



THE JAVANESE LOCAL WISDOM DESCRIBED IN MURWAKALA PERFORMED IN THE ORAL TRADITION OF RUWATAN

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Abstract: This paper discusses the local wisdom described in *Murwakala* performed in the oral tradition of *Ruwatan*. *Ruwatan* is the Javanese traditional ceremony done in order to release the *Sukerta's* life from *Bathara Kala's* threat. There are certain groups of people who believe that *ruwatan* is a ceremony that has to be done by the *Sukerta*; if they have not done it, they think that they have not done their responsibility and if they cannot do that, they will suffer from *Bathara Kala's* threat (Subalidinata, 1985: 3). *Ruwatan* was done for the first time in the 17th century; then, it has been done continually every year, from generation to generation up to recent days. It shows the interesting literary phenomenon that *Murwakala* which was rooted in Javanese culture can be understood and believed by not only Javanese but also other tribes in Indonesia. It is reasonable because *Murwakala* is assumed to show the Javanese local wisdom related to human existence and it is described through the characters of *Murwakala*. To find out this local wisdom, the writer used the theory of poststructuralism of narrative proposed by Jonathan Culler in which there are two steps of analysing the narration. These steps are usually called double logic: by considering the text as a discourse and revealing the significance of the text based on the text's thematic structure.

Keywords: *Sukerta, Murwakala, Ruwatan, and Local Wisdom*

INTRODUCTION

Murwakala tells about Bathara Guru who wants to make love to his wife, but his wife (Bathari Uma) ignores his desire because it is not in proper time and place, it causes Bathara Guru's sperm to fall down on the ocean. His sperm changed and grew to be a giant. He had been killed by the Gods but he did not die, he grew up strongly, and he went to *Jonggring Salaka* to look for his parents. Bathara Narada reminded Bathara Guru that the giant is really his son, then Bathara Narada advises Bathara Guru to acknowledge him as his son. After being acknowledged as Bathara Guru's son, the giant needs to be given a name, cloths, and food. The giant was named as Bathara Kala, he was given cloths as his other brothers (Bathara Wisnu and Bathara Brama), then he was given rock and plants as his food. Unfortunately, when Bathara Kala ate the rock and plants in which there is a man who fall down from the palm tree, he gets fresh and healthy. That is why then Bathara Kala proposes to eat man to Bathara Guru. Bathara Guru lets Bathara Kala eat men who belong to *sukerta* that is a group of people who can be eaten by Bathara Kala because of their inappropriate birth and their carelessness. Before leaving *Jonggring Salaka*, Bathara Guru writes some notes on Bathara Kala's body, Bathara Guru tells Bathara Kala that at any time, when there is a man who is able to read and explain the note Bathara Guru has written, Bathara Kala has to consider that man as his own father and Bathara Kala has to do his instruction. Bathara Guru



also reminds Bathara Kala to kill the sukertas by using *bedhama maesan* (a tool given by Bathara Guru) before eating them. Bathara Narada thinks that Bathara Guru has made great mistake when he has given so many number of sukerta. It can cause the chaos. Bathara Narada suggests Bathara Guru to ask Bathara Wisnu to avoid Bathara Kala's attempt to kill and eat the sukertas by performing a shadow play. Bathara Guru agrees to Bathara Narada's suggestion, then Bathara Guru asks Bathara Wisnu, Bathara Brama, and Bathara Narada perform a shadow play in Ngarcapada. For this purpose, Bathara Wisnu has to disguise as Dhalang Kandhabuwana, Bathara Narada is as Panjak Kalunglungan, and Bathara Brama is as Panggender Saruni. Knowing this fact, Bathari Uma is disappointed and protest against Bathara Guru's decision. Bathara Guru is angry because of his wife's protest then he curses her to be a female giant. She apologizes to Bathara Guru and asking him to take his curse away. Bathara Guru refuses her request. He suggests her to go to Ngarcapada to look for the person who is able to free her from exorcise. Bathara Kala goes to *Ngarcapada* to look for the *sukertas*. During his journey, Bathara Kala meets Jaka Jatusmati (a man belonging to sukerta's group because he is the only child his mother has), that is why Bathara Kala wants to kill and eat him, but Jaka Jatusmati tries to run away, then Bathara Kala meets Truna Bapa, he is also a member of *sukerta*. Bathara Kala fails to kill him because Truna Bapa has stronger body than Bathara Kala. Dhalang Kandhabuwana is asked by Ki Buyut Geduwal to perform a shadow play for his daughter. Bathara Kala is interested in his performance then he wants Dhalang Kandhabuwana to perform for him. Dhalang Kandhabuwana is ready to perform if Bathara Kala gives his *bedhama maesan* to him. Bathara Kala asks Dhalang Kandhabuwana who is older between Bathara Kala and Dhalang Kandhabuwana. Dhalang Kandhabuwana says that he is older than Bathara Kala, it can be proved by his ability to read and explain the note written by Bathara Guru on Bathara Kala's body. Knowing this fact, Bathara Kala admits him as his father and Bathara Kala has to do all his instructions. Then, Bathara Kala asks Dhalang Kandhabuwana to free him from exorcise. After having exorcised, Bathara Kala feels healthier and does not need to eat the *sukertas* anymore and he is asked to leave *Ngarcapada*. Several supporting characters meet Dhalang Kandhabuwana and give message for the human being. Dewi Sri meets Dhalang Kandhabuwana to give message for the woman who will cook rice to save a handful of rice. Mariyi gives a message for those who will kill animals to give food before. All the supporting characters' message show the way how Javanese live and keep the earth. These customs or beliefs exist up to now and mostly used as guidance by people so in other words, it can be said that the content of *Murwakala* contain of the Javanese wisdom.

