

CHAPTER - IV

CULTURAL FACETS OF ANDHRA PRADESH

Culture is the widening of the mind and of the spirit

- **Jawaharlal Nehru**

Cultural tourism is one of the largest and fastest-growing global tourism markets. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness.¹ Many locations are now actively developing their tangible and intangible cultural assets² as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalisation. The Impact of Culture on Tourism examines the growing relationship between tourism and culture, and the way in which they have together become major drivers of destination attractiveness and competitiveness. Based on recent case studies that illustrate the different facets of the relationship between tourism, culture and regional attractiveness, and the policy interventions which can be taken to enhance the relationship, and it shows how a strong link between tourism and culture can be fostered to help places become more attractive to tourists, as well as increasing their competitiveness as locations to live, visit, work and invest in.

Culture and tourism have a mutually beneficial³ relationship which can strengthen the attractiveness and competitiveness of destinations, regions and countries. Culture is increasingly an important element of the tourism product, which creates distinctiveness in a crowded global marketplace. At the same time, tourism provides an important means of enhancing culture and creating income which can support and strengthen cultural heritage, cultural production and creativity. Creating a strong relationship between tourism and culture can therefore help destinations to become more attractive as well as more competitive as locations to live, visit, work and invest in. People visiting cultural and historical resources are one of the largest, most pervasive and fastest growing sectors of the Tourism today. In fact, heritage tourism appears to be growing much faster than all

other forms of tourism, particularly in the developing countries, and is thus viewed as an important. Heritage tourism typically relies on living and built elements of culture and refers to the use of the tangible and intangible past as a tourism resource.⁴

It encompasses existing cultures and folk ways of today for they too are inheritances from the past, other immaterial heritage elements such as music, dance, languages ,religion, gastronomy and cuisine, artistic traditions, festivals ; and material vestiges of the built cultural environment, including monuments ,historic public buildings and home farms, castles and cathedrals, museums and archaeological ruins and relics. Although the heritage industry has in the past focused overwhelmingly on the patrimony of the privileged – palaces, cathedrals- there is now widespread acknowledgement and acceptance of everyday landscapes that depict the lives of ordinary people like farmers, family members and children.⁵ There is recognition in tourism studies in general, and cultural heritage tourism in particular, that tourism and its impacts, constraints and managements implications are different in the developing countries like India and from the conditions in the advanced countries.

In spite of the growing interest in this area, the body of knowledge is young, and there still remains a dearth of consolidate research on the dynamics of cultural heritage tourism in Andhra Pradesh. This knowledge is vital for the presentation of heritage and the longevity of tourism in those destinations. This thesis aims to address the issues that are unique to the Andhra Pradesh.⁶ It provides an overview of the most critical issues facing heritage, cultural destinations in Andhra Pradesh including opportunities and prospects for developing cultural heritage based tourism.

Many historical, socio-economic, geographical and political factors came into play in determining the level and rate of development of any given region. Climate has long been seen as a determiner of human behavior and capability, with extreme climate conditions being disadvantage to tourism. Theme-based tourist attractions are enjoying increasing popularity, particularly as a means of diversifying the tourist product and adding attractiveness to local territories. A differentiated theme may capture the attention

of potential visitors and may become an attraction in its own right if it is presented and interpreted well and is coupled with services that meet visitor requirements. Cultural tourism can be one of theme-based tourist attractions. The development of tourism has been traditionally related to the development of culture. The unique cultural resources of a territory serve as a basis for the cultural supply required by the local community, as well as contributing to increased tourism attractiveness. Puczko, L and Ratz, K⁷ suggested that, as tourism products, cultural resources have several characteristics that ensure a unique role⁸ for this type of product in the development of tourism.

- Be developed with relatively small investment.⁹
- Diversify and spread demand for tourism in time and especially in space.
- Contribute to the utilization in tourism of unexploited resources.
- Develop new segments of demand for certain types of tourism (e.g. cultural tourism, heritage tourism etc.)

People visit heritage places to enhance learning satisfy curiosity¹⁰ and feelings of nostalgia, grow spiritually, relax, get away from home, spend time with loved ones discover themselves. Heritage tours classified into three types based upon their motivations, culture focused, culture attractive and culture appreciative.¹¹ These motivations combined with relics from the past, create a range of heritage tourism types that are examined in the paragraphs that follow all of which are important constituents of the heritage product in the Andhra Pradesh.

Cultural Centers may be classified as follows:

1. Literary
2. Handloom and Weaving
3. Gastronomy
4. Fairs and Festivals
5. Handicrafts
6. Performing Art
7. Traditional Dances
8. Tribal Culture and Art

Literary Center

The “Telugu Literature” is one of the oldest “Dravidian Literature” of India, which has a rich reserve of stories, dramas, epics and poems. The literature of Andhra Pradesh reflects the rich cultural and traditional history of the Dravidian state. The state is blessed with many important luminaries in the field of literature who have contributed immensely to the Telugu language. The Telugu literature is a vast store house of literary products by eminent personalities from the field of literature. The people of Andhra Pradesh nurture a deep and intense feeling for their language which has found expression through the various literary products. The Literary gems of the Telugu literature have represented the “Dravidian” culture and tradition to the world. Many important literary figures of the state has been awarded with accolades from various quarters for their contribution towards the development of an important Indian language.¹² The Telugu Literature reveals the traditional society of our country. One can get a glimpse of the chronological events of the mighty South India by going through the literary productions of the Telugu literature. Many stalwarts are installed at tank bunds that are tourist attraction today in Hyderabad. Nanaya, Tikkanna, Yerapragada Potana, Vemana, Kaviyatri Molla, and others.

Handloom and Weaving Centres of Andhra Pradesh¹³

Costumes of Andhra Pradesh are *saree and blouse* for women, and *dhoti and kurta* for men. Andhra Pradesh is the insignia of the cultural convergence of South India. This fourth largest state of India, displays the wide spectrum of varied population, residing in this land, with their diverse cultural heritage. Costume of a place reflects upon the cultural traditions, the lifestyle, the tastes and preferences and finally the impact of present modernity on the mindsets of its inhabitants. The myriad costumes of Andhra Pradesh, attest the place to be a potpourri of the ancient and the modern. The folk, rural element is a component of Andhra Pradesh society. The half-nomadic tribes, hailing from Lambadi or Banjara or Sugalis, are an agricultural sector of the social fabric of Andhra Pradesh. They earn their livelihood through harvesting, sowing, reaping and so on. It is

evident that the costumes they wear cater to would represent their life-pattern, class, and likings, in addition to their use of dresses that suit their climatic and geographical conditions, and social context.

Sarees of the original handlooms of Andhra Pradesh are complete (Plate 42) with ethnicity and richness of texture. *Dharmavaram* in Andhra Pradesh has worldwide repute for the production and distribution of gorgeous silk sarees. These Dharmavaram sarees make for ornate costumes, appropriate for bridal wear, ceremonies, like wedding party, or festivals. The hallmark of these splendid sarees is that their borders are generally brocaded with gold plating. The Venkatagiri sarees of Andhra Pradesh are woven in cotton and silk with pure silver zari and brocade designs in the border. The graceful strains of gold can be found all over the saree. These sarees have pleasant colours with golden dots, leaves, parrots or simple geometric designs.

