CONCLUSION

Mother goddess worship have prominent role among Hindus in India and it is seen that nine crores of names are in currency for mother goddess. The excavations prove that the mother goddess worship was here even at the time of Sindu civilization (K.K.N. Kurup: 1980: 17). Among these \( K\frac{1}{2} \) has a prominent role. In Devibhagavatam \( K\frac{1}{2} \) is considered as \( idipa\alpha\alpha\lambda k\). In \( Pu\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\varsigma\), especially in Adhyathma Ramayana origin of \( K\frac{1}{2} \) is described in relation to \( S\varsigma\varsigma\varsigma\varsigma \) (Appendix No. III, page 228). \( K\frac{1}{2} \) is praised as \( Mahi\vec{k}\frac{1}{2} \), \( B\dot{\eta}draki\frac{1}{2} \), \( B\dot{\eta}ai\vec{n}avai \), \( Mahi\vec{\eta}asussamar\vec{n}i \), etc. These goddesses disseminated all over India and temples are so many with the idols of \( K\frac{1}{2} \).

In the Kinsariya inscription of AD 999 - \( K\frac{1}{2} \) is considered as the main goddess of Bengal. But K.K.N. Kurup opined that \( Cimuer \) is the primary Goddess of Bengal (1980: 21). Kalighat in Calcutta and the myth from Bengal emphasises the presence of \( K\frac{1}{2} \) in Bengal.
Another area where $Ki^{\frac{1}{2}}$ worship got prominence is Kerala. But, it is quite different from the cult of $Ki^{\frac{1}{2}}$ in Bengal, by myth, by ritual and even by festival. In cognition itself $Ki^{\frac{1}{2}}$ in Kerala and Bengal are different. For Bengalies $Ki^{\frac{1}{2}}$ is black in colour and they conceived $Ki^{\frac{1}{2}}$ as durga. In Kerala, $Ki^{\frac{1}{2}}$'s presence is there in all villages and having varieties of rituals, beliefs and ritual performances. Hinduaisation at its different stages changed the perception and conception of $Ki^{\frac{1}{2}}$ of natives of Kerala and accordingly the idea that $Ki^{\frac{1}{2}}$ is in black colour got prominence. Still, myth, Éottampí¶¶u, traditional praising songs, appearance (costumes and make-up) and symbolic enactments emphasises that $Ki^{\frac{1}{2}}$ is not black in colour, but in colour of burning flame (Chapter 1: p.20).

In India, generally $Ki^{\frac{1}{2}}$ is perceived as black in colour. The myth (Introduction: p.3), top to bottom description, the idol and the derivation of the word are in support of this. According to Hindu mythology both Gouri and $Ki^{\frac{1}{2}}$, are related to śiva. The word $Ki^{\frac{1}{2}}$ is derived
from the Sanskrit root 'Ki½a' means black (Tharanatha Tharkkavachaspath: 2006 (rpt.): 2021) which is quite opposite to the derivation from Dravidian root 'ka½' (T. Burrow, M.B. Emeneau: 1966: 105)). As far as the concept and manifestation of Ki½ all over India except Kerala is concerned, Kali is black in colour. But, it is not true as far as the evidence available in various manifestations of Ki½ in Kerala. Dravidian root 'Ka½' means red colour of burning flame (Chapter 1: p.20) is supported by origin myth (Ki½ - Èiṣuṇa myth), physical feature described in stuthi of different rituals and the appearance of the figure of Ki½ in performance.

