

IMPACT OF COVID-19 ON THE CULTURAL TOURISM IN MAVELIKARA

*Project report submitted to The University of Kerala in partial fulfilment of the
requirement for the award of Degree of Bachelor of Commerce (Tourism & Travel
Management)*

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CERTIFICATE

This is to certify that the project report entitled “**IMPACT OF COVID-19 ON THE CULTURAL TOURISM IN MAVELIKARA**” is a bonafide work carried out by SIGO PATHROSE (33818171019), AKASH ABRAHAM PHILIP(33818171003), SONA MARIAM (33818171042), SHOBIN P CHACKO (33818171041), SHIBIN K(33818171039) in partial fulfilment of the requirement for the award of degree in Bachelor of Commerce (Travel & Tourism Management) of the University of Kerala.

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We hereby declare that this report is a bonafide work done by us in a study on **“Impact Of COVID-19 On The Cultural Tourism In Mavelikara”**, in a partial fulfilment of the requirement for the award of Bachelor of Commerce (Tourism & Travel Management), of the University of Kerala. The findings in this report are based on the study done by us and are not reproduced from any other sources.

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CHAPTER – 1
INTRODUCTION

1.1 INTRODUCTION

Tourism across the world is getting an impetus because there is so much that people want to see and experience. In fact, visiting another country is one of the best ways to learn about the culture and language of that country. However, of late, people are indulging in cultural tourism that has given tourism a whole new meaning. Cultural tourism is a type of tourism that allows the tourist to participate in local cultural activities, like festivals and rituals. As a result, the tourist can enjoy a genuine cultural exchange with the locals.

It also enables local communities to accept their culture as cultural tourism is a major driver for growth. So, communities go out of their way to celebrate and promote their culture as it makes them different from other communities. A good example is the carnival celebrated in Rio de Janeiro and Goa before Lent begins. While in Rio it is a raucous celebration where locals and tourists party and indulge in everything under the sky, in Goa, the main stay of the event is a parade followed by dances and feasts.

Despite all the challenges, the tourism and culture sectors are facing an opportunity to create new partnerships and collaboration. They are bound to jointly reinvent and diversify the offer, attract new audiences, develop new skills and support the world's transition to the new conditions.

Cultural tourism is incomplete without a visit to India, the land of the Ganges, Taj Mahal, Varanasi, and Qutub Minar. Every city in India offers a unique cultural experience to visitors. Whether you want to experience the religious culture or historical culture, India has a lot to offer. It is one of the primary reasons that people from across the globe flock to India. You can visit Varanasi to experience Hinduism or spend time in Bodh Gaya, the tiny hamlet in Bihar where Lord Buddha attained enlightenment. The art of weaving in Rajasthan and saree weaving in Andhra Pradesh also offer insights into the local culture.

Culture tourism is a win-win experience. The visitors enjoy the rich heritage and learn about the local cultures and traditions while local communities enjoy development without forsaking their cultural values and beliefs. With more than 80% of UNESCO World Heritage properties having closed down, the livelihoods of millions of cultural professionals have been seriously jeopardized. If tourism is set to contribute to the survival of the culture sector, i.e. cinemas, arts

and many other segments, it should strengthen the cultural identity and branding of tourism destinations.

Cultural tourism in Kerala

Cultural Tourism is travel to experience and, in some cases, participate in a vanishing lifestyle that lies within human memory. Destination activities include meals in rustic inns, costume festival, folk performance, and arts and crafts. Music tourism, which could be described as part of cultural tourism is becoming more prominent and brochures frequently list out the musical attractions of the places they seek to advertise. Music tourism extends the two ends of a spectrum. On one end is the attraction of the music which evokes memories, passion, and nostalgia and above all gives the listener a sense of enjoyment. On the other end is the acute commodification of music, manifested in the memorabilia like glasses inscribed with Beethoven's symphony, Elvis teddy bears and jewellery. Because dance requires a certain amount of musicality and theatricality, it is commonly asserted that it is necessary for a good dancer to take an interest in music and theatre. In any Art, insularity is inexcusable. In taking an interest in an art form other than your own, an artiste undoubtedly becomes more aware and therefore becomes a more 'holistic' artiste.

Culture and tradition play an important role in the promotion of tourism. Kerala State is so much inclined to cultural and health tourism. Festivals, Ayurveda treatment, Martial Arts, untapped rivers, birds and beautiful beaches make Kerala a favourable tourist destination. The inter-disciplinary character of tourism is universally accepted and thus approaching the problem from different angles can develop new perspectives. For tourism to succeed in an area, the tourists, the businesses, the Government and the host community must have a positive attitude towards the industry. Tourism has its bearing on society, economy, culture, history and development. Besides, travel is the language of peace. Tourism is the fastest growing industry in the world in terms of employment and revenue. International tourist arrivals grew by 4 per cent in 2012 to reach 1.035 billion, according to the latest UNWTO World Tourism Barometer. 1 Comparatively, foreign tourist arrival to India is far less than that to other countries.2 The number of International tourists during 2011-12 was only 6.3 million for India whereas they were 62.7 million for U.S.A, 29.3 million for U.K and 82 million for France. The Top 10

International tourism destinations in 2012 were France, the U.S, China, Spain, Italy, Turkey, Germany, the U.K, Russia and Malaysia (WTO)

Cultural tourism in Alappuzha

The Punnamada Kayal is a must-visit place in Alappuzha where the annual Nehru Trophy boat race takes place. During the month of August-September, the backwaters become crowded with thousands of spectators from far and wide, and a large number of competitors who come to participate in the famous Nehru Trophy boat race. The long boats called chundan vallams, designed to resemble snakes, accommodate hundreds of enthusiastic rowers, all racing for a finish. The energy, coordination, and the feeling of getting ahead in the competition make this game quite engrossing.

Krishnapuram Temple, the two-storied building, displays the typical Kerala style of architecture. The largest mural painting depicting the puranic tale of Gajendra Moksham wherein the Lord comes to the rescue of his ardent devotee, is displayed in a museum here.

Ambalapuzha Temple, where the all attractive Lord Krishna is worshipped, is also an important place to visit. Here one can see the typical temple architecture and culture of Kerala along with a chance to taste the Kerala delicacy, Palpayasam, which is served to the visitors during the festival times of March/April. St.Andrews Church, established by the Portuguese missionaries, celebrates the feast of St. Sebastian in a fun-filled, festive way.Situated in the heart of the town, Mullackal Temple, dedicated to Goddess Rajarajeswari, is also a place worth visiting.

Surrounded by thick-green forests, Mannarasala Sree Nagaraja Temple is a holy place where the king of serpents is worshiped, especially by those wishing to have children. A large number of devotees from all over the country visit this place every year. The Chettikulangara Bhagavathy Temple is believed to have miraculous powers and hence visited by a number of pilgrims every year.

Alappuzha is also known to serve a variety of lip smacking sea foods including prawns, lobsters, oysters etc which are available as karimeen pollichathu, neymeen varuthathu, and chemmeen curry which are deliciously devoured by the foreigners.

Cultural tourism in Mavelikkara

Mavelikkara is a taluk and municipality in the Alappuzha district of the Indian state of Kerala. Located in the southern part of the district on the banks of the Achankovil River. The name Mavelikara is believed to be turned out from the words *Maveli* or Mahabali, the mythical king of Kerala, and *Kara* means land. This land is believed to be the place 'Mattom Mahadeva temple where king Mahabali knelt before Vamana, offering his head for Vamana to keep his feet. The town boasts about a rich historical and cultural background. The Chettikulangara Devi Temple, known for the *Kumbha Bharani* festival is located near the municipality. The place is home to one of the 108 Shiva temples of Kerala created by Lord Parashurama, the Kandiyoor Mahadeva Temple. It was also a major centre of trade and commerce in ancient Kerala and the erstwhile capital of the rulers of Onattukara. As a result of the close association with the Travancore Royal Family, Mavelikkara gained modern facilities well ahead of other places in the state. It is one of the oldest municipalities of the state. Even before India attained independence, Mavelikara had a super express transport service to Trivandrum.

The cultural capital of Alappuzha is Mavelikkara. Mavelikara was once part of the principality of Onattukara and has been a centre of religious harmony, culture and arts for several centuries. As a testament to its link to that flourishing centre of Buddhist culture, Mavelikkara is one of the rare places in Kerala where one can find the *Statue of Buddha in Seated Position*, which dates back to the 9th century AD. **Mar Ivanios** the pioneer of Reunion Movement is from this holy socio-cultural land. He is from the Medayil Panicker Family situated at the center of the Mavelikara Town.

1.2 REVIEW OF LITERATURE

1. **McKercher (2002a)** suggests that cultural tourism can be differentiated into five segments based on the depth at which the tourist engages in a culture or a cultural attraction, and how central the culture or attraction was to their choice of destination. To some segments, culture or the attraction played a major role in their decision, while to other segments culture played either a minor role or no role in their decision making (**McKercher and Du Cros, 2003**). The five types of cultural tourist are: the purposeful, sightseeing, casual, incidental, and serendipitous.
2. For the purposeful cultural tourist, learning about another culture is a major factor in making the decision to travel to a destination. They see traveling as a way to learn about another's culture, as well as to "grow personally." While traveling they have a "deep" cultural experience and tend to be the greatest consumers of "intellectually challenging learning experiences." Before traveling they research their destination more than any of the other segments. This segment tends to be older than the others, also tend to be first time visitors and members of tours. While on their trips, they try to immerse themselves in the culture. To do this they shop in the local market places and visit the "lesser known" sites in the country or city. Although the purposeful cultural tourist seems to be the stereotypical cultural tourist, they are a relatively small market making up only 4% of the sample (McKercher, 2002)
3. **Nyaupane and Andereck (2007)** expanded the typology of cultural heritage tourists based on a survey conducted with a randomly selected 1,938 tourists visiting 17 cultural heritage sites and three events in Arizona. This study segmented the cultural heritage tourists into two groups and five sub-groups based on their most influential reasons for taking the trip. The study suggested that tourists visiting cultural heritage attractions can be divided into two groups: "true cultural tourist" and "spurious cultural tourist." Further, true cultural tourists can be sub-grouped into two types: "cultural site" and "cultural event" tourists. Similarly, spurious cultural tourists can be further divided into three sub-groups, "nature," "sport," and "business" tourists. Comparisons among these groups in terms of demographics, importance of attractions, and motivations suggested

that two types (true and spurious cultural tourist) of cultural heritage tourists are distinct.

4. **Stebbins (1996)** suggests that the cultural tourist comes in two types: 'general' and 'specialized'. The general cultural tourist makes a hobby of visiting different geographic sites. Over time, as general cultural tourists increase their knowledge of different cultures, they may become specialized cultural tourists who focus on one or a small number of geographic sites or cultural entities. This specialized tourist repeatedly visits a particular city, region, or country in search of a broad cultural understanding of the place, or goes to different cities, regions, or countries in search of exemplars of, for instance, a kind of art, history, festival, or museum. Both types of cultural tourist are inclined to avoid the commercial ventures that are in their area of interest.
5. **Aluza , O'Leary, and Morrison (1998)** explored culture and heritage travel by examining international outbound travellers from the United Kingdom. The basic hypothesis that the cultural and heritage tourism market consists of several distinct segments was tested and supported by the discovery of five distinct segments through two stage integrated cluster analysis. These segments were labelled heritage/younger/backpacker (16.4%), family/resort/sunbathing (31.2%), older/urban/heritage (15.7%), visiting friend and relatives (12.8%), and the heritage/middle-age/family clusters (23.9%). The study shows that these segments have different trip characteristics and suggests that not all cultural and heritage tourists are alike and should be targeted in different ways.
6. **Kerstetter, Confer and Bricker (1998)** examined tourists' visitation to types of heritage attractions by surveying 1,047 randomly selected visitors who were on the National Heritage Path, a 500-mile industrial heritage route in Pennsylvania. This study found four types or dimensions of industrial heritage attractions: flood sites, railroad sites, battlefields and forts, and mines. The study also identified significant relationships between the types of industrial heritage attractions visited and trip types, travelling party size, decision timing of a visit, and total number of trips.

1.3 STATEMENT OF THE PROBLEM

The prime tourist destinations of Mavelikara which attracts hundreds of visitors from across the Kerala at this time of the year looks deserted due to the Covid-19 lockdown

As the travel restrictions continue the tourists are discouraged from moving around the country and attending festivals.

1.4 SCOPE OF THE STUDY

The study tries to find the extent to which the cultural tourism industry in mavelikara has been affected by the Covid-19 pandemic and the travel restrictions that followed. This also helps us to find an estimated loss of revenue from the tourists.