Uppada weaving technique is called Jamdani, which is age old technique. The fabric itself is hypnotic. One can stare at the intricacy of the motifs for hours and still be unable to grasp the amount of patience; work and time needed to create it Jamdani with the support of jacquard and soon it began to capture the world market for jamdani. This old weaving technique has been re-introduced in Uppada during the year 1988 by Ghanshyam Sarode, a textile designer. And thus a new brand has been created. i.e., "Uppada Sarees" which took almost a whole one decade, and now the people are fond of the sarees. Jamdani weaves were amongst most prized contribution to the rich textile heritage of India. The Victoria and Albert Museum of London have a fine collection of jamdanis. The sarees with their distinct decorative patterns, seem to hold an especially high status in the society. Being the work of two people in couple of months, the price for a Jamdani saree lies well above the ordinary weaves of the saree, and one of the costliest sarees. Uppada Jamdani sarees, once woven exclusively for the royal houses of Pitapuram, Venkatagiri and Bobbili, have been granted the Geographical Indication (GI) registration in India.¹⁴

The *Gadwal sarees*, manufactured in Gadwal, Mahaboobnagar district of Andhra Pradesh, are one of the most exclusive linen, available in the world. What is unique is the saree's cotton body, with pure silk borders and pallu (the tail-end of the saree). The *Ikkat saree* was first woven in the Nalgonda district of Andhra Pradesh. Now its chief production-sites are Puttapaka, Pochampalli and Chautuppall villages of Andhra Pradesh. A proper know-how is indispensable in their creation. It requires a weaving -pattern, wherein the yarn is arbitrarily dyed in zigzag or geometric structures. The last category of sarees and not the least is the Mangalgiri saree, prepared from fine cotton, in Mangalgiri. All these sarees are the most happening costumes of Andhra Pradesh, not only, in India and but also in other parts of the globe also.

The *Kalamkari* fabric contains the paintings of mythological figures and events with vegetable colours. Kalamkari sarees, kurti (tops), salwar-kameez, have become the order of the day and have become the popular costumes of Andhra Pradesh. This particular art form is prevalent in Machilipatnam of Andhra Pradesh. Urbanity in its refined form rules in the epicenter of sophistication, Hyderabad. Here it is normal to come across burqha-clad, veiled Muslim woman, working at the same company with today's cosmopolitan girls, attired in salwar-kameez and jeans-shirts. The crowning glory of the costumes of Andhra Pradesh is the awesome Hyderabad's pearls. The enthusiastic Nizams of Hyderabad inaugurated pearl trade. The pearl small-industries, craftsmen and jewelers are situated near the well-known Charminar. The cost of pearls varies according to radiance, shape and size.

The magnificent finesse of the costumes of Andhra Pradesh definitely highlights the deft craftsmanship of the different handlooms and textile-industries. Furthermore, pearls have always been a woman's pride. Therefore, the costumes of Andhra Pradesh cast such an enigmatic spell, that not only the denizens of the state, are spellbound with their aura, but also the tourists who flock there, to appease their appetite for exotic garments and pearl-jewellery.

One of the unique weaving styles of handloom heritage of Andhra Pradesh is 'Ikat'weaving. Another rich art tradition of this state of South India is the 'Himroo weaving'. One of the centres of traditional Andhra sarees is Gadwal. The sarees made here have their own style, which is usually different from others. These are very eye catching and the borders are usually kept in a flat spread of deep maroon red or chocolate red, which is again thinly separated by white or coloured lines.

Most of the 'Ikat' sarees are embellished with a form of running stitch work. This creates straight or zigzag lines as well as angular, often snow-flake like floral, geometric and figurative forms, which includes elephants and shrines. There are different names of stitching such as 'Negri' for running stitch, 'Gavanti' for a double running stitch, which creates an unbroken line and 'Murgi' for a zigzag line. The end of these Ikal stitching contains two large white supplementary-weft, woven in the interlocked weft technique. It is called 'tent' here. The 'Pochampalli' textiles of Andhra Pradesh are made by using the tie and dye technique of the yarn. The geometric designs are made by using different colours of yarn. Using these designs, various dress materials, sarees and home furnishings are also made. The cotton and silk materials are used in Pochampalli sarees.

Gastronomy

The Geographic¹⁵ region a typical south Indian daily menu is an interesting blend of colours, textures and flavours, and has certain common elements. The repertoire consists of breakfast; lunch and dinner, with afternoon tiffin (snack) office goers enjoy sumptuous hot homemade meals provided by food carriers. A regional Variation¹⁶ exists in the arrangement of foods on the banana leaf. Andhra meal is nutritionally well balanced and consists¹⁷ of three courses. The first course is rice served with a few drops of ghee and Dal curries followed by rice with rasam, the third course consists of rice and yogurt. Stir fried vegetables and gravy vegetables dishes. Sambar¹⁸ is also an accompaniment to south Indian Tiffin food.¹⁹

Traditional Andhra Cuisine²⁰

Andhra Cuisine is largely vegetarian,²¹ but the coastal areas have large repertoire of sea food. Andhra Food is served with rice. Andhra Pradesh is famous for its hot and spicy cuisine along with its cultural heritage. The cuisine of Andhra Pradesh includes both the original Andhra Cuisine and the Hyderabad Cuisine having a Mughlai influence. Out of those two cuisines, the former one is most hot and spicy. The traditional delicacies of Andhra are absolutely mouthwatering, having a liberal use of spices. Every meal i.e., snacks; lunch, dinner, etc. have their own specialty. The eating habits are quite varied as there is a mixture of Hindu and Muslim style of eating. Traditionally, Andhra cuisine is eaten on a banana leaf by people sitting on mats or small raised wooden seats. A little water is sprinkled around the banana leaf depicting the food can now be served. Rice is served with little ghee. Along with the rice, a dry curry is served. This meal consists of nearly five types of dishes. But a typical Andhra meal is characterized by the famous hot pickles, chutneys, powders, etc. Curd is served as a cooling element that provides a respite from the hot spices. The famous Andhra cuisine is dominated by vegetarian food, but in coastal area, seafood is preferred.

The highlight of Andhra Pradesh cuisine is the Hyderabad food. It is famous for its rich and aromatic nature. Its taste is very distinguishable having a liberal use of exotic spices and ghee. The Hyderabad food uses fresh fruits instead of dry fruits. It is also famous for its non-vegetarian preparation and lamb is the most widely used meat here. Biryani, one of the India's most popular foods is flavoured rice with meat or vegetables. It is an important part of Hyderabad Cuisines. Hyderabad cuisine is inspired by the Mughlai cuisine.²² The cuisine of Hyderabad is famous for its non-vegetarian preparation.²³ These dishes have a royal touch prepared with exotic spices and seasoning. The various types of Biryanis are the major attraction of their cuisine. Andhra Pradesh is also famous for its hot and spicy cuisine along with its rich cultural heritage.