METHOD

Murwakala used in this paper is the text performed in *ruwatan* or it can be said that it is told by the *dalang* (story teller), that is why, the writer has to do several steps in accumulating the data, such as (1) making note or taking inventory of performance, (2) recording the performance, and (3) doing transcription in the way of what Kasidi and Hinzler have done. After being transcribed, the text is analyzed by (1) identifying the sequences of events that constitutes the actions of the story, (2) describing the order and perspective in which these events are presented in the discourse of the play, (3) seeking to interpret the significance of the play in which they are portrayed (Culler, 1983: 172). The events are classified into two



thematic structures namely *dumadine Kala* and *ruwat Kala*. The thematic structure of *dumadine Kala* gives the understanding that Bathara Kala's birth is not the same as others, it happened because of Bathara Guru's carelessness. Bathara Guru **was** not able to manage his sexual desire so his sperm fell down on the sea. Bathara Kala receives the inherited sin of his father that existed in Bathara Kala's body, it is called as *Aji Kala Cakra*. This causes Bathara Kala to have the willingness of eating human being. The condition undergone by Bathara Kala is assumed as the same as the condition of the *sukertas*. Another characters who get *sengkala* (misfortune) because of her carelessness is Bathari Uma. Bathari Uma has made two mistakes, the first is ignoring Bathara Guru's **desire** to make love and complaining Bathara Guru's decision to avoid Bathara Kala's attack on the *sukertas*. The thematic structure of *dumadine Kala* shows the problems appear and this causes the second thematic structure that is *ruwat Kala*. This thematic structure describes the action of Dhalang Kandhabuwana when he conducts the ceremonial of *ruwatan* to release the *sukerta's* condition of being *suker* (misfortune). After the *sukertas* attend the *ruwatan*, they will not live under the attack of Bathara Kala because Dhalang Kandhabuwana has also released Bathara Kala's *suker* to stop his **appetite** to eat human being, so he will not threaten the *sukertas* anymore. Then, Dhalang Kandhabuwana also releases Bathari Durga to return her real appearance as a Goddess namely Bathari Uma.

FINDINGS AND DISCUSSION

Local wisdom can be defined as the knowledge, belief, understanding, perception, custom or ethics that guide human attitude how to live in a certain ecological communities (Keraf, 2002) while according to Gobyah (2009) local wisdom is related to the truth that has been stable in a certain area. Referring to those two definitions, local wisdom can be stated as value that is considered as goodness or the truth that has been undergoing from generation to generation and it has been done by the involved society as a result of the interaction between human being with their surroundings.