1.5 OBJECTIVES

1. The impact of COVID-19 on cultural tourism events and activities (eg:- festivals, rallies, etc)
2. The conduct of cultural tourism events post Covid-19.
3. The procedures and steps taken to conduct these activities and events during Covid-19. (all the necessary precautions taken).
4. The rules and regulations issued by the government that affected the cultural tourism events and activities.
5. The impact of Covid-19 on the people working in this sector(cultural tourism).

1.6 RESEARCH METHODOLOGY

The study uses both primary as well as secondary data.

SELECTION OF SAMPLE

In order to study the Impact Of Covid-19 On The Cultural Tourism In Mavelikara, 100 samples have been selected at random with the help of Google form and interview method .

DATA COLLECTION

The present study incorporates the collection of both primary and secondary data for the deep study.

PRIMARY DATA

Primary data is collected from various places and with the help of questionnaire and interview.

SECONDARY DATA

To supplement the primary data the secondary information was collected from magazines, newspapers, articles and websites.

DATA ANALYSIS

The data was analysed with the help of Microsoft excel for graph and tables.

TOOLS USED FOR DATA COLLECTION

Percentage analysis

Bar diagram

Pie diagram

1.7 LIMITATIONS OF THIS STUDY

This study is subject to the following limitations

1. This study is limited only to the geographical area of Mavelikara.
2. The analysis is purely based on the opinions provided by various groups of people.
3. The sample size cannot represent the whole population.
4. Some of the respondents hesitate to give information.
5. The survey conducted may not be considered comprehensive, as only limited respondents could be contracted because of time constraints.
6. The global pandemic made it difficult to conduct surveys and most of it had to be done online.

1.8 CHAPTERISATION

- ❖ CHAPTER 1: INTRODUCTION.
- ❖ CHAPTER 2: THEORETICAL BACKGROUND
- ❖ CHAPTER 3: DATA ANALYSIS & INTERPRETATION.
- ❖ CHAPTER 4: FINDINGS, SUGGESTIONS & CONCLUSIONS.

CHAPTER 2

THEORETICAL BACKGROUND

2.1 INTRODUCTION

Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music,

creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions

Cultural tourism is important for many reasons. On the one hand, it gives the local population the opportunity to benefit financially from their cultural heritage and thus to appreciate it and thus to preserve it and, on the other hand, it gives the visitor the opportunity to broaden his own personal horizons. Cultural tourism can therefore help to strengthen identities, improve intercultural understanding and preserve the heritage and culture of an area. However, like any form of tourism, cultural tourism also has negative sides. There may be negative effects on local residents, such as making the local economy unstable, increasing the cost of living for local residents, increasing pollution or creating environmental problems. The local economy can also be destabilized due to the rapid change in population size. The local population also comes into contact with new ways of life that can disrupt their social fabric.

Introduction to Mavelikara

Mavelikara is a taluk and municipality in the Alappuzha district of the Indian state of Kerala. Located in the southern part of the district on the banks of the Achankovil River. The name Mavelikara is believed to be turned out from the words Maveli or Mahabali, the mythical king of Kerala, and Kara means land. This land is believed to be the place {Mattom mahadeva temple} where king Mahabali knelt before Vamana, offering his head for Vamana to keep his

feet. The town boasts about a rich historical and cultural background. The Chettikulangara Devi Temple, known for the Kumbha Bharani festival is located near the municipality. The place is home to one of the 108 Shiva temples of Kerala created by Lord Parashurama, the Kandiyoor Mahadeva Temple. It was also a major centre of trade and commerce in ancient Kerala and the erstwhile capital of the rulers of Onattukara. As a result of the close association with the Travancore Royal Family, Mavelikkara gained modern facilities well ahead of other places in the state. It is one of the oldest municipalities of the state. Even before India attained independence, Mavelikara had a super express transport service to Trivandrum.

The cultural capital of Alappuzha is Mavelikkara. Mavelikara was once part of the principality of Onattukara and has been a centre of religious harmony, culture and arts for several centuries. As a testament to its link to that flourishing centre of Buddhist culture, Mavelikkara is one of the rare places in Kerala where one can find the Statue of Buddha in Seated Position, which dates back to the 9th century AD. Mar Ivanios the pioneer of Reunion Movement is from this holy socio-cultural land. He is from the Medayil Panicker Family situated at the center of the Mavelikara Town.

2.2 IMPACT OF COVID 19 ON CULTURAL FESTIVALS

In February-March 2020, Covid-19 stopped all cultural events, until mid-June 2020, when indoor and outdoor venues could resume their activity, albeit with many restrictions, from environmental sanitation measures to social distancing for the audience and the artists. It was a great economic, organizational and aesthetic challenge. Curators had the choice to move online.

Cultural festivals in Mavelikara came to a halt due to these restrictions. The authorities wanted to control the spread of the disease by preventing people from gathering in public places. Strict

curfews were imposed and fines were given to the people who didn't follow the rules and regulation. The economic impact of the COVID-19 was massive on the economies of the event organisers. People were not able to visit public events like they used to before the global pandemic. After a few months, the government of Kerala decided to liberalise the strict rules. The events could be conducted but they had to follow certain restrictions set by the government. Slowly but surely the events started popping up and more people started visiting these events while trying to stay safe from COVID 19 by using personal protection and sanitizer to keep the hands free from virus.

Cultural tourism makes up nearly 40% of world tourism revenues with World Heritage sites and museums often serving as the focus for visitors. At the height of the global lockdown, which is beginning to ease in some regions, 95% of museums had closed and 9 out of 10 countries had closed down their World Heritage properties. Many intangible cultural practices have been disrupted, which not only has an impact on the culture life of communities but also has consequences for those working in the performing arts and traditional crafts who operate largely in the informal sector. Furthermore, workers in the creative sector, such as theatres, commercial art galleries and gastronomic restaurants have also taken a hit. The impact on both the tourism and culture sectors is unprecedented.

2.3 CULTURAL SITES IN MAVELIKARA

There are several cultural sites in Mavelikara and they are listed below :-

➤ CHETTIKULANGARA DEVI TEMPLE

Chettikulangara Sree Bhagavathi temple is one of the most renowned Hindu temples in Kerala. Main deity Sree Bhadrakali, The temple is located at Chettikulangara in Mavelikkara taluk of Alappuzha district in the Indian state of Kerala. The temple is situated about 4 kilometres (2.5 mi) west of Mavelikkara town, 7 kilometres (4.3 mi) north of Kayamkulam city on SH6 (Kayamkulam - Thiruvalla Highway). Bhadrakali, is an incarnation of supreme mother Shakthi

devi, born from the third eye of Lord Shiva, to kill the demon king Daruka. 'Bhadra' means good and 'Kali' means goddess of time. So Bhadrakali is worshipped for prosperity and salvation. Devi is considered as the creator, protector, destructor, nature, power and Kundalini shakthi.

Recently UNESCO collected details about the temple and its customs (Kuthiyottam, Kumbhabharani) in order to examine whether the temple is eligible for inclusion in the UNESCO World Heritage List.

This is the second largest temple in terms of income under the control of Travancore Devaswom Board, second only next to Sabarimala. It is estimated that the temple has earnings worth many crores per year. In 2009 it earned around 1.7 crores Rupees from a single type of offering called "Chanthattam". A major part of the Nellu (whole rice grain) offered to the Bhagavathi is also used to make Appam and Aravana prasadams at Sabarimala. The income from the temple is also helpful to run the daily rituals and Poojas at various temples under the Travancore Devaswom Board.

Festivals

This temple has a number of festivals. The important ones are :-

Parayeduppu

In the numerous temples of Onattukara, the "Parayeduppu" period is the festival season. It all begins when the deity ("Devi") of Chettikulangara temple is taken out in procession for Parayeduppu on the Makayriam star of the Malayalam month Makaram. The festivals continue to the end of Meenam. The main part of Parayeduppu is the Jeevatha constructed in the model of the temple structure itself. This box-like carriage for the deity rests on two teakwood poles about two meters long, and is in the form of a palanquin . The front resembles "Thidambu" behind which is a kind of pettakam (small chest) built as per Thachusaasthra calculations.

Kumbha Bharani

The major festival at Chettikulangara is Kumbha Bharani. This is in the month of February or March. The date is determined according to the Malayalam Calendar Kolla Varsham. The Chettikulangara Bharani is celebrated in the month of Kumbha and on the day which has the star Bharani and hence the name Kumbha Bharani. The highlight of the festival is Kuthiyottam and Kettukazhcha.

The preparation for Kumbha Bharani starts 7(seven) days before the actual day and usually that day will be the Shivarathi. People who had pledged for Kuthiyottam will start training their children for the offering on Shivarathi day.

Ethirelpu Ulsavam

This is the annual temple festival. On the tenth day following the Kumbha Bharani the annual festival is celebrated in the temple for 13 days. Each day of the festival is organized by residents of each Kara numbering 13. Special rituals are held in the temple premises. Every afternoon, cultural processions start from each Kara to the temple premises, with the accompaniment of drums, ornamented umbrellas, kuthiyottam songs, display of events from the Mahabharatha and the Ramayana, classical art forms, folk art form, different type of music, decorated structures and caparisoned elephants.

Aswathy Ulsavam

The unique rituals during the Aswathy festival clearly convey the firm bondage and human pathos at the time of separation between the people and their beloved Bhagavathy. Held in the Aswathy day in the month of Meenom, this festival is attracting a large number of visitors. This festival is imagined as a send off to the deity on her journey to visit her mother at Kodungallur. In the evening, 100 odd decorated [Kettukazhcha] and different effigies are brought to the temple mainly made by the children.

Kettukazhcha

It is an offering of the people of Chettikulangara to their beloved deity known for her spontaneous blessings on true devotees as a mark of gratitude, devotion, unflinching faith, and for showering prosperity and protection to their lives. Kettukazhcha displays deftly sculpted and decorated forms of six temple cars known as ‘Kuthira’ (Horses), five Theru (Chariots) and icons of Bhima and Hanuman. All the temple cars, chariots and the icons are all incredibly gigantic in size and are many times larger than any other similar Kuthiras and Therus built during the festivities at other temples in the Central Travancore region. On the move, these out of the world sky scrapping colourful decorations are electrifying, and will create an unforgettable artistic impression in union, especially during the night in the back drop of illuminated lights. Chettikulangara Kettukazhcha heralds the architectural and aesthetic acumen of the ancient people of Chettikulangara, who could convert an improbable out of the world concept to an enormous artistic reality, achieved by collective hardships and will power. Kuthiyottam is performed as an important offering to the deity. This is a ritual dance practiced and perfected through several centuries. It used to be done only in houses in the 13 Karas of the Chettikulangara Temple but after a recent Deva Prashnam it was allowed to conduct Kuthiyottam in the houses outside of the 13 Karas . The houses are decorated, and the portrait of the deity is installed in temporary structures. Kuthiyottam starts a week before Bharani day. It is a type of folk dance performed by youths with the accompaniment of folk music and other musical instruments. Young boys between 8 and 14 years are taught this ritual dance in the house amidst a big social gathering before the portrait of the deity. Feasts are also provided for all the people.

Early in the morning on Bharani, after the feast and other rituals, the boys whose bodies are coiled with silver wires, one end of which is tied around his neck and an are canut fixed on the tip of a knife held high over his head are taken in procession to the temple with the accompaniment of beating of drums, music, ornamental umbrellas, and other classical folk art forms, and richly caparisoned elephants.

Kuthiyottam

Kuthiyottam is probably the single largest and unique Vazhipadu (devotee offering) prevalent in Kerala, or in any part of the country, in terms of the expenditure involved. According to the present circumstances and market conditions, the expenditure for even a minimum scale

Kuthiyottam runs to at least Rs. Two to Rs. Three lakhs. There are instances of devotees conducting Kuthiyottams by spending over Rs. 5 to Rs.15 lakhs.

It is believed that it is compulsory to feed all those who visit the house to witness Kuthiyottam, and a major portion of the spending are on this department. A big lunch feast is also offered for the people of Kara on the eve or on the Bharani day.

Kuthiyottam – a rare folklore

Kuthiyottam is in fact a ritualistic symbolic representation of human 'bali'(homicide). Folklore exponents see this art form, with enchanting well structured choreography and songs, as one among the rare Adi Dravida folklore traditions still preserved and practiced in Central Kerala in accordance to the true tradition and environment. Typical to the Adi Dravida folk dances and songs, the movements and formations of dancers (clad in white thorthu and banyan) choreographed in Kuthiyottam are quick, peaks at a particular point and ends abruptly. A few exponents also cite similarities for Kuthiyottam in Padayani, another popular folklore of Central Travancore. Similarly, the traditional songs also start in a stylish slow pace, then gain momentum and ends abruptly.