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is more hot and spicy, the traditional delicacies of Andhra are absolutely mouthwatering having a liberal use of spices.²⁴ Andhra food has evolved²⁵ over centuries and has flourished under the many rulers that Andhra had Andhra cuisine is becoming popular due to its exotic flavours and healthful preparations. The repertoire of Andhra cuisine is vast and the following are interesting aspects of cuisine. In Andhra Pradesh²⁶ there really aren't actual written recipes, so therefore the personal cooking is encouraged to orchestrate a dish by using fresh, seasonal and local vegetables. Spices are used sparingly and Andhra dishes are not always hot. Other than spices, herbs and other natural seasonings offer the sweet, sour, salty, bitter, pungent and astringent senses.

Many Andhra's are²⁷ vegetarians having been influenced by Indian Regional and colonial local cultures. Andhra cuisine is comprehensive of health diet and nutritious has been shaped by Ayurveda. It is the common thread that runs through the various sub cultural, regions of Andhra otherwise the cuisine can be vastly different from region to region. Under the patronage of the kings or rajahs of Andhra, the art of food making was elevated to a high level of advancement and professionalism; the royal chiefs²⁸ understood the finer points of food, the art of presentation and created exquisite preparations when food is served in community function, each of the item served has a specific place in the Banana leaf and the items served follow a definite order. Each religion has celebrations and festivals throughout the year during which food plays an important role.²⁹ Festive meals include preparations that consist of ghee, rice, lentils turmeric, native vegetables, jaggery, spices, coconut and fruit such as bananas, desserts, betel leaf and areca nut.

Various Regional Cuisines of Andhra Pradesh³⁰

Variations can be seen in different regions of Andhra Pradesh like 1) Coastal Andhra 2) Telangana and 3) Rayalaseema. Andhra cuisine largely vegetarian and occasionally non-vegetarian but the coastal areas have a large repertoire of sea foods. Rich heritage and culture of Andhra Pradesh are reflected in the culinary skills of its people. The mere mention of Andhra and Hyderabadi cuisine brings the mouth watering,

a wholesome meal accompanied by hot tasty pickles or Biryani (Plate 43) accompanied by an appetizing aroma. But there is more to the cuisine of the state with each of the three regions. Coastal Andhra, Rayalaseema and Telangana having its distinctive style of cooking chilies and spice are used in abundance but this need not deter food lovers from indulging themselves in a feast, by and large the cuisine is vegetarian but the Mughal influence in the Deccan made "Mughlai" cooking made non vegetarian dishes popular.

Andhra cuisines can be divided across the eastern coast (Coastal Andhra), the northern Telangana and Southern Rayalaseema. Kosta is famous for its fiery tamarind curries and spicy sea food, Telangana for its Muglai influenced cuisine and Rayalaseema for its vegetable curries with hot chutny. In Coastal Andhra, tamarind is much loved and is added to just about anything. Even young tamarind leaves are used in curries and dal. Despite its proximity to the center of the Muslim rule, the coastal cuisine shows little signs of Muslim or Christian influence. This is why Vijayawada cuisine is so very different from Hyderabadi cuisine. A lot of similarities can be found in the cuisine of Rayalaseema and Southern Karnataka.³¹

A variety of *Pachadis* (Vegetable blended with tamarind, coconut and chilies into a thick paste) are eaten throughout Andhra. The chief among them is the Gongura Pachadi (Sour spinach blended with tamarind curry) a uniquely Andhra pickle. Podis (roasted lentils powdered with chilly) are very popular and are eaten across the state mixed with hot cooked rice and ghee. Powders like the kandipodi (yellow lentil powder), papullapodi (roasted gram powder), karvepaaku podi (curry leaves powder) are eaten everywhere. Eggplant is probably the best loved vegetable, though all other vegetables common to south India are consumed. A specialty vegetable is the Dosakai - an orange sized, round, yellow variety of cucumber which is not common in other southern states. Andhra pioneered the cooking of vegetables along with tuvar dal into a thick fluid - the pappu. The delicious maamidikaaya (mango) pappu, beerakaaya (gourd) pappu and dosakaya pappu are uniquely Andhra cuisine. Sonnen Feld Albert³² mentioned that not many know that the flag of the earlier Hyderabad state actually had a kulcha or bread embroider on it. Andhra Pradesh is an ever enchanting state which is all the more famous

for its cuisine. Spices of all the Indian cuisines,³³ the cuisine of Andhra has many delicacies to boast of. The 'Nawabi' style of the state reflects in its gastronomy too.

Fairs and Festivals³⁴

Today festivals are considered to contribute significantly to the cultural and economic development of the Andhra Pradesh.³⁵ The festivals have major impact on the development of cultural tourism to the host communities. The festival organisers are now using the historical and cultural themes to develop the annual events to attract visitors and creating cultural image in the host cities by holding festivals in the community settings. The desire for festivals and events is not specifically designed to address the needs for any one particular group. The hosting of events is often developed because of the tourism and economic opportunities in addition to social and cultural benefits. Many researchers have contested that local community's play vital role in development of tourism through festivals.

Cultural Events have the potential to generate a vast amount of tourism when they cater to out-of-region visitors, grants, or sponsorships,³⁶ of direct or indirect interests. The governments now support and promote events as part of their strategies for economic development, nation building and cultural tourism. The events in turn are seen as important tool for attracting visitors and building image within different communities.

The economic impact of tourism³⁷ arises principally from the consumption of tourism products in a geographical area. Tourism related services, which include travel, accommodation, restaurants, shopping are the major beneficiaries of the event. As far as cultural events and tourism is concerned, the roles and responsibilities of governments as well private sector and society in general have significantly changed over the last decade. The situation have been changed where the state had the key responsibility for tourism development and promotion to a world where the public sector is obliged to reinvent itself by relinquishing its traditional responsibilities and activities in favour of both provincial/ state and local authorities. This indicates the growing influence on the

behaviour of governments and business in general on the development of cultural event and tourism industries. This suggests that festivals impact on the host population and stakeholders in a number of ways. These factors are primarily concerned with social and cultural, physical and environmental, political and economic impacts, and can be both positive and negative.

Cultural tourism describes that while on tour the tourist take part in the cultural activities while away from their home cities. Cultural tourism is that form of tourism whose purpose is to discover heritage sites and cultural monuments on their travels. Garrison Keillor³⁸ in an address to the White House Conference on Travel and Tourism, best described cultural tourism by saying,

"We need to think about cultural tourism because really there is no other kind of tourism. It's what tourism is...People don't come to America for our airports, people don't come to America for our hotels, or the recreation facilities....They come for our culture: high culture, low culture, middle culture, right, left, real or imagined -- they come here to see America".³⁹

Andhra Pradesh by nature is ceremonious. Either a feast or a festival,⁴⁰ a domestic ceremony or a public ritual, either auspicious or inauspicious, they always shared joy or sorrow, enjoy fun and frolic with sanctity and devotion with emotion and sentiment as the situation or occasion warrants with all other members of the community or society in which they live. As they are relatively more emotional and sentimental they perform every festival or a ritual with sobriety, sanctity and gaiety it deserves. Sociologically speaking, ancient people ever since they gave up their nomadic life and became settlers opted for agriculture as their main occupation. Many of the festivals and other ceremonies are closely associated with the agricultural operations conducted in different seasons in a year. In course of time such events became traditions and transformed as festivals.