The Javanese local wisdom described in *Murwakala* can be seen through the existence of all characters both main and supporting characters and their relationship. The Javanese local wisdom can be classified into: (1) the Javanese ethics of coitus, (2) the Javanese ethics of family, (3) the Javanese ethics of work, (4) the Javanese ethics of killing the animal, (5) the Javanese ethics of being a leader, (6) the Javanese way of living in a community, and (7) the Javanese concept of life. The evidences of the above ideas can be explained as follows:

The Javanese Ethics of Coitus

The text of *Murwakala* is started by presenting a meeting done in *Jonggring Salaka* (the place where Bathara Guru and his family are living). The meeting is aimed at discussing the chaos which happens in *kayangan* (heaven). Bathara Guru asks Bathara Narada to explain the cause of the chaos. Bathara Narada says that the chaos is caused by the appearance of a giant who is looking for his parents. Bathara Narada suggests Bathara Guru to acknowledge him as his son. Bathara Narada reminds Bathara Guru about the mistake done by Bathara Guru when at twilight Bathara Guru and his wife (Bathari Uma) are riding *Jembu Andini*, Bathara Kala wants to make love with his wife but it is rejected by Bathari Uma



because it is not in a right time and place. It causes Bathara Guru's sperm to fall down on the ocean and it grows up to be a giant who like eating human being. Bathara Kala has bad attitude because of his wrong birth, he is not born in a common way as his other brothers, Bathara Wisnu and Bathara Brama. In short, it can be stated that Bathara Kala appears because of Bathara Guru's failure to restrain his desire. Bathari Uma's decision to refuse her husband's desire can be accepted by the Javanese because the Javanese believe that when the couple (husband and wife) want to make love, they have to pay attention on time and place, they are not allowed to make love at any time and in an open space.

The Javanese ethics of the family

The Javanese ethics of the family is presented by the relationship between husband and wife, Bathara Guru and Bathari Uma. Bathari Uma is accused of making mistake when she refuses his husband's desire and when she protests against Bathara Guru's decision to send Bathara Wisnu to avoid Bathara Kala's attack on human being by performing a shadow play. Her protest is considered as impolite attitude because the Javanese think that a wife is not allowed to protest to her husband, a wife should do whatever her husband wants or asks.

The Javanese ethics of work

The Javanese ethics of work is presented by the character who has a job as a thief. They steal to sustain their life. Dhalang Kandhabuwana advices them not to steal anymore because it is not good. They have to look for a good job that does not damage or harm others. They have to get the income in right way.

The Javanese ethics of killing animal

The Javanese have a certain way to kill the animal. This event is described by the appearance of Mariyi who comes to meet Dhalang Kandhabuwana in order to give a message for the next generation who will kill the animal, they have to feed those animal before killing them.

The Javanese ethics of being a leader

A leader in *Murwakala* is presented by Dhalang Kandhabuwana. When he is performing a shadow play, the thieves come to ask Dhalang Kandhabuwana to protect them from the people's chase. Knowing that fact, Dhalang Kandhabuwana asks them to join with other *gamelan* players (*niyaga*) and tell the people to go away because there are no thief in the performance area.. After the people leave the area, Dhalang Kandhabuwana advises them not to steal anymore. This event shows how the leader has to protect his staff when he is in a problem then it is also his responsibility to remain them when they make mistake.

The Javanese way of living in a community

There is a habit usually undergone by the Javanese that is called as *gotong royong*, the Javanese tend to work together. This event is presented by Suwarno who comes to Dhalang Kandhabuwana to



perform a shadow play for his son's exorcism so they will not be attacked by Bathara Kala. Dhalang Kandhabuwana explains that the cost of performing the shadow play is very expensive that is why Dhalang Kandhabuwana suggests him to join *ruwatan masal* (the expenses of ruwatan are paid by some people) and Suwarno agrees to Dhalang Kandhabuwana's suggestion so he joins *ruwatan masal* and he does not need to spend a lot of money. The old Javanese women are also accustomed to save handful of rice when they cook rice. It is in accordance with the message of Dewi Sri who comes to Dhalang Kandhabuwana to tell the next generation to save handful of rice when they cook rice and they can use the accumulated rice for *slametan* (eating together with the neighborhood).

The Javanese Concept of Life.

The Javanese concept of life is the concept of *Sangkan paraning dumadi* that is the way how Javanese have a look at themselves by asking themselves where they are from and what the goal of their life is. The Javanese believe that they are from nothing and they will be back to nothing. As it is stated by Dhalang Kandhabuwana after he frees Bathara Kala from exorcise. This event is presented by Bathara Kala. *Murwakala* basically tells about Bathara Kala's journey to quest of self identity , Bathara Kala's effort to look for the sukertas upto his meeting with Dhalang Kandhabuwana. Bathara Kala is successful in his quest of self identity, he is admitted as the son of Bathara Guru and finally he is also successful of being a good one, he does not attack the sukertas anymore because he does not need to eat human being.