Kuthiyotta Kalaris', run by Kuthiyotta Asans (Teachers or leaders), train the group to perform the dances and songs. Normally, the training starts about one to two months before the season.

The songs are mainly in four rhythms, popularly known as 'Padams', and it is compulsory to sing all the four Padams every day. The songs elaborate on the great deeds of Bhagavathi, how she killed Asuras like Sumbani Sumbas, Darika etc., and aims to please her by singing her virtues. There are also Sanskrit mixed songs based on the popular legends from Puranas. Some old songs, rich with lyrical quality, show the creative talents of Chettikulangara's forefathers. The festival goes on for seven days from Sivarathri day to Bharani asterism. During this duration, the man who makes the offering teaches young boys of between 8 and 14 years certain religious rites.

Early in the morning on Bharani, after the feast and other rituals, the boy's body is coiled with silver wires, one end of which is tied around his neck, and an areca nut fixed on the tip of a knife held high over his head. He is taken in procession to the temple with the accompaniment of beating of drums, music, ornamental umbrellas etc. Tender coconut water is poured on his body, till they reach the temple. At the end of it, the boy stands at a position facing the Sreekovil (Sanctum Sanctorum) and begins to dance. The ceremony comes to an end with the presentation of prizes to the Gurus (teachers). This dance if performed in pairs is

called Iratta Kuthiyottam.

On this day, just after mid-day, the residents of the locality bring out the floats with huge decorated effigies of chariots, horses, Bhima, Panchali, Hanuman etc. During the night, the image of Devi is carried in procession to the effigies stationed in the paddy field. This is what is known as Kettukazhcha. On the next day these effigies are taken back to their res

Kuthiyottam, sometimes spelled **Kutiyottam**, is a ritual youth dance, and in some cases of mock blood sacrifice, found at annual Pongala festival celebrations at some Hindu temples in Kerala dedicated to Bhadrakali or Durga – a warrior goddess. This ritual features volunteer teenage or younger boys who live under austere conditions over the festival period in the Malayalam calendar month of Kumbham. They wear ascetic clothes, abstain from meat and eat simple food, participate in daily prayers in the temple. They also dress up in ceremonial clothes and perform as singers and dancers under the guidance of an *asan* (conductor). These dances are synchronized with the legends of the goddess. These dances are highly energetic, paced to the beat of drums, with singers and feature traditional costumes. Kuthiyottam is a folk temple art related to the stage form of Kutiyattam

In some *Kuthiyottam* dances and processions, such as at the Bhadrakali temples of Alappuzha, Kollam, and Thiruvananthapuram districts of Kerala, the dance make up for the boys includes either symbolic blood or real blood from the piercing of their skin. The link with blood is believed by the Kuthiyottam troupe as symbolizing the wounded soldiers of the goddess. The boys are typically from high castes of Kerala, and some scholars have speculated such *Kuthiyottam* practices as having roots in "mock human sacrifice" practice of ancient Kerala. The piercing and blood-related rituals are controversial within Kerala, with officials demanding that they be banned under India's prevention of child abuse laws.

➤ **Shree Saraswati Temple**

It is situated at Thattarambalam dedicated to Saraswati Devi. Recent donations have led to better developments of the temple structure. Its main festival is held during the Navarathri Festival period dedicated to Durga Devi.

➤ **Ponnaramthottam Devi Temple**

Located near Power House and District Court. This is ancient temple and a rare temple in India Durga and Bhadra is the main prathishta. Main festival is on Patham Udayam. Devotees believes in pongala festival on Vishu day for achieving goals. Only this temple in Kerala supply Ayurvedic Medical "awshadha kanji" on Karkidakam season after Deepa araadhana .Every January Ponnaramthottam temple celebrate "Navaham" (9 days pooja) and Anna Danam is Famous for arrangements and neatness .

➤ **Mattom Narasimha Swamy Temple** is situated in the north of Thattarambalam. It is one of the oldest temple in Mavelikara, situated near Achankovil river. The festival of the temple takes place during Vrichikam (November–December)

➤ **Mannalil Temple**

It is situated to the south of Aranootti mangalam. The festival day is Makaram 28, known as "Irupathettam Ucharam".

➤ **Malimel Bhagavathi Temple**

Malimel Bhagavathi Temple located in Kurathikad, owned by Nadalayil family trust. Main festival is the 'Revathi Thirunal' festival in Meenam (Malayalam) month. The Saphaha Yanjam and Anpoli vazhipadu by youngsters of the village are the main attractions during the festival time. Devotees believing that one of the upadevatha calling "Ammumma" giving protection during pregnancy period & delivery time if the pregnant woman keeping one stone from the Ammumma's temple. Pregnant ladies from other areas also coming & following the custom. Chunakara Thiruvairoor Mahadevar Temple is the oldest historical temple located in Chunakara, which is 11 km from Mavelikkara. Its festival season is in January and February.

➤ **Tharamel Devi Kshethram**

It is another Bhagavathi temple situated in the central part of Aranootti mangalam. This temple originally belonged to the Kalaykkattu Family, but has been handed over to the NSS Karayogam by the family's heads, Nalayyathu Chellappan Nair and Thattarethu Damodara Panicker. It is now owned and managed by the NSS Karayogam, and renovation work has just begun.

➤ **Pallyarakavu Temple**

Vettiyar, as we see now, was a small neighbouring agrarian village of Chunakkara during the past. There was a story behind the development of this name. Agriculture was the prime occupation of the people of Vettiyar then. Once there occurred a severe drought which ruined all hopes of villagers. They tried all the ways possible to overcome this natural calamity. But their efforts were in vain. Finally the hard working people of this village united together for a common cause. They decided to let the river Achankovil flow through this village converting its natural flow through Pandanad. This made the land more fertile than ever before as the conversion made possible the viable for plantation. It is believed that the digging of new flow path of Achankovil river through this village gave the village this name "Vettiyar".

It was believed that Brahmins and kings of Northern Kerala emigrated to South during the last decades of 19th Century. Most of them made Pandalam as their headquarters and settled around it. A family so migrated believed to have settled at Vettiyar. They established their Kingdom in all parts of Vettiyar except western part. They built a huge fort at the Southern side of village and made it their head quarters. Many soldiers were appointed to guard this fort. The king and followers stayed in side the fort. This place was later known as "Kottamala". The ruins and remains of this fort and palace still alive there. There was a great bath house inside the fort. This bath house is known as Elvanthikulam. It lies at the eastern part of Kottamala. The interesting thing about the Bathhouse (pond) is that no drought could dry it. It remains

with full of water every seasons.

➤ **Subramanya Swamy Temple, Thazhakkara.**

The presiding deity here is Lord Muruga. The Sree Subramanya Swami Temple, which is located in Thazhakkara has a historical presence for about 1000 years. The deity is in "Shadadhara Parathishta" of Lord Muruga holding a spig of paddy and Fire (Torch) showers blessings on his devotees. This denotes as the custodian of wealth.

The Lord is a great protector of his devotees and healer of physical and mental ailments. He protects each and every part of the body of his devotees and even the powerful Navagrahas would be passive because of his grace. He Himself is said to have told Naradan, "Those who have sought refuge in Me have no fear, they won't be left with any needs; those who are devoted to Me have no enemies, they have no diseases...".

The temple stands as a symbol of cultural heritage, communal harmony and prosperity of the region. It is surrounded by rich greenery. Very recently, the temple has undergone several physical and spiritual renovations. It has attained the aura of a great temple. There is massive increase in number of pilgrims. The tide of devotees on shashti days is an evidence for this. Those who are visiting this website are requested to conduct a pilgrimage to the temple and experience the grace of Lord Subrahmanya Swamy.

Names of some other temples in Mavelikara

- **Dhanwanthari Temple, Prayikkara.**
- **Ganapathy Temple, Aalthara, Padinjare Nada.**
- **Sree Durga Devi Temple, Karazhma.**
- **Ulachikkadu Sree Mahavishnu Temple, Karazhma.**
- **Mannoor Madhom Siva Temple.**

➤ **St Mary's Orthodox Cathedral**

Founded in 943 AD, also known as 'Puthiyakavu Pally', is one of the oldest churches in central Travancore region. In 1836, delegates of Malankara Church gathered here to decide on severing ties with the British Anglican missionaries; this historic meeting is known as 'Mavelikara Padiyola'.

St Mary's Roman Catholic Church, at Cherukole, founded in 1965. Cherukole was given the status of a parish in 1976. St.Mary's society founded in 1946 plays an important role in the socio-economic development of the parishioners. A new church was completed 2007

December 2004. Vision and mission of the Parish is to bring up the prisoners spiritually and materially. The parish is located in the bank of Achen Kovil River, it is in Mavelikara Taluk. Pastoral priorities of the community are education and spiritual growth. The feast of the Immaculate Conception of the Holy Virgin Mary is celebrated on 8 December every year

➤ **St Mary's Roman Catholic Church at Cherukole**

C.S.I. Christ Church is the oldest Protestant church in Mavelikara built by CMS missionary Reverend Joseph Peet and dedicated in 1839 and rededicated on 3 April 1850.

➤ **C.S.I. Christ Church**

C.S.I. Ascension Church, Cherukunnam is 150 years old. It belongs to the Central Kerala Diocese of Church of South India. It has 88 families and about 500 members.

Marthoma Church Thazhakara marthoma church is one of the oldest marthoma church in mavelikara. Now the Diocese with its 335 and over families has a nursery, parish hall, shop building, parsonage, Polachirackal Colony and Jyothis school.

NAME OF SOME OTHER CHURCHES IN MAVELIKARA ARE :-

Indian Pentecostal Church of God - IPC Kannamangalam, Chettikulangara.

Assemblies of God Bethal Hall, established in 1924.

St Sebastian Roman Catholic Church, Valiyaperumpuzha, Thattarampalam

St Thomas Evangelical Church of India, Thazhakara is 50 years old.

St Pauls Marthoma Church Vathikulam, Olakettiambalam

St Gregorios Orthodox Church was consecrated in 1945 at Punnammodu.

Velathandethu kaavu. Over 300yrs old at Pallarimangalam.

➤ **Islamic culture and Muslim culture**

Islamic culture and Muslim culture refer to cultural practices common to historically Islamic people. The early forms of Muslim culture, from the Rashidun Caliphate to early Umayyad period and early Abbasid period, were predominantly Arab, Byzantine, Persian and Levantine. With the rapid expansion of the Islamic empires, Muslim culture has influenced and assimilated much from the Persian, Egyptian, Caucasian, Turkic, Mongol, Indian, Bangladeshi, Pakistani, Malay, Somali, Berber, Indonesian, and Moro cultures.

Islamic culture generally includes all the practices which have developed around the religion of Islam. There are variations in the application of Islamic beliefs in different cultures and traditions.

Mosque, Arabic *masjid* or *jāmi'*, any house or open area of prayer in Islam. The Arabic word *masjid* means “a place of prostration” to God, and the same word is used in Persian, Urdu, and Turkish. Two main types of mosques can be distinguished: the *masjid jāmi'*, or “collective mosque,” a large state-controlled mosque that is the centre of community worship and the site of Friday prayer services; and smaller mosques operated privately by various groups within society.

The origin of Islam is placed around 610 CE when Muhammad, a highly spiritual and religious man who spent months in praying and self contemplation in a secluded cave near the town of Mecca, is thought to have received divine messages. The story is that one morning Muhammad heard the voice of the angel Gabriel and, through him, Allah spoke words of wisdom. The words were first recited by Muhammad, later his disciples, and then recorded as text which came to known as the Holy Qur'an. Thus followers of Islam consider the Qur'an not the work of Muhammad but as direct revelations from Allah. Islam, which literally means “submission,” was founded on the teachings of the Prophet Muhammad as an expression of surrender to the will of Allah. The Qur'an, the sacred text of Islam, contains the teachings of the Prophet that were revealed to him from Allah. Traditional Muslims believe that Allah is the one true God with no partner or equal and that the inspiration of this belief system comes straight from God and the vehicle chosen by him to deliver these teaching to the general population, the Prophet Muhammad.

Islamic Festivals

Milad-un-Nabi

One of the most important celebrations for Muslims around the world, Milad-un-Nabi is the day of Prophet Muhammad's birth. The Prophet's birth day falls in the month of Rabi-ul-Awwal. The day is celebrated by remembering the Prophet's various teachings and by the praying of the Quran. Families get together and donations are made to charity as well.