For instance, tilling the cultivable land in coastal Andhra Pradesh for the season commences every year on the Full-moon day of the month of *Jeshta* in *Telugu* (Lunar) calendar, coinciding with the months of June-July. That Full-moon day is named as *Eruvaka Purnima*⁴¹ which comes earlier than the onset of southwest monsoon into peninsular India, a major cause of heavy rainfall. *Era* means a plough ready with bullocks tied to it for ploughing. *Vaka* means a day. The cultivators with their bullocks yoked with plough gathered in a particular field called as *Eruvaka polamit* which might have belonged to the King or village sabha.⁴² A Brahmin performed *pooja* for the Mother Earth. (Field) and commenced ploughing, followed by the ploughs of the farmers for this *Pradhama Hala Dharana*, a tax was also collected by the King named as *Eruvaka sulkamu*. This festival has been mentioned in *Jaimini Nyayamala* confirming its Vedic origin in the later period, the procedure in the performance of the festival was changed. According to which, the cultivators wash their ploughs, yokes and bullocks and decorate them with turmeric paste, vermilion, flowers and so on that day. After making offerings to the Mother Earth and to the implements, they proceed to their fields and commence tilling operations of the season. This practice is still in vogue since pre-historic times.

Another important festival of Andhra Pradesh associated with agricultural operations is called as *Makara Sankranti*⁴³ Pongal in Tamil Nadu forming part of Vedic culture (Plate 44). This festival is also called colloquially as *Pedda Panduga* in coastal Andhra notably all over the south with variations in the name. It is synchronized with the arrival of new crop of the season into the homes of cultivators, which is an occasion for jubilation in every household and is performed for three days. The first day is called *Bhogi*. In the preceding night all the junk and rubbish accumulated in the houses in every nook and corner of the village are collected and burnt. The village acquires a festive appearance with the white washed houses, cleaned village roads, adorned with large multi-coloured *Muggulu* of various floral designs, drawn at the entrance of each house by women in the village right from the early hours of the day. Irrespective of age, girls and boys women and men are dressed in their best. The whole village gets reverberated as the day proceeds with sounds of laughter by children and parents, the music of *Gangireddulavallu* (Plate 45) (performers of feats with decorated bulls), the devotional

songs of *Haridasulu* (devotees of Sri Hari seeking alms going round the village on auspicious days) and a variety of solicitors of doles performing several arts to the amusement of village folk. A blessing ceremony called *Bhogipallu* is performed in the houses. The women of the house, in the presence of their relatives and other women specially invited for the occasion, celebrate the function. It is an important function performed in Andhra Pradesh for wellbeing and prosperity of children. The next day is called as *Pongal* a term that is used for this festival since pre-Aryanisation of the south. On this day the entire livestock in the village gets washed and decorated with turmeric paste and vermilion on the homes and on the faces. Marigold garlands are placed around their necks and are taken to pasture lands on the outskirts of the villages. The milch cattle are milked by the herdsmen and mixed with the new rice of the season cooked in a new pot into a pudding, which is consumed by all herdsmen in ecstatic mood. Because of the preparation of pudding with milk and rice, the festival is called *Pongal* in vernacular. But it acquired religious sanctity under Vedic culture.

It is also termed as *Sankranti* or to be more specific *Makara Sankranti*. In the Vedic astronomy when sun traverses from one house to the other in the twelve houses of zodiac, the period of each such transition is termed as *Sankranti*. The transition of sun into the house of Capricorn, based on solar calendar invariably occurs on the 14th January of every year as per Gregorian calendar. This transition is considered as more auspicious than the rest by Hindus because of the halt of Sun's ongoing journey towards south for the last six months and commencement of his northward journey for the remaining six months of the year termed as *Uttarayana* in scriptures. The period is treated as sacred for the performance of various *Samskaras* (Sacraments) by *Hindus*. After taking a holy dip in a river or a bath in the house, obeisances (Tarpanas) with water are given to Gods, *Rishis* and Ancestors and offerings to Gods. After this event, householders enjoy a feast with the members of the family, friends, relatives and other guests. Poor feeding is also arranged at times. Every succeeding day of the festival is called *Kanumu*.

Next to the kind of festivals enumerated above, the festivals and rituals that have their origin in pre-historic period and celebrated in modern age also, are those related to

the worship of Mother Goddess. This cult, which had started with worship of an amorphous object as Mother Goddess gradually transformed into a religious faith. The object under worship also transformed in course of time into anthropomorphic form and acquired various names and titles depending upon the forms of her image and characteristics attributed to her by the devotees. Interestingly, the number of Gods and Goddesses is increasing as the number of devotees.

Apart from performing the non-Vedic rituals called *Kolupulu*, *Jataralu* or *Bonalu* to the village deities in particular seasons in a year, they are also performed during draught, floods, epidemics and other calamities, soliciting Her benevolence and protection. Among the festivals associated with Mother Goddess termed as *Devi* or *Sakti* in Vedic culture, *Navarathri* or *Dassera* stands as most important. The Trinity called as *Durga (kali)*, *Lakshmi* and *Saraswathi*, the three representing *Satwa*, *Rajas* and *Tamo* gunas (Characteristics) naturally in existence in every human being constituting *Sakti*, i.e., the vital energy, is worshipped for nine nights beginning the first day in the month of *Aswaryuja* (Oct-Nov) in lunar calendar. During the nine days, She fought a terrible battle with the demon Mahishasura, representing the evil and killed him on the ninth night. Therefore, she is worshipped in commemoration of her victory on the tenth day as *Vijaya Lakshmi*. It is celebrated as a day of victory of virtue over the evil; while the first nine days are observed as religious rituals with utmost sanctity and devotion the tenth day is celebrated as a festival with feasts, fun and frolic.

In the region of Telangana the worship of mother Goddess as *Batakamma Panduga* begins from the following day of *Vinayaka Chaturthi* and continues till *Vijaya Dasami*, on which day the image of *Batakamma* made of cow dung and decorated with marigold flowers is immersed in a water body. During the period of worship ladies of the locality sing songs from dusk to late into the night every day. In addition to above-mentioned major festivals several minor festivals and rituals are observed, by various castes in the society in different regions of Andhra Desa throughout the six seasons of the year.

Commemorative rituals performed in respect of those who laid down their lives for a noble cause by heroic or sacrificial deeds in Andhra Pradesh, may be of later origin. Installation of memorial pillars or the statues of the persons, singing Ballads eulogizing their deeds of valor or sacrifice, and to remember such heroes or heroines, a symbolic worship is offered to the memorials and to the weapons held by them. The worship of heroes of Palanadu, Sammakka-Sarakka of Orugallu (Warangal), Sri Lakshamma at Penuganchiprolu (Krishna Dt.) are example of such fairs. Though many of the festivals and rituals performed in modern age have no recorded evidence of their origin and antiquity, some festivals celebrated during Satavahana period (and perhaps later also,) are described in *Gatha Sapta Sati*.