CONCLUSIONS AND SUGGESTIONS

Murwakala is rich of Javanese local wisdom and its content can be accepted by the people from generation to generation because it is telling about human existence. It is telling about the Javanese way of looking themselves. It is the way how Javanese manage and control themselves in their life. Unfortunately, there are a group of people consider *Murwakala* as a holy story so this story cannot be told by common people at any performance of a shadow play so it cannot be enjoyed by people in large number. Hopefully, by observing it scientifically and sharing it, it will be read by people in large number.

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THE IMPACT OF TOURISM ON INDIAN CULTURE

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Abstract: Tourism is an important, even vital, source of income for many regions and countries. Increased leisure time and changes in lifestyle and consumption have given renewed importance to tourism. Travel outside a person's local area for leisure was largely confined to wealthy classes, who at times travelled to distant parts of the world, to see great buildings, works of art, learn new languages, experience new cultures, and to taste different cuisines. Tourism also encourages respect for and preservation of monuments and heritage properties." At the interface between culture and tourism lies a series of deep and challenging issues relating to how we deal with issues of political engagement, social justice, economic change, belonging, identity and meaning. Tourism is a cultural phenomenon. It both impacts cultures and society, and is shaped by cultures and society. There is a deep influence of tourists and tourism on host country. Tourism is genuinely powerful and unique force for change in the community. Tourist impact has been most noticeable in lesser developed countries but is not entirely restricted to them. The cultural impact of tourism is concerned with the question of protecting and maintaining the cultural heritage and certain allied issues. The paper is an attempt to discuss the impact of tourism on Indian culture. The research design of this paper will be descriptive in nature.

Keywords: *Manila Declaration, Tradition, Value system, tribal tourism, Globalization*

INTRODUCTION

Tourism emerged as the largest global industry of the 20th century. In the new millennium global economy will be governed by technology, telecommunication and tourism. Tourism has the potential to create the maximum number of jobs. Tourism is an important, even vital, source of income for many regions and countries. Its importance was recognized in the *Manila Declaration on World Tourism of 1980* as "an activity essential to the life of nations because of its direct effects on the social, cultural, educational, and economic sectors of national societies and on their international relations." (Manila Declaration, 1980). Increased leisure time and changes in lifestyle and consumption have given renewed importance to tourism, leisure and recreation in both the developed and the developing world, and tourism has become one of the fastest-growing industries in the world economy (Herbert, 1995). According to Smith (1989), the motivations for individuals to travel are many and varied, but the foundation of tourism rests on three key elements (all must be operative) which form an equation:

Tourism = leisure time + discretionary income + positive local sanctions

Today, tourism is a major source of income for many countries, and affects the economy of both the source and host countries, in some cases being of vital importance. Leisure travel was associated with the Industrial Revolution in the United Kingdom – the first European country to promote leisure time to the



increasing industrial population (Singh, 2008). Initially, this applied to the owners of the machinery of production, the economic oligarchy, the factory owners and the traders. These comprised the new middle class. Travel outside a person's local area for leisure was largely confined to wealthy classes, who at times travelled to distant parts of the world, to see great buildings, works of art, learn new languages, experience new cultures, and to taste different cuisines.

There has been a race among the developed and developing countries to expand tourism indiscriminately, which has resulted in severe cultural and ecological damages to the host country. Chawla (2004) says that, "Development does not mean increase in GNP and GDP alone. It must add to prosperity and happiness. An important feature of the tourism industry is its contribution to the national integration and creation of a harmonious social and cultural environment. It also encourages respect for and preservation of monuments and heritage properties." At the interface between culture and tourism lies a series of deep and challenging issues relating to how we deal with issues of political engagement, social justice, economic change, belonging, identity and meaning (Smith and Robinson, 2009).

As mentioned earlier, tourism should contribute to the national integration and respect for culture and subculture. But in practice tourism caused serious damages to culture, subculture and micro cultures. Many micro cultures vanished from our globe. Serious study is imperative to analyse the impact of tourism on Indian culture.

METHOD

The design of this research is descriptive in nature. The method of data collection is mainly based on secondary data.