Eid-ul-Fitr

Marking the end of the month Ramzaan, Eid-ul-Fitr is one of the most joyous occasions in the Islamic calendar. After 30 days of fasting and abstaining from various forms of sins, this Eid is a true celebration of restraint and satisfaction. It is also one of the best known Islamic festivals in India, particularly because of the wonderful cuisine, such as the very popular sheer khurma and sevai preparations. New clothes are worn, gifts exchanged and 'eidi' (a token amount) is handed over to children and relatives. There is a general sense of frolic and happiness as people greet and hug each other on this day.

Eid-ul-Adha

This Eid is celebrated to commemorate Abraham willing to sacrifice his son in accordance to the will of Allah. Because of Abraham's absolute belief in the Almighty, the day is remembered for teaching Muslims the importance of having strong faith in the will of the divine. On this day, certain animals are sacrificed and prayers are offered early in the morning. Some of the delicacies to watch out for during this festival are biryani, halim, nihari, korma and more.

Muharram

The first month of the Islamic calendar begins with the month of Muharram. On the tenth of Muharram, the Prophet's grandson, Imam Husain was martyred in the battleground of Karbala. Unlike all the other Islamic celebrations, Muharram is not a festive celebration but a time to remember the tragedy and great sacrifices made by Husain. Many sects within Islam also carry out a procession called Taziahs, whereas, others spend the day in mosques praying and listening to sermons.

The Cultural Connect

Muslims are spread across the world, in fact, many countries deemed as Islamic. Yet, the social milieu in India makes Muslim celebrations much more diverse and enriching. The layman that lives in societies, apartments or chawls finds the opportunity of a religiously different neighbour as a way of life. Working with colleagues or studying with Muslim friends is just how integrated the societal structure of this country is. And though at times, there are the scary incidents of them vs us, in those times there are also these very same common or laymen that rise above the religious difference to embrace humanity in its highest form.

Worship in Islam

Worship in Islam is woven into the daily life of a Muslim and is not confined to a holy place. The fundamental aspects of worship in Islam are encompassed within five pillars, which enable Muslims to cultivate their relationship with God.

1. Testimony of Faith (*Shahadah*): The first of the five basic foundations is knowingly and voluntarily asserting that, “There is nothing worthy of worship except God, and Muhammad is the Messenger of God.” This statement is the basis of faith in Islam, affirming that no partners can be associated with God and Muhammad is His final prophet. As a result of this belief, Muslims seek guidance in life through God’s revelation (the Quran) and the teachings of Prophet Muhammad (pbuh).

2. Prayer (*Salah*): Muslims are required to pray five times a day to maintain a spiritual connection with God and remind themselves of their ultimate purpose in life. Through sincerity, repentance, and direct prayer to God, Muslims strive to establish a personal spiritual relationship with their Creator all throughout the day. This prayer includes physical motions of bowing and prostrating, which were also performed by Jesus, Moses, and the prophets before them.

3. Charity (*Zakah*): This is an annual charity given to the poor. Muslims must give 2.5% of their yearly savings to help the poor, the needy, and the oppressed. Charity is one of the vital sources of social welfare in Islam, encouraging a just society where everyone’s basic needs are provided for.

4. Fasting (*Sawm*): Muslims fast during the month of Ramadan, the ninth month of the Muslim lunar calendar, by refraining from eating, drinking, and sexual interaction from dawn to sunset. It is an act of self-restraint and spiritual cleansing that increases one’s empathy for the less fortunate and enables one to consciously control bad habits such as foul language, idle talk, and anger. Fasting also helps people develop strong willpower as they overcome the essential desires of their body and the damaging acts of their tongue.

5. Pilgrimage (Hajj): The pilgrimage (journey) to Mecca is an act that every Muslim must perform once in their life if they are physically and financially able. It symbolizes the unity of humankind as Muslims from every race and nationality assemble together in equality to worship God, following the traditions of Prophet Abraham.

6. Ramadan:

Ramadan also spelled **Ramazan, Ramzan, Ramadhan** or **Ramathan**, is the [ninth month](#) of the [Islamic calendar](#), observed by [Muslims](#) worldwide as a month of [fasting \(sawm\)](#), prayer, reflection and community. A commemoration of [Muhammad's first revelation](#), the annual observance of Ramadan is regarded as one of the [Five Pillars of Islam](#) and lasts twenty-nine to thirty days, from one sighting of the [crescent moon](#) to the next.

NAME OF SOME MOSQUES IN MAVELIKKARA ARE:-

Mavelikkara Juma Masjid

Kanjippuzha Juma Masjid

Muttom Ithampallil JN Mosque

Kallirikkum Palli Vettiyar

Pathiyoor Juma Masjid

Muslim Masjid Kollakadvu

Sharaful Islam Madarasa

Mosque Vettiyar

Pathiyoorkkala Salafi Juma Masjid

Al Amana Masjid

Kizhakke PalliVettiyar

Muttom Jumua Masjid

CHAPTER 3

ANALYSIS AND INTERPRETATION

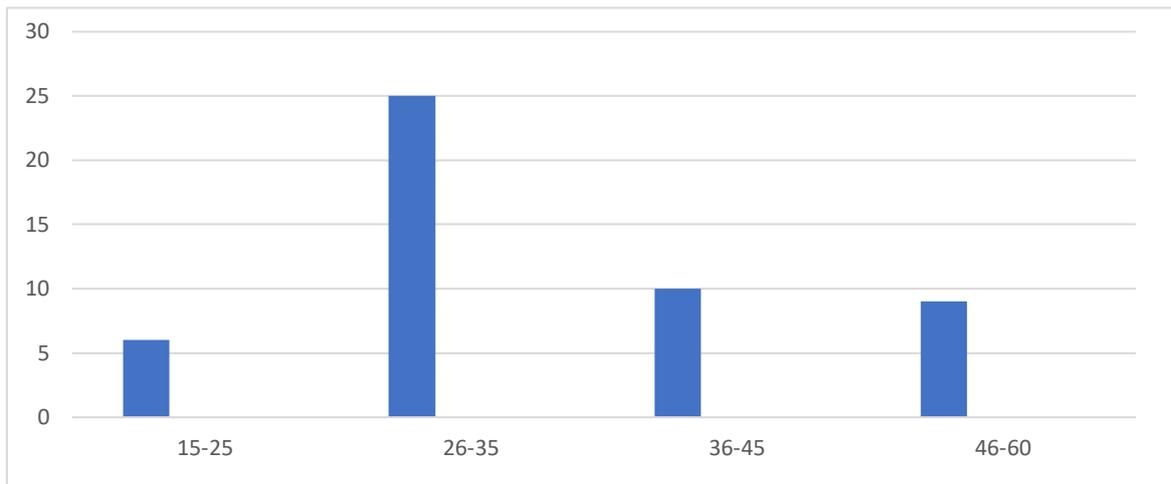
DATA ANALYSIS AND INTERPRETATION TO THE TOURIST

3.1 AGE OF RESPONDENTS

Table 3.1

Age of respondents	No of respondents	Percentage
15-25	12	12
26-35	50	50
36-45	20	20
46-60	18	18
Total	100	100

Figure 3.1



Interpretation

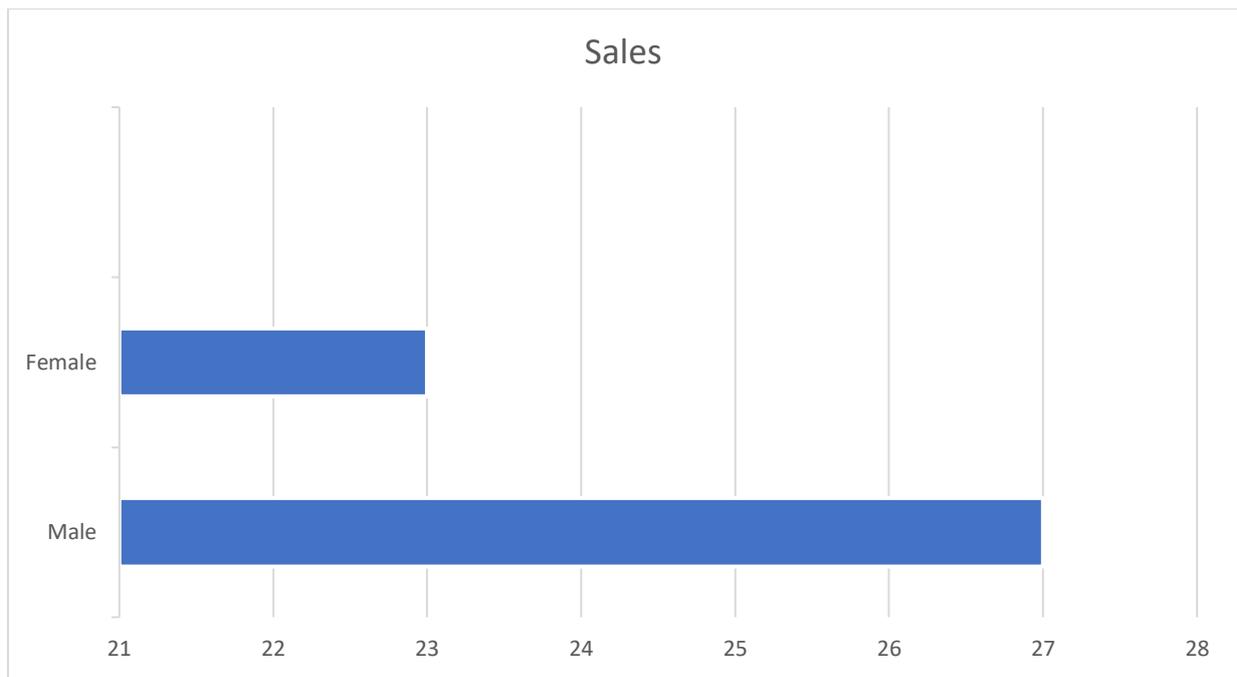
The above table graph shows that the 12 out of 50 the people belong to the age group of 15-25 age group ,25 people belong to the 26-35 ,10 people belong to the 36-45 and 9 people belong to the age group 36-60

3.2 GENDER

Table 3.2

Gender	Number of respondents	Percentage
Male	54	54
Female	46	46
Total	100	100

Figure 3.2



Interpretation

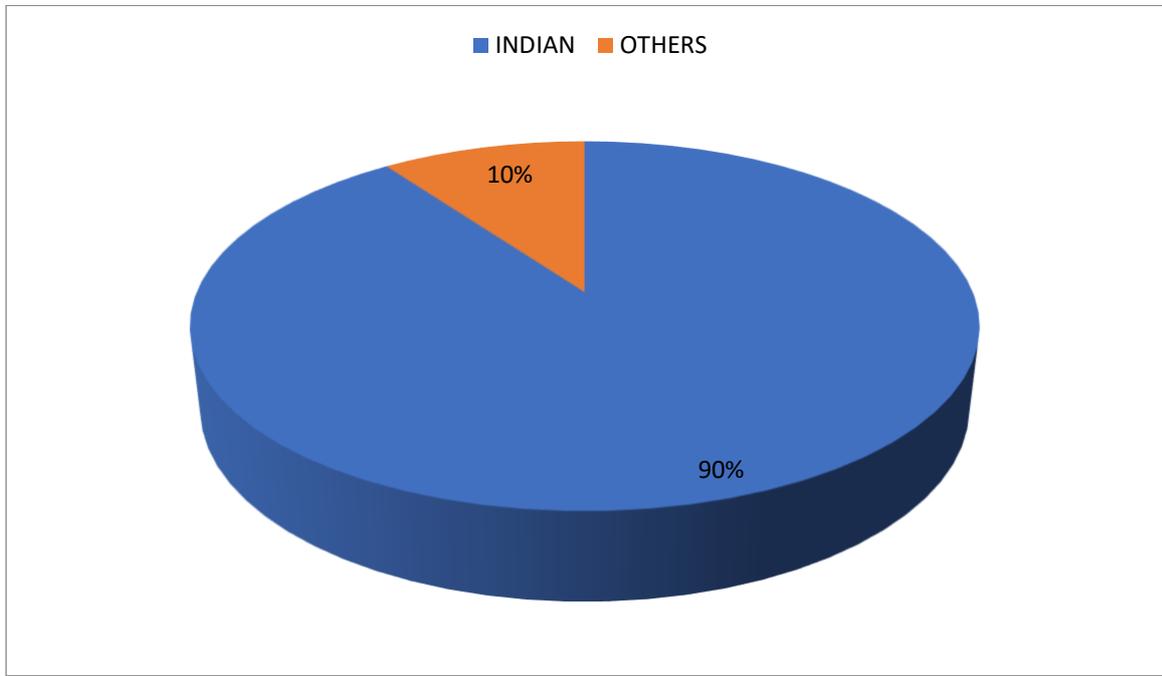
54 % of the total people who were surveyed were males and the rest 46% were females.