In Kerala, north to south 'Ki½-Èaṣuṇa' myth has got different manifestations as explained elsewhere. The major folk performances in relation to this manifestations are Éeyam, Éira, ni¸abali, floral drawings of Ki½ in different styles, mu·iy®ttu, kºlamÉu½½al, padya,i, Ki½iy£¶¶, ték̄kam, etc. All these performances elucidate that the colour of Ki½ is not black but red. This shows that the people of Kerala perceived Ki½ not as perceived
by the so called Hindus all over India. The origin myth of K$i\frac{1}{2}$ also is there in support of this fact. Not only that, k$i\frac{1}{2}am$ and K$i\frac{1}{2}$ are popular names given to persons, even in tribal communities in which the K$i\frac{1}{2}$ of Hindu pantheon has not much roots of its own. In the same way 'Neeli' also was popular name for ladies especially who belongs to lower castes. Not only that, one 'Neeli' who was victimised by 'tampu$\ddot{a}$in' became powerful native goddess and disseminated all over Kerala. All these facts are the evidence to prove that the term ' K$i\frac{1}{2}$' denotes not black but, red that resembles the red of the burning flame of fire. The origin myth of K$i\frac{1}{2}$ of Hindu pantheon is that Kali originated from the third eye of $\dot{s}$iva to kill the asu$\ddot{a}$, 'Cinda mundas'. Therefore it is also called as Chamundi or Mahi$\ddot{a}$isu$\ddot{a}$. And it is one among the 'Sap$\ddot{a}$amitrukkal'. The K$i\frac{1}{2}$ in Kerala is completely depend upon the native myth in which K$i\frac{1}{2}$ was born to kill $\ddot{E}$i$\ddot{z}$uka who encountered everyone in this world and received boons from $\ddot{s}$iva though which he became unformidable. K$i\frac{1}{2}$ was born from the third eye
of MahiÈ®va and received from him all boons and assistants that made her powerful to overcome and kill Ėiṣṇuka. Innumerable manifestations and variants of the particular myth and enactment of the theme all over Kerala shows that how innate, powerful, deep rooted is this concept of Ki½i in the mind of the people of Kerala. The concept and ritual in relation to Ka½iyimpa½½i 'Va¶akk®n Vitil is so predominant and common to all ritual performance related to mother Goddesses also is reminiscence of the sacrifice given to Ki½i and b½ooÉiga, is in all auspicious occasion in local shrines, in olden days.

More over there is a dichotomy between these two colours Red and back; Red for Ki½i and black for Gu½ikan (Kilan). That is why in certain rituals prepare red GuruÉi and offer towards north to b½agavaÉi and black 'GuruÉi' towards south to 'Kilan'.

All discussion above lead to a conclusion that the concept of Ki½i in Kerala is unique by itself and there is
no comparison with the $Ki^{1/2}i$ concept popular in Hindu pantheon all over India.

It is seen that in Kerala, $Ki^{1/2}i$ is worshipped generally in $B^hagavaÄi Kivus$, šakÉ®ya kivus and Sr çkurumba kiuvs. The mode of worship and other traditions in these kivus are different. The distribution of $B^hagavaÄi kivus$ and šakÉ®ya kivus are all over Kerala where as Srçkurumba kiuvs are in north Kerala. Comparing to other kavus the šakÉ®ya kivus are more in number and it is very popular in almost all villages of Kerala. $B^hagavaÄi kivus$ and Srçkurumba kiuvs are officiated by certain castes where as šakÉ®ya kivus are of the ruling community or related to dynasties. For example midiyi kivu in Kannur district is of Kolathirī and Lokanarkivu is of Kadathanadu dynasty and Valaynadu Kivu is of samoothiri.

The system of worship today in $b^hagavaÄi Kivu$ is having different layers. Installation, Kalašams to rejuvenate the Goddess and daily poojas (where ever it is
there) are done by brahmins. Other rituals are done by 'ritual man' from specific castes as a traditional right and annual festival is celebrated by the whole village or cluster of villages. śakÉ®ya kivus are concerned it is officiated by authorities installation and poojas are done by brahmins and daily rituals are done by members of the specific castes such as adikal, moosaths. But devotees are the people of the land.

The annual festival of BhgavaÉi Kivus and Sr çkurumba kivus are known as Éilappoli/v®la where as in śakÉ®ya kivus it is known as Ka½iyí¶¶am. The interesting fact to be noted that these Kivus are different in terms of festival and performance. The basic myth on which all these rests are one and same, that is Ki½i - Èaµuka myth.

