

A Qualitative Study on Performance of Navakalevara Ceremony of the Chaturdha Murti of Lord Jagannatha Temple of Puri in Eastern India

Dr. Ratnakar Mohapatra¹

1. Assistant Professor, Department of History, KISS, Deemed to be University, Bhubaneswar, PIN-751024, Odisha, India

Email: ratnakarmohapatra2017@gmail.com Mobile No.+91 9938197334

Abstract

The Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri is the most important Hindu ritual of Odisha in Eastern India. It is the conspicuous custom, which is not found in some other Vaishnava temples of India. The Navakalevara ceremony is the periodical restoration of the *Daru Devatas* of the 'Chaturdha Murtis' of Lord Jagannatha temple of Puri. Based on custom, the Navakalevara (New Body) ceremony is noticed like the existence of person's occasion of "death and re-birth" of Lord Jagannatha. Usually, the Navakalevara ceremony of Lord Jagannatha of Puri is found in each 12 to 19 years as needs be the visionary estimation. The astrologers should find out a year with two full moons in the period of *Asadha* (*Yoda Asadha* or two fold *Asadha*), which is named by scholarly men as Purusottama Masa or Mala Masa. The Navakalevara ceremony of Lord Jagannatha of Puri is the symbolic of the traditional Vedic worship mixed with tribal worship. The determination of *Darus* for making of the new images of Jagannatha, Balabhadra, Subhadra and Sudarsana is an extremely severe cycle of the Navakalevara ceremony. The *Vanayaga* is the most fundamental ceremony of the Navakalevara custom, the periodical recharging of the *Daru Devatas* of Jagannatha 'Trinity' of Puri. The servitors of Lord Jagannatha called Daitas assume a noticeable part in looking for the Neem tree (*Daru*), moving the logs to the temple, cutting new images out of the logs with the assistance of craftsmen, putting the *Brahma pradartha* inside the image, internment of old divinities and tidying the new images up for the worship. The whole cycle is called Navakalevara, which covers a time of around 110 days for example from the day of 'Vasantika Durgapuja Dasahara' to the 'Nava Yauvana Darsana Day'. The Netrotsava or painting of the eyes is performed by the Brahmana priests (Puja Pandas) and afterward the new images of Lords are prepared for public visit. The aim of this article is to highlight the Hindu religious ideas on the performance of the Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri in Eastern India. Both the primary and secondary sources have been methodologically utilised in the writing of this article.

Keywords: Navakalevara ceremony, *Chaturdha Murti*, Jagannatha temple, Puri, Odisha, Eastern India

I. Introduction

The Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri is an important ritual, which is strictly performed by the pious Hindu devotees of Odisha in Eastern India. The word 'Navakalevara', which from a genuine perspective connotes 'New Body' is made out of an as of late cut Neem tree. In Purusottama Kshetra (Puri), the as of late made wooden images of Lord

Jagannatha, Balabhadra, Devi Subhadra and Sudarsana of the Jagannatha temple are for the most part celebrated by Daitas as Navakalevara. Particularly, the pure(*suddha*) Savaras (Daitas) are permitted to play out specific ceremony in the Jagannatha temple fundamentally at the hour of Navakalevara festivity. The Navakalevara ceremony of Puri Jagannatha temple is the undeniable custom, which is not found in some other places of India. This ceremony is furthermore not found referred to in any old Texts. It is intrigued that when and who began the Navakalevara ceremony at Srikshetra (Puri) is not clearly known to known to devotees, because the authentic evidence is not discovered by historians as yet. Likewise, there is no chronicled record with regards to the Navakalevara of Lord Jagannatha of Puri during the bygone era outline. In Odisha, Sri Jagannatha temple of Puri is popularly known as Srimandira. The *Chaturdha Murti* on the 'Ratnasimhasana' of Srimandira viz. Jagannatha, Balabhadra, Subhadra and Sudarsana are made out of Neem wood, which is the best wood open for making grand images (Mitra, