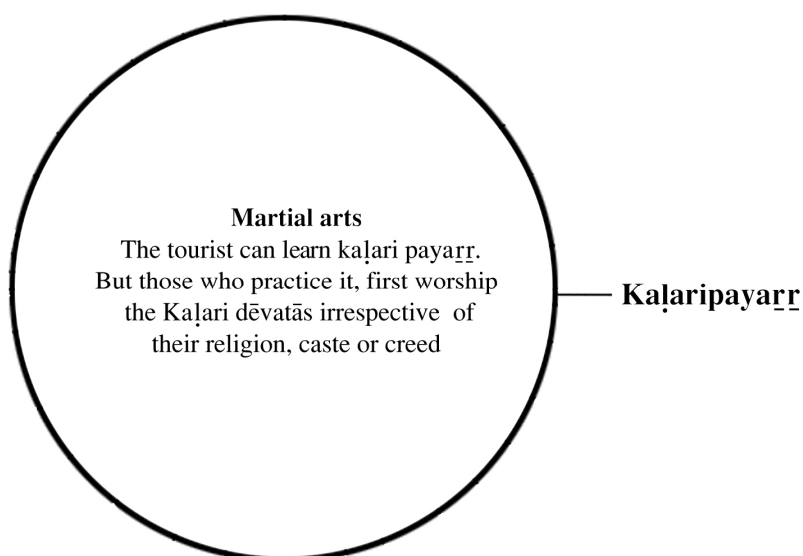
## 5.9. Martial arts

### 4.5.9.1. Kaḷaripayar̥r̥

Kaḷaripayar̥r̥ is the only form of the most ancient traditional systems of physical, culture, self-defence and martial techniques still in existence. The nāyar̥ who had charge of a particular kaḷari or group of kaḷaries for the training and upbringing of warriors was called the gurukkkaḷ̥ of the kaḷari. It was established in all the ancestral homes of

those nairs to impart training in the methods of warfare. Such institutions were there throughout the country where similar training was imparted. The system of physical and weapon training imparted within the kaḷari came to be called Kaḷaripayar̥. There are two forms of kaḷari, one vaṭakkan and tekkan. In vaṭakkan, three types viz arappukai, piḷḷataṅṅi and vaṭṭēṭtiripp were the most important and they had wide publicity. It is believed that Sage Agastyan was the guru of tekkan form of kaḷari. The tekkan type was more important than vaṭakkan. But the use of different kinds of weapons and the beauty of performance made the vaṭakkan kaḷari become famous. Kaḷaries were primarily of two types, the first being smaller known as ceṛukaḷari or kuzikaḷari and the second one known as ankakaḷari. It was in this kaḷari that systematic training in scientific exercises in kaḷaripayar̥ was imparted. In old days, kaḷari used to be constructed in the land in which there were aristocratic houses. A person trained in kaḷaripayar̥ was supposed to risk even his life for causes considered noble during the old days. Qualities like courage and confidence embodied in an austere sense of discipline was instilled along with the training. For this purpose, an arc-shaped seven stepped platform is constructed in the south-west corner inside the kaḷari. This is called the pūttara. Those who practice kaḷaripayar̥, first worship these deities irrespective of their religion, caste or creed. The pūttara can be said to be the sanctum-sanctorum of the kaḷari. An arc is drawn on the kaḷari floor with the corner, where walls on the southern and western sides join as the

centre of the arc. This will be in the shape of the arc, seven steps are constructed. The seventh step is used as the platform on which the idol made in the stone and having the shape of lotus-bud is installed. The idol above the seventh step is the abode of the presiding deity of the kaḷari. Next to the pūttara on the western end of the kaḷari is the abode of Lord Gaṇapati.<sup>174</sup>



#### **4.6. FOLKLORE TOURISM SUSTAINABILITY POSSIBILITIES**

The economic possibility, preservation of native folk arts and intangible heritage, and protection of environment are the main sustainability possibilities of Folklore tourism.

##### **4.6.1. Economic possibility**

Economic possibility can be divided into three categories according to its beneficiaries. It is benefited to locals, Govt., and tourists.

#### 4.6.1.1. Benefits locals

Folklore tourism provides opportunities to all who desiring to enter tourism industry. Private individuals are the house doners for the tourists for home stay. They can work as tourists guides too. Native people can earn income hiring their houses to tourists and can earn income working as tourist guide. In Kerala so many folk food serving restaurants and native food hotels are near by folklore tourism destinations. In Kerala so many souvenir shops and craft making houses. These places are folklore tourism destinations too.

#### 4.6.1.2. Benefits Govts

Folklore tourism is based on existing infrastructure. Folklore tourism needs not making of any new infrastruceres. All folklore tourism destinations are already capable of accommodates peoples from out side. There are huge grounds, varandhas to assembling people and watching the folk arts. All basic infrastructures are there. That is why to impart folklore tourism need less investment to the Government. All Folklore tourism activities are under the control of the Government. In folklore tourism all resources are indigenous in nature. In folklore tourism, tourism promotional expenditures (advertisements) are comparatively less.

#### 4.6.1.3. Benefits tourists

Homestay provided in folklore tourism is real houses of

Keralites. That is why the tourists can not feel homesickness. They can use it as their second home. Folklore tourism is highly responsible. At homestay the tourist got much respect from the house owners. The rent and food expenses in the folklore tourism destinations are reasonable and rational. In folklore tourism the tourist and house doner give chance to make a good friendship.

#### **4.6.2. Preservation of intangible heritage**

Folk arts are intangible heritage also.<sup>175</sup> The folklore tourism activities provide the possibilities of cultural exchange preservation of intangible cultural heritage. Here expect different types of tourists like hard core folklore tourists, dedicated folklore tourists and main stream folklore tourists into the natural context of folk arts. The aim of hard core folklore tourists is to study folklore and doing researches among the folk; they are academicians. They have the knowledge about the folklore and the relevance of the contexts. Dedicated folklore tourists are not academicians but they are so interested to know the cultural history of the folk. Main stream folklore tourists are the tourists wished to see rare folklore performances of various folks. Folklore tourism ensures monetary benefits to the folk artists. Folklore tourism can sustain the traditional jobs. Kerala folklore is the life of the Keralites<sup>176</sup>. If folk arts are promoted through folklore tourism activities the life of the keralites is be unchanged.



### **4.6.3. Environmental issues**

In folklore tourism there is no chance to pollution. It may be nature based and sustainable.

## **4.7. CONCLUSION**

The above mentioned folk art forms of Kerala and its primary contexts shows that the rituals can not texture from the social life of Kerala folk. The abundantness of it indicates the possibility of folklore tourism in Kerala both economically and socially. Rituals of Keralits are not only the various worship rites and sacraments of organized religions and cults, but also the rites of passage, social functions, arts and games includes this. The similarity in the names of folk arts, higher and lower myths related to the folk art, presenting contexts, ritual and social nature, combinations of dance and drama, problem of identifying ritual art from game, caste issues, religious connections, regionalism, versions, various dialects of Malayalam language, tribal arts of tribes living in non tribal area, tribal art of aboriginals make these problem more complex. In folklore tourism these types of unique customs and rituals are familiarize the tourists as folk arts. As already mentioned, for familiarize these folkarts to the tourists, better to lead them into the primary contexts of it. Here, before enters the context of the ritual the folklore tourist guide give the necessary information to the tourist about the nature of that particular ritual and the bearing in that context.

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## CHAPTER 5

# FOLKLORE TOURISM CHALLENGES IN KERALA

### 5.1. INTRODUCTION

The approach of the World Trade Organization<sup>1</sup> (WTO) is to facilitate tourism as the fastest growing industry in the world and its emphasis is on the expansion of tourism for political and economic gains. Anything that interrupts these aims is a threat or an obstacle to tourism. The approach of the Travel trade is to match a range of choices with a range of products by a number of producers operating from a variety of destinations. Anything that interrupts this relationship is also threat or obstacle to tourism<sup>2</sup>.

In Kerala political, economical, sociological, anthropological and cultural encounters between tourists, their destinations and residents are common. These encounters are also being a threat or an obstacle to tourism. To understand the meaning of a threat or an obstacle to tourism, we have to locate the conflict first. Conflict can be physical, psychological, cultural or ideological and, therefore, will be both specific (between two people, two nationalities or two regions) and generic (between the West and the East)<sup>3</sup>.

For example, India's Tourism Year 1991 was not successful because

we were unable to promote India as a safe destination. This was because America and West European countries issued travel advisories to warn their nationals not to travel to India in the light of the domestic issues in the northern parts<sup>4</sup>.

## **5.2. FOLKLORE TOURISM CHALLENGES**

### **5.2.1. Civil unrest**

From the point of view of the Tourism Industry civil unrest is a major threat to any type of tourism. The land Kerala has no exemption to it. In this context are cited incidents like: bus strikes or hotel agitations or civil disturbances, communal riots, and activities of militants/terrorists, political hartals etc. It is a fact that tourists are very much concerned about their safety. Hence, they would avoid a destination that is not regarded safe.

### **5.2.2. Seasonality of Folkarts**

In most of the cases folklore tourism destinations have seasonality. Failure of one season leads to extreme hardship particularly for those who belong to the informal sector or depend on providing subsidiary services.

### **5.2.3. Crime**

Crime at a destination is another threat. For example theft, molestation or cheating, all bring a bad image to the destination.

#### **5.2.4. Redtapism**

Redtapism is a common feature for the delay in framing or implementation of plans. Tourism sector is no exception to this.

#### **5.2.5. Beurocracy**

Another aspect is the attitude of certain bureaucrats and politicians towards tourism. Most of them don't realize that it is a specialized area and not every one can plan or handle the operations. It is vital for tourism that competent officials who have sound knowledge of tourism industry and impacts handle the issue rather than novices in the area.

#### **5.2.6. Morally trained manpower**

Lack of morally trained manpower is another obstacle in folklore tourism development. Folklore tourism is a service industry where a high degree of hospitality training, professionalism and morality is required.

#### **5.2.7. The lack of awareness**

Another aspect is the lack of awareness about folklore and folklore tourism. By awareness we just do not mean as to knowing what is folklore? And what is tourism? Awareness also includes knowledge about the impact of tourism on day to day life of the folk; folk's attitudes towards tourism; benefits or loss etc.

### **5.2.8. Ignoring domestic tourists**

The proportion of the movement of domestic tourists is much higher when compared to foreign tourists in Kerala. However, because of foreign exchange earnings, the emphasis remains on providing facilities for the foreign tourists while domestic tourists are ignored. In folklore tourism importance is given to domestic tourism.

### **5.2.9. Conservation and cultural values**

Folklore tourism has an exploitive dimension which is in conflict with conservation and cultural values. Tourist's interest in religious institutions may make it difficult for them to operate as religious institutions rather than tourist destinations. Clearly, sustainable tourism must contribute to both conservation and development objectives along with social equity and cultural values.

### **5.2.10. Conditions necessary for success**

Folklore tourism has become a major source of revenue for many folk and states across the globe. Not only does it create jobs, but it has the potential of bringing in needed revenue from outside the folk and stimulating the local economy beyond the capacity of its own residents. There are many conditions and resources that are needed for success. The following are the most essential components.

### **5.2.11. Authentic folk art venues**

Each folk needs to realize that folklore tourism is a competitive venture. Tourists have many options and can be selective. A primary draw is the substantive nature of the destination- its link to myths, local legends, ritualistic importance and intrinsic nature of folk and their cultures. There is a need to tell a myth to capture the audience and to leave them with a sense of enjoyment, appreciation and understanding. The destinations need to be developed or restored. Signage needs to be appropriate to telling the myth. Tourism staffs/home stay owners are needed to be trained in these lines. Transparent visitor's bureau with information on hotels, restaurants, and transportation services as well as key attractions for individuals and families. Tourists need to be able to easily discover all the needed information for a trip to be knowledgeable and enjoyable. This means Internet web sites in multiple languages and local offices centrally and visibly located at transportation points and near destinations. These local offices need to be designed for their customers and staffed with individuals who are knowledgeable in folklore tourism and trained in customer service. They need to have information on all aspects of travel intercity transportation, intra-city transportation, home stay, folk food, shopping, and health care, as well as the substantive and intrinsic nature of folk art destinations and performances.

### **5.2.12. Co-ordination of all aspects of travel and development**

Successful folklore tourism requires the coordination of all aspects of travel and development. Before a destination can reach its maximum potential folk needs to develop all of the infrastructure requirements, ranging from water and sewer systems, roads, bus and train terminals and airports, taxi, to indigenous hotels, restaurants, and shopping districts and the folk art destinations themselves. Starting from scratch, this is a long-term enterprise requiring careful planning and widespread involvement of key stakeholders. But even a folk that has made some or substantial progress still needs to assess where it is and how much additional potential there may be for growth. In all cases this requires bringing together public and private officials, those directly involved in tourism (hotels, restaurants, transportation officials, private tourism agencies), those directly involved in economic development (public officials, banks, private developers), those directly involved in infrastructure development (local and state officials), and those directly involved in the folklore tourism destinations (public, nonprofit, and private organizations). Bringing these individuals together should result in a master plan, a strategic plan and buy in from each sector.

### **5.2.13. The development and implementation of a sophisticated marketing plan**

A key aspect of a successful folklore tourism program has to be the development and implementation of a sophisticated marketing plan. This

effort should be based on a reasonable amount of research into potential client interests and the link to indigenous opportunities. Each folk needs to develop its own brand and to sell that brand in its web sites, advertisements and all marketing tools.

#### **5.2.14. More tourists traveling to a region, staying longer, and spending more money**

Success ultimately means more tourists traveling to a region, staying longer, and spending more money. It means developing a reputation among tourists that a folk, a destination, a folk art, and the overall experience are worthwhile. This requires that all aspects of a visit be knowledgeable and enjoyable. Thus, programs necessary for stimulating the development of indigenous hotels, restaurants and shopping and programs necessary for financing public works and targeting such activities on the needs of the tourists are essential. Support for the folklore tourism destination or folk art may be needed as well. Government officials may need to identify funds and programs to maintain folk art destinations, train the folk in folklore tourism, and provide seed money for private, nonprofit and government owned and operated programs.

#### **5.2.15. Complementary tools**

A number of economic development tools complement folklore tourism. It is difficult to separate other forms of tourism from this tool, as

they all have many of the basic components linked to support services such as restaurants, indigenous hotels and retail services. These support services may benefit from micro loans for small and medium size businesses, ranging from restaurants to crafts. The development of local supply chains will optimize the economic potential within a folk. Clearly there is a need for careful market analysis for restaurants, indigenous hotels and retail as well as the tourism destinations themselves. Successful folklore tourism without training of heritage professionals, and arts and culture development is impossible. And all successful economic development should conduct periodic economic impact analyses to determine where they are and what their potential may be.

### **5.3. IP&GRTKF**

The First WIPO<sup>5</sup> Inter-regional Meeting on Intellectual Property<sup>6</sup> (IP) Governance; Genetic Resources, Traditional Knowledge and Folklore<sup>7</sup> (GRTKF); and Copyright and Related Rights will represent a forum to deliberate on the challenges and opportunities on issues related to IP Governance; GRTKF; and Copyright and Related Rights in developing countries and LDC<sup>8</sup>s at the national, regional and international levels. It intends to enhance the capacity of policy-makers to take decisions on the above mentioned subjects and to discuss different policy options and their potential impact on development policies. The meeting will also discuss the recent global developments in those fields of IP and facilitate



knowledge sharing and dissemination of best practices and experiences among developing countries and LDCs.

**5.3.1. IP governance** The discussions will focus on promoting synergies between IP governance and South-South cooperation on IP and development, and on IP as a tool in addressing main challenges of global knowledge governance in the areas of climate change, food security, internet, innovation and public health.

**5.3.2. GRTKF** The Meeting will address national experiences in the protection of traditional knowledge, traditional cultural expressions and genetic resources, and will discuss how to facilitate international cooperation, in particular South-South cooperation, in using the IP system for the protection of GRTKF.

**5.3.3. Copyright and related rights** The Meeting will discuss the international protection of audiovisual works, performances, and broadcasting organizations. It will also address national experiences and South-South cooperation in the field of copyright limitations and exceptions for libraries, archives, educational and research institutions and for visually impaired persons. Finally, it will discuss how to strike the right balance in developing countries when it comes to copyright and related rights and the preservation of the public domain, and provide international and regional perspectives on the challenges of the creative industries and on the collective management of copyright and related

rights in the digital environment.

The Meeting is open to policy makers, government officials and representatives of IP Offices from developing countries, LDCs and other interested members, as well as regional and international governmental organizations of developing countries and LDCs, and will involve experts from the regions. The final program of the Meeting will be made available in due course.<sup>9</sup>

#### **5.4. CONCLUSION**

Most planned tourism extends their use but does not protect resources. Realize that folk tradition is a part of the tradition of mankind and, therefore, avoid conflict, war and mis-sensitivity to a holistic view of tradition. Recognize the social and economic importance of tourism and extend its conservationist aspect to create an unpolluted environment. Recognize that traditional values, particularly non-materialistic values should guide tourism as a social force and a negotiable resource between the rich and the poor. To achieve tourism-related goals via bilateral and multilateral agreements, into which socio-economic goals can be introduced, if tourism is for developing the host country. The threats and obstacles model in tourism development should address to the dual problem that is preserved as you develop. All tourism development must not be related to short term needs, no matter how pressing, but must respond to obligations which we must feel towards the exploited, the

marginalized, the poor and backward, the uneducated etc. Therefore, the view of tourism should be long term. This means that the habitual consumer attitude which has been developed with general social approval should be discouraged. There is an assumption that in the post industrial society tourism and leisure time will become the centerpiece of general culture. Once tourism moves away from pure entertainment and it becomes a cultural vehicle, man will expand his physical space to enhance his self awareness will emerge with a world oriented view. Journeys to more or less distant places, a temporary but intense stay at any one of them broadens the horizons and changes the outlook of the tourist by removing prejudices and restrictions associated with them. Tourism can be said to have freed itself from obstacles if it can help people to change their daily routines.<sup>10</sup> A new environment, a new home, new food, new people, different faces, different languages, different cultural experiences different money could be an opportunity to recognize the need for change rather than to succumb to international standards simply because they are familiar.

## End notes

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6. IP- Intellectual Property
7. GRTKF- Genetic Resources, Traditional Knowledge and Folklore
8. LDC- Less Developed Country
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## CHAPTER 6

### CONCLUSION

Each region should find out a suitable tourism policy according to their place. Geographically Kerala is a tiny land. In the case of density of the people, Kerala is second among the Indian states. Therefore, Kerala is a land forced to restrict mass tourism in its area.

Folk is a group of people who share at least one common factor and have a little tradition. This particular group has special cultural consciousness and its own work plans. It is an inherent one. Tourism culture is different from this. Here the cultural consciousness is formed through tourism activities. This has a global nature not intrinsic. The elements of modernity and fashion can be seen in this new cultural awareness. The core of this tourism culture is excessive desire to change everything and make everything new. Here the time and space are not relevant. These cultural changes badly affect the folk's cultural consciousness. In Kerala because of the high rate of tourism activities, the conflicts between the folk culture and tourism culture are increased now.

But, economic diversification and technological improvement has created a conducive environment for tourism development in the present age of globalization. Tourism has found a niche for itself as an effective instrument for generating employment, earning revenue and foreign

exchange, enhancing environment preserving culture and tradition thereby facilitating over all development. India especially Kerala has great historical and cultural heritage. Among these folklore is excellent to develop the tourism.

All tourist centres in Kerala are created for mass tourism. However these tourist centres cannot convey our true history and culture before the tourists.

Here the folklore tourism takes into account the interconnected environmental, socio-cultural and economic aspects of tourism, creating better places for people to live in, and better places to visit. Folklore tourism aims to provide the required support for the promotion of Ecotourism, Responsible Tourism and Sustainable Tourism practices. Folklore tourism aims to achieve environmentally responsible travel to natural areas, to enjoy and appreciate nature, promote conservation and provide for beneficially active socio-economic involvement of local people. Folklore tourism policy includes: Low-impact visitor behavior, Appreciation of local cultures, Protect biodiversity, Support for local conservation efforts, Sustainable benefits to local communities, Local participation in decision-making, Educational benefits for traveler and local communities. Responsible Tourism is treating others the way they wish to be treated. All tourism related activity potentially has an Environmental, Social and Economic impact on the destination involved.

With Sustainable tourism policy, Folklore tourism attempts to make a low impact on the environment and local culture, while helping to generate income, employment, and the conservation of local ecosystems. Sustainable Tourism is responsible tourism that is both ecologically and culturally sensitive, includes maintaining the importance of local culture and tradition providing information on the destinations, and helps locals to know about the culture and civilization of tourists. Aims to conserve the resources of destinations where one is visiting seeks deeper involvement of locals, and provides them opportunity to make their living. Stresses upon integrity of the tourist places.

Folk arts are traditional cultural expressions through which a group maintains and passes on its shared way of life. They express a group's sense of beauty, identity and values. Folk arts are usually learned informally through performance, by example or in oral tradition among families, friends, neighbors and co-workers rather than through formal education. A living cultural heritage, folk arts link the past and present. Never static, folk arts change as they are adapted to new circumstances while they maintain their traditional qualities.