The origin and development of kivus, with respect to Srçkurumba kivu and śakÉ®ya kivu are very well narrated in the myth, belief and ritual songs; from where the È®vaÉa set out and through which it travelled and
how it got seat in particular place. But, BhagavaÉi Kivus are village shrines and its bone and flesh are given by the folk itself. Ki½ì, the Goddess of Vanikas (æivari Nair) travelled with them towards south and north and established šakÉ®ya kivu and later, the rulers took over the charge of the kivu and these became the Goddess of their dynasty.

Evidences are there that during the reign of Cheran Chenkuttuvan, his younger brother Elamkoadigal brought the remnants of the body of Ka¸¸aki to Kodungalloor temple and established new order of worship (Chapter III: p.119). The BhagavaÉi Kivu at Kondungalloor became šakÉ®ya kivu after the merging of Ka¸¸aki in to it. Not only Ka¸¸aki, the concept of Srčkurumba also merged with this. Once these were merged it dissiminated into two levels: 1. evolved šakÉ®ya kivu with rigid observation of rituals by certain specific communities. 2. evolved a new way of worship named as Éalappoli all over north Kerala, officiated by Thiyya, Asari and few other communities. A new deity named after
'puÉiyabghavÉi' originated from the $H°maku_{a}$ of Sr ŋkurumba. Even though Srłkurumba has no ŋeyyam performance, it was accepted into the cult and separate rituals were being attributed to it. šakÉ®ya pooja also performed with this which is not the same as done by pitarakas or moosaths. In the case of Srłkurumbakivu in north Malabar the whole Ki½i worship have been assimilated into the system of teyyam and still features of šakÉ®ya worship is visible in varied texts of performances in the kavus of Asaries, mukkuvas and Thiyyas. 

$Ki½i$ worship based on 'Ki½i-Éaãuka' myth in isolation is in existence all over Kerala, with varied texts in each and every cultural region where as Ka₃,aksi worship and Srłkurumba worship are not performing usually anywhere in the popular šakÉ®ya kivu and Sr łkurumba kivu. Here Ki½i, Ka₃,aksi and Srłkurumba concept are in a merged form. The main attraction of the annual festival of $BŋgavaÉi$ kivu is the enactment of 'Ki½i-Éaãuka' story or any of the episode, pre-war or post
war. But, the ritual performances of šakÉ®ya kivu or Sr čkurumba kivu are the mixture of symbolic activities of all these stories.

All these arguments lead us to a fact that Ki½i worship is native and earlier when it is compared with Ka¸¸aki worship and Srčkurumba worship. There was a time the myth of Ki½i was popular among the people of Kerala and the affinity towards it and devotion were expressed through different rituals and performances that suit for the socio-economic and political surroundings. The merger of the È®vaÉa concepts of Sr čkurumba and Ka¸¸aki merged with Kali and it took new shapes and later these also disseminated other parts of Kerala. Hindu È®vaÉa concept influenced these native concepts of È®vaÉa and installation and Kalašam are done for the È®vaÉa. So, now there are four layers of belief system in Ka½i worship 1. Native B’hagavaÉi 2. Ka¸¸aki 3. Srčkurumba 4. È®vaÉa who is having installation and rejuvenation.
Little more elaboration is needed for the above given discussion. Number of occurrences, homogeneous distribution, existence in isolation with maximum features, participation of people are main consideration to evaluate a particular motif or even which is innate. Apart from this, how many texts it could create also is to be taken into consideration essentially when it is a folklore form.