Definition of Tourism and Culture

Tourism is difficult to define because business travelers and convention-goers can combine conferences with tourist-type activities; but, in general, a tourist is a temporarily leisured person who voluntarily visits a place away from home for the purpose of experiencing change. The Macmillan Dictionary defines tourism as the business of providing services for people who are travelling for their holiday. The World Tourism Organization defines tourism more generally, in terms which go "beyond the common perception of tourism as being limited to holiday activity only", as people "travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes".

Culture can be defined in many ways. The United Nations Educational, Scientific and Cultural Organization (UNESCO, 2002) defined *culture* as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to, art and literature, lifestyles, ways of living together, value systems, traditions and beliefs". Geertz (1973) defined 'society' as the arrangement of social relationships in a group, and 'culture' as the group's shared beliefs and symbols. Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe. Mathew Arnold writes, "culture is the acquainting by ourselves with the best, that has been known and said in the world".



In summary, a culture as we know it today is the result of an ongoing dialectic among numerous stakeholder voices, including, and certainly not limited to, political parties, religious organizations, economic interest, global media, local elites, educational institutions and, of course, the tourism industry and visitors, and through the everyday behavior of people living their lives. This culture-forming process applies equally to our interpretations of the past (historic sites) and our treatment of nature (wilderness areas), as it does to the cultures of contemporary societies.

Tourism and Culture

Tourism is a cultural phenomenon. It both impacts cultures and society, and is shaped by cultures and society. It is often difficult to distinguish cause and effect in the relationship between tourism and society. This is further complicated by the fact that cultures change through time, and despite efforts by preservationists and conservationists to *museumize* sites and landscape to maintain their authenticity, this is never really possible (Hall and Lew, 2009).

In what ways does tourism change the host community? There is a deep influence of tourists and tourism on host country. Tourism is genuinely powerful and unique force for change in the community. The most profound impact that tourism can have in the personal arenas of the private household, the domestic lives, emotional experiences, deeply held beliefs and the moral fabric of the group of people who form the community. It is more apparent that social and cultural ideas influence the younger generation who have had direct contact with foreign tourists (Macleod, 2006).

Culture and tourism have a mutually beneficial relationship which can strengthen the attractiveness and competitiveness of places, regions and countries. Culture is an increasingly important element of the tourism product as it 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 (OECD, 2009). Culture and tourism are linked because of their obvious synergies and their growth potential. Cultural tourism is one of the largest and fastest growing global tourism markets and the cultural and creative industries are increasingly being used to promote destinations.

Cultural problems and Prospects

Although tourism has become of very great economic importance to many Third World countries, its potential to contribute very significantly to better socio-cultural understanding among peoples and bring awareness of the essential common denominators of humanity has been almost totally ignored. From the outset, total concentration has been on the financial benefits. Recently, a number of more broad-based studies have come to some disturbing conclusions about the mixed contribution of tourism to developing countries and its impact on host communities (Singh, 2000).

The President of Philippines, Marcos in 1980 at the opening ceremony of the Second World Tourism Conference in Manila speaking generally about developing countries, talked of “the means to transform material conditions of life” but warned that these were at best ambivalent in that they disturbed the equilibrium of our societies which “have become unmoored from our roots and our traditions trying



desperately to find some synthesis". "International tourism as a force that fosters this kind of interaction between peoples and cultures assumes, it seems to me, a far more significant role in the global scene than we usually allow. And I should think that the closer it identifies itself again with this mission, the more easily will its problems submit to resolution, and the more will it contribute to global community" (Singh, 2000)

There may be several host cultures as well as several tourist cultures represented at one place at one point of time, so one cannot see cultural impacts simply in monolithic terms of 'host culture' and 'visitor culture'. However, tourist impact has been most noticeable in lesser developed countries but is not entirely restricted to them. Contact between different groups of people having different backgrounds and cultures may result in the transformation of values. This phenomenon, also known as the demonstration effect, has been particularly noticed in the developing countries, especially small islands, as a result of frequent encounters between the hosts and the guests. The contacts have generally led to the "democratization and modernization of attitudes" among the young generations in those countries.

Tourism accentuates the values of a society that gives growing importance to leisure and relaxation activities which demand a high-quality environment. It determines areas to be developed for leisure purposes and consequently in most cases provides a check on unplanned development. With proper development it can ensure the long-term preservation of areas of outstanding beauty having aesthetic or cultural value (Singh, 2000).