Folk traditions are practiced by groups sharing a common identity on the basis of such factors as ethnicity, region, occupation, age and religion. They include many kinds of cultural expression performing traditions in music, dance and drama, traditional storytelling and other

verbal arts, festivals, traditional crafts, visual arts, architecture, the adornment and transformation of the built environment and other forms of material folk culture. These arts are practiced as part of community life, often playing an important role in events such as work sessions, holy days and holidays, festivals, and life cycle rituals. Folk artists are the practitioners who learn these arts in those community contexts by watching, practicing, and learning from other community members. While they consider it important to maintain traditional forms and standards in their work, folk artists also bring their own individual touches to their arts. Their excellence and traditionality is evaluated by community members on the basis of shared standards. Art for Community's Sake (one component of a larger folk arts exhibit) addresses how folk artists and their communities look at themselves. In the worlds of most artists, work is measured by its purpose how it will serve the artist, his or her family, or the life of the community and by its worth not necessarily in money, but as an expression of the group's values and tastes. While the values explored in the exhibit are not mutually exclusive, they do represent various windows through which we can examine groups and individual artists who represent them.

Some artists and their communities place high value on adhering to family or group traditions, preserving them and the way of life they represent for the next generation. The processes, tools, materials, designs,



motifs, as well as functions, are closely followed. As time passes, some changes may occur, but the pursuit of tradition as a symbol remains important.

Some artists and their communities place high value on the usefulness of the objects they create. The design, materials, and execution all contribute to its function, an important aspect of the aesthetic in such things as folk furniture, utensils, and crafts. The look of durability and the object's ability to stand up to its intended use are important goals of the artist.

Reinforcing a close identification with a group to which they currently belong is the ambition of many folk artists. They use forms, designs, colors, and motifs which clearly associate them and their work to others with a shared heritage. They may create objects for use by members of the group or to sustain outsiders' views of the group and its traditions.

An artist's ability to recreate memories of shared group experiences is often personal but highly desired and encouraged by his or her group. Great emphasis is placed on precise detail and the object's ability to capture a complete scene or event.

Some artists place great value on objects that are used as integral parts of religious ritual or that hold special religious meaning for the audience. In creating these objects, the artists choose forms and images

that are clearly associated with particular religious traditions.

The ability to innovate within tradition is an attribute strongly admired in the shared group expressions of some folk communities. An artist may experiment with forms, materials, and designs in response either to personal choices or to changing cultural influences in his or her life. Resourceful use of recycled materials is a challenge many contemporary folk artists relish. In sum, folklore is artistic communication in small groups.

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## GLOSSARY

Āṭṭaṃ	: Dance
Agni	: Fire
Anpalaṃ	: Temple
Ara	: The chamber of the deity- teyyaṃ
Ālicāmuṇḍhi	: Muslim teyyaṃ
Āññūrān	: Hindu sub caste
Arayāl	: Baniyan tree
Arayoṭa	: Dress of the teyyaṃ
Avatārateyyaṃ	: Incarnation of Lord Viṣṇu
Ayyappan	: Lord Śāsta
Aṇṇāvi	: A tuter, Head of the company of actors
Aṇiyara	: Dressing room
Ārāṭṭ	: Ceremonial immersion of the deity in a pond or river
Āśāri	: Carpenter
Arumukhan	: God with six faces
Aivaṇṇāṭakaṃ	: It is a rhythmic prose rendering of the play. The kaliyaasan ask questions to the audience to test their knowledge in the epics and he himself gives answers to the questions. He gives the synopsis of this story to the audience.
Aṭavs	: Techniques
Ālttaṇ	: Platform of a banyan tree
Aramaṇi	: Bells round the waist
Ancati	: Song used in the tīra
Bali	: Human Sacrifice
Bhagavati	: Mother Goddess
Bhairavi	: Kālī

Bhūtaṃ	: Local deity in Kasargod
Bindūrbhūtaṃ	: Local deity in Bindūr
Bhairavan	: Local deity- tiṛa
Bhairavi	: Local deity- tiṛa
Bhagavati	: Local deity- tiṛa
Bhadrakālī	: Local deity- tiṛa
Bhāru method	: This is a special kind of pronunciation. It is found only in the speech of the cākyār on stage. This special sound and clarity of speech are efficient to attract the attention of the distracted among the audience. It is audible, and the meaning can be grasped by the hearer.
Bhagavati niyōgaṃ	: Representative of Bhagavati
Bappiriyanteyyāṭṭaṃ	: Local deity
Cāri	: Dance of cākyār
Camayaññaḷ	: Costumes
Cumaṛcitraññaḷ	: Wall painting
Cilanp	: The sounding anklet
Cuvaṭ	: Stylized footsteps
Cinkatān	: Hindu sub caste
Cāmuṇḍhi	: Local deity- teyyaṃ
Ceraṃagalaṃ	: Musical instrument
Cenpakaṃ	: Tree
Cuzalibhagavati	: Local deity- teyyaṃ
Cāntāṭṭaṃ	: Abhiṣēkaṃ
Ceṇṭa	: Drum
Cūṭakaṃ	: Small anklets on the feet
Cantanāṃ	: Sandalpaste
Cāttanāṭṭaṃ	: The dance of cāttan
Cākyār	: Performer in the cākyārḷkūtt
Cūṭṭ	: Turch

Cānt	: Paste
Dēvakkūtt	: Lady teyyaṃ
Daivakkāv	: Sacred grove
Daḷit castes	: Backward castes
Dārikavadhaṃ	: Assassination of Dārikan, the demon by Kāḷi
Ezutt	: Denotes the act of drawing
Eṭala	: Tree
Eraññikkalbhagavati	: Local deity - teyyaṃ
Eḷakiyāṭṭaṃ	: Fast dance of tīra
Elattāaṃ	: A kind of musical instrument
Ēzutarāṃ	: Seven models of chains.
Etirēlpp	: Reception
Eṭakka	: A traditional music instrument
Garuṭan	: The bird king
Gulīkan	: Local deity – teyyaṃ- tīra
Gouḷiśāstraṃ	: Lizardology-predicting future by interpreting a lizard's movements and sounds
īzavar	: Hindu sub caste
ilaññi	: Tree
Kollan	: Blacksmith
Kanalāṭaṃ	: Dance in the fire
Kūccil	: Shed
Kṣētraṭpālan	: Local deity - teyyaṃ
Kāḷi	: Goddess
Kāv	: The place where the spirits used to reside
Kōppālan	: Hindu sub caste
Karinpālan	: Hindu sub caste
Kūtt	: Dance
Kuzal	: A traditional music instrument
Kōmāḷiteyyaṃ	: Local deity



Kaḷikkateyyaṃ	: Local deity
Kāṭṭileteyyaṃ	: Local deity
Kariñcāmuṇḍhi	: Local deity
Kativannūrvīran	: Local deity
Koṇṭukūṭal	: Once kaḷiyāṭṭaṃ held teyyaṃ disappear from that place. In the next kaḷiyāṭṭaṃ they perform a special rite named Koṇṭukūṭal.
Kammāḷar	: Hindu sub caste
kaḷiyāṭṭaṃ	: Teyyaṃ festival
Kāññiram	: Tree
Kāraṇavarṭeyyaṃ	: Ancestor Teyyaṃ
Kaita	: Plant
Kalantamukṛi	: Muslim Teyyaṃ
Kāraṇavar	: Ancestor
Koṭṭil	: Ancestral home constructed for performing ritual art
Komaraṃ	: Oracle
Kaṭakaṃ	: Big bangles
Kainōṭṭaṃ	: Palmistry
Kalaśaṃ	: Pot
Kolus	: Large anklets
Kari	: Charchol paste
Kāśumāla	: Coin necklace
Kāvaṭi	: It is a special made small stick named kāv. In its each pole the devotee carefully knotted offerings to Lord Subṛamaṇyan, like milk, rosewater, holy ashes etc.
Kāltozal	: Obeisance
Kālan	: God of death
Kutira-Horse	
Kuṭaṃ	: The kuṭaṃ is made of a pot on whose bottom a hole is bored, and calf skin is attached on the

hole. Two small holes are made on the side where the skin is attached, and a string is tied to it. The other end of the string is tied to the end of a long stick. On the side where the string is attached to the stick is placed a small splint to elevate the stick. In order to restrict the movement of the stick, the other end is stamped down by the foot of the player.

Kattiyāv	: Conical head-dress
Kaḷaṃ	: A square made of indigenous colour powders on the floor
Kaḷaṃpāṭṭ	: Song sung on the occasion of Kaḷamezutt
Kacca	: Loin cloths with red silk
Kaṭakaṃ	: Bangle
Kaplaṃ	: The demons skull
Karappasvāmi	: Local deity
Kuṃbhāran	: Potter
Kuladaivaṃ	: Clan deity
Kuṃbhaṃ	: Big pot
Kaḷiyāśān	: The group leader of Aivaṃnāṭakaṃ
Kariyāttan	: Local deity – tiṛa
Khaṇṭākaṇṇan	: Local deity- tiṛa
Karivilli	: Local deity- tiṛa
Karumakan	: Local deity- tiṛa
Kaḷamezutt	: A symbolic drawing of the figure of Bhadrakālī on ground purified by cowdung plaster
Koṭṭiyariyikkal	: A kind of announcement by drumming
Kulavāza	: Plantain trees with full bunch of ripe plantains
Kailāsaṃ	: A highest mount in the Himalaya
Kūttanpalaṃ	: The kūttanpalaṃ constructed for the performance are edifices built according to Bharata Muni's nāṭyaśāstraṃ. It mentions three types of theatres which are rectangular,

quadrangular and triangular. The kūtṭanpalaṃ of Kerala has a green room inside at one end. Just in front of the green room is the stage. The remaining portion is left for the audience to sit.

Kuṇḍalṃ	: Huge ear-ring
Kōlaṃ	: The person who plays and personifies the deity is generally called Kōlaṃ.
Kōlakkāran	: Theyyam performer
Kūtṭanpalaṃ	: A special stage connected to the temples.
Kavittaṃ	: It is an elucidation of the song sung. It is one of the highlights of Marwari- A business community
Kūṭiyāṭṭaṃ	: Group dance
Koṭṭ	: Drumming
Kōṭṭaṃ	: The chamber of the deity
Kuzittālaṃ	: A traditional music instrument
Mūśāri	: Brassmith
Muṭiyirakkal	: Removing crown
Mēlēri	: Fire
MāvāṭI	: Business community from Maharastra settled in Kochi and Calicut
Maṣi	: Ointment pasted around the eyes
Muṭi	: Crown
Muḷayalak	: Bamboo splices
Muṭiyērṛ	: Ritual art form
Mukrippōkkaṛ	: Muslim Teyyaṃ
Mēkkāmōtiraṃ	: Earstead using Christians
Maṛuta	: Mother goddess
Muṇṭ	: Dhoti
Muṇṭiya	: Chamber of the deity
Manuṣia Teyyaṃ	: Human Teyyaṃ
Malayan	: Hindu sub caste

MaṇiyāṅI	: Hindu sub caste
Munnūrṛān	: Hindu sub caste
Māvilan	: Hindu sub caste
Mārcatṭa	: Shield
Mṛiga Teyyaṃ	: Animal Teyyaṃ
Mizāv	: A traditional music instrument
Makaraṃ	: A month in the malayālaṃ calendar
Maññaḷppoṭi	: Powdered turmeric
Mayilānci	: Henna
Mūttaperuvaṅṅān	: Elder peruvaṅṅān
Mukhatteḷutt	: Face painting
Meyyeḷutt	: Body painting.
Nilaviḷakk	: Bell metal lamp
Nanpūtiri	: Hindu sub caste
Nayaṛ	: Hindu sub caste
Nūrumṭālumu	: Lime and Milk
Nāgakaḷaṃ	: A picture wrought with powdered rice, turmeric, charcoal etc. according to traditional pattern
Nāgaṃ	: Snake
Nāgakuṛi	: Bindi in the shape of serpent
Nantanāṛ	: A reputed member of the Paraya community
Nāgakāḷi	: Local deity- tiṛa
Nāgēniamma	: Local deity
Nelli	: Goosebury tree
Niskāraṃ	: Muslim ritual
Oppana	: The word Oppana may have been derived from Arabic form Afna.
Ōṭakāḷi	: Local deity- tiṛa
Oṭṭakōḷaṃ	: Teyyaṭṭaṃ in the special stage
Pāṭṭukkōṭṭil	: Special stage for bhagavathippattu in temples

Pattā́mudayaṃ	: Tulaṃ 10 in the malayā́ḷaṃ calander
Paṭiññā́rā	: Ancestral home constructed for performing ritual art
Pura	: Ancestral home constructed for performing ritual art
Purā́ṇaṃ	: Myth
Peruṃpaṛa	: Musical instrument
Peruvaṇṇā́n	: Hindu sub caste
Paṇan	: Hindu sub caste
Pulayan	: Hindu sub caste
Pati	: Temporary place of Teyyā́ṭṭaṃ
Paṛaṇḗr	: Ritual art form
Paṛvati	: Wife of Lord Śivan
Pūja	: Offering
Pūtan&tiṛa	: Ritual art form
Pḷāv	: Tree
PaṭayaṅI	: Ritual art form
Puraṇaṃs	: Myths
Poṭṭan	: Local deity- Teyyaṃ
Pṛasādaṃ	: Special Food made of rice and turmeric
Pūvvaṃ	: Tree
Pāla	: Tree
Pṛēta teyyaṃ	: Human spirit
Peruṃkaḷiyā́ṭṭaṃ	: Teyyaṃ festival
Paṛa	: A particular kind of ceṇṭa
paṭiññā́ṭṭaṃ	: Slow dance of tiṛa
Puḷḷuvavīṇa	: The vīṇa is made out of a hollow bamboo stick, coconut shell and brass wire. The veena is played with a small arrow made out of a piece of bamboo.
Pakṣi	: Bird

Ponti	: A weapon
Pūyyaṃ	: A day in the Malayalam calendar
Potṭ	: The usual caste mark on the forehead
Pūjāri	: A priest, one who performs pooja
Pāṭṭ	: Song
Pantal	: Special stage
Paḷḷiyara	: The chamber of the deity
Pantaṃ	: Torches borne
Pīṭaṃ	: The heavy ceremonial wooden stool covered over by red silk cloth
Pāṇdhavaṛ	: The five heroes of Mahārataṃ
Parica	: Shield
Putiyabhagavati teyyaṃ	: Local deity
Raudraṃ	: Fearful appearance of Bhagavati
Raktēśvari	: Local deity- tira- Teyyaṃ
Sarasvati	: The Goddess of wisdom.
Strīteyyāṭṭaṃ	: Lady Teyyaṃ
Śuddhi	: Cleaning work
Sōmēśvaridēvi	: Local deity- Teyyaṃ
Saṛppakkāv	: Sacred grove
Saṅghaṃ	: Period between BC 500 to AD 500
Śivan	: God
Santiya	: Dusk
Sankhh	: A traditional music instrument, conch shell
Sacred Groves	: There are special kinds of poojas and rituals are conducting to safeguard such trees and groves. Its number may vary from shrine to shrine and many have patches of such vegetation called 'Sacred Groves'.
Stānaṃ	: The place where the spirits used to reside

Taṭṭān	: Goldsmith
Tira	: Ritual art form
Tuḷ	: Musical instrument
Tīcāmunḍhi	: Local deity - Teyyaṃ
Tāiparadēvata teyyaṃ	: Local deity - Teyyaṃ
Tīteyyāṭṭaṃ	: Fire Teyyaṃ
Tuḷu teyyāṭṭaṃ	: Tuḷu Local deity
Teyyaṭṭaṃ	: Dance of the God
Talappāḷi	: A huge golden collar elaborately carved of wood and set with fancy jewels is worn in some items.
Tōrraṃ	: Poems about deity
Taccōḷi teyyāṭṭaṃ	: Taccōḷi is a house name mentioned in a ballad named Vaṭakkanppāṭṭ
Tiyyar	: Hindu sub caste
Talla	: The grand mother
Taipūyyaṃ	: It is the main festival of the Subhrananiakhsethrams in Kerala.
Thālaṃ	: Brass tray
Triśūlaṃ	: The trident
Tiriyuziccil	: Stroking the body with a lighted touch
Thaṭṭakaṃ	: It means the whole village people.
Tēninppūkkula	: Coconut leaves leaving the face untouched.
Teyyaṃ	: God
Taravāṭ	: Ancestral house
Tara	: A raised platform.
Tiriyōla	: Coconut leaves.
Tiṭanp	: Decorated effigy of the Devi
Urayal	: Oracle's dance
Uriyāṭṭukēḷppikkal	: The voice of theyyakkolam- Utterances of the

	oracle
Uriyāṭṭam	: The voice of theyyakkolam
Ucca	: Noon
Ucciṭṭa	: Local deity
Uṭukk	: Musical instrument
Umikari	: Burnt husk of paddy
Uṣṇipītam	: Decorated turban used in thidambu nirtham
Veḷiccappāt	: Oracle
Veḷḷāṭṭam	: First phase of teyyāṭṭam. In the Veḷḷāṭṭam no formal makeup is adopted by the player
Vadham	: Assassination
Viṣṇu	: God
Vaṇiyar	: Hindu sub caste
Vaṇṇān	: Hindu sub caste
Vēlan	: Hindu sub caste
Vēlan veriyāṭṭ	: Tamil folk art form
Viṣṇumūrtti	: Local deity - Teyyaṃ
Vīra Teyyāṭṭam	: Hero Teyyāṭṭam
Vīṭōṭi Teyyaṃ	: Teyyaṃ visiting houses
Varaviḷi	: Evoke God into body of the performer
Varaharūpaṃ	: Local deity
Vēṭṭakkorumakan	: Local deity
Vayaltira	: Teyyāṭṭam in the special stage
Viśakarṃmāās	: A caste group
Vilkkurupp	: A caste group
Vāḷ	: Sword
Vayal	: Open paddy fields
Vṛtam	: Penance
Yakṣi	: A goddess in paṭayaṇi



## APPENDIX 1

### KERALA TOURIST STATISTICS – 2010

#### Foreign

No. of Foreign Tourists in 2010	-	6,59,265
No. of Foreign Tourists in 2009	-	5,57,258
% Variation over Previous year	-	18.31 %
Per Day Expenditure 2010	-	₹ 3600/-
Per Day Expenditure 2009	-	₹ .3200/-
% Variation over Previous year	-	12.5%
Average duration of Stay 2010	-	16 days
Average duration of Stay 2009	-	16 days
% Variation over Previous year	-	Nil
Foreign Exchange Earnings 2010	-	₹ 3797.37crores
Foreign Exchange Earnings 2009	-	₹ 2853.16 crores
% Variation over Previous year	-	33.09 %

#### Domestic

No. of Domestic Tourists in 2010	-	8595075
No. of Domestic Tourists in 2009	-	7913537
% Variation over Previous year	-	8.61 %
Per Day Expenditure 2010	-	₹ 1800/-
Per Day Expenditure 2009	-	₹ 1500/-
% Variation over Previous year	-	20%
Average duration of Stay 2010	-	6 days
Average duration of Stay 2009	-	6 days
% Variation over Previous year	-	Nil
Earnings from Domestic tourists 2010	-	₹ 9282.68 crores
Earnings from Domestic tourists 2009	-	₹ 7122.18 crores
% Variation over Previous year	-	30.33%
Total Earnings (Direct) 2010	-	₹ 13080.05 cr.
Total Earnings (Direct) 2009	-	₹ 9975.34 crores
% Variation over Previous year	-	31.12%
Total revenue generated 2010 (direct and indirect)	-	₹ 17348 Crores
Total revenue generated2009 (direct and indirect)	-	₹ 13231 Crores
% Variation over Previous year	-	31.12%

## APPENDIX 2

### THE DECADAL GROWTH OF TOURISM KERALA TOURISM ARRIVAL AND EARNINGS

Year	Foreign tourist arrivals to Kerala	Foreign tourist arrivals to India	% of Foreign tourist arrivals to Kerala	Domestic tourist arrivals to Kerala	Foreign exchange earnings in tourism (Rs. in billion)	Total Earnings (Rs. in billion)
2001	08830	537282	8.23	239692	5.35	45.00
2002	32564	2384364	9.75	5568256	7.06	49.31
2003	294621	726214	10.81	871228	9.83	59.38
2004	345546	3457477	9.99	972182	12.67	68.29
2005	46499	3918610	8.84	946423	15.22	77.38
2006	428534	4447167	9.64	271724	19.88	91.26
2007	515808	081504	10.15	6642941	26.41	114.33
2008	598929	5282603	11.34	7591250	30.67	131.30
2009	557258	5167699	10.78	7913537	28.53	132.31
2010	659265	5583746	11.81	8595075	37.97	173.48

Source: Department of Tourism, Government of Kerala (2011)

### APPENDIX 3

#### PERCENTAGE DISTRIBUTION OF FOREIGN TOURISTS BY LEVEL OF EDUCATION

Education	U.S.A	France	Germany	U.K	Australia	Others	Total
Matriculate & below	0.68	3.76	8.33	2.99	0.00	3.37	3.43
Secondary	1.36	3.23	3.95	3.89	10.59	7.60	5.52
Technical	6.80	16.13	10.96	11.98	9.41	6.60	9.40
Graduate	45.58	30.65	39.47	44.91	36.47	38.70	39.99
Post graduate	29.25	26.88	21.93	22.75	29.41	27.08	25.78
Higher degree	16.33	19.35	15.35	13.47	14.12	16.65	15.88
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00