<table>
<thead>
<tr>
<th>Kivu tradition</th>
<th>Distribution</th>
<th>Existence in isolation</th>
<th>Participation</th>
<th>Texts available</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BhagavÉi (Kí½i)</td>
<td>all over Kerala among all folks</td>
<td>existing all over Kerala</td>
<td>Specific castes</td>
<td>Village folk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Devotees</td>
<td></td>
</tr>
<tr>
<td>2. Ka, ,aki</td>
<td>All over Kerala. Not among all castes</td>
<td>Nil (merged with Sr ōkurumba and Ki½i)</td>
<td>Specific castes</td>
<td>Portion of village folk</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Devotees</td>
<td></td>
</tr>
<tr>
<td>3. Sr ōkurumba</td>
<td>North Kerala (from Kodungallur)</td>
<td>Nil (merged with Kali and Kannaki)</td>
<td>Specific castes</td>
<td>Portion of village folk</td>
</tr>
</tbody>
</table>

Table No. 3

The above given table elucidate that Kí½i is the only Goddess having Kivu all over Kerala in isolation and
where the whole village people gather as devotees. Therefore $K_i$ and $B^h_ga^v_\acute e_i$ all over Kerala can be considered as the innate, and at the same time the same $E^\circ_{\acute v}_\acute e_a$ got various manifestations in all level (myth, performance etc.).

The ritual such as $\acute E_i_{l}_{a}_{p}_{p}_{p}_{p}_{o}_{l}_{l}_{l}_{i}$, $K_a_{l}_a_{\tilde s}_{a}m$, $p_o_{n}_{g}_{a}_{l}_{a}/K_a_l_a_m_{k}_{b}_{a}_{n}_{k}_{k}_{k}_{k}$ and $K_a_l_i_{y}_{a}_{m}_{v}_{a}_{l}_{l}_{l}_{l}/V_a_d_{a}_{k}_{k}_{k}_{e}_{n}_{b}_{h}_{a}_{g}_{a}_m$ are some of the important rituals in all $K_i_{v}_{u}_{s}$ related to $K_i^{\frac{1}{2}}$. All these rituals are either aimed at appeasement/propitiation of $K_i^{\frac{1}{2}}$ or to achieve fertility. In toto let us say that it aims at prosperity of the community. As discussed earlier in the chapter, interpretation originally $K_i^{\frac{1}{2}}$ worship was of the community (castes) who were indulged in cultivation of their land. These were the castes in between temple castes and the untouchable castes of those times. They were the people anxious about the fertility of the land as well as the fertility of the women. The main source of prosperity was cultivation and therefore ritualistic acts, one way or the other related to fertility. Once the
ferocious Goddess is cooled down then only it could be persuaded the goddess to give blessing for fertility. Therefore most of the rituals in BhagavaÉi kivus officiated by the above said set of castes are either to cool down ki½i or to appease her. Through the propitiation of ki½i, it is believed that the land will be fertile and the whole village will be prosperous, as the whole economy of the village is based on cultivation. Thus, the whole village become devotees of ki½i. These facts elucidate that ki½i worship is the original cult of the land and it was accepted by all communities and suitable appropriation are attributed to it by each and every folk according to its own surroundings.

The performances like ki½iyÉttu ka½yarka½i, mudiy®ttu, ni½abali, padaya½i, pina, paran®ttu, p£Éanum tirayum, ÙuÈirak°lam, Êiya¶¶u, ÉiyipaxaÈ®vaÉa, Ékkam etc. are the enactment of the same myth ‘Ki½l-Éamuka’ representing war post-war or episodes of both. Among the above said performances ni½abali, ÙuÈirak°lam, Ki½iyÉttu, paran®ttu, p£Éanum
tirayum, and mudiy®ttu are the enactment of war where as padaya,i, Éiya¶¶u, É£kkam, pina and Ka,yarka½i are related to post war and at the same time having ritualistic value in appeasing Ki½i, in most of the cases. It is not a coincidence that fight between Ki½i and Èa¤uka is the main theme enacted in north Kerala. Éilappoli and va¶akken b½agam that in seen in this area are not actually the enactment of any event but, ritual that aims at fertility. It is the same area where Va¶akkan pi¶¶u, the heroic ballads are sung and those valouric persons after death attains the status of deity. Where as in southern Kerala the importance is for the post-war enactment. So, one of the main reasons for the difference in manifestation is the cultural and traditional impacts.