3.3 NATIONALITY

Table 3.3

Nationality	Number of respondents	Percentage
Indian	90	90
Others	10	10
Total	100	100

Figure 3.3



Interpretation

90 % of the people interviewed were Indian and the rest 10% belonged to other countries.

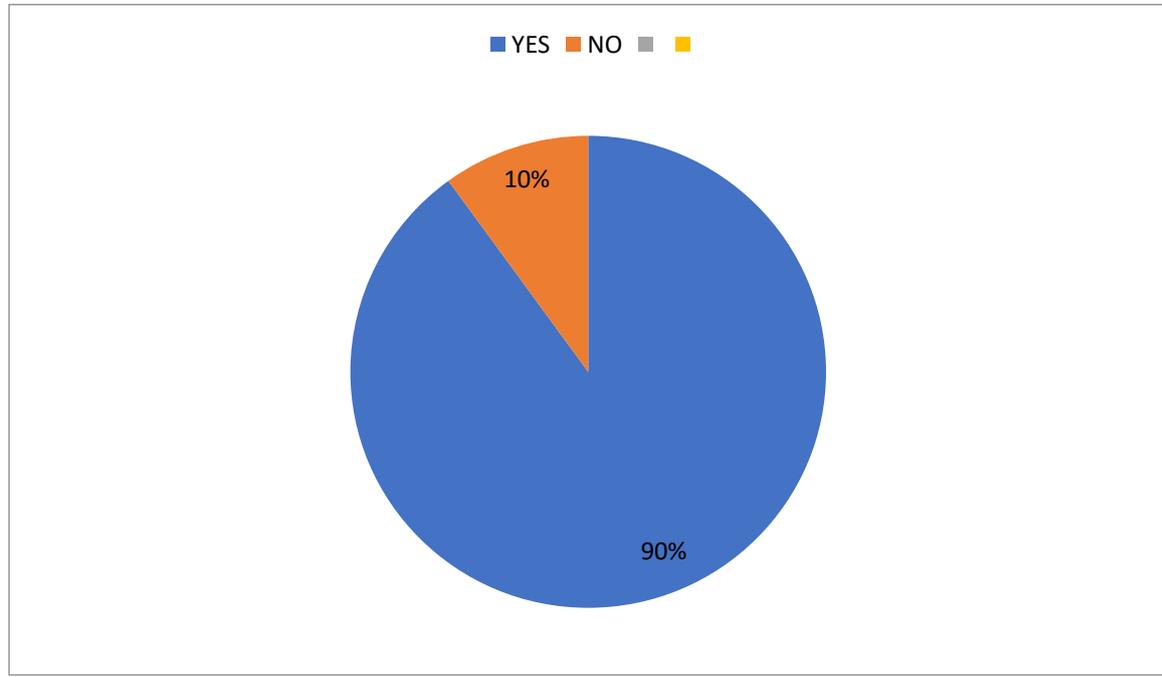
3.4 ARE YOU A RESIDENT OF MAVELIKARA ?

Table 3.4

<u>Response</u>	<u>Number of respondents</u>	<u>Percentage</u>
Yes	90	90
No	10	10

Total	100	<u>100</u>
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Figure 3.4



Interpretation

90% of the people are from Mavelikara and 10 % of the people are non residents of Mavelikara.

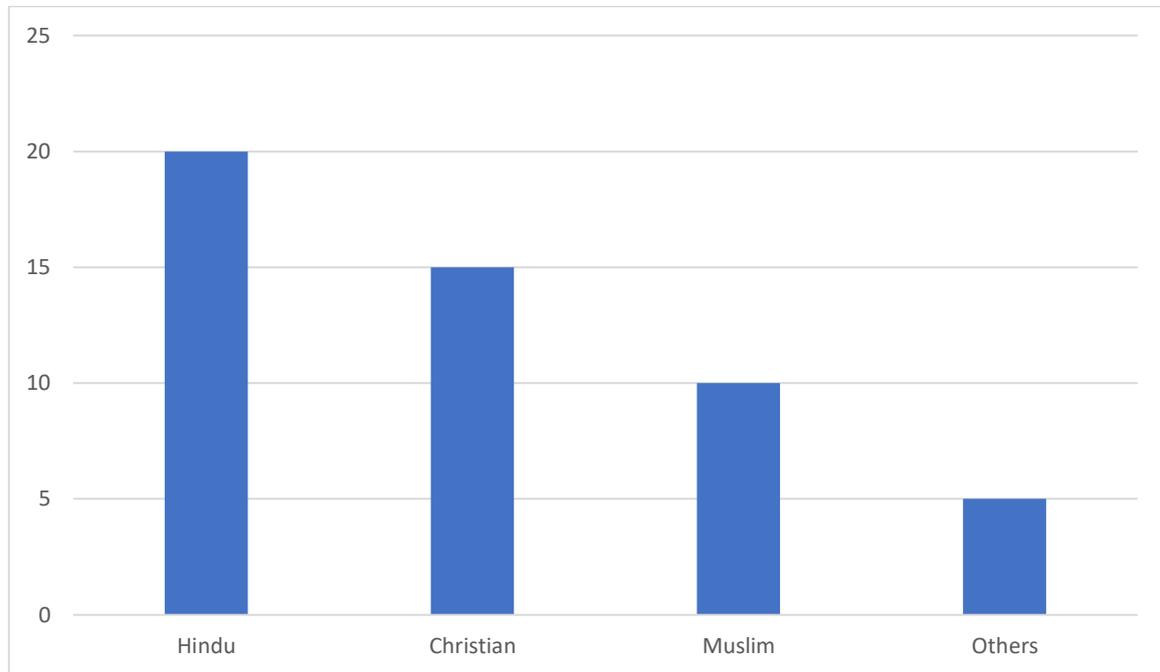
3.5 RELIGION

Table 3.5

Religion	Number of respondents	Percentage
Hindu	40	40
Christian	30	30
Muslim	20	20
Others	10	10

Total	100	100
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Figure 3.5



Interpretation

40% of the people interviewed were Hindus , 30 % of the people were Christians, 20 % of the people were Muslims and the rest 10 % belonged to other religion

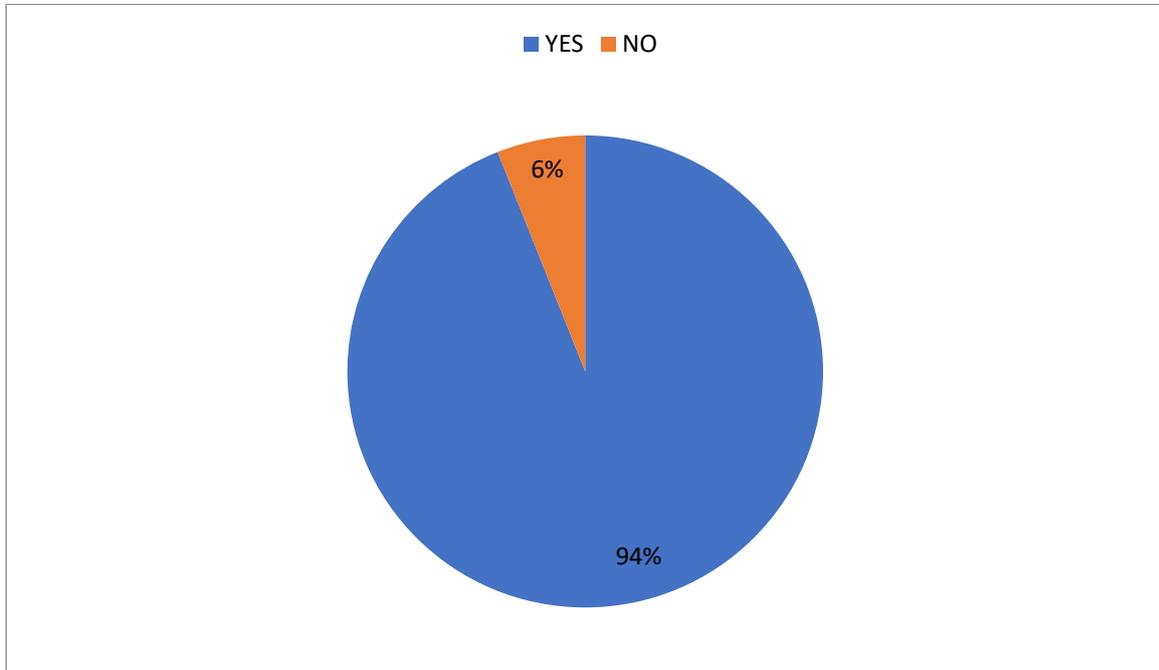
3.6 HAVE YOU VISITED ANY CULTURAL FESTIVALS IN MAVELIKARA?

Table 3.6

Response	Number of respondents	Percentage
YES	94	94
NO	6	6

Total	100	100
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Figure 3.6



Interpretation

94% of the people have visited events in Mavelikara while only 6 % have not visited events in Mavelikara.

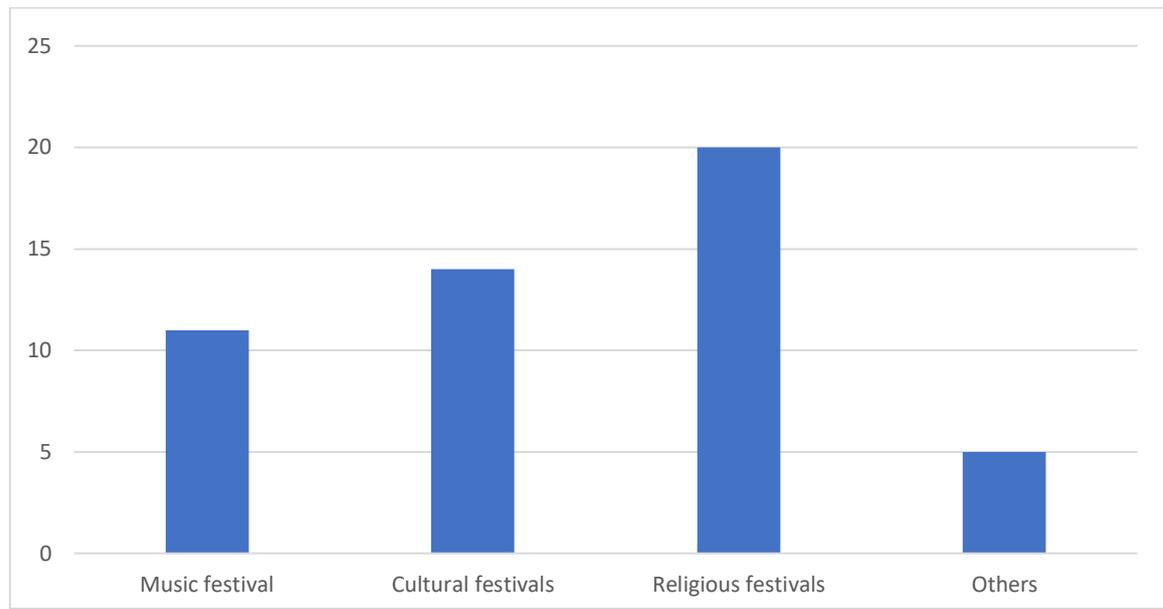
3.7 WHAT TYPES OF FESTIVALS WOULD YOU LIKE TO VISIT?

Table 3.7

Types of festivals	Number of respondents	Percentage
Music festival	22	22
Cultural festivals	28	28

Religious festivals	40	40
Others	10	10
Total	100	100

Figure 3.7



Interpretation

22 % of the people liked to visit music festivals while 28 % people preferred cultural festivals, 40% of the people loved going to the religious festivals and the rest 10 % preferred other events.

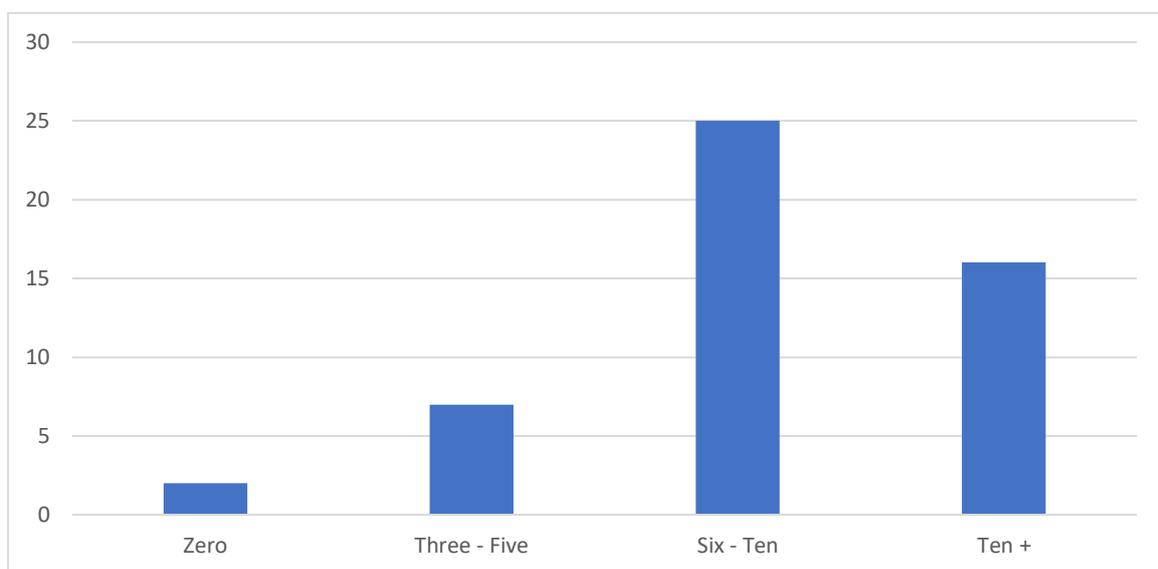
3.8 HOW MANY FESTIVALS HAVE YOU BEEN TO?

Table 3.8

Number of events	Number of respondents	Percentage
0	4	4

3-5	14	14
6-10	50	50
10+	32	32
Total	100	100

Figure 3.8



Interpretation

Only 4 % of the people have never been to any events, 14% of the people have been to 3-5 events at least , 50% of the people surveyed have been to 6-10 events and 32% people have been to over 10 events.

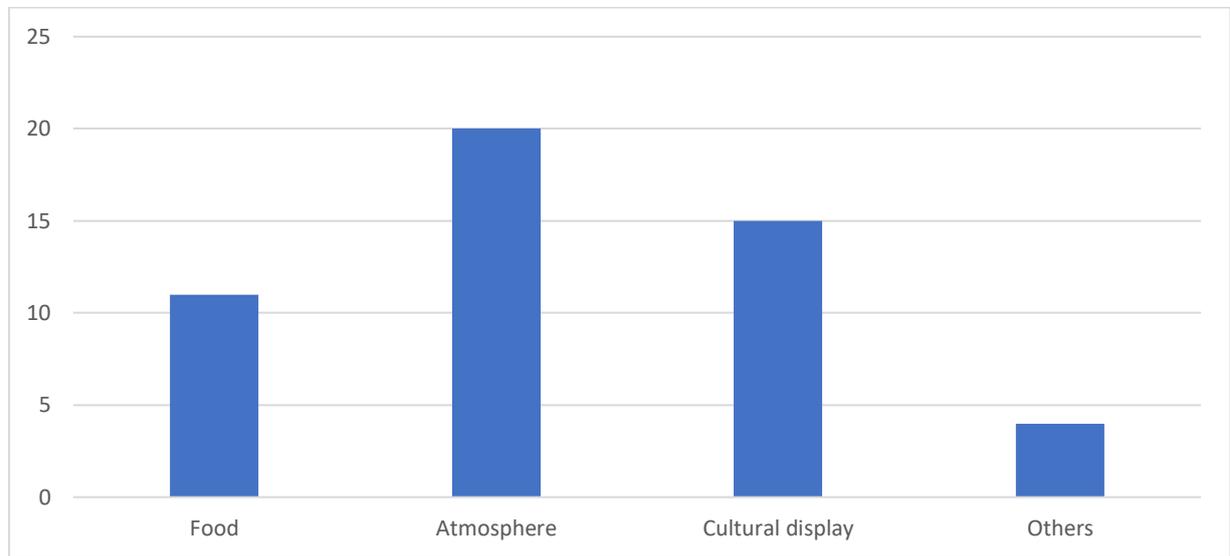
3.9 WHAT ARE THE MOST ATTRACTIVE PART ABOUT THE FESTIVALS?

Table 3.9

Attractive part of a festivals	Number of respondents	Percentage
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Faith and belief	22	22
Food and atmosphere	40	40
Shopping and entertainment	30	30
Other factors	8	8
Total	100	100

Figure 3.9



Interpretation

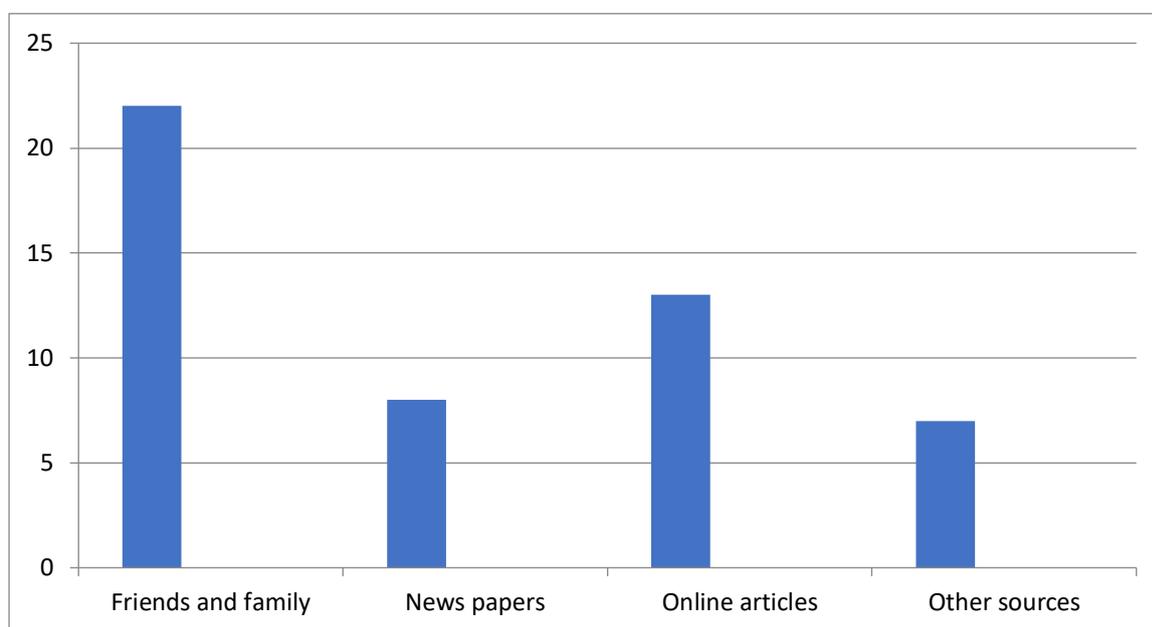
22% of the people liked to visit for their faith and belief. 40% of the people visited these events for the amazing cultural shows. 30% of the people visit for shopping and entertainment and 8 % of the people visit for other reasons.

3.10 WHAT ARE THE SOURCES OF AWARENESS ABOUT FESTIVALS?

Table 3.10

Source of information	Number of respondents	Percentage
Friends and family	44	44
Newspapers	16	16
Online articles	26	26
Other sources	14	14
Total	100	100

Figure 3.10



Interpretation

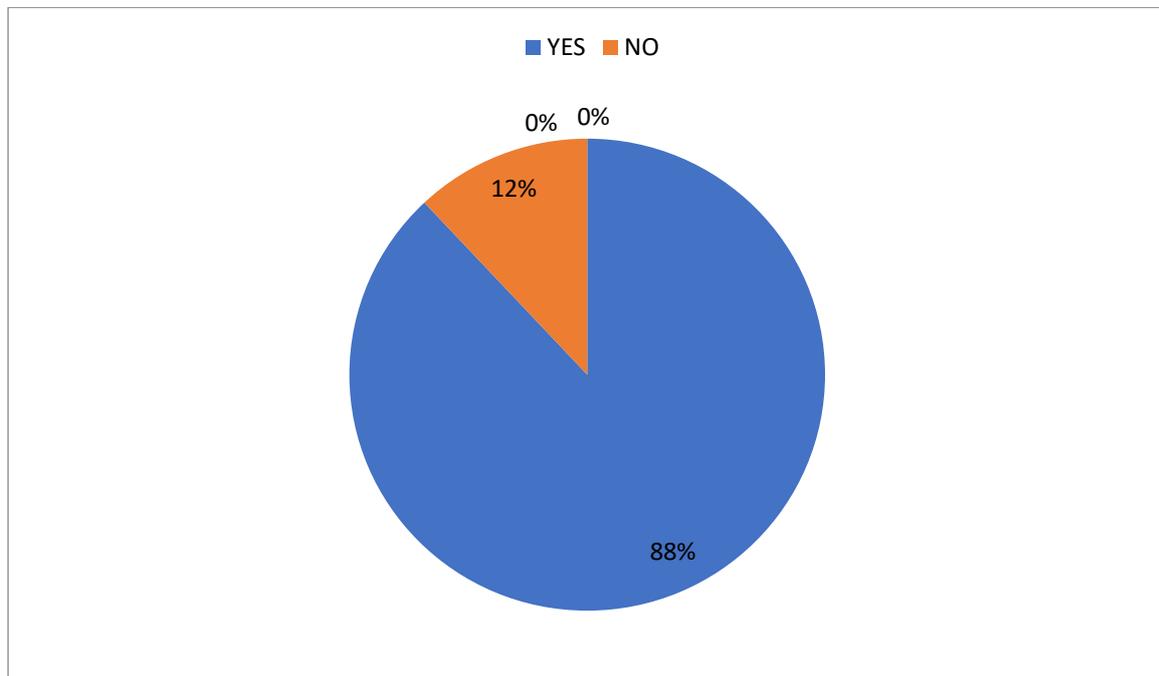
44% of the people get to know about these events from their friends and families, 16% from news papers , 26% from online articles and 14% from other sources.

3.11 DO YOU THINK CELEBRATION OF CULTURAL FESTIVALS ARE IMPORTANT?

Table 3.11

Response	Number of respondents	Percentage
Yes	88	88
No	12	12
Total	100	100

Figure 3.11



Interpretation

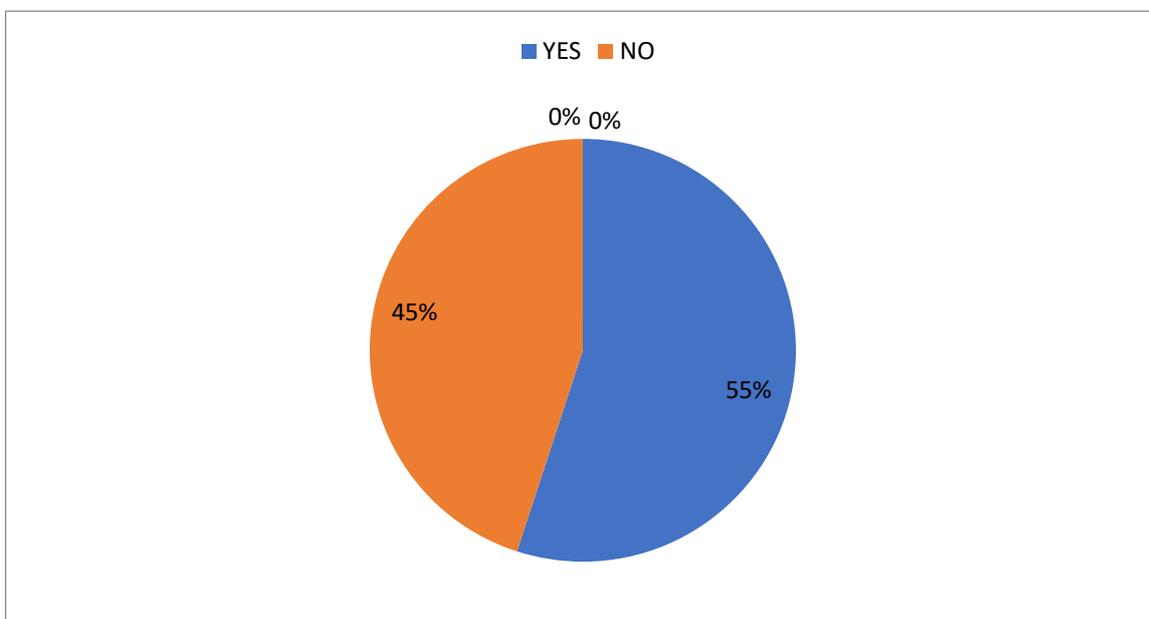
90% of the people think celebration of cultural festivals are important while only 10 doesn't share the same opinion