**APPENDIX 4**

**PERCENTAGE DISTRIBUTION OF FOREIGN  
TOURISTS BY OCCUPATION**

<b>Occupation</b>	<b>U.S.A</b>	<b>Franc e</b>	<b>German y</b>	<b>U.K</b>	<b>Australi a</b>	<b>Other s</b>	<b>Total</b>
Services	16.11	19.35	16.37	13.10	13.48	15.67	15.40
Professional s	39.60	31.72	32.30	35.42	42.70	30.76	33.39
Self employed	10.07	9.68	14.60	9.52	8.99	12.49	11.34
Business	12.08	9.68	8.85	8.93	5.62	10.13	9.64
Students	8.72	9.14	9.73	12.80	10.11	10.93	10.88
House wife	1.34	0.54	1.77	2.08	2.25	3.06	2.28
Others	12.08	19.89	16.37	18.15	16.85	16.96	17.06
Total	100.0 0	100.00	100.00	100.0 0	100.00	100.00	100.0 0

## APPENDIX 5

### PERCENTAGE DISTRIBUTION OF TOURISTS BY MAIN SOURCE OF INFORMATION

Source of Information	U.S.A	France	Germany	U.K	Australia	Others	Total
Tourist offices and information centres	17.01	19.78	22.12	18.60	10.71	14.17	16.65
Airlines	2.04	3.85	0.88	3.35	2.38	2.75	2.75
Accommodation establishments	0.68	2.20	1.77	1.52	9.52	1.89	2.03
Films and other audio visual media	4.76	5.49	7.52	4.27	1.19	5.17	5.01
General text books and magazines	13.61	21.43	12.39	14.02	16.67	14.74	14.96
Own experience	9.52	7.69	6.64	7.93	4.76	6.44	7.13
Website	27.89	19.23	24.34	29.27	27.38	26.89	26.59
Travel agents and tour operators	4.76	3.30	2.21	4.27	2.38	3.65	3.67
Tourist literature, travel magazines	4.76	4.40	6.64	7.01	8.33	7.69	6.89
Print and television ads	2.72	1.10	2.65	1.52	1.19	0.57	1.26
Friends and relatives	12.24	11.54	12.83	8.23	15.48	16.04	13.06
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00



**APPENDIX 6**

**PERCENTAGE DISTRIBUTION OF TOURISTS  
BY TYPE OF TOUR**

<b>Type</b>	<b>Package</b>	<b>Non-Package</b>	<b>Total</b>
U.S.A	12.00	88.00	100.00
France	17.02	82.98	100.00
Germany	17.90	82.10	100.00
U.K	16.57	83.43	100.00
Australia	15.73	84.27	100.00
Others	15.44	84.56	100.00
Total	15.83	84.17	100.00

**APPENDIX 7**

**PERCENTAGE DISTRIBUTION OF TOURISTS  
BY NUMBER OF TOURISTS**

No. ofVisits	U.S.A	France	Germany	U.K	Australia	Others	Total
1	80.26	83.85	81.66	81.66	82.02	85.32	83.38
2	13.82	7.81	10.48	11.83	16.85	9.33	10.59
3	3 3.29	3.13	2.62	3.25	1.12	2.82	2.91
4	1.97	3.13	3.06	1.18	0.00	0.47	1.25
5 & more	0.66	2.08	2.18	2.07	0.00	2.05	1.87
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00



## APPENDIX 8

### DISTRIBUTION OF TOURISTS BY MODE OF TRANSPORT TO INDIA

Mode of Transport	U.S.A	France	Germany	U.K	Australia	Others	Total
Charter flights	1.35	0.00	0.90	2.40	3.53	1.11	1.42
Scheduled flights	97.97	99.46	99.10	97.60	96.47	97.24	97.75
Passenger lines	0.00	0.00	0.00	0.00	0.00	0.51	0.22
Cruises	0.00	0.00	0.00	0.00	0.00	0.40	0.18
Railways	0.68	0.00	0.00	0.00	0.00	0.47	0.26
Private motor coaches	0.00	0.00	0.00	0.00	0.00	0.17	0.07
Others, specify	0.00	0.54	0.00	0.00	0.00	0.00	0.05
Total	0.00	0.00	0.00	0.00	0.00	0.09	0.04

## APPENDIX 9

### PERCENTAGE DISTRIBUTION OF TOURISTS BY PURPOSE OF VISIT

<b>Purpose of Visit</b>	<b>U.S.A</b>	<b>Franc e</b>	<b>German y</b>	<b>U.K</b>	<b>Australi a</b>	<b>Other s</b>	<b>Total</b>
Leisure, recreation & holiday	86.39	84.95	84.07	86.35	89.66	84.67	85.41
Visiting friends & relatives	2.72	3.23	0.88	2.08	1.15	3.18	2.57
Business & profession	2.72	2.15	0.88	0.59	0.00	0.79	1.01
Health	2.04	4.84	8.41	4.45	5.75	6.25	5.51
Education, research & training	4.08	3.76	3.98	5.93	3.45	1.95	3.54
Others	2.04	1.08	1.77	0.59	0.00	3.15	1.96
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00

**APPENDIX 10**

**PERCENTAGE DISTRIBUTION OF DOMESTIC  
TOURISTS FROM OUTSIDE KERALA BY  
STATE OF ORIGIN**

State	Male	Female	Total
Tamilnadu	36.9	35.5	36.7
Karnataka	15.8	18.1	16.1
Andhra Pradesh	9.2	7.3	8.9
Maharashtra	7.8	9.5	8
West Bengal	5.8	4.3	5.5
Gujarat	3.9	3.4	3.8
Delhi	3.2	5.1	3.5
Uttar Pradesh	2.6	1.3	2.4
Orissa	2.4	0.9	2.1
Goa	1.9	2.3	1.9
Rajasthan	2	0.7	1.8
Madhya Pradesh	1.5	3	1.7
Punjab	1.7	1.5	1.7
Others	5.3	7.1	5.9
Total	100	100	100

## APPENDIX 11

### PERCENTAGE DISTRIBUTION OF DOMESTIC TOURISTS (NON-KERALA) BY AGE AND SEX

Age	Male	Female	Total
<=14	0.2	0.0	0.2
15-24	19.6	5.2	24.8
25-34	37.7	7.3	45.0
35-44	17.0	2.4	19.3
45-54	6.3	0.8	7.1
55-64	1.8	0.2	2.0
>=65	1.4	0.2	1.6
Total	83.8	16.2	100.0

## APPENDIX 12

### PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY EDUCATION

Education	Male	Female	Total
No formal education	4.6	2.8	4.3
Matriculate	10.7	7.5	10.2
Secondary	12.0	15.7	12.6
Technical	10.4	3.8	9.4
Graduate	38.2	42.1	38.8
Post Graduate	21.5	23.6	21.8
Higher Degree	2.7	4.5	3.0
Total	100.00	100.00	100.00

### **APPENDIX 13**

#### **PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY OCCUPATION**

<b>Occupation</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
Services	19.2	10.4	17.8
Professionals	24.9	21.2	24.3
Self employed	19.1	6.1	17.0
Business	16.4	1.6	14.0
Students	13.3	22.8	14.9
House wife	0.5	35.9	6.2
Others	6.6	1.9	5.8
Total	100.0	100.0	100.0

**APPENDIX 14**

**PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY SOURCE OF INFORMATION**

Source of Information	Percentage
Tourist Offices	4.5
Airlines	1.0
Accommodation Establishments	1.3
Films & audio visual media	4.9
Text books & magazines	9.9
Own experience	13.5
Websites	7.9
Travel Agents & Tour operators	5.9
Tourist literature	6.6
Print & television ads	2.7
Friends & relatives	41.7
Total	100

## APPENDIX 15

### PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY PREFERENCE OF MODE OF TRAVEL IN KERALA

Order of Preference	Railway	Public Road	Transport	Private Motor	Rented Others	Total
1st	19.8	16.4	28.6	27.7	7.5	100
2nd	5.3	32.4	21.5	35.8	4.9	100
3rd	12.1	24.7	15.0	40.0	8.2	100



## APPENDIX 16

### PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY PURPOSE OF VISIT

Place	Percentage
Ernakulam	32.9
Thiruvananthapuram	23.3
Palakkad	9.5
Kumili	7.1
Kozhikode	3.7
Munnar	2.4
Alappuzha	2.3
Kottayam	2.3
Other places	16.4
Total	100
<b>Number of Visits Percentage</b>	
First Time	64.3
2nd times	23.8
3rd times	5.2
4th times	2.4
5th times	1.6
More than 5 times	2.7
<b>Purpose of visit Percentage</b>	
Leisure, recreation & holiday	63.7
Visiting friends & relatives	11.7
Business & professional	7.8
Health tour	3.4
Education, research & training	6.1
Others	7.3
Total	100.00

## APPENDIX 17

### DISTRIBUTION OF KERALA TOURISTS BY DISTRICT OF RESIDENCE

District of Residence	Male	Female	Total
Alappuzha	11.65	14.72	12.38
Ernakulam	12.48	18.15	13.83
Idukki	5.47	5.29	5.43
Kannur	5.42	4.90	5.30
Kasargod	2.57	2.43	2.54
Kollam	7.56	7.68	7.59
Kottayam	6.50	4.34	5.98
Kozhikode	5.05	2.77	4.50
Malappuram	7.91	5.10	7.24
Palakkad	10.56	5.56	9.37
Pathanamthitta	3.90	8.52	5.00
Thiruvananthapuram	5.41	5.47	5.42
Thrissur	13.31	12.94	3.22
Wayanad	2.21	2.13	2.19
Total	100.00	100.00	100.00

**APPENDIX 18**

**DISTRIBUTION OF KERALA TOURISTS BY  
AGE AND SEX**

<b>Age</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
14 years or less	0.06	0.17	0.08
15-24 years	29.99	36.63	31.57
25-34 years	43.64	35.73	41.76
35-44 years	15.73	16.72	15.97
45-54 years	9.30	10.38	9.56
55-64 years	1.11	0.37	0.93
65 years and above	0.17	0.00	0.13
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>

## **APPENDIX 19**

### **PERCENTAGE DISTRIBUTION OF KERALA TOURISTS BY EDUCATIONAL STATUS**

<b>Educational Status</b>	<b>Percent</b>
No formal education	4.11
Matriculate	12.51
Secondary	16.90
Technical	9.12
Graduate	43.20
Post Graduate	11.60
Higher Degree	1.95
Total	100.00

**APPENDIX 20**  
**OCCUPATIONAL DISTRIBUTION OF**  
**KERALA TOURISTS**

<b>Occupation Type</b>	<b>Percent</b>
Services	18.18
Professionals	18.96
Self-Employed	14.10
Business	12.27
Students	20.06
House wife	9.84
Others	4.84
Total	100.00

**APPENDIX 21**  
**PREFERENCE OF MODE OF TRAVEL WITH**  
**IN KERALA**

<b>Mode of Travel</b>	<b>%</b>
Railways	30.29
Public Road transport	17.58
Boats	0.60
Private Motor Coach or bus	10.87
Rented Vehicle	24.85
Own Vehicle	15.57
Others	0.24
Total	100.00

## APPENDIX 22

### PURPOSE OF VISIT OF KERALA TOURISTS

Purpose of Visit	Percent
Leisure, recreation & holiday	61.29
Visiting friends & relatives	14.62
Business & professional	9.45
Health tour	2.06
Education, research & training	5.47
Pilgrimage	2.11
Others	5.00
Total	100.00

## APPENDIX 23

### FOREIGN TOURIST ARRIVALS IN KERALA - 1999-2009

Year	No. of Foreign Tourists	% of increase
1999	202173	6.44
2000	209933	3.84
2001	208830	-0.53
2002	232564	11.37
2003	294621	26.68
2004	345546	17.28
2005	346499	0.28
2006	428534	23.70
2007	515808	20.37
2008	598929	16.11
2009	557258	-6.96



## APPENDIX 24

### NATIONALITY - WISE VISITS OF FOREIGN TOURISTS IN 2008 AND 2009

Sl. No.	Country	2008%	Share in 2008	2009%	Share in 2009	Variation over previous year
1	Australia	16,968	2.83	21,656	3.90	28.39
2	Austria	6,408	1.07	7,917	1.41	23.44
3	Bahrain	3,313	0.55	2,454	0.45	-24.12
4	Bangladesh	1,115	0.19	1,997	0.36	79.10
5	Belgium	6,899	1.15	7,811	1.40	13.22
6	Brazil	1,266	0.21	2,542	0.45	100.79
7	Canada	13,541	2.26	16,033	2.87	18.46
8	China (Main)	2,126	0.35	3,639	0.65	71.17
9	Czechoslovakia	1,064	0.18	16	0.00	-98.50
10	Denmark	6,686	1.12	8,380	1.50	25.31
11	France	52,239	8.72	49,232	8.79	-5.94
12	Germany	43,468	7.26	44,778	8.00	2.91
13	Iran	1,241	0.21	1,197	0.21	-3.55
14	Israel	5,438	0.91	6,160	1.10	13.28
15	Italy	17,385	2.90	14,878	2.66	-14.54
16	Japan	7,320	1.22	6,984	1.25	-4.59
17	Kenya	821	0.14	1,155	0.21	40.68
18	Korea (North)	2,535	0.42	2,062	0.37	-18.66
19	Kuwait	3,328	0.56	3,502	0.63	5.23
20	Malaysia	3,571	0.60	8,015	1.43	124.45
21	Maldives	35,435	5.92	14,787	2.64	-58.27
22	Mexico	780	0.13	675	0.12	-13.46
23	Nepal	1,891	0.32	1,997	0.36	5.61
24	Netherlands	12,511	2.09	14,304	2.56	14.33
25	New Zealand	3,686	0.62	3,936	0.70	6.78
26	Oman	3,621	0.60	4,540	0.81	25.43
27	Pakistan	276	0.05	184	0.03	-33.33
28	Philippines	1,771	0.30	2,114	0.38	19.37
29	Qatar	2,195	0.37	1,669	0.30	-23.96
30	Russia	9,766	1.63	9,163	1.64	-6.14
31	Saudi Arabia	12,137	2.03	12,119	2.17	-0.15
32	Singapore	4,130	0.69	4,812	0.86	16.51

<b>Sl. No.</b>	<b>Country</b>	<b>2008%</b>	<b>Share in 2008</b>	<b>2009%</b>	<b>Share in 2009</b>	<b>Variation over previous year</b>
33	South Africa	6,051	1.01	5,995	1.07	-0.93
34	Spain	10,632	1.78	8,970	1.60	-15.63
35	Sri Lanka	4,796	0.80	3,260	0.58	-32.03
36	Sweden	20,666	3.45	8,980	1.61	-56.55
37	Switzerland	15,603	2.61	13,460	2.41	-13.73
38	Thailand	736	0.12	1,565	0.28	112.64
39	U.A.E	13,334	2.23	14,253	2.55	6.89
40	U.K	141,147	23.57	128,229	22.91	-9.22
41	U.S.A	43,307	7.23	48,175	8.62	11.27
42	Yugoslavia	910	0.15	1,194	0.21	31.21
43	Other	56,816	9.49	42,468	7.60	-25.20
	<b>Total</b>	<b>598,929</b>	<b>100.00</b>	<b>557,258</b>	<b>100.00</b>	<b>-6.63</b>

## APPENDIX 25

### DISTRICT - WISE ARRIVAL OF FOREIGN TOURIST VISITS IN KERALA

Sl.No	District	No. of Tourists Proportion 2003	2004	2005	2006	2007	2008	2009	total
1	Thiruvananthapuram	94,835	103,558	119,940	151,578	193,924	234,797	176,571	31.68
2	Kollam	8,620	8,242	6,813	7,918	8,854	8,728	8,010	1.44
3	Pathanamthitta	287	330	349	346	547	349	599	0.11
4	Alappuzha	26,157	38,024	30,274	36,407	40,463	49,866	33,493	6.01
5	Kottayam	21,897	23,517	20,017	26,543	27,358	27,230	24,623	4.42
6	Ernakulam	99,987	109,344	108,773	44,583	165,125	193,013	239,364	42.96
7	Idukki	31,831	46,031	39,378	131,767	46,463	51,025	38,185	6.85
8	Thrissur	2,667	2,658	2,421	4,142	4,645	3,398	3,452	0.62
9	Palakkad	661	947	801	809	615	785	1,170	0.21
10	Malappuram	1,402	3,129	5,115	7,109	9,766	10,166	13,499	2.42
11	Wayanad	621	749	942	2,611	4,093	5,638	5,362	0.96
12	Kozhikode	3,529	4,702	8,420	11,154	10,020	9,966	7,513	1.35
13	Kannur	1,438	2,516	2,090	2,730	3,067	3,143	4,186	0.75
14	Kasargod	689	1,799	1,166	837	868	825	1,231	0.22
	Total Kerala	294,621	345,546	346,499	428,534	515,808	598,929	557,258	100.00

## APPENDIX 26

### REGION-WISE AND DISTRICT-WISE FOREIGN TOURIST VISITS IN KERALA OVER THE YEARS

Sl.No	District	No. of Tourist Visits Proportion 2003	2004	2005	2006	2007	2008	2009	Total
<b>South Kerala</b>									
1	Thiruvananthapuram	94,835	103,558	119,940	151,578	193,924	234,797	176,571	31.68
2	Kollam	8,620	8,242	6,813	7,918	8,854	8,728	8,010	1.44
3	Pathanamthitta	287	330	349	346	547	349	599	0.11
4	Alappuzha	26,157	38,024	30,274	36,407	40,463	49,866	33,493	6.01
	Total	129,899	150,154	157,376	196,249	243,788	293,740	218,673	39.24
<b>Central Kerala</b>									
5	Kottayam	21,897	23,517	20,017	26,543	27,358	27,230	24,623	4.42
6	Ernakulam	99,987	109,344	108,773	44,583	165,125	193,013	239,364	42.96
7	Idukki	31,831	46,031	39,378	131,767	46,463	51,025	38,185	6.85
8	Thrissur	2,667	2,658	2,421	4,142	4,645	3,398	3,452	0.62
	Total	156,382	181,550	170,589	207,035	243,591	274,666	305,624	54.85
<b>North Kerala</b>									
9	Palakkad	661	947	801	809	615	785	1,170	0.21
10	Malappuram	1,402	3,129	5,115	7,109	9,766	10,166	13,499	2.42
11	Wayanad	621	749	942	2,611	4,093	5,638	5,362	0.96
12	Kozhikode	3,529	4,702	8,420	11,154	10,020	9,966	7,513	1.35
13	Kannur	1,438	2,516	2,090	2,730	3,067	3,143	4,186	0.75
14	Kasargod	689	1,799	1,166	837	868	825	1,231	0.22
	Total	8,340	13,842	18,534	25,250	28,429	30,523	32,961	5.91
	Total of Kerala	294,621	345,546	346,499	428,534	515,808	598,929	557,258	100.00

## APPENDIX 27

### MONTH WISE FOREIGN TOURIST VISITS AND SEASONALITY INDICES

Sl.No	Month	2003	2004	2005	2006	2007	2008	2009	% of variation over previous year	Seasonality Indices
1	January	41,845	45,630	43,345	58,858	72,814	85,028	77,839	-8.45	170.46
2	February	36,163	43,418	41,314	56,530	66,131	78,155	71,136	-8.98	158.06
3	March	25,261	35,006	33,479	39,584	56,151	71,026	57,250	-19.40	127.82
4	April	20,106	23,546	20,191	32,377	34,487	39,538	43,473	9.95	84.62
5	May	12,675	14,870	14,919	20,470	21,098	26,348	25,386	-3.65	53.85
6	June	10,820	12,734	13,239	16,209	18,262	20,578	19,499	-5.24	43.80
7	July	14,824	17,228	17,593	23,578	25,199	31,610	28,914	-8.53	61.01
8	August	19,240	27,341	24,398	28,821	35,563	45,711	39,079	-14.51	83.63
9	September	20,253	21,103	20,064	21,888	24,708	28,292	29,283	3.50	64.29
10	October	24,702	22,160	28,068	28,681	33,534	39,748	38,870	-2.21	81.19
11	November	32,165	38,118	42,324	44,421	55,647	59,923	56,880	-5.08	123.48
12	December	36,567	44,392	47,565	57,117	72,214	72,972	69,649	-4.55	147.79
	Total	294,621	345,546	346,499	428,534	515,808	598,929	557,258	-6.96	100

## APPENDIX 28

### DISTRICT WISE AND MONTH WISE STATISTICS OF FOREIGN TOURIST VISITS DURING 2009

Sl.No	District	Jan.	Feb.	Mar.	Apr.	May.	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.	Total
1	Alappuzha	7212	6799	4132	2869	348	172	456	979	682	2216	3012	4616	33493
2	Ernakulam	31872	23925	20257	21920	16000	12512	13236	17826	14216	16200	23880	27520	239364
3	Idukki	7434	6676	3131	2579	1002	409	1032	2757	1356	4216	3611	3982	38185
4	Kannur	582	551	503	165	128	76	119	285	135	325	471	846	4186
5	Kasaragode	201	127	145	55	85	48	56	40	54	39	144	237	1231
6	Kollam	1422	775	798	438	201	159	378	569	481	533	564	1692	8010
7	Kottayam	3558	1222	900	2724	1030	779	2124	2317	1820	2315	2817	3017	24623
8	Kozhikode	1342	1178	816	745	531	228	321	294	153	412	782	711	7513
9	Malappuram	901	1024	503	663	653	1009	1100	1394	856	1560	1524	2312	13499
10	Palakkad	323	222	61	54	61	65	72	38	32	65	45	132	1170
11	Pathanamthitta	45	48	42	45	35	42	55	46	45	58	55	83	599
12	Thiruvananthapuram	20918	27338	25299	10824	5016	3712	9691	11992	9025	10316	19020	23420	176571
13	Thrissur	921	278	172	215	145	194	99	262	126	200	360	480	3452
14	Wayanad	1108	973	491	177	151	94	175	280	302	415	595	601	5362
	Total	77839	71136	57250	43473	25386	19499	28914	39079	29283	38870	56880	69649	557258

## APPENDIX 29

### DOMESTIC TOURIST VISITS IN KERALA DURING 1999 TO 2009

Year	No. of Domestic Tourist	Visits % of increase
1999	4888287	9.07
2000	5013221	2.56
2001	5239692	4.52
2002	5568256	6.27
2003	5871228	5.44
2004	5972182	1.72
2005	5946423	-0.43
2006	6271724	5.47
2007	6642941	5.92
2008	7591250	14.28
2009	7913537	4.25

## APPENDIX 30

### IMPORTANT TEYYĀTTAṂS

#### Myth

The story related to the battle in Payyur hills in which the hero Ankakkāran defeated the Maṛutōla (enemy) named Kēlu. After the defeat, the enemy went to hiding thrice. The last time he was found, and was killed by Ankakkāran.