Negative Cultural Impacts

The cultural impact of tourism is concerned with the question of protecting and maintaining the cultural heritage and certain allied issues. These broadly include:

1. the threat to traditional customs specific to each country and sometimes to each region.
2. the illegal trade in historic objects and animals.
3. the commercialization and commodification of traditional cultural events and arts and erosion of aesthetic values. The commercialization of traditional cultural events may led to the creation of pseudo-cultural performance for the tourist with no cultural value for either the local population or the visitor. "Culture may be sacrificed for reasons of economy thereby creating an additional economic value at the price of losing a cultural value".

The exposure of resident population to other cultures due to tourism appears to be an irreversible process. It is accompanied by an evolution in attitude of mind, in tastes and in the judgment of values. In view of the evidence of the quantitative and qualitative changes due to international tourism in some developing countries tourism has been described as "a form of neo-colonialism" (Nash, 1977).

Table 1. Indicative Costs and Benefits arising from the Cultural Impacts of Tourism

Benefits	Costs
	Loss of original state and stability.
Host Culture:	Loss of cultural pride.



Development due to demand for traditional entertainment, demand for traditional art, crafts and music.

Status relationship between host and guest.
Cultural changes.

Consumption changes.

Introduction or expansion of gambling, drunkenness, prostitution and other excesses.

Vice and drugs, theft and petty crimes.

(Source: Singh,R. (2000). *Dynamics of Historical Cultural and Heritage Tourism*, New Delhi, Kanishka Publications, p, 211)

Tourism and Indian Culture

India is one of the few countries in the world which has a very ancient culture and civilization. India's cultural history has a long legacy of several thousand years, on the other hand, shows a subtle but strong thread of continuity, epitomized in the assimilative power of the culture and the unique display of "unity in diversity". India is environmentally and culturally so diverse that it is not feasible to focus on a single destination or tourist experience to understand the effects of tourism on culture. Tourism would be developed in a manner that our cultural expression and heritage are presented in all its manifestations including support to arts and crafts.

The name India comes from the word Indus, which has been derived from the Persian word for Hindu, from Sanskrit word *Sindhu*. Now India is popularly known as 'Bharat' and also 'Hindustan'. Since ancient times, India has been known for its culture, heritage, and tradition. India's glorious traditions and rich cultural heritage are closely related with the development of tourism. Its magnificent monuments attract a large number of tourists from all over the world. The natural surroundings, the architectural masterpieces, the music, dance, paintings, customs and languages all these go to make India as tourist paradise.

India indeed has a deep-rooted conservative cultural tradition and the remnants of Victorian values. Culture of India which is composite in nature is essentially an expression of inner urges and cumulative beliefs of people gathered through centuries of experience. It is the perennial flow of this cultural stream which determines the nation's strength, character and capacity to survive as an integrated living reality despite heavy odds and its continuous march forward on the path of progress. Keeping this in view, preservation of cultural heritage, inculcation of art consciousness among people and promotion of high standards of creative and performing arts and dissemination of culture have been made part of the objectives of State policy (Singh, 2000). The most notable feature of Indian culture is the adaptability. The Indian culture has developed consistently because of its quality of adaptability.

Most of the tourists were attracted to India by its centuries old culture. Tourism in India has profound influence on Indian culture. Tourism contributes to the maximum extent to the economic and the socio-cultural well-being of the country and of its people and provides a rewarding recreational and cultural experience for the tourists. The few in tourist circles benefitted from these tourist operations. The vast



majority is outside this magic circle, and too often is adversely affected by growing socio-cultural distortions.

Positive Impacts

Tourism may renew local architectural traditions on the condition that regional peculiarities, the ancestral heritage and the cultural environment are respected. In the most favorable cases, tourism may even offer a way to revive the social and cultural life of the local population, thus reinforcing the resident community, encouraging contacts within the country, attracting young people and favoring local activities.

Tourism provides monetary incentives for the development of many local crafts and culture, thus it has an effect on the income of the local artisans and artists. Tourism also helps to preserve, retain and enrich our cultural heritages. Besides, tourism will open new vistas for multi-socio cultural activities. Through tourism, culture, subculture and micro cultures reached far off lands via photographs and videos. They will attract and enhance the inflow of tourists.