3.12 DO YOU TAKE YOUR FAMILY MEMBERS WITH YOU TO THESE CULTURAL FESTIVALS DURING THE PANDEMIC ?

Table 3.12

Response	Number of respondents	Percentage
YES	55	55
NO	45	45
Total	100	100

Figure 3.12



Interpretation

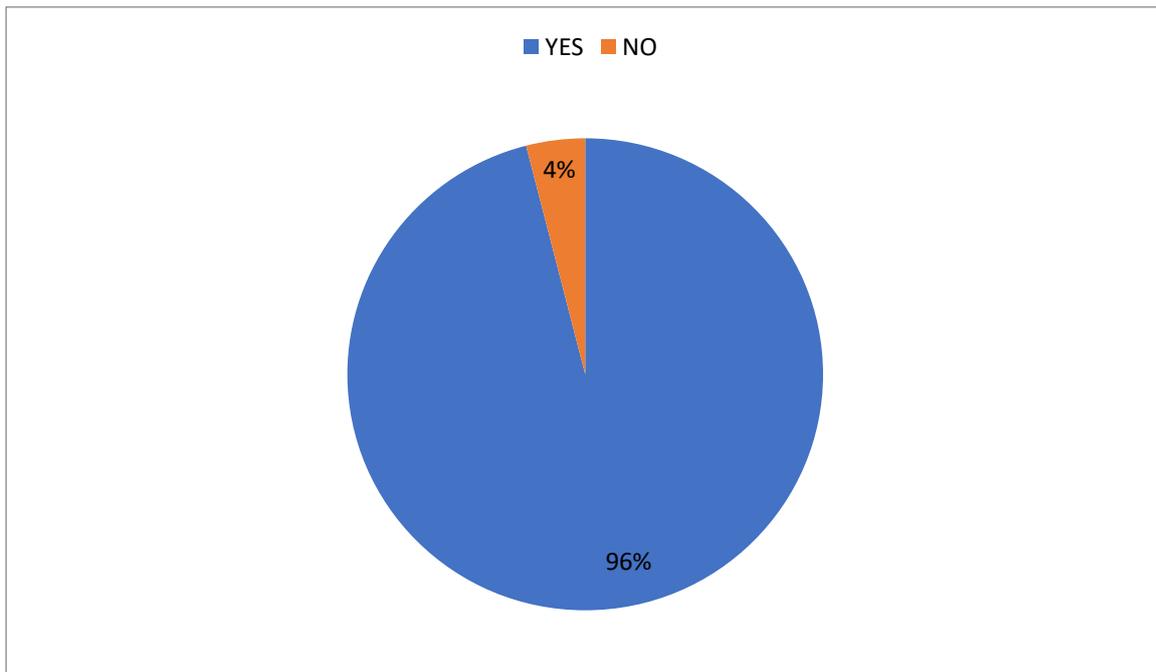
55% of the people would take their families to events during the pandemic while 45% preferred to avoid it

3.13 DOES COVID-19 PANDEMIC AFFECT THE CULTURAL FESTIVALS?

Table 3.13

Response	Number of respondents	Percentage
YES	96	96
NO	4	4
Total	100	100

Figure 3.13



Interpretation

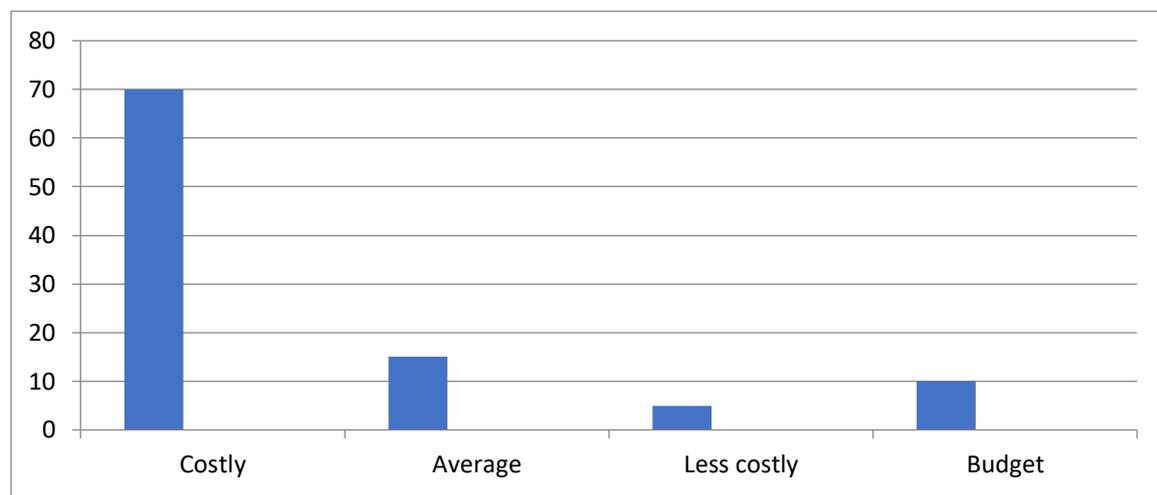
96% of the people believes that the covid 19 pandemic has an impact on cultural festivals and only 4 % believes that it had no impact

3.14 ARE THE FESTIVALS COST FRIENDLY WHEN COMPARED TO PRE COVID TIMES?

Table 3.14

Response	Number of respondents	Percentage
Costly	70	70
Average	15	15
Less costly	5	5
Budget	10	10
Total	100	100

Figure 3.14



Interpretation

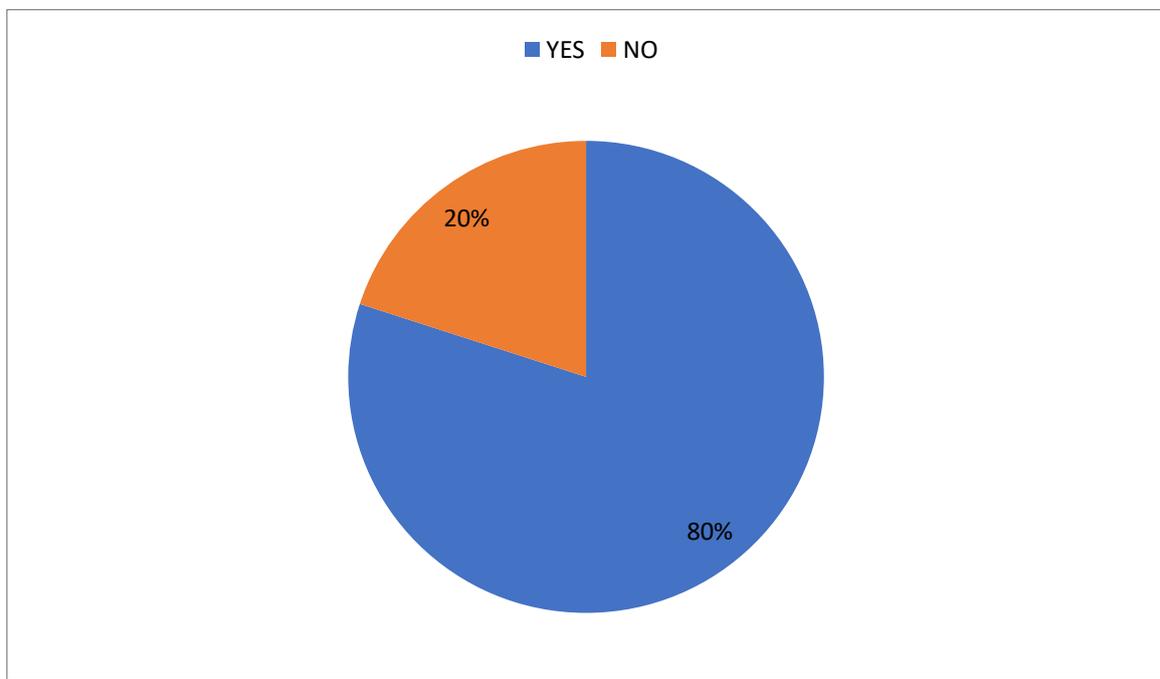
70% of the people believes the festivals are more expensive ,15% of the people think the cost is average ,5% believe that its less expensive and 10% that its budget friendly.

3.15 HAVE YOU VISITED ANY FESTIVALS DURING THE PANDEMIC?

Table 3.15

Response	Number of respondents	Percentage
YES	80	80
NO	20	20
Total	100	100

Figure 3.15



Interpretation

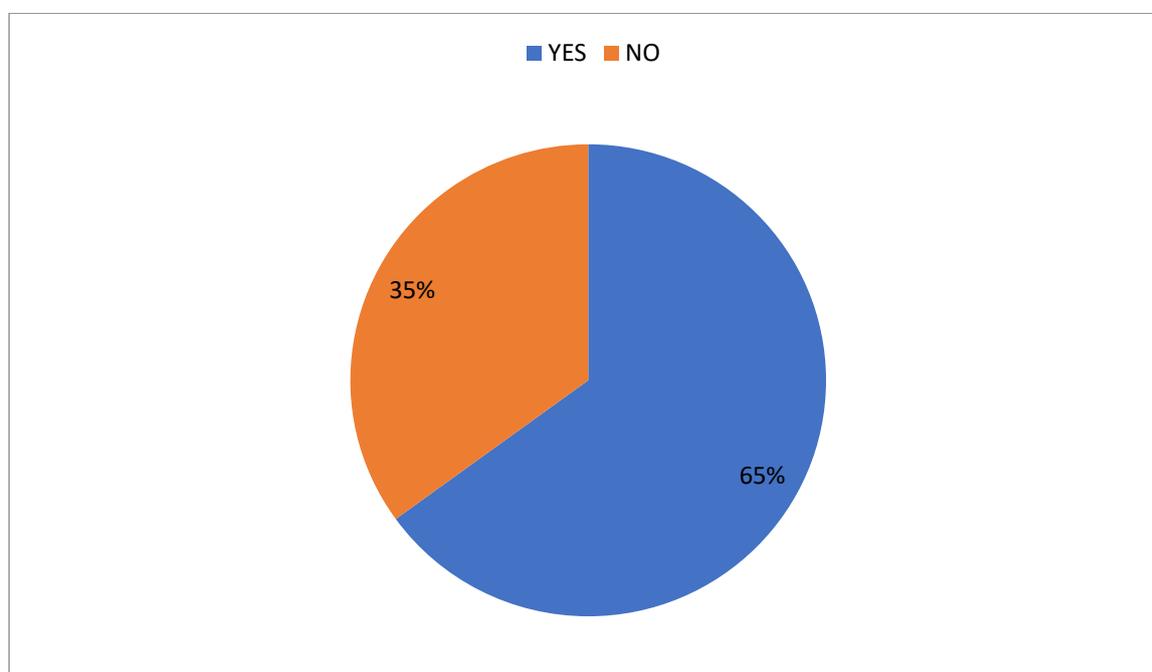
80% of the people have visited an event during the pandemic and 20 % have avoided it.

3.16 DOES THE FESTIVAL ORGANIZERS TAKE THE NECESSARY STEPS REQUIRED FOR VISITORS SAFETY?

Table 3.16

Response	Number of respondents	Percentage
YES	65	65
NO	35	35
Total	100	100

Figure 3.16



Interpretation

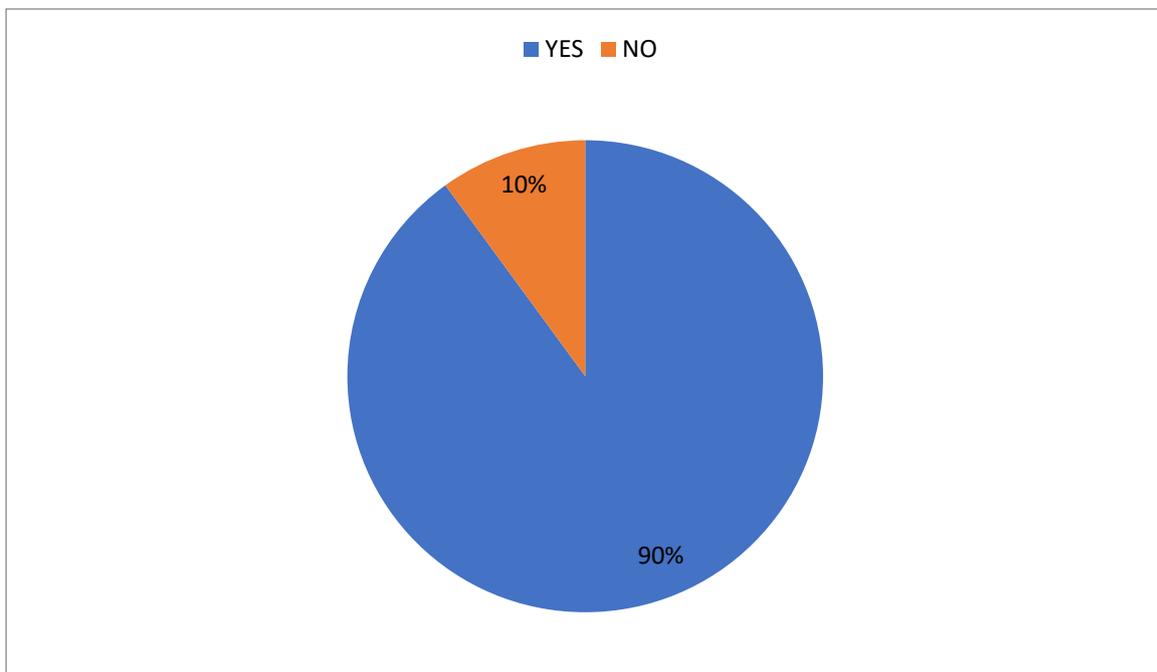
65% believe that the festival organisers are trying to prevent the spread of Covid-19 by taking the needed steps and 35% of the people believe they can do better.