**Ankakkāran teyyam**

#### Peculiarities

Ankakkāran means fighter. In teyyattam, the Maṛutōla is represented by another man with a sword in his hand and a red head dress. In the fight the sword of the Maṛutōla is taken by Ankakkāran and he acts, as if, he was stabbing the defeated. The very terms Ankakkāran means a person who conducts Ankakam or duel fight in the traditional manner of payar. People worship this deity for success in evil and criminal suits and for the recovery of stolen or lost articles like ornaments. As this teyyattam relates to a warrior, the performer has to undergo training in kaḷari payar, a traditional warfare of Kerala state.

#### Myth

Āriyappūkanni, was born as prettiest, noble and divine girl of Āriyappaṭṭar and Āriyappaṭṭatti. She was leading a happy life. When she matured she liked to wear more ornaments. Her extreme greed to ornaments and the avarice to wear the pearl ornaments led her parents to a sea voyage. They arranged an old canoe by making certain



**Āriyappūkanni teyyam**



repair work with clothes and mat and started journey along with her six brothers. But their return trip was ended in a tragedy. The boat collapsed in the heavy storm and all of them were fell in the sea. They got certain wreckage of the ship and everybody caught hold of it and was flowing in the sea. They were in sea about seven days and on eighth day they landed on a sea shore but they were separated each other. While sitting on the sea shore the girl has seen a small wooden trough with a man. His name is Bappiriyān. She cried for help from the boat man but he refused to attend her initially. By the time she has shown certain divine miracles and the man became astonished by seeing all her activities and agreed to get in to the boat for search of her brothers. Finally she met them at Venmalattinkara but the brothers decided to settle there. But she refused to stay with them and started journey with Bappiriyān, the boat man and landed at Kaithakeel Ambalam a place in North Malabar. To propitiate the deity most of the temples in North Kerala perform the teyyaṃ along with Bappiriyān teyyaṃ.



**Bappiriyān teyyaṃ**

### **Myth (Badrakāḷi teyyaṃ)**

The story behind this teyyaṃ is that; when Kāḷidēvi became matured she demanded a new cloth from Lord Śivan for taking bath. But he directed her to Aryankara peruvaṅṅātti and she also refused give it and also warned her not to take bath from the nearby pool. Kāḷi became angry and she decapitates vaṅṅātti. It is believed that later on vaṅṅātti transformed in to a teyyaṃ. Kāḷi again fought with twelve Āryans not for giving the share of Āryans wealth and

beheaded all the twelve. With the head she made a chain and she wearied on her neck.

### **Peculiarities**

Badrakāli, is one of the noble teyyam usually performed by pānar community.

### **Myth**

It is believed that the ceṛutaṅṭātti who belongs to ceṛutaṅṭān monastery could not conceive a child and was following a strict meditation and fasting for forty one days by worshiping the God. During fasting she made an offering that she would feed thousand Yōgīs in the monastery. God Ādinātan blessed her and he made her prayer fulfilled by giving a male child Cīralan. Seven years old Cīralan had his primary education and before send to higher studies they decided to gratify the divine offerings they made. Ceṛutaṅṭān visited the monastery for inviting the Yōgīs but he was astonished by seeing the wantonly scene there and he cursed them. Irritated Yōgīs pledged to retaliate by demanding the

blood and bone of Cīralan for the feast. Helpless ceṛutaṅṭān ought to obey them and he killed the young Cīralan and served to Yōgīs. When they start to eat all could see the bones were trembling from their vessel. They all frightened decided to conduct a fire pūja and to gratify the God. But the thing was quite



**Badrakāli teyyam**



**Bhairavan teyyam**

different they again saw the Cīralan emerging from the fire pit. along with some other deities like Agni Bhairavan teyyaṃ, Yōgi Bhairavan teyyaṃ, Śakti Bhairavan teyyaṃ and Ādi Bhairavan teyyaṃ. Yōgīs were decided to worship all these deities as their divine God.

### Peculiarities

Bhairavan teyyaṃ is a divine God of pāṇaṛ community and had peculiar magical background. Bhairavan teyyaṃ is a favourite God of pāṇaṛ community and had an impressive myth regarding the deity.



**Mākkaṃ and makkaḷ teyyaṃ**



**Kadānkōṭumākkaṃ**

### Myth

Kadānkōṭumākkaṃ belongs to Kadānkōṭ family. The myth is related to a girl child in the family called Mākkaṃ. Mākkaṃ was the only girl child of the thirteen children of Uñicēri couple. She had been blessed with love and care from the whole family. They educated her properly and married by one of her relative Kuṭinanper. They had two children Cantu and Cīru. There arose a problem with two provinces. All the bothers were arrayed for Kōlattiri and went to the war field. Mākkaṃ was against the war because she was aware of the catastrophe going to happen to her brothers. But when they left the home, the Kadānkōṭ family witnessed certain tragedy. Actually the wives of the brothers become jealous of Mākkaṃ being lavished with much love and care given by her brothers as well her husband. They were waiting for a chance to deceive her. They made a false story against her with a vāṇiyan, when he came to the house with an offering to the almighty there. The brothers came back with a great victory in the war but they became surprised and desperate after hearing the bad news from their wives about Mākkaṃ. The furious brothers

were decided to kill her. So they decided to go for a long holy trip along with Mākkaṃ and her kids. She was told about to see the magic divine lamp in a



**Kativannūrṽīran teyyaṃ**

well which is quite a long distance away. But she could fore-see the fate going to happen. They walked a long distance along with the small kids. As the kids felt hungry and thirsty they asked for water. She visited a house called Cāla putya vīṭṭil and the house owner, a lady, gave enough milk for her children. Mākkaṃ removed her ornaments and entrusted them with members of the family who were good enough to give milk to her children

and told them she would take it back on her return trip. Again they started their journey and covered long distance. The children felt thirsty again and they cried for the food and water. The brothers shown her a well to Mākkaṃ and told her that she can see the magic lamp inside. When she looked in to the well they beheaded her and the children and dumped body in the well. The death of Mākkaṃ and kids created a lot of problem among the brothers. Within a few days there arose certain conflict among the brothers and they started to fight each other. All of them were mutually stabbed and died on the spot. The Kadānkōṭ house caught fire and the fire eaten everything except few divine spots and materials. The wives of the brothers were also died in the fire. Certain miracles had happened in the house of those who gave milk to the children of the Mākkaṃ. The family members felt certain divine happenings in the house and as per the astrological calculations they decided to perform the teyyaṃ of and her kids (Mākkaṃ and makkaḷ teyyaṃ).

### **Myth**

The story of Kativannūrṽīran is a tragic one. He was born in Māngāṭṭ parakkai illaṃ, a place in Kannur district, near Thaliparambu, as the only son of Mēttala illatt Kumāraccan and parakkai illatt Cakkiyamma. It was believed that he was born with the grace of Cuzali bhagavati. As per the traditional

custom of the village he was well excelled in kaḷari, a traditional marital art. During childhood he used to go for hunting with a bow and arrow. As he used to spend his childhood with his friend, he hesitated to do the work for living. His father was very much desperate by seeing the habit of him. One day he advised him to do certain job but he summarily rejected it. His mother was also in deep sorrow by seeing the quarrel between father and son. One day Kumāraccan warned Cakky not to provide the food to him if he is not doing any job. But she fed her hungry son and it led his ouster from his house. He left the home and decided a long journey to Coorg district with his friend. But the friends were not willing to take him because they feared his parents. Any way he joined them and during the journey the friends gave him too much kaḷi (alcohol) and meat and made him to asleep for hours. But he did not gave up and started his alone. Kativannūr is a place near Coorg, a border place between Kerala and Karnataka State, there Mantappan had an uncle and he took shelter in his home. He started to do certain work and he owned certain plot from his uncle. Later he met a lady, Cemmaratti, from a place called Vēḷārkkōṭṭ and decided to marry her and settled there. They led an ideal life of a happy couple. But gradually his wife became suspicious in his movements. Once she even abused him for his long absence from home. He consoled her swearing that he was not unfaithful to her. However, bad days were in front of them. Their village was invaded by brigands from Mutharmuti a cop from Karnataka State. As a man trained in weapon, he could not bear it and defended them and until they were thrown away from the land. He defeated the cops but during the fight he lost his ring in the battle field. He considered it shameful for a hero like him, and returned to the field in search of his ring. Suddenly the same enemies fell upon him and stabbed him and cut him many pieces with sword. When Cemmaratti heard the news of the tragic murder of her beloved, she rushed to the battle field. As an embodiment of bravery she also fought with the enemies and defeated them. Finally she collected the fragments of her husband's body and arranged a funeral pyre and her self leaped in to the pyre and burnt into ashes. The spirit of Mantappan was worshiped in a shrine and later it was well known as Kativannūrṅīran teyyaṃ.

### **Peculiarities**

Kativannūrṅīran teyyaṃ is one of the significant hero teyyaṃ of Kolathunad. The origin of this teyyaṃ is traced to the village, Kativannūr of Coorg. Therefore, the deity is also known by the name of his village. Another name of this deity is Māṅgāṭṭ Mantappan.

## Myth

Kṣētrapālan and Vairajātan were born to Lord Śivan and Dēvi Kālarātri. Both children were entrusted as great warrior to save the entire dynasty. Kṣētrapālan came to Neṭiyirupp dynasty and become the warrior of Zamorin there. Zamorin's daughter and husband want to occupy Aḷḷaṭaṃ province for their living. The three warriors Kṣētrapālan, Vairajātan and Vēṭṭakkorumakan decided to conquer the place and reached Payyanur Subramanya Swami



**Kṣētrapālan teyyaṃ**

Temple for a deep holy breath. They killed all the wicked lords of Aḷḷaṭaṃ and captured the province and he became a famous there.



**Kuṇṭūrcāmuṇḍhi teyyaṃ**

## Myth

After killing Asuran Kāḷi reached the Kaveri River for a dip to clean and purify the body. Meanwhile she has made certain disturbances to the two tanṭṛīs, they were also taking a bath in the same river as a part of their holy dip. They realized the mischievous act of Kāḷi and after certain spiritual rituals they invoke and put the Kāḷi within a copper vessel. But she continued her miracles inside the vessel also. Tanṭṛīs took the vessel and started their journey. After a while they took rest under a huge tree by keeping the copper vessel near the base of tree. From where Kāḷi broken the vessel and came out. The furious Kāḷi had eaten tanṭṛī's one hundred one cows in a single night from the cow shed. The frightened tanṭṛīs realized the power of Kāḷi and prayed to get back all his animals by taking a pledge to offer certain areas to Kāḷi near Kuṇṭarappan daivaṃ. The prayer has materialized and Kāḷi got a place in Kuṇṭara so the name Kuṇṭūrcāmuṇḍhi. After a short period Cāmuṇḍhi left the place and settled in Tuḷunāṭ (north to Kasaragod). Again she came back to Malanāṭ (north Malabar) with two transformations; nāṭṭuparadēvata for the community worship and vīṭṭuparadēvata for home worship.

## Peculiarities

Kuṇṭūrcāmuṇḍhi, is another incarnation of kuladaivaṃ.

## Myth

The Lord Śivan and his wife Dēvi Pār̥vati were staying in a remote hill area along with vaḷḷuvar communities. The Lord had two children with vaḷḷuvatti, ie; Karuvāḷ and Kuṭṭiccāttan. The later born in a peculiar manner with flower on his forehead, a third divine eye and a black body with long white stripes. There lived a kāḷakāṭ nanpūtiri, his wife did not conceive a child. As a result of his prolonged fasting the Lord decided to donate second child of vaḷḷuvatti to the nanpūtiri family. The child had his early



**Kuṭṭiccāttan teyyaṃ**

education and was showing certain mischievous acts during his childhood. He even beheaded the cows and drank its blood to quench his thirst. They felt his

actions were beyond their endurance and they killed him. But even after his death they could hear the unbodied sound of him reverberating inside their house. To get rid of his disturbances they conducted ceremonial fire pūja rituals by creating the fire pit. But from pit they could see the real Kuṭṭiccāttan's were emerging. It was Cāla perumalayan allotted certain land for the construction of stānaṃs for Kuṭṭiccāttan and they started to perform the teyyakkōlaṃ.

### **Peculiarities**

Kuṭṭiccāttan's mythological story is very impressive and a hyperbole.

### **Myth**

The myth behind the deity is that, a pretty brahmin girl was born in a rural area called perincallūr. As she was talking about desire and love, the community ostracized her and expel from their group. Being isolated she wandered a lot and reached kariveḷḷūr Śivan Temple and finally dāyaramangalatt Temple. So desperate she herself decided to commit suicide after the prayer in the temple by jumping in to the fire ember. To do that she has made certain arrangements and asked oil from a vāṇiyaṛ youth, he was on his way to the temple for giving the oil



**Muccilōṭṭubaghavati teyyaṃ**

as offering. As she requested he poured all the oil in to the fire and she jumped in to the fire and died. When the boy reached his home he could see the empty bottle filled with full of oil, more over when he looked in to the well in his house he had seen the face of the same girl reflecting as a Goddess. Since these miracles were happened in the Muccilōṭṭu vāṇiyaṛ province they gave the name for the Goddess as Muccilōṭṭu baghavati. One of the beautiful teyyaṃ in North Malabar. There are lot of muccilōṭṭukāvs are present in the region and performs other teyyaṃ also along with Muccilōṭṭu baghavati.

### **Peculiarities**

Muccilōṭṭu baghavati, is one of the glorious teyyaṃ and mostly worshiped and performed in muccilōṭṭukāv which is founded by vāṇiyaṛ community.



## Myth

The history is that a crocodile helped a Brahmin to cross the river to do the rituals in a temple at the right time.

## Peculiarities

Mutalateyyam, teyyam will not perform dance on its feet but crawl on the floor from starting to end by encircling the rice and coconut kept in a muṛam (a broad vase made from mat). Initially there will be a tōṛram with elattāḷam. Teyyam bless the people to get away from poisonous reptiles and snakes. This is a very rare teyyam performance.



**Mutalateyyam**

## Myth

There lived a family Ayyakāran and pāṭikuṭṭiamma, they were very much desperate for not having a child. One day she had been taking bath in Tiruvanciṛa (a holy pond) she could hear a cry of an infant inside the forest. She took the baby and went to the illam and the couples were very much rejoiced for getting an infant boy child. They nurtured the child as if their own. But whenever he became aged he started to behave in a manner



**Muttappanteyyam**

which was not at all permitted in the in the illam. He started to eat the meat and fish and drank the toddy from the palmtree which were dead against the illam tradition. He continued the habit in spite of their repeated warning and advices, and the family decided to expel from the illam. They also cursed him resulted

his loss of vision. He departed the illam with a long knife and a hunting dog. He climbed one of the palmtree for drinking the toddy which was owned by a farmer called Cantan. Cantan threatened him and warned to shoot him down with his arrow. But the boy sharply gazed at him and due to his divine power Cantan transformed in to a rocky statue. Cantan's wife stunned to see her husband as a statue, she promised certain offerings to the boy and she called him as Muttappan so the name. As a result Cantan regained his life. The boy started his journey and reached puraḷimala as puraḷimala Muttappan and later came to paraśśini as paraśśini Muttappan.

### **Peculiarities**

Muttappanteyyaṃ is one of the famous deity in Kannur District and is believed to be the teyyaṃ of common man, because devotees from all over the state are visiting one of the famous temple, paraśśini maṭappura in Kannur, considered as the permanent abode of the deity. People of Kerala and especially Malabaris are woshipping the deity and occasionally most of the houses perform the Muttappan veḷḷāṭṭ in their houses as offering. The mythological background of the deity is very impressive.



### **Mūvāḷamkuzi cāmuṇḍhiteyyaṃ**

### **Myth**

The myth behind the teyyaṃ is very impressive. There lived two tanṭri's Eḷayapuratt tanṭri and Eṭamana tanṭri. They owned a shrine called Tṛikannāt

Temple and they perform rituals there in an alternate months. Gradually there created rivalry between them and as a result of duel fight they started sending evil spirits. It is one of the Tṛikanyav deity, the Eṭamana tanṛi captured and invoked in a copper vessel as he thought that it was the creation of Eḷayapuratt tanṛi and ordered his servants to bury it in a pit. Miracles started there and before the servants reached their home they heard a thunder sound and appeared a sharp glittering sword. It split the earth and created a giant pit which has a depth of around three man. From the pit again three more swords originated along with the Tṛikanyav Goddess. She made lot of trouble to Eṭamana tanṛi and his family. So they approached the Lord Ayyappan and “Tṛikanyālappan” for relief. But the two were very much impressed by the divine activities of Goddesses and decide to accept her as Goddess by allotting a place (Stānaṃ) for her. Now people in North Malabar worship the Goddess and it is one of the enthralling show with big circular and colorful head dress and it put great reverence in the heart of devotees.

### **Peculiarities**

Mūvāḷaṃkuzicāmuṇḍhi, is one of the famous and gorgeously attired teyyaṃ of North Kerala.

### **Palantāyi kaṇṇan teyyaṃ**

#### **Myth**

Kaṇṇan a tiyya youth was a domestic servant of a local landlord, Kuṛuvāṭ kuṛupp. One day while he was eating a mango from the mango tree its nut fell over a passing women who belonged to the Kuṛuvāṭ family. Being scared of the incident occurred he decided to escape from the place and went to Mangalore. There he met a poor Brahmin family belonged to Kōyilkuṭippāṭi taṛavāṭ and decided to stay there. He was a helping hand to the family and was working as a cow boy. He used to graze the cows and sold the milk to the market and earned money. The word Palantāyi originated from the word milk he got it from there. The old women was a devotee of Lord Viṣṇu. One he dreamt the God Viṣṇu and Lord advised him to return to his home place. So he decided to leave there and the women gifted a long sword for his self defence. He sharpened his sword and reached his childhood friend kaṭattanāṭan Kaṇṇan, who was also a servant of Kuṛuvāṭ family. The kaṭattanāṭan family offered food from there and before taking the it he decided to take a bath and moved to a nearby pond by placing his sword on the bank. By knowing the arrival of Kaṇṇan, kuṛupp rushed there and took the sword and beheaded him and threw his body and the sword in to the pond. Miracles had happened over the pond, the sword was jumping over the water surface. Kuṛupp family also witnessed

lot of inauspicious signs like death of all the domestic animals, natural calamities and loss of properties. Finally he called an astrologer and according to his opinion he decided to construct a shrine for Palantāyikaṇṇanteyyaṃ. It is believed that Kuṛuvāṭ, fearing the evil spirit of Kaṇṇan, gave up his vanity of the landlord and himself carried the stones and wood planks for the construction of the shrine.

### Peculiarities

Palantāyikaṇṇanteyyaṃ is related to the deity of Viṣṇumūrtti.

### Myth

The Lord Viṣṇu usually lies on the serpent Anantan in pālāzi. One day with the knowledge of Lord Śivan his golden crown floated through the river Ganga resulted the heavy waves in the river. It was an intention to land in a place called Ēzumutimnān Nagar. Unfortunately it bifurcated its course of movement and reached a sea shore in North Malabar called Azīkkal, a place near Kannur Town. By the time



**Pālōṭṭudaivaṃ**

two persons from Azīkkal went for fishing with their fishing net. They have seen that one golden crown was entangled in their net. They reached the palace of Kōlattiri and gave the crown to one of the courtier. Everybody in the palace where astonished by seeing the golden crown and saluted it by folding their palms. After certain astrological calculations they found out that it was a divine crown and it should have to be worshipped by the name Pālōṭṭudaivaṃ. The Kōlattiri agreed to give sufficient land for the construction of the shrine. After the completion of the shrine they conducted seven days rituals and all felt the divine spirit of Supreme Soul of Lord Viṣṇu. Then the Pālōṭṭudaivaṃ proceeded in a solemn way to Andalur kāv, Kappattu kāv, Keecheri kāv, Mavila kāv, Macheri kāv, Athiyadathu kāv and Kunhimangalath Malliyottu kāv. All these kāv is performing the teyyaṃ from mēṭṭ 1 to 7. (April 14-21)

## Peculiarities

Pālōṭṭudaivaṃ, is an imaginary God of Lord Viṣṇu.