Muslims Festivals⁴⁴

The Muslims of the state celebrate two important festivals viz., Ramzan and Moharram. Ramzan an observance taken up during the entire ninth month of Ramzan by all Muslims and on the last day of the month they celebrate Id. Prophet Mohammad, while he was doing penance in Gha-e-hira (a cave) in Mecca at his fortieth year is believed to have acquired Quran sent by Allah through Gabriel. The observance of this month is one of the five cardinal practices in Islam and express commands regarding it are given in the Quran. "The name of the first month of Muslim year is also the name given to the first ten days for the month observed by the Shiah in commemoration of the martyrdom of Hussein, the second son of Fatimah, the Prophet's daughter, by AH. A short account of this tragic event is necessary to understand the quaint ceremonies which are observed on this festival. The *Jibuti* (curd and cooked rice with condiments) brought from home is offered as *fatihahas* at the river and distributed in small quantities to as many of those assembled as possible. After the immersion ceremony, the alams are wrapped up and kept in ashur khanahs for 3 days. Though no vegetarian food is prohibited from 3 days, it is observed only for a day except by the shias. *Sherbath* is generally distributed. After the third day the *alams* taken home and kept in safe custody for the next Moharram.

Christian Festivals⁴⁵

The Christians of Andhra Pradesh celebrate only one festival i.e. Christmas on a large-scale where the entire community participates. Christmas is a common festival for all Christians in town and village. Rich feasts of the year are held though they are not advanced enough to conceive the idea of 'Christmas Father' or a 'Christmas Tree'. But the missionaries and the local pastors are innovating, several methods of conversion on the Christmas day processions singing songs in Telugu, door to door personal invitation to one and all of the place to take part in the procession, enacting dramas of the life and teachings of several of the Christian saints and arranging discourses etc, about the saints are resorted to, to support their mission.

Hindu Temple Festivals & Fairs⁴⁶

There are thousands of centers, religious or secular where weekly, monthly or annual fairs are held. Every village has some kind of temple or place of worship where religious festivals are held accompanied by fairs. Some of them have a wider significance. Amaravati, Srisailam, Tripurantakam, Kaleswaram, Draksharamam, Kalahasti Vemulavada are the most important Saiva Kshetras and Srikurmam, Simhachalam, Nellore, Tirupati, Ahobilam, Srikakulam Yadagiri gutta, Donakonda are important Sakti Kshetras. These places attract millions of devotees throughout the year, and the rituals observed here are traditional, in accordance. The following are some of the Temple festivals which have Tourism Potential i.e., Pilgrimage tourism, provided adding some Tourist facilities at the temple towns at least during the festive towns.

Bramhotsavam is the most important and the grandest festival in Tirupati. This nine day festival, which is held during the Navaratri, attracts pilgrims and tourists from all over India and from other countries as well. Chandanotsavam is the most important ritual in the spiritual calendar at Simhachalam. It's only on Chandanotsavam Day that the original form of the deity can be seen. All through the year, the idol is kept covered with

sandal paste. It was the occasion when the sandal paste covering of the idol in the sanctum sanctorum is removed once in a year to reveal the actual form.

Sri Trikuteswara Swamy Temple, Kotappa Konda annual Mahasivarathri *Prabhala Jatara* is celebrated on a lavish scale and attracts devotees from all over the state. Involu is Just 5 kms distance from Kazipet Railway station, Warangal district. The God is Mailarudeva. This is a Saivite temple. The rituals of this temple are entirely different from those of other Saivite Temples. Here all the rituals are performed by the Non-Brahmins. The festivals is celebrated from Sankranti to Ugadi every year with pomp and joy and the pilgrims from nearby districts Kolletikota in Kaikalur Taluk of Krishna district is a place of historical significance. There was a temple dedicated to the lake Kolleru. The festival of this deity is celebrated for sixteen days from the first day of the month of Phalguna. On the eleventh day the wedding of Jaladurga and Gokarmeswara swami is celebrated. The sacrifices though prohibited by the Government are conducted behind the fort, Coconuts, plantains, saffron and kumkum are also offered to the deity.

Uravakonda, the taluk headquarters in Anantapur District has Siddheswara, Malleswara Subbaraya and Punduran Siddheswara temple is located within the spacious high-walled compound of Gavimutt which was established by disciple of Vairagya, Chennabasava swami, a great Saiva saint preaching the Basava philosophy. These saints are known serve to humanity. The chariot festival is celebrated for the eight days in the month of phalguna. A fair is held during these eight days in the open grounds in front of the temple.

‘Sirimanotsavam’ of Sri Pydimamba, the presiding deity of the famous Pydithalli temple in Vijayanagaram District .A highly popular annual jathara in North Coastal Andhra, the festival involves carrying the ‘Sirimanu’ (a decorated log fixed to a cart) in a procession. The priest, who is believed to represent the ‘Ammavaru’ on the day, is made to sit on a special seat fastened to the top of the ‘Sirimanu’. Devotees hurl bananas at the priest; the belief being those touching him would get their wishes fulfilled.

Tribal and Folk Festivals⁴⁷

Sammakka, Saralamma Jatara at Medaram in Warangal

Medaram is a small village in the forest area of the Mulugu taluk of Warangal district. Here Sammakka Jatara is celebrated once in two years on a very large scale for three days before Magha. Sammakka is a tribal goddess and the patrons and priests are Koyas. All the tribals of Mulugu area and the thousands of other Hindus congregate there during the celebrations. There is no permanent idol of the deity (Plate 46). A Koya tribal boy who gets a vision of the goddess anoint them in the form of vermilion caskets, one representing the main deity Sammakka and the other her daughter Sarakka both tied to a piece of bamboo. This is installed on an earthen platform raised under a tree. Animals are sacrificed and vows are redeemed, intoxicants are widely used. Hundreds of people who are often possessed by the goddess come there dancing ecstatically throughout their journey. The special offering to the deity is jaggery which collects in huge piles. Those who fulfill vows offer jaggery equal to their weight and jaggery is distributed as prasadam.

Bonalu in Hyderabad and other places of Andhra Pradesh

It is the annual Ashada Jatara Festival held in the honour of Sri Ujjaini Mahakali in Hyderabad and other parts of Andhra Pradesh (Plate 47) during which decorated pots known as ghatams are filled with neem leaves or flowers are installed in various important temples. This festival launched to Promote Cultural Tourism in the State for the past one decade.

Tourism Related Festivals⁴⁸

Andhra Pradesh Tourism has launched the following Tourism related festivals, viz., International Kite Festival, Kakatiya Festival, All India Arts-and Crafts Festival, Deccan Festival, Lumbini Festival, Vishakha Utsav, The Vijayanagara Festival, All India Girijan Festival, Buddha Jayanthi.

Calendar of Festivals

The list of State Level Festivals in Andhra Pradesh are presented in Table-1.

Table – 1
STATE LEVEL FESTIVALS

SI.No.	Name of the Festival	Venue	Dates & Days Fixed
1.	International Kite Festival	Hyderabad	14 th to 16 th January, of every year
2.	Kakatiya Festival	Warangal	3rd Friday, Saturday & Sunday of February every year
3.	Chalukya Festival combining with Flower Festival	Rajahmundry	2 nd Friday, Saturday & Sunday of February of every year
4.	Deccan Festival	Hyderabad	2 nd Friday, Saturday & Sunday of February of every year
5.	Lumbini Festival	Nagarjuna Sagar	28 th , 29 th & 30 th of May or around the time to coincide with Buddha Purnima.
6.	Visakha Utsav Rishikonda Beach Festival	Visakhapatnam	2 nd Friday to Sunday of October in every year
7.	Vijayanagara Festival, Rayalseema Food and Dance Festival	Chandragiri	3 rd Friday, Saturday & Sunday of October in every year to coincide with Brahmotsavam.
8.	Festival of Andhra Pradesh Formation day Celebrations	Hyderabad	November 1 st to 7 th of every year
9.	Sathavahana Festival, Amaravathi	Guntur, Amaravati	2 nd Friday, Saturday & Sunday November every year
10	All India Level Girijan Festival & Artists Camp	Araku valley, Borra	2 nd Friday, Saturday & Sunday December every year

The theme based festivals of Andhra Pradesh are listed below in Table-2.