As discussed elsewhere, Ki½i worship seen in b½gavaÉi kivu, šakÉ®ya kivu and sr¢kurumba kivu. Officiating authorities of the kivus are from different castes except Brahmins. Ki½i as a È®vaÉa in isolation is seen only in b½gavaÉi kivus. šakÉ®ya kivu and in sr
कुरुम्बा किवु it is merged with other Goddesses and rituals are vary according to the किवु. Kerala was a caste society and each caste is having not only social features but also religious attitudes. According to the tradition of the particular caste religious beliefs as well as ritual performances take new shapes. It happened in the case of Ki½i worship also. Now bʰgavaÉi kivus all over Kerala express their belief through various performances and rituals. This is one of the reasons why the same theme gets Ka½ame«uÉÉu, ritual songs (pina) and performance of Éeyyam in various places. Caste has a main role in deciding what kind of ritual performance is appropriate to Ki½i in a particular Kivu. caste has a prominent role in deciding the nature of worship also.

From the earlier discussions it is clear that bʰgavaÉi kivus are native and it got different texts spacially and temporarily. In the case of Kodungalloor kivu several rituals are prefixed, suffixed and infixed. All these changes had been took pace at different point of time, as a consequence of appropriation mode by different castes.
As discussed earlier three É®vaÉas were merged and the Ki½i in Kodungalloor got an identity and accordingly worshipping system also had undergone considerable change. Evidences are so many for the transformation local shrines into temples due to Hinduaisation. But, what happened in Kodungalloor is strange that instead of assimilation it accommodated all kinds worship of different castes. At present the order of the rituals in Kodungalloor temple is as follows. Brahmins practice purifying ritual and pooja at first, then adikal perform secret poojas/ šakÉ®ya poojas for Ki½i. It is followed by Kivutç•al and other rituals by Nairs and thiyyas, and untouchable castes does their own rituals at last. So, caste structure has its own impact on the worshipping system of Ki½i in Kerala.

Religious system of a land is not only consists of Gods and Goddesses; But, benevolent and malevolent spirit also. 'pr®Éam' (spirit) and yakÅì (virgin dies without desires satisfied) are benevolent in nature, according to the belief in Kerala. It is believed that for
the Kerala folk, on these days, before $Ka_\text{, }aki$ merged with $Ki\frac{1}{2}i$ it was 'Ottamulacci', a malevolent spirit. When it was merged with $Ki\frac{1}{2}i$ and $Sr\text{c}kurumba$ it got the status of the $È\text{®vaÉa}$, not for the whole castes, but for few of them. As part of belief $Ka_\text{, }aki$ is a malevolent spirit and at the same time, by merger with $Ki\frac{1}{2}i$ it became a Goddess. In a sense, this process can be considered as partial assimilation. These type of partial assimilation is a native feature of Kerala.

Dance performances of $Ki\frac{1}{2}i$ or $Ki\frac{1}{2}i\text{-Èaヌuka}$ fight that reflects the total fury that she had, various techniques employed to cool down $Ki\frac{1}{2}i$ and several rituals to appease $Ki\frac{1}{2}i$ are not expressed in linear position any where in performances of $Ki\frac{1}{2}i$. Semantically all these are linear. Certain folk are interested in seeing the ferocious $Ki\frac{1}{2}i$ and through series of ritual they invoke the Goddess whereas among certain other groups, the figure of $Ki\frac{1}{2}i$ is drawn on floor and series of rituals are done before the $Ka\frac{1}{2}am$. To cool down $Ki\frac{1}{2}i$ and to satisfy the thirst of $Ki\frac{1}{2}i \text{ Èilappoli}$ and
Balila vañakk®n bhgam are done at different time and place on the occasion of the same ritual. Pongila/Kalamkanikkal is the ritual all over Kerala as an offering to Ki½i is to get fertility and prosperity. So, Ki½i worship, with all of its units, as explained above is functioning as a complete communication system with specific messages. But in reality all the units are scattered and in certain cases some units of it get prominence. Merging and assimilation also had been happened in certain cases as we see in Kodungalloor Kivu and few other bhgavaÉi kivus. As an agricultural society the people of Kerala were always anxious about the fertility of the land and women and also prosperity. Most of the rituals and festivals that the Kerala folk observes are same how or other related to fertility. For eg: Nira, puÉÉa¤i p£¤am etc. Ki½i worship also is not an exception. To them Ki½i is malevolent and at the same time benevolent also. So every year they wanted to observe ferocious Ki½i with awe and respect bow before her and cool down her through employing many
techniques. Then appease her through various kinds propitiation. In nut shell, Ki½i is an organic part of worshipping system that people of Kerala have been perpetuating.