## Myth

The myth behind the deity is that, there lived a King Ārya who had a pretty daughter (Pūmāla). She was keen in adventurous journeys. One day she approached the king and expressed her interest in a river journey by using a wooden trough. But the king neither granted the permission nor spare the wooden trough to her. Deeply desperate she approached certain demon lords and cried one of their help to fulfill her wish. So one of them agreed to help her and he himself disguised as a wind and hid inside a flower (flower means Pūv and wind means mārutan). During the



**Bhagavati Pūmārutan(Pūmāla)**

occasion of Pūram festival the girl was observing fasting and went for collecting the flower. It was described that the demon who hid inside the flower was one of the incarnation of Lord Śivan. As soon as she plucked the flower she became fainted and fell down. The king became worried and brought an astrologer and after the astrological calculations they found that the Goddess Pūmāla Bhagavati requires a wooden trough for a long journey. Finally King agreed and arranged it. So Pūmāla along with Pūmārutan started to cross number of rivers and reached Ēzimala (near Payyanur). Finally they settled in Ramanthali Kuruvanthatta Ara. These locations have important shrines for the Pūmārutan teyyaṃ and most of the temples conduct the teyyaṃ performance yearly.

## Peculiarities

Pūmārutan teyyaṃ is usually performed at Bhagavati Pūmāla Bhagavatikkāv. Actually there is no teyyaṃ performance for Pūmāla Bhagavati, though she is the heroine in the myth, instead Pūmārutan teyyaṃ is performing in all the Pūmāla Bhagavati Temples. People of North Malabar worship her and celebrate a festival called pūraṃ mahōltsavam. Usually pūraṃ festival celebrates for seven days but in certain areas it extends up to nine days. Pūraṃkuḷi (holy dip in the water) and Pūraṃkkaḷi (a marital art dance of men) are the two common programs associated with pūraṃ festival. As a tradition people do certain types of rituals in their home by making the model of Kāman. Usually it is made up of wet cow dung and studded with particular kind of flower all over the body of the moulded idol and lot of flowers are spreading around the idol as a flower carpet. The number of Kāman varies from day to day. On the last day during the evening after having certain ceremonial rituals all these idols were removed from the courtyard and dump it away. Pūraṃkuḷi in Māṭāyikkāv is famous for North Malabaris. In Kasaragod district during pūraṃ days Pūraṃkkaḷi is popular.

## Myth

The background story is that Lord Śivan blessed an impotent Brahmin lady by giving a son, whose name was Sankkarn. Being dexterous in Theology he wants to occupy the foremost chair in this art. Lord Śivan decided to test his social ethics by disguised as a Caṇḍāḷan; a low caste man. Pārvvati and Nantikēśan were also accompanied him. With a bottle of alcohol and by reciting the local songs he walked through the way in which Sankkarn was coming. By seeing a low caste man on his way he uttered him to move out of the way. By flatly refusing his order he raised the voice for the socially deprived and it lead to a quarrel among them. The outspoken Caṇḍāḷan explained the need for protecting all kind of people in spite of his social background. Sankkarn prayed for a minute and Lord Śivan appeared in his original image and blessed Sankkarn and bid farewell to his journey.



**Pottanteyyaṃ**

In order to remember the disguised appearance of Lord Śivan, he created an embodiment image for the same as Pottanteyyaṃ. Pārvvati and Nantikēśan also had divine images as Pulacāmṇḍhi and Pulamārutan. The three divine images came to Malanāt (North Malabar) and settled there.

## Peculiarities

Poṭṭanteyyam is created to uphold the social harmony among the people and to eradicate the social evils prevailed in the society like castism, exploitation of lower class people and the deprived.

## Myth

The Lord Śivan was a happy living in heaven with his two daughters. They were born from the third divine eye of Lord Śivan. Suddenly fatal disease spread out there and most of the members were fell in ill including Lord Śivan. He decided to send his daughters to the earth and ordered his courtiers to conduct a kind of ritual called hōmaṃ (sacrificial fire) to eradicate the all evils. The paṭṭēris were



**Putiyabagavati**

doing the rituals. It is believed that the ‘Goddess’ Bhagavati emerged from the fire ember and everyone narrated the situation prevailing there and the condition of the people and the purpose of eradicating the diseases. They offered fresh hen’s blood to Bhagavathi to quench her thirst and as a miracle all evils and the chronic diseases disappeared from the destiny. It was described that further she came to earth in Kolathunad (North Malabar) and blessed the people her for a healthy peaceful life. To commemorate the divine power of the deity the then Chieftain of Kalathnadu Chirakkal Raja ordered to perform Kolam of Bhagavati and now a days most of the shrine in North Malabar perform this theyyam as different prototypes.

## Peculiarities

Pāṭārkuḷaṅkaravīran (Putiya Bhagavati), was originated from the hōmakuṇḍam (Holy Fire).

## **Tāiparadēvatateyyaṃ**

### **Myth**

Tāiparadēvatateyyaṃ is one among the six teyyaṃ created from the third eye of Lord Śivan and people adore it as one of the most powerful deity. Tāi is considered as a powerful teyyaṃ who had eradicated fatal diseases from the community. Lord Śivan created Kāli to kill Dārikan. . Tāi fought with Dārikan continuously for seven days and on eighth day she killed him on the tongue of Vētāḷaṃ with his strong finger and drank blood.

### **Peculiarities**

Tāiparadēvatateyyaṃ, considered the Mother God according to the concept of the teyyaṃ performers. It is believed that at least one Mother God is existing in each rural area. One among them is Tāiparadēvatateyyaṃ. This teyyaṃ is even worshiped by Kolathiri Samoothiris, Chieftain of old Kolathunad, who had given basic support and encouragement for the teyyaṃ performances in his dynasty.

## **Tekkan kariyāttan Kannikkorumakan**

### **Myth**

The paṭa nāyaṛ and kōlēndra nāyaṛ of pālakkunnatt went for hunting in a distant hill. For the mid-day meal they approached kariṃkuḷakkal house and asked the house owner, a lady for food. She served milk and plantains and prepared food for them. Then they went for a bath in a nearby pond. They have seen a fish swimming in the pond and tried to catch it. But their effort was invain and came back to lady's house. Whenever they reached the lady's house they were



**Thekkan Kariyattan, Kannikkorumakan**

surprised by seeing the same fish in the house's well. The lady caught the fish and cut it in to three pieces and cooked it. But the pieces of fish showed certain



divine power and jumped from the vessel and fell inside the room. The story describes both the pieces of fishes transformed in to two deities called Tekkanariyāttan and Kannikkorumakan. One day both of them were sitting on a river bank, they could see a lady was collecting toddy from a palm tree, and she carries a hen and other materials as offerings to the nearby temple. Both of them approached the lady and demanded a certain portion of the offerings. Initially she refused to give it but after seeing the divine magical power of the two deities, she offered a small part. A small boy was watching all these and he decided to join them as their servant. These three heroes were worshiped as Tekkanariyāttan, Kannikkorumakan and kālikkōn teyyaṃ.

### **Peculiarities**

Tekkanariyāttanteyyaṃ is accompanied by another small teyyaṃ of a boy called kālikkōn teyyaṃ and it act as a servant of the main deity. The make up of the kālikkōn teyyaṃ is simple, the body is painted white with native colours and yellow is used for face decoration. A small headdress or muṭi is called kozuppaṭṭaṃ.

### **Myth**

The mythology is that, the impotent mēlērillaṃ kaniāv got the divine blessing from Lord Viṣṇu and she delivered a child Dāyarappan. From the early age itself he had shown certain divine miracles. When he was of age he became a strong warrior and punished all wicked. As a brave warrior he met his friend Vēṭṭakkorumakan at Balusseri fort. He further moved to Ūrpazaccikkāv and stayed there for a long time. So he got the name.

### **Peculiarities**

Ūrpazacciteyyaṃ is an embodiment image of Lord Viṣṇu.



**Ūrpazacciteyyaṃ**

## Myth

Disguised as tribal hunters both Śivan and Pārvvati went to the forest to bless the deeply meditating Arjunan. Pārvvati delivered a male child there named Vēṭṭakkorumakan. His activities were a nightmare even for the Lords in heaven. Due to his unbearable mischievous activities Lord Śivan decided to send him to earth. He reached Balusseri and got married. As he had shown his valor and courage to capture the Balusseri fort, the Balusseri king allotted certain plot inside the fort. He settled there and made friendship with Kēṭrapālan and became famous there.



**Vēṭṭakkorumakanteyyaṃ**

## Peculiarities

Vēṭṭakkorumakanteyyaṃ depicts the power of Lord Śivan.

## INFORMANTS LIST

1. Sankaranarayanan, mudiyetu artist.
2. Sudeermullurkkara, Sarppappattu artist.
3. Narayanakkuruppu, Kizhakke varanattu, Mudi yettu artist.
4. Keezhillam unnikrishnan, Mudi yettu artist.
5. Muraleedharamarar, Pazhoor, Mudi yettu artist.
6. Sasidharan kuttiyan, Kannur, Theyyam artist.
7. Mani, Mannil padi, Mankara, Porattu nadakam artist.
8. Padmakumar, Ezhumattoor, Patayani artist.
9. Suresh Kumar, Pathanamthitta Patayani artist.
10. K. Suseelan, Vettur, Kakkarassi nadakam artist.
11. Karumban, Parappil, Nedumangad, Kakkarassi nadakam artist.
12. R. Gopalakrishna Pillai, Kuthiyottam artist.
13. Pradeep Kumar, Pandheerankavu, Thira artist.
14. Anil Kumar, Kannur, Theyyam artist.
15. Satheesh, Panakkavu Parambu, Parli, Poothanum Thirayum artist.
16. Muhammed Hussain, Kannambra, Palakkad, Muttum viliyum artist.
17. Sindhu Sumesh, Kothala padi, Manimala, Kolkali artist.
18. Parvathi .P.M, Chirakkadavu, Kottayam, Margham Kali artist.
19. Nandha Kumar, Kannur, Theyyam artist.
20. Jagadish, Idukki, Malappulayattam artist.
21. Pramod, Kannur, Theyyam artist.
22. Kunhi Kanna Panicker, Kannur, Theyyam artist.
23. Raveendran, Pandheerankavu, Thira artist.
24. Sreekanth, Pandheerankavu, Thira artist.
25. Prabhakaran, Machel, Paranneettu artist.
26. Anil kumar.V, Malayan keezhu, Paranneettu artist.
27. Sumesh, Kulathoor, Velakali artist.

28. Manikandan.K.S, Ghadga nirtham artist.
29. Kannan, Tholpavakuthu artist.
30. Suseelan. K, Vettur, Kurathiyattam artist.
31. Sukumaran .T.G, Kummatti artist.
32. Govindhan Puthumana, Thidambu nirtham artist.
33. Sankaran. A.P. Pombra, Palakkad, Parichamuttu Kali artist.
34. Sankaran Master, Sreekrishna puram, Pana artist.
35. Sreerama Agithaya, Thidambu nirtham artist.
36. Koya, Kappad, Daff muttu artist.
37. Bhaskaran, Director, Iringal art and craft villages, Kozhikkode.
38. Asha, Iringal art and craft villege, Kozhikkode.

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## GLOSSARY

Āṭṭaṃ	: Dance
Agni	: Fire
Anpalaṃ	: Temple
Ara	: The chamber of the deity- teyyaṃ
Ālicāmuṇḍhi	: Muslim teyyaṃ
Āññūrān	: Hindu sub caste
Arayāl	: Baniyan tree
Arayoṭa	: Dress of the teyyaṃ
Avatārateyyaṃ	: Incarnation of Lord Viṣṇu
Ayyappan	: Lord Śāsta
Aṇṇāvi	: A tuter, Head of the company of actors
Aṇiyara	: Dressing room
Ārāṭṭ	: Ceremonial immersion of the deity in a pond or river
Āśāri	: Carpenter
Arumukhan	: God with six faces
Aivaṇṇāṭakaṃ	: It is a rhythmic prose rendering of the play. The kaliyaasan ask questions to the audience to test their knowledge in the epics and he himself gives answers to the questions. He gives the synopsis of this story to the audience.
Aṭavs	: Techniques
Ālttaṇ	: Platform of a banyan tree
Aramaṇi	: Bells round the waist
Ancati	: Song used in the tīra
Bali	: Human Sacrifice
Bhagavati	: Mother Goddess
Bhairavi	: Kālī



Bhūtaṃ	: Local deity in Kasargod
Bindūrbhūtaṃ	: Local deity in Bindūr
Bhairavan	: Local deity- tiṛa
Bhairavi	: Local deity- tiṛa
Bhagavati	: Local deity- tiṛa
Bhadrakāli	: Local deity- tiṛa
Bhāru method	: This is a special kind of pronunciation. It is found only in the speech of the cākyār on stage. This special sound and clarity of speech are efficient to attract the attention of the distracted among the audience. It is audible, and the meaning can be grasped by the hearer.
Bhagavati niyōgaṃ	: Representative of Bhagavati
Bappiriyanteyyāṭṭaṃ	: Local deity
Cāri	: Dance of cākyār
Camayaññaḷ	: Costumes
Cumaṛcitraññaḷ	: Wall painting
Cilanp	: The sounding anklet
Cuvaṭ	: Stylized footsteps
Cinkatān	: Hindu sub caste
Cāmuṇḍhi	: Local deity- teyyaṃ
Ceraṃagalaṃ	: Musical instrument
Cenpakaṃ	: Tree
Cuzalibhagavati	: Local deity- teyyaṃ
Cāntāṭṭaṃ	: Abhiṣēkaṃ
Ceṇṭa	: Drum
Cūṭakaṃ	: Small anklets on the feet
Cantanāṃ	: Sandalpaste
Cāttanāṭṭaṃ	: The dance of cāttan
Cākyār	: Performer in the cākyārḷkūtt
Cūṭṭ	: Turch

Cānt	: Paste
Dēvakkūtt	: Lady teyyaṃ
Daivakkāv	: Sacred grove
Daḷit castes	: Backward castes
Dārikavadhaṃ	: Assassination of Dārikan, the demon by Kāḷi
Ezutt	: Denotes the act of drawing
Eṭala	: Tree
Eraññikkalbhagavati	: Local deity - teyyaṃ
Eḷakiyāṭṭaṃ	: Fast dance of tīra
Elattāaṃ	: A kind of musical instrument
Ēzutarāṃ	: Seven models of chains.
Etirēlpp	: Reception
Eṭakka	: A traditional music instrument
Garuṭan	: The bird king
Gulīkan	: Local deity – teyyaṃ- tīra
Gouḷiśāstraṃ	: Lizardology-predicting future by interpreting a lizard's movements and sounds
īzavar	: Hindu sub caste
ilaññi	: Tree
Kollan	: Blacksmith
Kanalāṭaṃ	: Dance in the fire
Kūccil	: Shed
Kṣētraṭpālan	: Local deity - teyyaṃ
Kāḷi	: Goddess
Kāv	: The place where the spirits used to reside
Kōppālan	: Hindu sub caste
Karinpālan	: Hindu sub caste
Kūtt	: Dance
Kuzal	: A traditional music instrument
Kōmāḷiteyyaṃ	: Local deity

Kaḷikkateyyaṃ	: Local deity
Kāṭṭileteyyaṃ	: Local deity
Kariñcāmuṇḍhi	: Local deity
Kativannūrvīran	: Local deity
Koṇṭukūṭal	: Once kaḷiyāṭṭaṃ held teyyaṃ disappear from that place. In the next kaḷiyāṭṭaṃ they perform a special rite named Koṇṭukūṭal.
Kammāḷar	: Hindu sub caste
kaḷiyāṭṭaṃ	: Teyyaṃ festival
Kāññiram	: Tree
Kāraṇavarṭeyyaṃ	: Ancestor Teyyaṃ
Kaita	: Plant
Kalantamukṛi	: Muslim Teyyaṃ
Kāraṇavar	: Ancestor
Koṭṭil	: Ancestral home constructed for performing ritual art
Komaraṃ	: Oracle
Kaṭakaṃ	: Big bangles
Kainōṭṭaṃ	: Palmistry
Kalaśaṃ	: Pot
Kolus	: Large anklets
Kari	: Charchol paste
Kāśumāla	: Coin necklace
Kāvaṭi	: It is a special made small stick named kāv. In its each pole the devotee carefully knotted offerings to Lord Subṛamaṇyan, like milk, rosewater, holy ashes etc.
Kāltozal	: Obeisance
Kālan	: God of death
Kutira-Horse	
Kuṭaṃ	: The kuṭaṃ is made of a pot on whose bottom a hole is bored, and calf skin is attached on the

hole. Two small holes are made on the side where the skin is attached, and a string is tied to it. The other end of the string is tied to the end of a long stick. On the side where the string is attached to the stick is placed a small splint to elevate the stick. In order to restrict the movement of the stick, the other end is stamped down by the foot of the player.

Kattiyāv	: Conical head-dress
Kaḷaṃ	: A square made of indigenous colour powders on the floor
Kaḷaṃpāṭṭ	: Song sung on the occasion of Kaḷaṃezutt
Kacca	: Loin cloths with red silk
Katakaṃ	: Bangle
Kaplaṃ	: The demons skull
Karappasvāmi	: Local deity
Kuṃbhāran	: Potter
Kuladaivaṃ	: Clan deity
Kuṃbhaṃ	: Big pot
Kaḷiyāśān	: The group leader of Aivaṃnāṭakaṃ
Kariyāttan	: Local deity – tiṛa
Khaṇṭākaṇṇan	: Local deity- tiṛa
Karivilli	: Local deity- tiṛa
Karumakan	: Local deity- tiṛa
Kaḷaṃezutt	: A symbolic drawing of the figure of Bhadrakālī on ground purified by cowdung plaster
Koṭṭiyariyikkal	: A kind of announcement by drumming
Kulavāza	: Plantain trees with full bunch of ripe plantains
Kailāsaṃ	: A highest mount in the Himalaya
Kūttanpalaṃ	: The kūttanpalaṃ constructed for the performance are edifices built according to Bharata Muni's nāṭyaśāstraṃ. It mentions three types of theatres which are rectangular,

quadrangular and triangular. The kūtṭanpalaṃ of Kerala has a green room inside at one end. Just in front of the green room is the stage. The remaining portion is left for the audience to sit.