Table – 2
THEME BASED FESTIVALS

Sl.No.	Name of the Festival	Venue for Festivals	Dates & Days Fixed
1.	Tankbund Tamasha	Necklace Road	October to end of May every year on Sundays
2.	Ghajals Festivals	Qutubshahi Tombs	2 nd Friday, Saturday, Sunday of November Every year.
3.	Charminar Utsav	Old City, Hyderabad	2 nd Friday, Saturday & Sunday every year.
4.	Vizianagaram Dist. Festival / Pydithalli Jatara	Vizianagaram	October every year.
5.	Hyderabad Food Festival	Necklace Road, Hyderabad	November 1 st to 7 th of every year coinciding with Andhra Pradesh Formation day celebrations.
6.	Puppet Festival	Ananthapur	23 rd to 25 th November every year.
7.	Puttaparthi Festival	Puttaparthi	23 rd to 25 th November every year.
8.	Bobbili Festival	Vijayanagarams	23 rd to 25 th November every year.

Performing Arts⁴⁹

Andhra Pradesh is rich in traditional folk art forms, which have provided popular entertainment for the common folk, imparting instruction, while providing entertainment,

alongside classical forms of dance and drama for a considerable period in history. The folk performing arts had filled an important lacuna in the otherwise mundane lives of the people.⁵⁰ A ballad⁵¹ is a form of verse, often a narrative set to music. There are songs sung by various labourers while working, songs by ladies while reaping the corn, harvesting and even pounding the rice. Then there, are a large variety of songs sung during marriages; almost for every ritual in marriage is celebrated through song. Jangam Katha⁵² is one of the earliest folk ballad forms prevalent in Andhra making use of several *desi* (local) metres. ‘Jangams’ are staunch Veera Saiva followers and belong to the saivite cult ever since it became prominent in Andhra in about AD 1200. Oggu Katha⁵³ derives its name from the inspiring “Damarukam”, called Oggu, which initiates the stories sung by the ballad singers. Several Saiva stories are in the repertoire of the Oggus, though others not connected with Saivism are also sung. Kinnera Katha⁵⁴ is a folk ballad form narrated by ‘Dakkala’ community in Telangana to the accompaniment of a string instrument called ‘Kinnera’. It has usually seven notes and so is called “Edumetia Kinnera.. They narrate short ballads, especially on those whose exploits have attained a heroic nature. “Kinnera” is a musical instrument made out of a bamboo pipe, measuring one meter in length. Three dried gourds are fixed to one end of the bamboo pipe through wooden pegs. Gonds and Thoti narrates Pandavulu Katha.⁵⁵ They narrate the story of the *Mahabharata* in 40 nights to the accompaniment of a Dande (a Kinnera or Ektara) and a Maddela. The main narrator plays the dande while singing.

‘Golla Suddulu’ are accompanied by a drum and a horn. These ‘gollas’ also participate in reciting a long verse (Dandakam) on religious occasions and offer sacrifices during ritual ceremonies (*bonalu*). There are two major types of folk dance forms - one that is pure rhythmic forms (the rhythm being provided by an instrument) without any accompanying song; and the other that couples dance with story narration in which the dance content is more important than the narration of a story. *Dappula Nrityam* belongs to the first category. There are also some forms in which the rhythmic accompaniment of a percussion instrument becomes the base of a dance, but there is also minimal singing. While *Butta Bommalu*, *Gargalu* and *Veera Natyam* belong to the first category where there is dance without any signing; such forms as *Gitravayya Nrityam* and *Urnmula*

Nrityam have some initiatory music. At the other extreme are the second category of dances which combine rhythmic dance movements with musical narration : *Kolatam*, *Chakka Bhajana* and *Tappetagullu* are such forms which happily combined musical narration and dance.

Veera Natyam⁵⁶

Among the several rituals in the Veera Saiva cult that dominate the festive occasions and incite the devotees, the Veera Natyam⁵⁷ is the most important. The external manifestations of bhakti are prominent during these festivals. Some of them are very ferocious and incite awe and fear. In this the dancers tie oneself with long, sharp intertwined ropes (*Veera tallu*), to insert sharp and pointed instruments through the cheeks, the tongue and the lips and render eulogistic entreaties in praise of Lord Siva are common to Veera Saiva rituals. Veera Natyam has long been a part of this whole ritual, but now a days is taken out of the context and is shown as a separate dance form.

Kolatam is known as Danda Rasakam, Danda Nartanam, Vestitam and Halli Sakam in different parts of the country, Kolatam is a popular dance in all parts of Andhra Pradesh. It is also called Kolannalu, Kollamata and Kolanna in other parts of the state. Though we have literary evidence to show that this dance was prevalent more among the ladies at one time, this is now mostly performed by men only. Similar dance form in Gujarat is called 'Dandia'. "Urumulu" means thunder. As it gives a reverberating thunderous sound, the instrument and the dance that accompanies its rhythm are known as "Urumu" and "Urumula Nrithyam". It is widely prevalent in Anantapur and Kurnool districts and is popular in Saiva festivals. It is also performed in Jangamma and Timmamma festivals and during the worship of such deities as Bommayya and Veeranarayana Swami.

Tappeta Gullu is widely popular in the extreme northern districts of Srikakulam, Vizianagaram and Visakhapatnam, Tappeta gullu is a celebratory dance, presented in

honour or Gangamma, the water deity by the Yadava community. The dance gets its name from the instrument used by the performers - the "Tappeta Gundlu" which is made either by tin or wood, almost in the form of a cone and is covered by leather. The instrument is hung round the neck with a small rope and is played with both the hands.

Garagalu is Known also as Garika, which is especially popular in East and West Godavari districts with that name. 'Garaga' means a vessel - usually an earthen-ware. The Garaga, an important and sacred vessel which symbolizes the synthesizing of earth, water and sed, occupies an important role in all wedding celebrations. Besides, in all village festivals, the *pujari* carries a large Garaga on his head in which devotees put rice, curd and other eatables as a part of fulfillment of their oath. The vessel occupies a similar place in rural festivals as the '*Utsava Vighras*' have in temple festivals. *Puli Vesham* is a popular entertainment in Coastal Andhra villages. Also known as 'Veta (hunting) Nrityam', the form is one of those that imitate animals and recreate the feeling of an ancient man fighting his way through the terrifying experiences of confronting and overcoming the beasts of the forests.

Butta Bommalu are huge dolls made out of light weight materials like bamboo mats, paper and wood. The outer structure is painted as needed and the inner part is hollow into which a person enters and dances to the rhythms of dappu – a percussion instrument. *Dappu* or 'Tappeta' is a percussion instrument very popular in Andhra.