3.17 DO YOU THINK THAT THESE FESTIVALS HELP RADIATE POSITIVE ENERGY TO THE PEOPLE DURING THESE TOUGH TIMES ?

Table 3.17

<u>Response</u>	<u>Number of respondents</u>	<u>Percentage</u>
YES	90	90
NO	10	10
Total	100	100

Figure 3.17



Interpretation

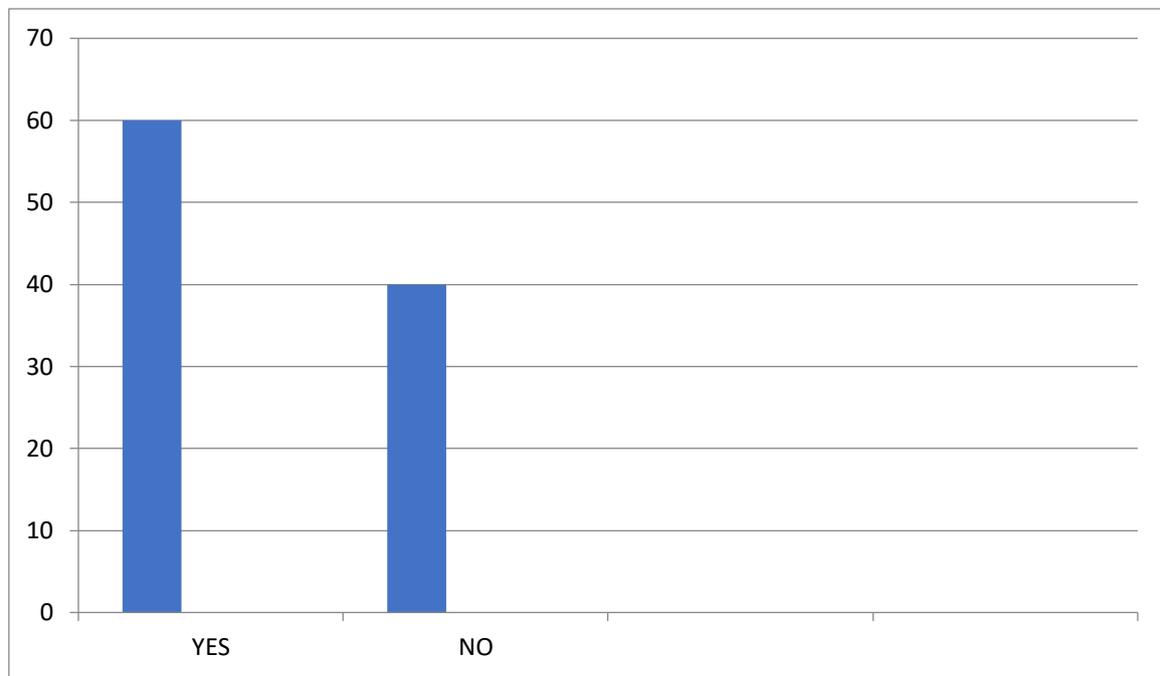
90% of the people believe that festivals helps to radiate positive energy during these tough times and 10% believes it does not.

3.18 DO YOU THINK THAT ALL THE PEOPLE VISITING THESE CULTURAL EVENTS ARE STRICTLY FOLLOWING THE SAFETY PROTOCOLS SET BY THE HEALTH DEPARTMENT?

Table 3.18

<u>Response</u>	<u>Number of respondents</u>	<u>percentage</u>
YES	60	60
NO	40	40
<u>Total</u>	100	100

FIGURE 3.18



Interpretation

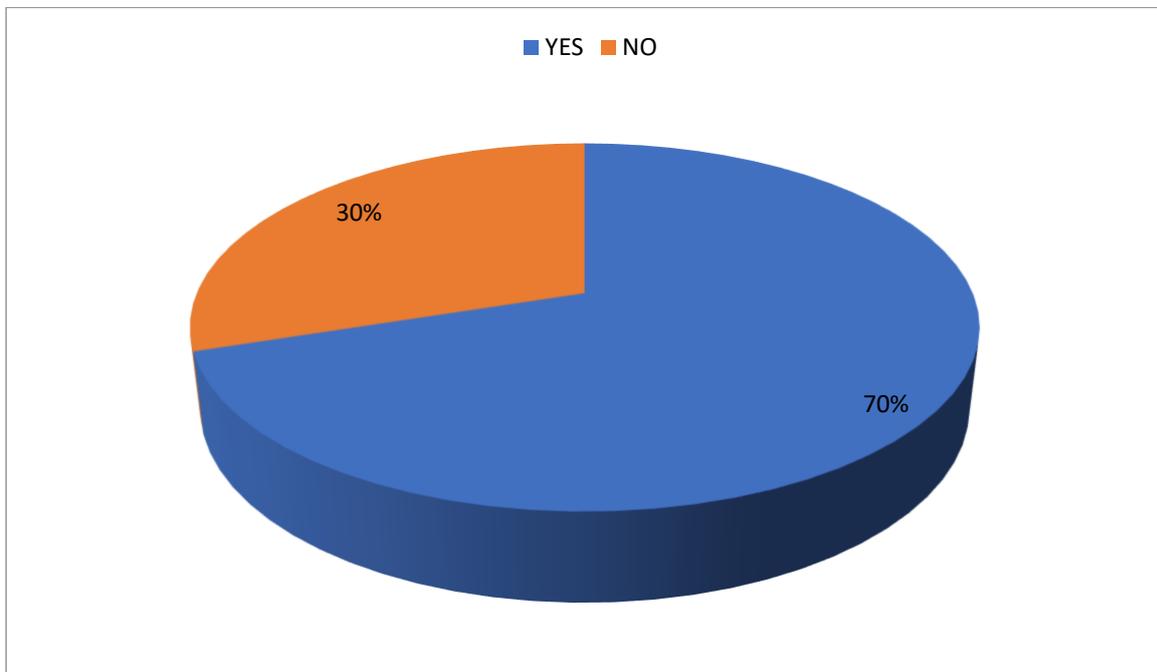
60% of the people believe that everyone is following the safety protocols of the health department and 40 % believes that the safety protocols are violated.

**3.19 HAVE YOU ATTENDED THE FESTIVALS BEFORE AND AFTER
COVID 19?**

Table 3.19

<u>Response</u>	<u>Number of respondents</u>	<u>Percentage</u>
YES	70	70
NO	30	30
Total	100	100

Figure 3.19



Interpretation

70% of the people have attended events before and after Covid-19 and 30 % of the people have not visited events during both the times

CHAPTER-4

FINDINGS, SUGGESTIONS AND CONCLUSIONS

4.1 FINDINGS

1. In the case of age of the respondents it was revealed that 12% belong to 15-25 age category, 50% belong to 26-35, 20% belong to 36-45 and 18% belong to 46-60.
2. In the case of gender of the respondents, 54% are male and the remaining 46% are female.

3. In the case of nationality of the respondents, 90% are Indians and 10% are other.
4. From the study it is revealed that in the case of religion 40% are Hindus, 30% are Christians, 20% are Muslims and the remaining 10% are other.
5. Our studies show that 90% of the respondents are residents of Mavelikara, while 10% are not.
6. This study shows that 94% of the people have visited some cultural festivals and 6% of the respondents have not any events.
7. In this study, we found that 22% of the respondents like classical festivals, 28% like cultural festivals, 40% like religious festivals and 10% like other.
8. 4% of the respondents have not visited any events during COVID-19, 14% have visited 3-5 events, 50% have visited at least 6-10 events, 32% have visited more than 10 events.
9. Through this study, it was found that most people, who visit fairs and festivals, are attracted by the food and atmosphere.
10. In this study we found that 44% of the respondents are aware of the festivals from friends and family, 16% from newspapers, 26% from online articles and 14% from other sources.
11. 88% of the respondents think that festivals are an important part of the society, 12% think that festivals and events are irrelevant.
12. When asked to the respondents whether they bring their family members to the events during COVID-19 pandemic, 55% responded "yes" and the remaining 45% responded "no".
13. 96% of the respondents believe that COVID-19 has affected the cultural festivals, and 4% believe that it hasn't.
14. Through this study, it was found that, 70% of the respondents believe that festivals and events have become more expensive due to COVID-19, while 15% think that its average, 5% believe that its less expensive and the remaining 10% believe that it's in budget.
15. It was found during this study that 80% of the people visit fairs and festivals during pandemic and 20% don't.

16. When asked if the festivals organizers take necessary steps during the covid19 pandemic for visitor's safety 65% responded "yes" and 35% responded "no".
17. 90% of the visitors believe that fairs and festivals are necessary for positive energy during tough times and 10% believe they don't.
18. During this study it was found that 60% of the respondents strictly follow the COVID protocols and 40% don't.
19. 19.70% of the respondents visit fairs and festivals during the COVID-19 pandemic and 30% of the respondents don't visit any events.

4.2. SUGGESTIONS

1. Infrastructure should be developed and it must feel more welcoming to people.
2. More awareness should be given on the importance COVID-19 protocols.
3. Group gatherings and outdoor events should be avoided as much as possible.
4. Event organizers should take more precautionary measures to ensure the safety of the visitors.
5. Cleanliness and safety should be given paramount importance.

6. People should strictly follow the COVID-19 protocols while visiting these events.

1.3 CONCLUSION

After completing the study on the topic “IMPACT OF COVID-19 ON CULTURAL TOURISM IN MAVELIKARA”, we can conclude that more than 90%of the people support visiting fairs and festivals during the pandemic and 10% don't. This project includes theoretical data and secondary data, Data analysis and interpretation, questionnaire, etc. Which increases its reliability, now we are able to talk any issues related with the topic IMPACT OF COVID-

19 ON CULTURAL TOURISM IN MAVELIKARA? We have successfully achieved all the objectives related to the topic.

APPENDIX

A STUDY ON THE IMPACT OF COVID-19 ON THE CULTURAL FESTIVALS IN MAVELIKARA

Questionnaire

1) Age of respondents

15-25 26 – 35 36 – 45 46 – 60

2) Gender

Male Female

3) Nationality

Indian Others

4) Are you a resident of Mavelikara?

Yes No

5) Religion

Hindu Christian Muslim Others

6) Have you visited any cultural festivals in Mavelikara?

Yes No

7) What types of festivals you would like to visit?

Music festival Cultural festivals Religious festivals Others

8) How many festivals have you been to?

0 3-5 6-10 10+

9) What was the most attractive part about the festivals?

Faith and belief Food and atmosphere Shopping and entertainment

Other factors

10) What are the sources of awareness about festivals?

Friends and family Newspapers Online articles Other sources

11) Do you think celebration of cultural festivals are important?

Yes No

12) Do you take your family members with you to these cultural festivals during the pandemic ?

Yes No

If no what are the reason _____

13) Does Covid-19 pandemic affect the cultural festivals ?

Yes No

14) Are the festivals cost friendly when compared to pre covid times?

Costly Average Less costly Budget

15) Would you visit a festival during the pandemic ?

Yes No

16) Does the festival organizers take the necessary steps required for visitors safety?

Yes No

17) Do you think that these festivals help radiate positive energy to the people during these tough times ?

Yes No

18) Do you think that all the people visiting these cultural events are strictly following the safety protocols set by the health department?

Yes No

19) Have you attended the festivals before and after Covid 19?

YES NO

If yes ,what are the changes you noticed

Answer:-_____

20) What are the suggestions to improve the precautionary measures taken to increase visitors safety?

Answer:-_____

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