Kerala is a caste society since long before and therefore functioning of any event, physical or related to transcendental is a group activity by keeping caste hierarchy. Each caste has its own right/duty to perform even in marriage ceremonies as well as in funeral rites. Annual festivals in BhagavaÉi Kivus, šakÉ®ya kivus and Srçkurumba kiuvs this system is followed even today. Without the participation of even untouchable caste the ritual could not complete.

In Kodungalloor kivu the temporal distribution of rituals are followed the order of the caste hierarchy. Almost the same hierarchical order of serving ritual is practiced in Madayi kivu in Pazhayangadi of Kannur District. As part of Hinduaisation the native devatas of got installation and as a result purification ceremony and
tantric pooja are mandatory in these kivu. It is followed by all rituals and other performance of the kivu t. It is the same text performed in all kivu in Kerala by brahmins whereas the ritual practices and performances in each kivu are different and it gets new texts according to the context. All these denotes that Ki½i worship in B‰agavaÉi kivu and other kivus are part of native religion and therefore it gets texts after texts time to time and place to place.

Religion of a community is not only rest upon the belief in particular God/Goddess(s). It consists of all belief system in relation to the other world, the relationship of human to the God, to spirits and to the power behind this universe etc. On this context the 'Bhan•xamoorthy' concept related to Ki½i is worthy for special mention. What happens to a person after death is a main concern of any religion. According to the Hindu belief he/she becomes pretam and there are series of rituals to move pretam to the other world and annually on certain days and/or the same day of death it comes
back to receive the offering given by the legitimate relative. Belief in rebirth also is there and according to that belief through various means such as *Jnana-yoga*, *karma*, *yoga*, *Bhakái yoga* one can attain mokáa, the ultimate aim of human life by which an individual does not have any more birth in this world.

According to the belief *Kiḻi* receives one who has such a devotion towards *Kiḻi*, after death and those who are diseased by small-pox and he is entitled to get all rituals like *vatakkan bẖagam* and *aurutha* on a particular day. The burial ritual of these such persons is also unique when it is compared with Hindu rituals. After death, all, persons attain this status are known as 'Bẖa·aṁamēṟṟi'. (Bẖa·a means the burial chamber and mēṟṟi means deity). The word meaning itself denotes that these persons attained the status of a deity. All these rituals are being performed in households shows that *Kiḻi* worship is having deep root in the life of a group of people.
Eventhough social organisation had considerable influence on native culture, continuously in the history of Kerala, including on religion and assimilation was the strategy through which it over come all resistance. Still $Ki^{1/2}i$ worship is able to keep its own existence, even today. Brahmins assimilated $Guru\hat{E}i$ which is part of ‘$Va\hat{l}akkenb^{h}igam$’, in which offering blood of cock or got is displaced by preparing '$Guru\hat{E}i$' by mixing turmeric and '$cu^{,}am$' in water. In certain occassions sacrifice of animals or birds are offered by cutting melon.

Eventhough Hinduism and brahmanisation influenced the life of Kerala in its all levels the above given facts elucidate the $Ki^{1/2}i$ could resist at a certain extend to keep it's own identity. At the same time it was forced to accomodate $tantric$ system of worship and other system of worship as part of the worshiping system in $b^{h}agava\hat{E}i$ $kivus$.