Folk Theatre Forms

Andhra Pradesh is rich in its folk theatre forms such as the Shadow puppet theatre (Tholu Bommalata). Yakshaganam, Veedhinatakam, Pagativeshalu and Cindu Bhagavatham are some of the more popular theatre forms.

Yakshaganam⁵⁸ is one of the earliest folk performing art forms that was popular in Andhra Pradesh. Started perhaps as a form of devotional singing at religious festivals, it soon developed into a full-fledged dance-music-drama form and, at one stage, had

achieved unprecedented royal patronage. Veedhi Natakam, often called Veedhi Bhagavatam, is the most popular folk theatre form in Andhra. Though it has evolved from *Yakshagana*, it is more 'Dramatic' form because it contains less elaborate singing and dancing and more dramatic elements. *Tholu Bommalata* (Leather Puppet play), the shadow puppet theatre, has been popular not only in Andhra Pradesh. The Andhra puppets are larger in size, with separate parts of the various limbs stitched loosely for better articulation. Music is the soul of a puppet show. The dances, conversations, fights, descriptions, and even humorous episodes come to life through appropriate songs and poems, recited in the proper raga tune. *Pagati Vesham* means role-playing during the daytime. While all the dramatic performances take place during the night, these Veshalu' are performed during the day and have been popular for over two centuries. To hide one's identity and take up the role of another was a part of the espionage works in the old days. Used for spying, specially trained people changed their garb, their accent and their total personality to know the secrets of the enemy kings. The Kuchipudi performers are adept in diverse 'Veshalu'. Pasumarti Seshayya, Hari Laxminarayana, Vedantam Venkateswarlu, Pasumarti Anjaiah and several others have achieved considerable expertise in the art. Vibhuti Bhavani Lingam is a leading performer of this art.

Tribal Culture and Arts⁵⁹

Andhra Pradesh has the largest tribal concentration in South India. The tribes of Andhra Pradesh, whether they dwell in the forest-hilly regions or on the plains, represent a fascinating diversity, with their variegated socio-cultural traditions, multiple occupations and diverse linguistic heritage. There are 33 tribes in the State and they can be classified into different groups on the basis of their geo-ethnic identity. (Plates 48, 49, 50) Dandari, Mayura, Dimsa, Mamidikotha dances are performed. Like the states of Kerala and Rajasthan, Andhra Pradesh Tourism is also encouraging performing arts. The Dhimsa Dance at Araku, Tyda and Anantagiri and Lambada Dance at Ettipotala Water Falls are the best examples where the Local Artists are also benefited.

Traditional Classical Dance Forms

A few classical dance forms such as the Andhra Natyam, Kuchipudi and Perini Siva Tandavam are important in terms of Cultural Tourism in the State. These dance forms once confined to the temples and Royal Durbars are now being used as the entertainment component of select Tourist spots.

Andhra Natyam

The traditional dance form Andhra Natyam is as old as the people of Andhra Pradesh and dates back to 2000 years. Originally it was a temple dance performed by devadasis as a form of worship. In the days of yore, wherever there was a temple, there was some form dance associated with the region. These dance forms were categorized into three kinds - Agama Nartanam, Carnatakam and Darbari Aatam. Each group had a coterie of dancers and those who resided in the temple premises did not go to the court of kings of zamindars to dance. The dance form of Andhra Natyam was initially known by different names - Kacheri Aatam, Kelika, Daasi Aatam, Chinna Melam, Nattuva Melam, Carnatakam and so on. It was Anna Bathula Bule Venkata Ratnamma and the dancing ladies (devangikas) who decided to give the entire dance forms one common name after the people of the region. Hence, it came to be called Andhra Natyam.

Kuchipudi

Andhra Pradesh is associated with another divine dance form, as it was, Kuchipudi. It is famous for its grace, elegance and charm. It was Abul Tana Shah, the grand nephew of Sultan Mohammed Quli Qutub shah of the Qutub shahi dynasty, who bestowed the name of “Kuchipudi” upon this renowned dance form of Andhra Pradesh.

Kuchipudi has always been an inherent and inseparable part of the Andhra tradition. Even before Tana Shah had recognized this dance form, Kuchipudi was popular. More than 3000 years ago, Bharat Muni, in his writing, Natya shastra, explains

the various aspects associated with this dance form. The ancient temples and Buddhist monasteries excavated at Nagarjunakonda, Amaravati and Ghantasala also enlighten us about this traditional dance form. Kuchipudi is a perfect balance between three aspects - Nritta, Nritya and Natya, each being of equal importance in dance (Plate 51). The Nritha is a rhythmic sequence that concludes a song or a verse the nritya or sabadams in which the rhythmic passages are followed by interpretations alternately Natya is a complete dance drama with a story-line and various characters.

Perini Siva Tandavam

The specialized dancing forms of Siva Tandavam (*Perini Siva Tandavam*) and Sivalilas, Jaya Senapati (1213 -1262), himself a *nartaka*, after a critical study of the classical traditions of natya, wrote his *magnum opus*, Nritya Ratnavali, detailing the dance styles in the Andhra country (Plate 52). These dance forms once received royal patronage are now experiencing a serious setback and the development of Tourism is the only way to revive, encourage and made once again popular. Arts schools have to be established and training is to be imparted to the youngsters and make them presentable. As far as the Andhra Pradesh in the context of Cultural Tourism is concerned, the State bears tremendous potential with a wide range of products that could be offered for tourists. The Andhra Pradesh Tourism policy document clearly emphasizes promotion of Cultural Tourism with a view not only to attract tourists but also to give new lease of life to the traditional customs and arts once confined to the temples and Royal Courts and received patronage.

Artifacts⁶⁰

Handicrafts symbolize man's creative impulse to present beauty in its varied forms. In countries like India with civilization transcending limitations of time and excellence, the emotive stimulus has, over the centuries, influenced the social fabric to build, nurse and preserve a well orchestrated craft tradition that sound continuous expression in the rendering of an immense variety of utilitarian articles with strong

aesthetic appeal. Simultaneously, craft, through the centuries, has played and continues to play an important role in the economic life of the community as a major source of providing means of livelihood to many and help in sustaining our rural economy. Many of the traditional crafts have, over the centuries, left their impressions beyond India's geographical boundaries and have succeeded in gaining access to new countries and to new peoples. So, today there is virtually no region in the world to which Indian handicrafts have not found their way. This is as much due to the superb skills preserved and inherited as to the resilience and flexibility to change nurtured by the craftsmen and their organizations. Andhra Pradesh offers variety of Handicrafts made on different types of media such as Stone, Clay, Wood, Metal, and Textile etc., for the Tourists.