Kuṇḍalṃ	: Huge ear-ring
Kōlaṃ	: The person who plays and personifies the deity is generally called Kōlaṃ.
Kōlakkāran	: Theyyam performer
Kūtṭanpalaṃ	: A special stage connected to the temples.
Kavittaṃ	: It is an elucidation of the song sung. It is one of the highlights of Marwari- A business community
Kūṭiyāṭṭaṃ	: Group dance
Koṭṭ	: Drumming
Kōṭṭaṃ	: The chamber of the deity
Kuzittālaṃ	: A traditional music instrument
Mūśāri	: Brassmith
Muṭiyirakkal	: Removing crown
Mēlēri	: Fire
MāvāṭI	: Business community from Maharashtra settled in Kochi and Calicut
Maṣi	: Ointment pasted around the eyes
Muṭi	: Crown
Muḷayalak	: Bamboo splices
Muṭiyērṛ	: Ritual art form
Mukrippōkkaṛ	: Muslim Teyyaṃ
Mēkkāmōtiraṃ	: Earstead using Christians
Maṛuta	: Mother goddess
Muṇṭ	: Dhoti
Muṇṭiya	: Chamber of the deity
Manuṣia Teyyaṃ	: Human Teyyaṃ
Malayan	: Hindu sub caste

MaṇiyāṅI	: Hindu sub caste
Munnūrṛān	: Hindu sub caste
Māvilan	: Hindu sub caste
Mārcatṭa	: Shield
Mṛiga Teyyaṃ	: Animal Teyyaṃ
Mizāv	: A traditional music instrument
Makaraṃ	: A month in the malayālaṃ calendar
Maññaḷppoṭi	: Powdered turmeric
Mayilānci	: Henna
Mūttaperuvaṅṅān	: Elder peruvaṅṅān
Mukhatteḷutt	: Face painting
Meyyeḷutt	: Body painting.
Nilaviḷakk	: Bell metal lamp
Nanpūtiri	: Hindu sub caste
Nayaṛ	: Hindu sub caste
Nūrumṭālum	: Lime and Milk
Nāgakaḷaṃ	: A picture wrought with powdered rice, turmeric, charcoal etc. according to traditional pattern
Nāgaṃ	: Snake
Nāgakuṛi	: Bindi in the shape of serpent
Nantanāṛ	: A reputed member of the Paraya community
Nāgakāḷi	: Local deity- tiṛa
Nāgēniamma	: Local deity
Nelli	: Goosebury tree
Niskāraṃ	: Muslim ritual
Oppana	: The word Oppana may have been derived from Arabic form Afna.
Ōṭakāḷi	: Local deity- tiṛa
Oṭṭakōḷaṃ	: Teyyaṭṭaṃ in the special stage
Pāṭṭukkōṭṭil	: Special stage for bhagavathippattu in temples

Pattā́mudayaṃ	: Tulaṃ 10 in the malayā́ḷaṃ calander
Paṭiññā́rā	: Ancestral home constructed for performing ritual art
Pura	: Ancestral home constructed for performing ritual art
Purā́ṇaṃ	: Myth
Peruṃpaṛa	: Musical instrument
Peruvaṇṇā́n	: Hindu sub caste
Paṇan	: Hindu sub caste
Pulayan	: Hindu sub caste
Pati	: Temporary place of Teyyā́ṭṭaṃ
Paṛaṇḗr	: Ritual art form
Paṛvati	: Wife of Lord Śivan
Pūja	: Offering
Pūtan&tiṛa	: Ritual art form
Pḷāv	: Tree
PaṭayaṅI	: Ritual art form
Puraṇaṃs	: Myths
Poṭṭan	: Local deity- Teyyaṃ
Pṛasādaṃ	: Special Food made of rice and turmeric
Pūvvaṃ	: Tree
Pāla	: Tree
Pṛēta teyyaṃ	: Human spirit
Peruṃkaḷiyā́ṭṭaṃ	: Teyyaṃ festival
Paṛa	: A particular kind of ceṇṭa
paṭiññā́ṭṭaṃ	: Slow dance of tiṛa
Puḷḷuvavīṇa	: The vīṇa is made out of a hollow bamboo stick, coconut shell and brass wire. The veena is played with a small arrow made out of a piece of bamboo.
Pakṣi	: Bird

Ponti	: A weapon
Pūyyaṃ	: A day in the Malayalam calendar
Potṭ	: The usual caste mark on the forehead
Pūjāri	: A priest, one who performs pooja
Pāṭṭ	: Song
Pantal	: Special stage
Paḷḷiyara	: The chamber of the deity
Pantaṃ	: Torches borne
Pīṭaṃ	: The heavy ceremonial wooden stool covered over by red silk cloth
Pāṇdhavaṛ	: The five heroes of Mahārataṃ
Parica	: Shield
Putiyabhagavati teyyaṃ	: Local deity
Raudraṃ	: Fearful appearance of Bhagavati
Raktēśvari	: Local deity- tira- Teyyaṃ
Sarasvati	: The Goddess of wisdom.
Strīteyyāṭṭaṃ	: Lady Teyyaṃ
Śuddhi	: Cleaning work
Sōmēśvaridēvi	: Local deity- Teyyaṃ
Saṛppakkāv	: Sacred grove
Saṅghaṃ	: Period between BC 500 to AD 500
Śivan	: God
Santiya	: Dusk
Sankhh	: A traditional music instrument, conch shell
Sacred Groves	: There are special kinds of poojas and rituals are conducting to safeguard such trees and groves. Its number may vary from shrine to shrine and many have patches of such vegetation called 'Sacred Groves'.
Stānaṃ	: The place where the spirits used to reside



Taṭṭān	: Goldsmith
Tira	: Ritual art form
Tuḷ	: Musical instrument
Tīcāmunḍhi	: Local deity - Teyyaṃ
Tāiparadēvata teyyaṃ	: Local deity - Teyyaṃ
Tīteyyāṭṭaṃ	: Fire Teyyaṃ
Tuḷu teyyāṭṭaṃ	: Tuḷu Local deity
Teyyāṭṭaṃ	: Dance of the God
Talappāḷi	: A huge golden collar elaborately carved of wood and set with fancy jewels is worn in some items.
Tōrraṃ	: Poems about deity
Taccōḷi teyyāṭṭaṃ	: Taccōḷi is a house name mentioned in a ballad named Vaṭakkanppāṭṭ
Tiyyar	: Hindu sub caste
Talla	: The grand mother
Taipūyyaṃ	: It is the main festival of the Subhrananiakhsethrams in Kerala.
Thālaṃ	: Brass tray
Triśūlaṃ	: The trident
Tiriyuziccil	: Stroking the body with a lighted touch
Thaṭṭakaṃ	: It means the whole village people.
Tēninppūkkula	: Coconut leaves leaving the face untouched.
Teyyaṃ	: God
Taravāṭ	: Ancestral house
Tara	: A raised platform.
Tiriyōla	: Coconut leaves.
Tiṭanp	: Decorated effigy of the Devi
Urayal	: Oracle's dance
Uriyāṭṭukēḷppikkal	: The voice of theyyakkolam- Utterances of the

	oracle
Uriyāṭṭam	: The voice of theyyakkolam
Ucca	: Noon
Ucciṭṭa	: Local deity
Uṭukk	: Musical instrument
Umikari	: Burnt husk of paddy
Uṣṇipītam	: Decorated turban used in thidambu nirtham
Veḷiccappāṭ	: Oracle
Veḷḷāṭṭam	: First phase of teyyāṭṭam. In the Veḷḷāṭṭam no formal makeup is adopted by the player
Vadham	: Assassination
Viṣṇu	: God
Vaṇiyar	: Hindu sub caste
Vaṇṇān	: Hindu sub caste
Vēlan	: Hindu sub caste
Vēlan veriyāṭṭ	: Tamil folk art form
Viṣṇumūrtti	: Local deity - Teyyaṃ
Vīra Teyyāṭṭam	: Hero Teyyāṭṭam
Vīṭōṭi Teyyaṃ	: Teyyaṃ visiting houses
Varaviḷi	: Evoke God into body of the performer
Varaharūpaṃ	: Local deity
Vēṭṭakkorumakan	: Local deity
Vayaltira	: Teyyāṭṭam in the special stage
Viśakarṃmāās	: A caste group
Vilkkurupp	: A caste group
Vāḷ	: Sword
Vayal	: Open paddy fields
Vṛtam	: Penance
Yakṣi	: A goddess in paṭayaṇi

## APPENDIX 1

### KERALA TOURIST STATISTICS – 2010

#### Foreign

No. of Foreign Tourists in 2010	-	6,59,265
No. of Foreign Tourists in 2009	-	5,57,258
% Variation over Previous year	-	18.31 %
Per Day Expenditure 2010	-	₹ 3600/-
Per Day Expenditure 2009	-	₹ .3200/-
% Variation over Previous year	-	12.5%
Average duration of Stay 2010	-	16 days
Average duration of Stay 2009	-	16 days
% Variation over Previous year	-	Nil
Foreign Exchange Earnings 2010	-	₹ 3797.37crores
Foreign Exchange Earnings 2009	-	₹ 2853.16 crores
% Variation over Previous year	-	33.09 %

#### Domestic

No. of Domestic Tourists in 2010	-	8595075
No. of Domestic Tourists in 2009	-	7913537
% Variation over Previous year	-	8.61 %
Per Day Expenditure 2010	-	₹ 1800/-
Per Day Expenditure 2009	-	₹ 1500/-
% Variation over Previous year	-	20%
Average duration of Stay 2010	-	6 days
Average duration of Stay 2009	-	6 days
% Variation over Previous year	-	Nil
Earnings from Domestic tourists 2010	-	₹ 9282.68 crores
Earnings from Domestic tourists 2009	-	₹ 7122.18 crores
% Variation over Previous year	-	30.33%
Total Earnings (Direct) 2010	-	₹ 13080.05 cr.
Total Earnings (Direct) 2009	-	₹ 9975.34 crores
% Variation over Previous year	-	31.12%
Total revenue generated 2010 (direct and indirect)	-	₹ 17348 Crores
Total revenue generated2009 (direct and indirect)	-	₹ 13231 Crores
% Variation over Previous year	-	31.12%

## APPENDIX 2

### THE DECADAL GROWTH OF TOURISM KERALA TOURISM ARRIVAL AND EARNINGS

Year	Foreign tourist arrivals to Kerala	Foreign tourist arrivals to India	% of Foreign tourist arrivals to Kerala	Domestic tourist arrivals to Kerala	Foreign exchange earnings in tourism (Rs. in billion)	Total Earnings (Rs. in billion)
2001	08830	537282	8.23	239692	5.35	45.00
2002	32564	2384364	9.75	5568256	7.06	49.31
2003	294621	726214	10.81	871228	9.83	59.38
2004	345546	3457477	9.99	972182	12.67	68.29
2005	46499	3918610	8.84	946423	15.22	77.38
2006	428534	4447167	9.64	271724	19.88	91.26
2007	515808	081504	10.15	6642941	26.41	114.33
2008	598929	5282603	11.34	7591250	30.67	131.30
2009	557258	5167699	10.78	7913537	28.53	132.31
2010	659265	5583746	11.81	8595075	37.97	173.48

Source: Department of Tourism, Government of Kerala (2011)

### APPENDIX 3

#### PERCENTAGE DISTRIBUTION OF FOREIGN TOURISTS BY LEVEL OF EDUCATION

Education	U.S.A	France	Germany	U.K	Australia	Others	Total
Matriculate & below	0.68	3.76	8.33	2.99	0.00	3.37	3.43
Secondary	1.36	3.23	3.95	3.89	10.59	7.60	5.52
Technical	6.80	16.13	10.96	11.98	9.41	6.60	9.40
Graduate	45.58	30.65	39.47	44.91	36.47	38.70	39.99
Post graduate	29.25	26.88	21.93	22.75	29.41	27.08	25.78
Higher degree	16.33	19.35	15.35	13.47	14.12	16.65	15.88
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00

**APPENDIX 4**

**PERCENTAGE DISTRIBUTION OF FOREIGN  
TOURISTS BY OCCUPATION**

<b>Occupation</b>	<b>U.S.A</b>	<b>Franc e</b>	<b>German y</b>	<b>U.K</b>	<b>Australi a</b>	<b>Other s</b>	<b>Total</b>
Services	16.11	19.35	16.37	13.10	13.48	15.67	15.40
Professional s	39.60	31.72	32.30	35.42	42.70	30.76	33.39
Self employed	10.07	9.68	14.60	9.52	8.99	12.49	11.34
Business	12.08	9.68	8.85	8.93	5.62	10.13	9.64
Students	8.72	9.14	9.73	12.80	10.11	10.93	10.88
House wife	1.34	0.54	1.77	2.08	2.25	3.06	2.28
Others	12.08	19.89	16.37	18.15	16.85	16.96	17.06
Total	100.0 0	100.00	100.00	100.0 0	100.00	100.00	100.0 0

## APPENDIX 5

### PERCENTAGE DISTRIBUTION OF TOURISTS BY MAIN SOURCE OF INFORMATION

Source of Information	U.S.A	France	Germany	U.K	Australia	Others	Total
Tourist offices and information centres	17.01	19.78	22.12	18.60	10.71	14.17	16.65
Airlines	2.04	3.85	0.88	3.35	2.38	2.75	2.75
Accommodation establishments	0.68	2.20	1.77	1.52	9.52	1.89	2.03
Films and other audio visual media	4.76	5.49	7.52	4.27	1.19	5.17	5.01
General text books and magazines	13.61	21.43	12.39	14.02	16.67	14.74	14.96
Own experience	9.52	7.69	6.64	7.93	4.76	6.44	7.13
Website	27.89	19.23	24.34	29.27	27.38	26.89	26.59
Travel agents and tour operators	4.76	3.30	2.21	4.27	2.38	3.65	3.67
Tourist literature, travel magazines	4.76	4.40	6.64	7.01	8.33	7.69	6.89
Print and television ads	2.72	1.10	2.65	1.52	1.19	0.57	1.26
Friends and relatives	12.24	11.54	12.83	8.23	15.48	16.04	13.06
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00





**APPENDIX 6**

**PERCENTAGE DISTRIBUTION OF TOURISTS  
BY TYPE OF TOUR**

<b>Type</b>	<b>Package</b>	<b>Non-Package</b>	<b>Total</b>
U.S.A	12.00	88.00	100.00
France	17.02	82.98	100.00
Germany	17.90	82.10	100.00
U.K	16.57	83.43	100.00
Australia	15.73	84.27	100.00
Others	15.44	84.56	100.00
Total	15.83	84.17	100.00

**APPENDIX 7**

**PERCENTAGE DISTRIBUTION OF TOURISTS  
BY NUMBER OF TOURISTS**

No. ofVisits	U.S.A	France	Germany	U.K	Australia	Others	Total
1	80.26	83.85	81.66	81.66	82.02	85.32	83.38
2	13.82	7.81	10.48	11.83	16.85	9.33	10.59
3	3 3.29	3.13	2.62	3.25	1.12	2.82	2.91
4	1.97	3.13	3.06	1.18	0.00	0.47	1.25
5 & more	0.66	2.08	2.18	2.07	0.00	2.05	1.87
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00

## APPENDIX 8

### DISTRIBUTION OF TOURISTS BY MODE OF TRANSPORT TO INDIA

Mode of Transport	U.S.A	France	Germany	U.K	Australia	Others	Total
Charter flights	1.35	0.00	0.90	2.40	3.53	1.11	1.42
Scheduled flights	97.97	99.46	99.10	97.60	96.47	97.24	97.75
Passenger lines	0.00	0.00	0.00	0.00	0.00	0.51	0.22
Cruises	0.00	0.00	0.00	0.00	0.00	0.40	0.18
Railways	0.68	0.00	0.00	0.00	0.00	0.47	0.26
Private motor coaches	0.00	0.00	0.00	0.00	0.00	0.17	0.07
Others, specify	0.00	0.54	0.00	0.00	0.00	0.00	0.05
Total	0.00	0.00	0.00	0.00	0.00	0.09	0.04

## APPENDIX 9

### PERCENTAGE DISTRIBUTION OF TOURISTS BY PURPOSE OF VISIT

<b>Purpose of Visit</b>	<b>U.S.A</b>	<b>Franc e</b>	<b>German y</b>	<b>U.K</b>	<b>Australi a</b>	<b>Other s</b>	<b>Total</b>
Leisure, recreation & holiday	86.39	84.95	84.07	86.35	89.66	84.67	85.41
Visiting friends & relatives	2.72	3.23	0.88	2.08	1.15	3.18	2.57
Business & profession	2.72	2.15	0.88	0.59	0.00	0.79	1.01
Health	2.04	4.84	8.41	4.45	5.75	6.25	5.51
Education, research & training	4.08	3.76	3.98	5.93	3.45	1.95	3.54
Others	2.04	1.08	1.77	0.59	0.00	3.15	1.96
Total	100.00	100.00	100.00	100.00	100.00	100.00	100.00

**APPENDIX 10**

**PERCENTAGE DISTRIBUTION OF DOMESTIC  
TOURISTS FROM OUTSIDE KERALA BY  
STATE OF ORIGIN**

State	Male	Female	Total
Tamilnadu	36.9	35.5	36.7
Karnataka	15.8	18.1	16.1
Andhra Pradesh	9.2	7.3	8.9
Maharashtra	7.8	9.5	8
West Bengal	5.8	4.3	5.5
Gujarat	3.9	3.4	3.8
Delhi	3.2	5.1	3.5
Uttar Pradesh	2.6	1.3	2.4
Orissa	2.4	0.9	2.1
Goa	1.9	2.3	1.9
Rajasthan	2	0.7	1.8
Madhya Pradesh	1.5	3	1.7
Punjab	1.7	1.5	1.7
Others	5.3	7.1	5.9
Total	100	100	100

## APPENDIX 11

### PERCENTAGE DISTRIBUTION OF DOMESTIC TOURISTS (NON-KERALA) BY AGE AND SEX

Age	Male	Female	Total
<=14	0.2	0.0	0.2
15-24	19.6	5.2	24.8
25-34	37.7	7.3	45.0
35-44	17.0	2.4	19.3
45-54	6.3	0.8	7.1
55-64	1.8	0.2	2.0
>=65	1.4	0.2	1.6
Total	83.8	16.2	100.0

## APPENDIX 12

### PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY EDUCATION

Education	Male	Female	Total
No formal education	4.6	2.8	4.3
Matriculate	10.7	7.5	10.2
Secondary	12.0	15.7	12.6
Technical	10.4	3.8	9.4
Graduate	38.2	42.1	38.8
Post Graduate	21.5	23.6	21.8
Higher Degree	2.7	4.5	3.0
Total	100.00	100.00	100.00

**APPENDIX 13**

**PERCENTAGE DISTRIBUTION OF NON-  
KERALA DOMESTIC TOURISTS BY  
OCCUPATION**

<b>Occupation</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
Services	19.2	10.4	17.8
Professionals	24.9	21.2	24.3
Self employed	19.1	6.1	17.0
Business	16.4	1.6	14.0
Students	13.3	22.8	14.9
House wife	0.5	35.9	6.2
Others	6.6	1.9	5.8
<b>Total</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>



**APPENDIX 14**

**PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY SOURCE OF INFORMATION**

Source of Information	Percentage
Tourist Offices	4.5
Airlines	1.0
Accommodation Establishments	1.3
Films & audio visual media	4.9
Text books & magazines	9.9
Own experience	13.5
Websites	7.9
Travel Agents & Tour operators	5.9
Tourist literature	6.6
Print & television ads	2.7
Friends & relatives	41.7
Total	100

## APPENDIX 15

### PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY PREFERENCE OF MODE OF TRAVEL IN KERALA

Order of Preference	Railway	Public Road	Transport	Private Motor	Rented Others	Total
1st	19.8	16.4	28.6	27.7	7.5	100
2nd	5.3	32.4	21.5	35.8	4.9	100
3rd	12.1	24.7	15.0	40.0	8.2	100

## APPENDIX 16

### PERCENTAGE DISTRIBUTION OF NON-KERALA DOMESTIC TOURISTS BY PURPOSE OF VISIT

Place	Percentage
Ernakulam	32.9
Thiruvananthapuram	23.3
Palakkad	9.5
Kumili	7.1
Kozhikode	3.7
Munnar	2.4
Alappuzha	2.3
Kottayam	2.3
Other places	16.4
Total	100
<b>Number of Visits Percentage</b>	
First Time	64.3
2nd times	23.8
3rd times	5.2
4th times	2.4
5th times	1.6
More than 5 times	2.7
<b>Purpose of visit Percentage</b>	
Leisure, recreation & holiday	63.7
Visiting friends & relatives	11.7
Business & professional	7.8
Health tour	3.4
Education, research & training	6.1
Others	7.3
Total	100.00

## APPENDIX 17

### DISTRIBUTION OF KERALA TOURISTS BY DISTRICT OF RESIDENCE

District of Residence	Male	Female	Total
Alappuzha	11.65	14.72	12.38
Ernakulam	12.48	18.15	13.83
Idukki	5.47	5.29	5.43
Kannur	5.42	4.90	5.30
Kasargod	2.57	2.43	2.54
Kollam	7.56	7.68	7.59
Kottayam	6.50	4.34	5.98
Kozhikode	5.05	2.77	4.50
Malappuram	7.91	5.10	7.24
Palakkad	10.56	5.56	9.37
Pathanamthitta	3.90	8.52	5.00
Thiruvananthapuram	5.41	5.47	5.42
Thrissur	13.31	12.94	3.22
Wayanad	2.21	2.13	2.19
Total	100.00	100.00	100.00

**APPENDIX 18**

**DISTRIBUTION OF KERALA TOURISTS BY  
AGE AND SEX**

<b>Age</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
14 years or less	0.06	0.17	0.08
15-24 years	29.99	36.63	31.57
25-34 years	43.64	35.73	41.76
35-44 years	15.73	16.72	15.97
45-54 years	9.30	10.38	9.56
55-64 years	1.11	0.37	0.93
65 years and above	0.17	0.00	0.13
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>

## **APPENDIX 19**

### **PERCENTAGE DISTRIBUTION OF KERALA TOURISTS BY EDUCATIONAL STATUS**

<b>Educational Status</b>	<b>Percent</b>
No formal education	4.11
Matriculate	12.51
Secondary	16.90
Technical	9.12
Graduate	43.20
Post Graduate	11.60
Higher Degree	1.95
Total	100.00

**APPENDIX 20**  
**OCCUPATIONAL DISTRIBUTION OF**  
**KERALA TOURISTS**

<b>Occupation Type</b>	<b>Percent</b>
Services	18.18
Professionals	18.96
Self-Employed	14.10
Business	12.27
Students	20.06
House wife	9.84
Others	4.84
Total	100.00

**APPENDIX 21**  
**PREFERENCE OF MODE OF TRAVEL WITH**  
**IN KERALA**

<b>Mode of Travel</b>	<b>%</b>
Railways	30.29
Public Road transport	17.58
Boats	0.60
Private Motor Coach or bus	10.87
Rented Vehicle	24.85
Own Vehicle	15.57
Others	0.24
Total	100.00



## APPENDIX 22

### PURPOSE OF VISIT OF KERALA TOURISTS

Purpose of Visit	Percent
Leisure, recreation & holiday	61.29
Visiting friends & relatives	14.62
Business & professional	9.45
Health tour	2.06
Education, research & training	5.47
Pilgrimage	2.11
Others	5.00
Total	100.00