All discussion have been made so far can be summarised as follows: $Ki^{1/2}i$ in the name $b^{h}agava\hat{E}i$ was
the original Goddess of the land, Kerala and it was disseminated spatially and temporarily by creating innumerous texts all over Kerala. As the whole life of Kerala was systematised and developed through the feudal system based on castes and caste influenced $bhagavati$ cult and it could create so many texts of it at its various levels. The $EvαEa$, $Ki½i$ got different expressive forms all over Kerala and among all most all castes. The $Ki½i$ elsewhere in India as part of Hindu mythology and the propitiating system are entirely different from the $Ki½i$ concept in Kerala. The word meaning (one who is black in colour according to Sanskrit and one who is in the colour of fire flame according Dravidian root meaning), the ritual performance, all other perceptions through mythology and prasing songs also substantiate all the same.
Various events in the social and political history of Kerala puts several imprints on $Ki^{\frac{1}{2}}$ concepts and its various expressive forms. Among these the merging of $Ka_{a}aki$ and Sr$\mathfrak{c}$kurumba is worth to mention because it could create new off shorts of traditions such as ritual system of sr$\mathfrak{c}$kurumba kivu, sakteya kivu, by incorporating different traits from those traditions. In the case of $ka_{a}aki$ basically Kerala folk accepted it a malevolent spirit named as 'Ottamulacci' was elevated to the status of a goddess through the merger of it with the concept of $Ki^{\frac{1}{2}}$.

It is very clear that there are three layers $Ki^{\frac{1}{2}}$ for worship in Kerala.

1. $Ki^{\frac{1}{2}}$ worship based on $Ki^{\frac{1}{2}}$-daruka myth seen all over Kerala irrespective of caste, in all $b^{h}agava\hat{E}i$ kivus. This $Ki^{\frac{1}{2}}$ is manifested through various expressive forms.

2. $Ka_{a}aki$ and Sr$\mathfrak{c}$kurumba merged with $Ki^{\frac{1}{2}}$ at Kodungallur kivu and disseminated in two levels, all
over Kerala. This Ė®vi moved with Ravari nayars and later this Ė®vaÉa was accepted by ruling community as them Goddess of dynasty.

3. The Same Ki½i who was merged with Kå¸, aki and Sr¢kurumba disseminated, especially towards north and got popularity among few castes such as Mukkuva, Thiyya, Asari etc. These Kivus are known as Sr¢kurumba Kivus. Even though all these Ė®vaÉas were merged together conceptually and ritually they have their own existence in these Kivus and therefore specific rituals and offerings are there for each Ė®vaÉas.

Even though brahminisation influenced the native system of worship, in all levels the concept of Ki½i and its expressive forms could resist at a certain extend and still it survives in the mind of the folk and in expressive forms. The impact of tantric system of worship on other different forms of worship that existing in Kerala is unremarkable. As a result Ė®vaÉa of most of the
bʰagavaÉi kivus got installation and tantric way of pooja. Kᵢ½i kivus are not an exception. Still, apart from tantric worship the native worship of Kᵢ½i also is pursuing by the folk in BʰagavaÉi kivus, Srcsrfurumba kivus and šakteya kivu. The process of brahminisation/Hinduaisation is still in prevalence and as a result assimilation of all other system of worship into tantric worship is in the process of assimilation. All local worshiping systems including Kᵢ½i worship is towards assimilation into the tantric system of worship and therefore it is not easy to predict how long these expressive systems can exist.

Religion is nothing but the attitude of human being towards the supernatural being/God. The total sum of the concepts of Ottamulacci, kaˌaˌaki, kᵢ½i, sṛcsrfurumba, bʰaˌiˌsamfrÉÉi etc. and innumerable expressive systems such as ritual performances, enactments of myth, belief system, magic, exorcism related to the worship of Kᵢ½i elucidate that the concept of kᵢ½i and its diversified manifestation in Kerala is more than a native
worshipping system under the umbrella of Hinduism but, a religion by itself.