Kalamkari, Machilipatnam, Kalahasti⁶¹

It falls under the category of printed cotton textiles, which are produced in different parts of India. By printed textiles one means all fabrics on which a pattern is produced subsequent to the weaving of the cloth, by the application of dyed stuff or pigment to the surface of the fabric. One such way is the 'resist' or the indigo process. This implies covering or impregnating certain portions of the cloth, which are intended to be kept in the background colour, with wax, clay, gum, resin or other resist so that when the cloth is subsequently dyed the colour does not penetrate the portions which have been covered with the resist. The cloth is then put into a dye bath, dried and washed and resist removed. The Machilipatnam work is of the painted — printed style with the outlines printed with beautifully carved blocks and the interior spaces filled in vegetable dye with 'kalam' (wooden pen) from which the word kalamkari is derived. The Kalahasti style on the other hand involves free hand drawing and application of colours with a kalam from start to finish. Important kalamkaries find a place of honour in many national and international art museums.⁶²

Kondapalli Toys

Kondapalli in Krishna district depicts rural life in all its variety and colour having as its themes the ordinary village occupations as well as mythological figures glorifying

the beauty and valour of Hindu gods and goddesses. Toys made with *Punki Karra*. Punki wood is light, soft and easily handled. After the wood is seasoned and carved, curves and joints are made by smearing tamarind glue mixed with sawdust. The figures are then joined with lime to prepare them for varnish and paints.⁶³

Etikoppaka Wooden Toys

The origin of this craft is traced to the neighboring Nakkapally village, before it spread to Etikoppaka in Visakhapatnam,⁶⁴ its present home for nearly eighty years, The proximity to the forest area with plenty of yield of '*Ankudu Karra*', a light species of wood, mainly prompted the concentration of this craft in Etikoppaka, (Plate 53) even though there are small pockets of craftsmen in this line in other places also. The products of this craft are colourful and characteristically Indian and these include models of kitchen utensils, birds, fruits, vegetables, temples, houses, carts, railway engines and many other items that could rouse the curiosity of a child. In recent decades the craftsmen have evolved new items of house decoration such as vases, bead-screens, mirrors and stools, besides articles of educational interest. Most of the articles in this craft are turned out of lathes. This is why the products are also called turned toys. This is followed by, application of lacquer in a wide range of colours that lend beauty and appeal to the articles. The families of artisans prepare coloured lacquer sticks by adding powder colours to shellac while it is heated.

Tiruchanur Toys, Tirupati⁶⁵

The craft of making toys out of red sander ('*Rakta Chandanam*') had its birth just about one hundred and fifty years back in the *Yogmallavaram* village (Chittoor Dist.) near Tirupati and gradually spread to *Tiruchanur*, and other villages in the vicinity. *Edalacheruvu*, *Madhavamala* and *Gundrallametta* villages are the other important seats of this craft. Traditionally Tirupati town, as the main pilgrim centre, has provided a secure market for the products of this craft. Red Sander is a hard species of wood with a charming natural (red) colour of unique visual attraction. The intricacy of skills involved

in handling this wood marks this craft from other centers of toy making in Andhra Pradesh like *Kondapalli*, *Nirmal* and *Etikoppaka*, where lighter species of wood are used with comparative ease in handling. Tiruchanur toys also differ from the other toys in that the natural colour of the wood is retained and they are not painted, but are delicately carved into most intricate patterns. The products of this craft consist of human figures and models of gods and goddesses, mythological and contemporary themes’.

Bidriware, Bidar⁶⁶

Bidri - derived from ancient city Bidar, the place of its origin in the Deccan Plateau - is a metal alloy, Unique in the art of encrusting one metal on the other. It has a common ancestry with the older art of inlaying gold and silver on steel or copper practiced in Persia, but evolved its own identity in respect of the base alloy which is a composition of zinc with small proportions of other non-ferrous metals. Similarly, Andhra Pradesh is also famous for creative and innovative, handicrafts such as Madhavamala wooden craft, Settiguda wood craft, Nirmal, Siddhipet, Nakashi and Savara paintings, Warangal Dhurries, Rumals of Warangal, Banjara Fabrics, Narsapur lace work, Banjara Jewellery, Durgi Stone craft, Buduti Brass ware, Makavaripalem lamps, and Textiles are most wanted souvenirs for the tourists visiting Andhra Pradesh.

Nirmal Paintings, Nirmal

Nirmal is a small town located at 89 kms from Adilabad in Adilabad district.⁶⁷ The artists themselves using cardboard and *Luppam* make the canvas. The canvas is first painted black, which forms the background for all the paintings. Enamel and other plastic colours are used for these paintings, which lends them a glow. (Plate 54) Yet another important contribution of the Nirmal artists is their traditional designs on furniture. The artists paint creepers, border designs and flowers on wooden chairs, tables and on cots, on almost all: furniture work, red and black colours are used lavishly, followed by yellow and green. The Nirmal toy industry is an example of how collective effort can help an art to flourish. This art, like all other art forms, has witnessed some changes, while holding

on to some of its traditional designs, Though water colours and enamel colours have replaced natural colours, the artisans still use Painiki wood along with other locally available material.

Savara Paintings, Srikakulam

Srikakulam is 100 kms, from Visakhapatnam. 'Savaras' are ancient tribes living in the areas enjoined by the four states of Andhra Pradesh, Orissa, Chhattisgarh and Jharkhand.⁶⁸ On a wall-coloured red with red soil mixed paper in water, white paint prepared from rice powder and water are used Black colour is prepared with coconut ash mixed castor oil. Tender bamboo twigs are used as brushes after chewing their ends very delicately. Actually, these paintings resemble the prehistoric rock art.(Plate 55) Triangular-shaped structures, which are very common in rock art, can be seen in Savara paintings.⁶⁹

Warangal Durries

Muslims families were engaged in making pile carpets, which flourished till the 1930s, as nearly 10,000 carpets per month are exported. Later, the industry declined due to various reasons, one being the poor quality of the carpets. And the other all the workmen and artisans moved cut and engaged in other occupations. Later in the '60s, cotton and jute durries became popular, and the pile carpet industry slowly disappeared. Kanchanpalli, a tiny village, was the first place to start making cotton durnes. Today, it has spread too many villages in Warangal district, and Warangal has become a centre for the famous cotton durries.⁷⁰

Budithi Brass Ware

This craft is practiced in three North - Costal Districts of Andhra Pradesh (Visakhapatnam, Vijayanagaram and Srikakulam). All three districts are connected by road and rail. Metal ware in India can be roughly divided into objects of religious and

ritualistic importance and those of utility. The commonly used metals are brass copper and bell metal, while brass is an alloy of copper and zinc, bell metal is a mixture of copper and tin. Though these metals were primarily used to make household utensils, they were gradually begun to be used as ritualistic objects. Bell metal is commonly used to make utensils, because of its attractive and soft surface and its golden tint. Another quality of bell metal is that it does not get spoiled and needs no tinning like copper. Vessels of brass and copper utensils became part of the social life and helped the rural folk maintain their cultural relation.

Pembarthi Metal Crafts

Pembarthi is 60 kms from Janagaon in Warangal district. Pembarthi, a small town in Warangal district, located on the Highway running to Janagaon from Hyderabad, is a symbol of the past glory of sculpture and metal work traditions in Andhra Pradesh.⁷¹ The ancestors of Pembarthi craftsmen were engaged as *stapatis* in the Kakatiya Dynasty. They produced excellent works on stone and carved main images in brass and other metals. The stone works reveal that these craftsmen were of very high repute in those days.

The other important crafts are Dokra metal, Adilabad, Silver Filigree of Karimnagar, painting of Cherial, Bengal of Laad Bazar, Pearls of Hyderabad, Carpets of Eluru, Narsapur Lace, Ratnam Pens of Rajahmundry, Makavaripalem Bhajan lamps in Visakhapatnam district and many more are very rare crafts of Andhra Pradesh.

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