## APPENDIX 23

### FOREIGN TOURIST ARRIVALS IN KERALA - 1999-2009

Year	No. of Foreign Tourists	% of increase
1999	202173	6.44
2000	209933	3.84
2001	208830	-0.53
2002	232564	11.37
2003	294621	26.68
2004	345546	17.28
2005	346499	0.28
2006	428534	23.70
2007	515808	20.37
2008	598929	16.11
2009	557258	-6.96

## APPENDIX 24

### NATIONALITY - WISE VISITS OF FOREIGN TOURISTS IN 2008 AND 2009

Sl. No.	Country	2008%	Share in 2008	2009%	Share in 2009	Variation over previous year
1	Australia	16,968	2.83	21,656	3.90	28.39
2	Austria	6,408	1.07	7,917	1.41	23.44
3	Bahrain	3,313	0.55	2,454	0.45	-24.12
4	Bangladesh	1,115	0.19	1,997	0.36	79.10
5	Belgium	6,899	1.15	7,811	1.40	13.22
6	Brazil	1,266	0.21	2,542	0.45	100.79
7	Canada	13,541	2.26	16,033	2.87	18.46
8	China (Main)	2,126	0.35	3,639	0.65	71.17
9	Czechoslovakia	1,064	0.18	16	0.00	-98.50
10	Denmark	6,686	1.12	8,380	1.50	25.31
11	France	52,239	8.72	49,232	8.79	-5.94
12	Germany	43,468	7.26	44,778	8.00	2.91
13	Iran	1,241	0.21	1,197	0.21	-3.55
14	Israel	5,438	0.91	6,160	1.10	13.28
15	Italy	17,385	2.90	14,878	2.66	-14.54
16	Japan	7,320	1.22	6,984	1.25	-4.59
17	Kenya	821	0.14	1,155	0.21	40.68
18	Korea (North)	2,535	0.42	2,062	0.37	-18.66
19	Kuwait	3,328	0.56	3,502	0.63	5.23
20	Malaysia	3,571	0.60	8,015	1.43	124.45
21	Maldives	35,435	5.92	14,787	2.64	-58.27
22	Mexico	780	0.13	675	0.12	-13.46
23	Nepal	1,891	0.32	1,997	0.36	5.61
24	Netherlands	12,511	2.09	14,304	2.56	14.33
25	New Zealand	3,686	0.62	3,936	0.70	6.78
26	Oman	3,621	0.60	4,540	0.81	25.43
27	Pakistan	276	0.05	184	0.03	-33.33
28	Philippines	1,771	0.30	2,114	0.38	19.37
29	Qatar	2,195	0.37	1,669	0.30	-23.96
30	Russia	9,766	1.63	9,163	1.64	-6.14
31	Saudi Arabia	12,137	2.03	12,119	2.17	-0.15
32	Singapore	4,130	0.69	4,812	0.86	16.51

<b>Sl. No.</b>	<b>Country</b>	<b>2008%</b>	<b>Share in 2008</b>	<b>2009%</b>	<b>Share in 2009</b>	<b>Variation over previous year</b>
33	South Africa	6,051	1.01	5,995	1.07	-0.93
34	Spain	10,632	1.78	8,970	1.60	-15.63
35	Sri Lanka	4,796	0.80	3,260	0.58	-32.03
36	Sweden	20,666	3.45	8,980	1.61	-56.55
37	Switzerland	15,603	2.61	13,460	2.41	-13.73
38	Thailand	736	0.12	1,565	0.28	112.64
39	U.A.E	13,334	2.23	14,253	2.55	6.89
40	U.K	141,147	23.57	128,229	22.91	-9.22
41	U.S.A	43,307	7.23	48,175	8.62	11.27
42	Yugoslavia	910	0.15	1,194	0.21	31.21
43	Other	56,816	9.49	42,468	7.60	-25.20
	<b>Total</b>	<b>598,929</b>	<b>100.00</b>	<b>557,258</b>	<b>100.00</b>	<b>-6.63</b>

## APPENDIX 25

### DISTRICT - WISE ARRIVAL OF FOREIGN TOURIST VISITS IN KERALA

Sl.No	District	No. of Tourists Proportion 2003	2004	2005	2006	2007	2008	2009	total
1	Thiruvananthapuram	94,835	103,558	119,940	151,578	193,924	234,797	176,571	31.68
2	Kollam	8,620	8,242	6,813	7,918	8,854	8,728	8,010	1.44
3	Pathanamthitta	287	330	349	346	547	349	599	0.11
4	Alappuzha	26,157	38,024	30,274	36,407	40,463	49,866	33,493	6.01
5	Kottayam	21,897	23,517	20,017	26,543	27,358	27,230	24,623	4.42
6	Ernakulam	99,987	109,344	108,773	44,583	165,125	193,013	239,364	42.96
7	Idukki	31,831	46,031	39,378	131,767	46,463	51,025	38,185	6.85
8	Thrissur	2,667	2,658	2,421	4,142	4,645	3,398	3,452	0.62
9	Palakkad	661	947	801	809	615	785	1,170	0.21
10	Malappuram	1,402	3,129	5,115	7,109	9,766	10,166	13,499	2.42
11	Wayanad	621	749	942	2,611	4,093	5,638	5,362	0.96
12	Kozhikode	3,529	4,702	8,420	11,154	10,020	9,966	7,513	1.35
13	Kannur	1,438	2,516	2,090	2,730	3,067	3,143	4,186	0.75
14	Kasargod	689	1,799	1,166	837	868	825	1,231	0.22
	Total Kerala	294,621	345,546	346,499	428,534	515,808	598,929	557,258	100.00

## APPENDIX 26

### REGION-WISE AND DISTRICT-WISE FOREIGN TOURIST VISITS IN KERALA OVER THE YEARS

Sl.No	District	No. of Tourist Visits Proportion 2003	2004	2005	2006	2007	2008	2009	Total
<b>South Kerala</b>									
1	Thiruvananthapuram	94,835	103,558	119,940	151,578	193,924	234,797	176,571	31.68
2	Kollam	8,620	8,242	6,813	7,918	8,854	8,728	8,010	1.44
3	Pathanamthitta	287	330	349	346	547	349	599	0.11
4	Alappuzha	26,157	38,024	30,274	36,407	40,463	49,866	33,493	6.01
	Total	129,899	150,154	157,376	196,249	243,788	293,740	218,673	39.24
<b>Central Kerala</b>									
5	Kottayam	21,897	23,517	20,017	26,543	27,358	27,230	24,623	4.42
6	Ernakulam	99,987	109,344	108,773	44,583	165,125	193,013	239,364	42.96
7	Idukki	31,831	46,031	39,378	131,767	46,463	51,025	38,185	6.85
8	Thrissur	2,667	2,658	2,421	4,142	4,645	3,398	3,452	0.62
	Total	156,382	181,550	170,589	207,035	243,591	274,666	305,624	54.85
<b>North Kerala</b>									
9	Palakkad	661	947	801	809	615	785	1,170	0.21
10	Malappuram	1,402	3,129	5,115	7,109	9,766	10,166	13,499	2.42
11	Wayanad	621	749	942	2,611	4,093	5,638	5,362	0.96
12	Kozhikode	3,529	4,702	8,420	11,154	10,020	9,966	7,513	1.35
13	Kannur	1,438	2,516	2,090	2,730	3,067	3,143	4,186	0.75
14	Kasargod	689	1,799	1,166	837	868	825	1,231	0.22
	Total	8,340	13,842	18,534	25,250	28,429	30,523	32,961	5.91
	Total of Kerala	294,621	345,546	346,499	428,534	515,808	598,929	557,258	100.00

## APPENDIX 27

### MONTH WISE FOREIGN TOURIST VISITS AND SEASONALITY INDICES

Sl.No	Month	2003	2004	2005	2006	2007	2008	2009	% of variation over previous year	Seasonality Indices
1	January	41,845	45,630	43,345	58,858	72,814	85,028	77,839	-8.45	170.46
2	February	36,163	43,418	41,314	56,530	66,131	78,155	71,136	-8.98	158.06
3	March	25,261	35,006	33,479	39,584	56,151	71,026	57,250	-19.40	127.82
4	April	20,106	23,546	20,191	32,377	34,487	39,538	43,473	9.95	84.62
5	May	12,675	14,870	14,919	20,470	21,098	26,348	25,386	-3.65	53.85
6	June	10,820	12,734	13,239	16,209	18,262	20,578	19,499	-5.24	43.80
7	July	14,824	17,228	17,593	23,578	25,199	31,610	28,914	-8.53	61.01
8	August	19,240	27,341	24,398	28,821	35,563	45,711	39,079	-14.51	83.63
9	September	20,253	21,103	20,064	21,888	24,708	28,292	29,283	3.50	64.29
10	October	24,702	22,160	28,068	28,681	33,534	39,748	38,870	-2.21	81.19
11	November	32,165	38,118	42,324	44,421	55,647	59,923	56,880	-5.08	123.48
12	December	36,567	44,392	47,565	57,117	72,214	72,972	69,649	-4.55	147.79
	Total	294,621	345,546	346,499	428,534	515,808	598,929	557,258	-6.96	100

## APPENDIX 28

### DISTRICT WISE AND MONTH WISE STATISTICS OF FOREIGN TOURIST VISITS DURING 2009

Sl.No	District	Jan.	Feb.	Mar.	Apr.	May.	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.	Total
1	Alappuzha	7212	6799	4132	2869	348	172	456	979	682	2216	3012	4616	33493
2	Ernakulam	31872	23925	20257	21920	16000	12512	13236	17826	14216	16200	23880	27520	239364
3	Idukki	7434	6676	3131	2579	1002	409	1032	2757	1356	4216	3611	3982	38185
4	Kannur	582	551	503	165	128	76	119	285	135	325	471	846	4186
5	Kasaragode	201	127	145	55	85	48	56	40	54	39	144	237	1231
6	Kollam	1422	775	798	438	201	159	378	569	481	533	564	1692	8010
7	Kottayam	3558	1222	900	2724	1030	779	2124	2317	1820	2315	2817	3017	24623
8	Kozhikode	1342	1178	816	745	531	228	321	294	153	412	782	711	7513
9	Malappuram	901	1024	503	663	653	1009	1100	1394	856	1560	1524	2312	13499
10	Palakkad	323	222	61	54	61	65	72	38	32	65	45	132	1170
11	Pathanamthitta	45	48	42	45	35	42	55	46	45	58	55	83	599
12	Thiruvananthapuram	20918	27338	25299	10824	5016	3712	9691	11992	9025	10316	19020	23420	176571
13	Thrissur	921	278	172	215	145	194	99	262	126	200	360	480	3452
14	Wayanad	1108	973	491	177	151	94	175	280	302	415	595	601	5362
	Total	77839	71136	57250	43473	25386	19499	28914	39079	29283	38870	56880	69649	557258



## APPENDIX 29

### DOMESTIC TOURIST VISITS IN KERALA DURING 1999 TO 2009

Year	No. of Domestic Tourist	Visits % of increase
1999	4888287	9.07
2000	5013221	2.56
2001	5239692	4.52
2002	5568256	6.27
2003	5871228	5.44
2004	5972182	1.72
2005	5946423	-0.43
2006	6271724	5.47
2007	6642941	5.92
2008	7591250	14.28
2009	7913537	4.25

## APPENDIX 30

### IMPORTANT TEYYĀTTAMS

#### Myth

The story related to the battle in Payyur hills in which the hero Ankakkāran defeated the Maṛutōla (enemy) named Kēlu. After the defeat, the enemy went to hiding thrice. The last time he was found, and was killed by Ankakkāran.



**Ankakkāran teyyam**

#### Peculiarities

Ankakkāran means fighter. In teyyattam, the Maṛutōla is represented by another man with a sword in his hand and a red head dress. In the fight the sword of the Maṛutōla is taken by Ankakkāran and he acts, as if, he was stabbing the defeated. The very terms Ankakkāran means a person who conducts Ankakam or duel fight in the traditional manner of payar. People worship this deity for success in evil and criminal suits and for the recovery of stolen or lost articles like ornaments. As this teyyattam relates to a warrior, the performer has to undergo training in kaḷari payar, a traditional warfare of Kerala state.

#### Myth

Āriyappūkanni, was born as prettiest, noble and divine girl of Āriyappaṭṭar and Āriyappaṭṭatti. She was leading a happy life. When she matured she liked to wear more ornaments. Her extreme greed to ornaments and the avarice to wear the pearl ornaments led her parents to a sea voyage. They arranged an old canoe by making certain



**Āriyappūkanni teyyam**

repair work with clothes and mat and started journey along with her six brothers. But their return trip was ended in a tragedy. The boat collapsed in the heavy storm and all of them were fell in the sea. They got certain wreckage of the ship and everybody caught hold of it and was flowing in the sea. They were in sea about seven days and on eighth day they landed on a sea shore but they were separated each other. While sitting on the sea shore the girl has seen a small wooden trough with a man. His name is Bappiriyān. She cried for help from the boat man but he refused to attend her initially. By the time she has shown certain divine miracles and the man became astonished by seeing all her activities and agreed to get in to the boat for search of her brothers. Finally she met them at Venmalattinkara but the brothers decided to settle there. But she refused to stay with them and started journey with Bappiriyān, the boat man and landed at Kaithakeel Ambalam a place in North Malabar. To propitiate the deity most of the temples in North Kerala perform the teyyaṃ along with Bappiriyān teyyaṃ.



**Bappiriyān teyyaṃ**

### **Myth (Badrakāḷi teyyaṃ)**

The story behind this teyyaṃ is that; when Kāḷidēvi became matured she demanded a new cloth from Lord Śivan for taking bath. But he directed her to Aryankara peruvaṅṅātti and she also refused give it and also warned her not to take bath from the nearby pool. Kāḷi became angry and she decapitates vaṅṅātti. It is believed that later on vaṅṅātti transformed in to a teyyaṃ. Kāḷi again fought with twelve Āryans not for giving the share of Āryans wealth and

beheaded all the twelve. With the head she made a chain and she wearied on her neck.

### **Peculiarities**

Badrakāli, is one of the noble teyyam usually performed by pānar community.

### **Myth**

It is believed that the ceṛutaṅṭātti who belongs to ceṛutaṅṭān monastery could not conceive a child and was following a strict meditation and fasting for forty one days by worshiping the God. During fasting she made an offering that she would feed thousand Yōgīs in the monastery. God Ādinātan blessed her and he made her prayer fulfilled by giving a male child Cīralan. Seven years old Cīralan had his primary education and before send to higher studies they decided to gratify the divine offerings they made. Ceṛutaṅṭān visited the monastery for inviting the Yōgīs but he was astonished by seeing the wantonly scene there and he cursed them. Irritated Yōgīs pledged to retaliate by demanding the

blood and bone of Cīralan for the feast. Helpless ceṛutaṅṭān ought to obey them and he killed the young Cīralan and served to Yōgīs. When they start to eat all could see the bones were trembling from their vessel. They all frightened decided to conduct a fire pūja and to gratify the God. But the thing was quite



**Badrakāli teyyam**



**Bhairavan teyyam**

different they again saw the Cīralan emerging from the fire pit. along with some other deities like Agni Bhairavan teyyaṃ, Yōgi Bhairavan teyyaṃ, Śakti Bhairavan teyyaṃ and Ādi Bhairavan teyyaṃ. Yōgīs were decided to worship all these deities as their divine God.

### Peculiarities

Bhairavan teyyaṃ is a divine God of pāṇaṛ community and had peculiar magical background. Bhairavan teyyaṃ is a favourite God of pāṇaṛ community and had an impressive myth regarding the deity.



**Mākkaṃ and makkaḷ teyyaṃ**



**Kadānkōṭumākkaṃ**

### Myth

Kadānkōṭumākkaṃ belongs to Kadānkōṭ family. The myth is related to a girl child in the family called Mākkaṃ. Mākkaṃ was the only girl child of the thirteen children of Uñicēri couple. She had been blessed with love and care from the whole family. They educated her properly and married by one of her relative Kuṭinanper. They had two children Cantu and Cīru. There arose a problem with two provinces. All the bothers were arrayed for Kōlattiri and went to the war field. Mākkaṃ was against the war because she was aware of the catastrophe going to happen to her brothers. But when they left the home, the Kadānkōṭ family witnessed certain tragedy. Actually the wives of the brothers become jealous of Mākkaṃ being lavished with much love and care given by her brothers as well her husband. They were waiting for a chance to deceive her. They made a false story against her with a vāṇiyan, when he came to the house with an offering to the almighty there. The brothers came back with a great victory in the war but they became surprised and desperate after hearing the bad news from their wives about Mākkaṃ. The furious brothers

were decided to kill her. So they decided to go for a long holy trip along with Mākkaṃ and her kids. She was told about to see the magic divine lamp in a



**Kativannūr̥vīran teyyaṃ**

well which is quite a long distance away. But she could fore-see the fate going to happen. They walked a long distance along with the small kids. As the kids felt hungry and thirsty they asked for water. She visited a house called Cāla putya vīṭṭil and the house owner, a lady, gave enough milk for her children. Mākkaṃ removed her ornaments and entrusted them with members of the family who were good enough to give milk to her children

and told them she would take it back on her return trip. Again they started their journey and covered long distance. The children felt thirsty again and they cried for the food and water. The brothers shown her a well to Mākkaṃ and told her that she can see the magic lamp inside. When she looked in to the well they beheaded her and the children and dumped body in the well. The death of Mākkaṃ and kids created a lot of problem among the brothers. Within a few days there arose certain conflict among the brothers and they started to fight each other. All of them were mutually stabbed and died on the spot. The Kadānkōṭ house caught fire and the fire eaten everything except few divine spots and materials. The wives of the brothers were also died in the fire. Certain miracles had happened in the house of those who gave milk to the children of the Mākkaṃ. The family members felt certain divine happenings in the house and as per the astrological calculations they decided to perform the teyyaṃ of and her kids (Mākkaṃ and makkaḷ teyyaṃ).

### **Myth**

The story of Kativannūr̥vīran is a tragic one. He was born in Māngāṭṭ parakkai illaṃ, a place in Kannur district, near Thaliparambu, as the only son of Mēttala illatt Kumāraccan and parakkai illatt Cakkiyamma. It was believed that he was born with the grace of Cuzali bhagavati. As per the traditional

custom of the village he was well excelled in kaḷari, a traditional marital art. During childhood he used to go for hunting with a bow and arrow. As he used to spend his childhood with his friend, he hesitated to do the work for living. His father was very much desperate by seeing the habit of him. One day he advised him to do certain job but he summarily rejected it. His mother was also in deep sorrow by seeing the quarrel between father and son. One day Kumāraccan warned Cakky not to provide the food to him if he is not doing any job. But she fed her hungry son and it led his ouster from his house. He left the home and decided a long journey to Coorg district with his friend. But the friends were not willing to take him because they feared his parents. Any way he joined them and during the journey the friends gave him too much kaḷi (alcohol) and meat and made him to asleep for hours. But he did not gave up and started his alone. Kativannūr is a place near Coorg, a border place between Kerala and Karnataka State, there Mantappan had an uncle and he took shelter in his home. He started to do certain work and he owned certain plot from his uncle. Later he met a lady, Cemmaratti, from a place called Vēḷārkkōṭṭ and decided to marry her and settled there. They led an ideal life of a happy couple. But gradually his wife became suspicious in his movements. Once she even abused him for his long absence from home. He consoled her swearing that he was not unfaithful to her. However, bad days were in front of them. Their village was invaded by brigands from Mutharmuti a cop from Karnataka State. As a man trained in weapon, he could not bear it and defended them and until they were thrown away from the land. He defeated the cops but during the fight he lost his ring in the battle field. He considered it shameful for a hero like him, and returned to the field in search of his ring. Suddenly the same enemies fell upon him and stabbed him and cut him many pieces with sword. When Cemmaratti heard the news of the tragic murder of her beloved, she rushed to the battle field. As an embodiment of bravery she also fought with the enemies and defeated them. Finally she collected the fragments of her husband's body and arranged a funeral pyre and her self leaped in to the pyre and burnt into ashes. The spirit of Mantappan was worshiped in a shrine and later it was well known as Kativannūrṅīran teyyaṃ.

### **Peculiarities**

Kativannūrṅīran teyyaṃ is one of the significant hero teyyaṃ of Kolathunad. The origin of this teyyaṃ is traced to the village, Kativannūr of Coorg. Therefore, the deity is also known by the name of his village. Another name of this deity is Māṅgāṭṭ Mantappan.

## Myth

Kṣētrapālan and Vairajātan were born to Lord Śivan and Dēvi Kālarātri. Both children were entrusted as great warrior to save the entire dynasty. Kṣētrapālan came to Neṭiyirupp dynasty and become the warrior of Zamorin there. Zamorin's daughter and husband want to occupy Aḷḷaṭaṃ province for their living. The three warriors Kṣētrapālan, Vairajātan and Vēṭṭakkorumakan decided to conquer the place and reached Payyanur Subramanya Swami



**Kṣētrapālan teyyaṃ**

Temple for a deep holy breath. They killed all the wicked lords of Aḷḷaṭaṃ and captured the province and he became a famous there.