Charmed by Indian dance and other art forms, many foreigners stayed here to learn *Kathakali*¹ at Kerala Kalamandalam, a Deemed University in Kerala, and later these foreigners started school in their respective home lands to teach the same to native students. Thus way Indian culture received wide global appreciation.

In the field of languages, most of the tourist centres are turned to be multi-lingual. The guides, shopkeepers, and even street vendors can communicate with the tourists in their native languages. That is also a welcoming attitude and makes our culture more flexible and accommodative.

Negative Impacts

Even though we considered tourism as an engine of growth, it can nurture many undesirable social and cultural changes. Tourism sometimes led to the destruction of the social fabric of a community, the more tourists come into a place, the more the perceived risk of that place losing its identity. Another negative impact of bionomic import on tourist cultural centers is the subversion of value systems, i.e., the overturn of norms, customs, and traditions that causes enormous moral and social problems. The disruption of this ecosystem virtually abolishes the uniqueness of the culture which has served all along as a main attraction for mass tourism. The coming of the “golden hordes”, an uninhibited party away from home and uninformed or uncaring of local taboos, exhibits a moral laxity to the residents, insulting their sensibilities and often desecrating their community life. These “barbarians” profane places of worship by

¹ *Kathakali* is a stylized classical [Indian dance-drama](#) noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with the anchor playback music and complementary percussion. It originated in the country's present day state of [Kerala](#) during the 17th century and has developed over the years with improved looks, refined gestures and added themes besides more ornate singing and precise drumming. The themes of the *Kathakali* are religious in nature. They typically deal with the Mahabharat, the Ramayana and the ancient scriptures known as the Puranas. This is performed in a text which is generally Sanskritised Malayalam.



unacceptable dress, photographing and recording ceremonies as they are taking place, trivializing objects of veneration.

The most important negative impact of tourism on Indian culture is the transformation and deterioration of values in religion, social and moral. Tourism has profound influence on traditional way of life: on art, music and folklore; on habits and customs; on daily living. Values may be transformed through the bringing together of different groups of people, even if at times only very briefly. This is commonly known as the 'demonstration effect'. The impact of tourism on traditional life styles is especially important where those traditions form the basis of the development of tourism. Ethnic tourism is particularly a feature of the Third World but the arts in general have been, and still are, a very significant part of Europe's appeal to the traveler. Tourism is held by some observers to have a corrupting influence, brought about by the cheapening of artistic values or the commercialization of local traditions and customs, for example, the performance of religious or historical ceremonies on demand, out of context and for monetary reward.

In India, a classical form of dance known as *Kathakali* originated from Kerala. The facial make-up is so intricate and takes hours and hours to finish. But in many cases, the *Kathakali* actors had given few minutes to perform before the tourists. It is a great insult to this classical art and its actors. The point was made earlier that, not only do countries have unique cultures, but within a country subcultures exist. Each subculture is different in several ways to the national culture. Tourists may not protect or respect culture or subculture of various people or locations caused its extinction.

We have several undesirable social and cultural changes due to tourism. Tourism sometimes led to the destruction of the social fabric of a community. A good example is Goa. From the late 60s to the early 80s when the Hippy culture was at its height, Goa was a haven for such hippies. Here they came in thousands and changed the whole culture of the state leading to a rise in the use of drugs, prostitution and human trafficking. This had a ripple effect on the country

A kind of tourism called Tribal Tourism, the tourists visited and stayed in tribal areas with the tribes to learn their language, customs, traditions and food habits. In many cases, such tourism caused serious damage to the tribal culture. Tourism also encouraged the use of intoxicants and prostitution which caused serious damage to our culture.

CONCLUSIONS AND SUGGESTIONS

Tourism is one of the most important income generating source. Tourism resources available in the various countries consist at the same time of space, facilities and values. These are resources whose use cannot be left uncontrolled without running the risk of their deterioration, or even their destruction. The conservation of historical, cultural and religious sites represents at all times, and notably in times of conflicts, one of the fundamental responsibilities of the State for which, the State need huge amount for its preservation and conservation.

For all foreign tourists, any visit to India is a form of cultural tourism. There are; however, those with more explicit interests in the monumental heritage, the religious heritage, the natural heritage, traditional arts and crafts, music and dance and those help in formulation its scope. Tourism industry in India is growing and it has vast potential for generating employment and earning large amount of foreign exchange



besides giving a fillip to the country's overall economic and social development by protecting and respecting our cultural heritage.

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