**Kuṇṭūrcāmuṇḍhi teyyaṃ**



## Myth

After killing Asuran Kāḷi reached the Kaveri River for a dip to clean and purify the body. Meanwhile she has made certain disturbances to the two tanṭṛīs, they were also taking a bath in the same river as a part of their holy dip. They realized the mischievous act of Kāḷi and after certain spiritual rituals they invoke and put the Kāḷi within a copper vessel. But she continued her miracles inside the vessel also. Tanṭṛīs took the vessel and started their journey. After a while they took rest under a huge tree by keeping the copper vessel near the base of tree. From where Kāḷi broken the vessel and came out. The furious Kāḷi had eaten tanṭṛī's one hundred one cows in a single night from the cow shed. The frightened tanṭṛīs realized the power of Kāḷi and prayed to get back all his animals by taking a pledge to offer certain areas to Kāḷi near Kuṇṭarappan daivaṃ. The prayer has materialized and Kāḷi got a place in Kuṇṭara so the name Kuṇṭūrcāmuṇḍhi. After a short period Cāmuṇḍhi left the place and settled in Tuḷunāṭ (north to Kasaragod). Again she came back to Malanāṭ (north Malabar) with two transformations; nāṭṭuparadēvata for the community worship and vīṭṭuparadēvata for home worship.

## Peculiarities

Kuṇṭūrcāmuṇḍhi, is another incarnation of kuladaivaṃ.

## Myth

The Lord Śivan and his wife Dēvi Pār̥vati were staying in a remote hill area along with vaḷḷuvar communities. The Lord had two children with vaḷḷuvatti, ie; Karuvāḷ and Kuṭṭiccāttan. The later born in a peculiar manner with flower on his forehead, a third divine eye and a black body with long white stripes. There lived a kāḷakāṭ nanpūtiri, his wife did not conceive a child. As a result of his prolonged fasting the Lord decided to donate second child of vaḷḷuvatti to the nanpūtiri family. The child had his early



**Kuṭṭiccāttan teyyaṃ**

education and was showing certain mischievous acts during his childhood. He even beheaded the cows and drank its blood to quench his thirst. They felt his

actions were beyond their endurance and they killed him. But even after his death they could hear the unbodied sound of him reverberating inside their house. To get rid of his disturbances they conducted ceremonial fire pūja rituals by creating the fire pit. But from pit they could see the real Kuṭṭiccāttan's were emerging. It was Cāla perumalayan allotted certain land for the construction of stānaṃs for Kuṭṭiccāttan and they started to perform the teyyakkōlaṃ.

### **Peculiarities**

Kuṭṭiccāttan's mythological story is very impressive and a hyperbole.

### **Myth**

The myth behind the deity is that, a pretty brahmin girl was born in a rural area called perincallūr. As she was talking about desire and love, the community ostracized her and expel from their group. Being isolated she wandered a lot and reached kariveḷḷūr Śivan Temple and finally dāyaramangalatt Temple. So desperate she herself decided to commit suicide after the prayer in the temple by jumping in to the fire ember. To do that she has made certain arrangements and asked oil from a vāṇiyaṛ youth, he was on his way to the temple for giving the oil



**Muccilōṭṭu baghavati teyyaṃ**

as offering. As she requested he poured all the oil in to the fire and she jumped in to the fire and died. When the boy reached his home he could see the empty bottle filled with full of oil, more over when he looked in to the well in his house he had seen the face of the same girl reflecting as a Goddess. Since these miracles were happened in the Muccilōṭṭu vāṇiyaṛ province they gave the name for the Goddess as Muccilōṭṭu baghavati. One of the beautiful teyyaṃ in North Malabar. There are lot of muccilōṭṭukāvs are present in the region and performs other teyyaṃ also along with Muccilōṭṭu baghavati.

### **Peculiarities**

Muccilōṭṭu baghavati, is one of the glorious teyyaṃ and mostly worshiped and performed in muccilōṭṭukāv which is founded by vāṇiyaṛ community.

## Myth

The history is that a crocodile helped a Brahmin to cross the river to do the rituals in a temple at the right time.

## Peculiarities

Mutalateyyam, teyyam will not perform dance on its feet but crawl on the floor from starting to end by encircling the rice and coconut kept in a muṛam (a broad vase made from mat). Initially there will be a tōṛram with elattāḷam. Teyyam bless the people to get away from poisonous reptiles and snakes. This is a very rare teyyam performance.



**Mutalateyyam**

## Myth

There lived a family Ayyakāran and pāṭikuṭṭiamma, they were very much desperate for not having a child. One day she had been taking bath in Tiruvanciṛa (a holy pond) she could hear a cry of an infant inside the forest. She took the baby and went to the illam and the couples were very much rejoiced for getting an infant boy child. They nurtured the child as if their own. But whenever he became aged he started to behave in a manner



**Muttappanteyyam**

which was not at all permitted in the in the illam. He started to eat the meat and fish and drank the toddy from the palmtree which were dead against the illam tradition. He continued the habit in spite of their repeated warning and advices, and the family decided to expel from the illam. They also cursed him resulted

his loss of vision. He departed the illam with a long knife and a hunting dog. He climbed one of the palmtree for drinking the toddy which was owned by a farmer called Cantan. Cantan threatened him and warned to shoot him down with his arrow. But the boy sharply gazed at him and due to his divine power Cantan transformed in to a rocky statue. Cantan's wife stunned to see her husband as a statue, she promised certain offerings to the boy and she called him as Muttappan so the name. As a result Cantan regained his life. The boy started his journey and reached puraḷimala as puraḷimala Muttappan and later came to paraśśini as paraśśini Muttappan.

### **Peculiarities**

Muttappanteyyaṃ is one of the famous deity in Kannur District and is believed to be the teyyaṃ of common man, because devotees from all over the state are visiting one of the famous temple, paraśśini maṭappura in Kannur, considered as the permanent abode of the deity. People of Kerala and especially Malabaris are woshipping the deity and occasionally most of the houses perform the Muttappan veḷḷāṭṭ in their houses as offering. The mythological background of the deity is very impressive.



### **Mūvāḷamkuzi cāmuṇḍhiteyyaṃ**

### **Myth**

The myth behind the teyyaṃ is very impressive. There lived two tanṭri's Eḷayapuratt tanṭri and Eṭamana tanṭri. They owned a shrine called Tṛikannāt

Temple and they perform rituals there in an alternate months. Gradually there created rivalry between them and as a result of duel fight they started sending evil spirits. It is one of the Trīkanyav deity, the Eṭamana tanṭri captured and invoked in a copper vessel as he thought that it was the creation of Eḷayapuratt tanṭri and ordered his servants to bury it in a pit. Miracles started there and before the servants reached their home they heard a thunder sound and appeared a sharp glittering sword. It split the earth and created a giant pit which has a depth of around three man. From the pit again three more swords originated along with the Trīkanyav Goddess. She made lot of trouble to Eṭamana tanṭri and his family. So they approached the Lord Ayyappan and “Trīkanyālappan” for relief. But the two were very much impressed by the divine activities of Goddesses and decide to accept her as Goddess by allotting a place (Stānaṃ) for her. Now people in North Malabar worship the Goddess and it is one of the enthralling show with big circular and colorful head dress and it put great reverence in the heart of devotees.

### **Peculiarities**

Mūvāḷaṃkuzicāmuṇḍhi, is one of the famous and gorgeously attired teyyaṃ of North Kerala.

### **Palantāyi kaṇṇan teyyaṃ**

#### **Myth**

Kaṇṇan a tiyya youth was a domestic servant of a local landlord, Kuṛuvāṭ kuṛupp. One day while he was eating a mango from the mango tree its nut fell over a passing women who belonged to the Kuṛuvāṭ family. Being scared of the incident occurred he decided to escape from the place and went to Mangalore. There he met a poor Brahmin family belonged to Kōyilkuṭippāṭi taṛavāṭ and decided to stay there. He was a helping hand to the family and was working as a cow boy. He used to graze the cows and sold the milk to the market and earned money. The word Palantāyi originated from the word milk he got it from there. The old women was a devotee of Lord Viṣṇu. One he dreamt the God Viṣṇu and Lord advised him to return to his home place. So he decided to leave there and the women gifted a long sword for his self defence. He sharpened his sword and reached his childhood friend kaṭattanāṭan Kaṇṇan, who was also a servant of Kuṛuvāṭ family. The kaṭattanāṭan family offered food from there and before taking the it he decided to take a bath and moved to a nearby pond by placing his sword on the bank. By knowing the arrival of Kaṇṇan, kuṛupp rushed there and took the sword and beheaded him and threw his body and the sword in to the pond. Miracles had happened over the pond, the sword was jumping over the water surface. Kuṛupp family also witnessed

lot of inauspicious signs like death of all the domestic animals, natural calamities and loss of properties. Finally he called an astrologer and according to his opinion he decided to construct a shrine for Palantāyikaṇṇanteyyaṃ. It is believed that Kuṛuvāṭ, fearing the evil spirit of Kaṇṇan, gave up his vanity of the landlord and himself carried the stones and wood planks for the construction of the shrine.

### Peculiarities

Palantāyikaṇṇanteyyaṃ is related to the deity of Viṣṇumūrti.

### Myth

The Lord Viṣṇu usually lies on the serpent Anantan in pālāzi. One day with the knowledge of Lord Śivan his golden crown floated through the river Ganga resulted the heavy waves in the river. It was an intention to land in a place called Ēzumutimnān Nagar. Unfortunately it bifurcated its course of movement and reached a sea shore in North Malabar called Azīkkal, a place near Kannur Town. By the time



**Pālōṭṭudaivaṃ**

two persons from Azīkkal went for fishing with their fishing net. They have seen that one golden crown was entangled in their net. They reached the palace of Kōlattiri and gave the crown to one of the courtier. Everybody in the palace where astonished by seeing the golden crown and saluted it by folding their palms. After certain astrological calculations they found out that it was a divine crown and it should have to be worshipped by the name Pālōṭṭudaivaṃ. The Kōlattiri agreed to give sufficient land for the construction of the shrine. After the completion of the shrine they conducted seven days rituals and all felt the divine spirit of Supreme Soul of Lord Viṣṇu. Then the Pālōṭṭudaivaṃ proceeded in a solemn way to Andalur kāv, Kappattu kāv, Keecheri kāv, Mavila kāv, Macheri kāv, Athiyadathu kāv and Kunhimangalath Malliyottu kāv. All these kāv is performing the teyyaṃ from mēṭṭ 1 to 7. (April 14-21)

## Peculiarities

Pālōṭṭudaivaṃ, is an imaginary God of Lord Viṣṇu.

## Myth

The myth behind the deity is that, there lived a King Ārya who had a pretty daughter (Pūmāla). She was keen in adventurous journeys. One day she approached the king and expressed her interest in a river journey by using a wooden trough. But the king neither granted the permission nor spare the wooden trough to her. Deeply desperate she approached certain demon lords and cried one of their help to fulfill her wish. So one of them agreed to help her and he himself disguised as a wind and hid inside a flower (flower means Pūv and wind means mārutan). During the



**Bhagavati Pūmārutan(Pūmāla)**

occasion of Pūram festival the girl was observing fasting and went for collecting the flower. It was described that the demon who hid inside the flower was one of the incarnation of Lord Śivan. As soon as she plucked the flower she became fainted and fell down. The king became worried and brought an astrologer and after the astrological calculations they found that the Goddess Pūmāla Bhagavati requires a wooden trough for a long journey. Finally King agreed and arranged it. So Pūmāla along with Pūmārutan started to cross number of rivers and reached Ēzimala (near Payyanur). Finally they settled in Ramanthali Kuruvanthatta Ara. These locations have important shrines for the Pūmārutan teyyaṃ and most of the temples conduct the teyyaṃ performance yearly.

## Peculiarities

Pūmārutan teyyaṃ is usually performed at Bhagavati Pūmāla Bhagavatikkāv. Actually there is no teyyaṃ performance for Pūmāla Bhagavati, though she is the heroine in the myth, instead Pūmārutan teyyaṃ is performing in all the Pūmāla Bhagavati Temples. People of North Malabar worship her and celebrate a festival called pūraṃ mahōltsavam. Usually pūraṃ festival celebrates for seven days but in certain areas it extends up to nine days. Pūraṃkuḷi (holy dip in the water) and Pūraṃkkaḷi (a marital art dance of men) are the two common programs associated with pūraṃ festival. As a tradition people do certain types of rituals in their home by making the model of Kāman. Usually it is made up of wet cow dung and studded with particular kind of flower all over the body of the moulded idol and lot of flowers are spreading around the idol as a flower carpet. The number of Kāman varies from day to day. On the last day during the evening after having certain ceremonial rituals all these idols were removed from the courtyard and dump it away. Pūraṃkuḷi in Māṭāyikkāv is famous for North Malabaris. In Kasaragod district during pūraṃ days Pūraṃkkaḷi is popular.

## Myth

The background story is that Lord Śivan blessed an impotent Brahmin lady by giving a son, whose name was Sankkarn. Being dexterous in Theology he wants to occupy the foremost chair in this art. Lord Śivan decided to test his social ethics by disguised as a Caṇḍāḷan; a low caste man. Pārvvati and Nantikēśan were also accompanied him. With a bottle of alcohol and by reciting the local songs he walked through the way in which Sankkarn was coming. By seeing a low caste man on his way he uttered him to move out of the way. By flatly refusing his order he raised the voice for the socially deprived and it lead to a quarrel among them. The outspoken Caṇḍāḷan explained the need for protecting all kind of people in spite of his social background. Sankkarn prayed for a minute and Lord Śivan appeared in his original image and blessed Sankkarn and bid farewell to his journey.



**Pottanteyyaṃ**

In order to remember the disguised appearance of Lord Śivan, he created an embodiment image for the same as Pottanteyyaṃ. Pārvvati and Nantikēśan also had divine images as Pulacāmṇḍhi and Pulamārutan. The three divine images came to Malanāt (North Malabar) and settled there.



## Peculiarities

Poṭṭanteyyam is created to uphold the social harmony among the people and to eradicate the social evils prevailed in the society like castism, exploitation of lower class people and the deprived.

## Myth

The Lord Śivan was a happy living in heaven with his two daughters. They were born from the third divine eye of Lord Śivan. Suddenly fatal disease spread out there and most of the members were fell in ill including Lord Śivan. He decided to send his daughters to the earth and ordered his courtiers to conduct a kind of ritual called hōmaṃ (sacrificial fire) to eradicate the all evils. The paṭṭēris were



**Putiyabagavati**

doing the rituals. It is believed that the ‘Goddess’ Bhagavati emerged from the fire ember and everyone narrated the situation prevailing there and the condition of the people and the purpose of eradicating the diseases. They offered fresh hen’s blood to Bhagavathi to quench her thirst and as a miracle all evils and the chronic diseases disappeared from the destiny. It was described that further she came to earth in Kolathunad (North Malabar) and blessed the people her for a healthy peaceful life. To commemorate the divine power of the deity the then Chieftain of Kalathnadu Chirakkal Raja ordered to perform Kolam of Bhagavati and now a days most of the shrine in North Malabar perform this theyyam as different prototypes.

## Peculiarities

Pāṭārkuḷaṅkaravīran (Putiya Bhagavati), was originated from the hōmakuṇḍam (Holy Fire).

## **Tāiparadēvatateyyaṃ**

### **Myth**

Tāiparadēvatateyyaṃ is one among the six teyyaṃ created from the third eye of Lord Śivan and people adore it as one of the most powerful deity. Tāi is considered as a powerful teyyaṃ who had eradicated fatal diseases from the community. Lord Śivan created Kāli to kill Dārikan. . Tāi fought with Dārikan continuously for seven days and on eighth day she killed him on the tongue of Vētāḷaṃ with his strong finger and drank blood.

### **Peculiarities**

Tāiparadēvatateyyaṃ, considered the Mother God according to the concept of the teyyaṃ performers. It is believed that at least one Mother God is existing in each rural area. One among them is Tāiparadēvatateyyaṃ. This teyyaṃ is even worshiped by Kolathiri Samoothiris, Chieftain of old Kolathunad, who had given basic support and encouragement for the teyyaṃ performances in his dynasty.

## **Tekkan kariyāttan Kannikkorumakan**

### **Myth**

The paṭa nāyaṛ and kōlēndra nāyaṛ of pālakkunnatt went for hunting in a distant hill. For the mid-day meal they approached kariṃkuḷakkal house and asked the house owner, a lady for food. She served milk and plantains and prepared food for them. Then they went for a bath in a nearby pond. They have seen a fish swimming in the pond and tried to catch it. But their effort was invain and came back to lady's house. Whenever they reached the lady's house they were



**Thekkan Kariyattan, Kannikkorumakan**

surprised by seeing the same fish in the house's well. The lady caught the fish and cut it in to three pieces and cooked it. But the pieces of fish showed certain

divine power and jumped from the vessel and fell inside the room. The story describes both the pieces of fishes transformed in to two deities called Tekkanariyāttan and Kannikkorumakan. One day both of them were sitting on a river bank, they could see a lady was collecting toddy from a palm tree, and she carries a hen and other materials as offerings to the nearby temple. Both of them approached the lady and demanded a certain portion of the offerings. Initially she refused to give it but after seeing the divine magical power of the two deities, she offered a small part. A small boy was watching all these and he decided to join them as their servant. These three heroes were worshiped as Tekkanariyāttan, Kannikkorumakan and kālikkōn teyyaṃ.

### **Peculiarities**

Tekkanariyāttanteyyaṃ is accompanied by another small teyyaṃ of a boy called kālikkōn teyyaṃ and it act as a servant of the main deity. The make up of the kālikkōn teyyaṃ is simple, the body is painted white with native colours and yellow is used for face decoration. A small headdress or muṭi is called kozuppaṭṭaṃ.

### **Myth**

The mythology is that, the impotent mēlērillaṃ kaniāv got the divine blessing from Lord Viṣṇu and she delivered a child Dāyarappan. From the early age itself he had shown certain divine miracles. When he was of age he became a strong warrior and punished all wicked. As a brave warrior he met his friend Vēṭṭakkorumakan at Balusseri fort. He further moved to Ūrpazaccikkāv and stayed there for a long time. So he got the name.

### **Peculiarities**

Ūrpazacciteyyaṃ is an embodiment image of Lord Viṣṇu.



**Ūrpazacciteyyaṃ**

## Myth

Disguised as tribal hunters both Śivan and Pārvvati went to the forest to bless the deeply meditating Arjunan. Pārvvati delivered a male child there named Vēṭṭakkorumakan. His activities were a nightmare even for the Lords in heaven. Due to his unbearable mischievous activities Lord Śivan decided to send him to earth. He reached Balusseri and got married. As he had shown his valor and courage to capture the Balusseri fort, the Balusseri king allotted certain plot inside the fort. He settled there and made friendship with Kēṭrapālan and became famous there.



**Vēṭṭakkorumakanteyyaṃ**

## Peculiarities

Vēṭṭakkorumakanteyyaṃ depicts the power of Lord Śivan.

## INFORMANTS LIST

1. Sankaranarayanan, mudiyetu artist.
2. Sudeermullurkkara, Sarppappattu artist.
3. Narayanakkuruppu, Kizhakke varanattu, Mudi yettu artist.
4. Keezhillam unnikrishnan, Mudi yettu artist.
5. Muraleedharamarar, Pazhoor, Mudi yettu artist.
6. Sasidharan kuttiyan, Kannur, Theyyam artist.
7. Mani, Mannil padi, Mankara, Porattu nadakam artist.
8. Padmakumar, Ezhumattoor, Patayani artist.
9. Suresh Kumar, Pathanamthitta Patayani artist.
10. K. Suseelan, Vettur, Kakkarassi nadakam artist.
11. Karumban, Parappil, Nedumangad, Kakkarassi nadakam artist.
12. R. Gopalakrishna Pillai, Kuthiyottam artist.
13. Pradeep Kumar, Pandheerankavu, Thira artist.
14. Anil Kumar, Kannur, Theyyam artist.
15. Satheesh, Panakkavu Parambu, Parli, Poothanum Thirayum artist.
16. Muhammed Hussain, Kannambra, Palakkad, Muttum vilium artist.
17. Sindhu Sumesh, Kothala padi, Manimala, Kolkali artist.
18. Parvathi .P.M, Chirakkadavu, Kottayam, Margham Kali artist.
19. Nandha Kumar, Kannur, Theyyam artist.
20. Jagadish, Idukki, Malappulayattam artist.
21. Pramod, Kannur, Theyyam artist.
22. Kunhi Kanna Panicker, Kannur, Theyyam artist.
23. Raveendran, Pandheerankavu, Thira artist.
24. Sreekanth, Pandheerankavu, Thira artist.
25. Prabhakaran, Machel, Paranneettu artist.
26. Anil kumar.V, Malayan keezhu, Paranneettu artist.
27. Sumesh, Kulathoor, Velakali artist.

28. Manikandan.K.S, Ghadga nirtham artist.
29. Kannan, Tholpavakuthu artist.
30. Suseelan. K, Vettur, Kurathiyattam artist.
31. Sukumaran .T.G, Kummatti artist.
32. Govindhan Puthumana, Thidambu nirtham artist.
33. Sankaran. A.P. Pombra, Palakkad, Parichamuttu Kali artist.
34. Sankaran Master, Sreekrishna puram, Pana artist.
35. Sreerama Agithaya, Thidambu nirtham artist.
36. Koya, Kappad, Daff muttu artist.
37. Bhaskaran, Director, Iringal art and craft villages, Kozhikkode.
38. Asha, Iringal art and craft villege, Kozhikkode.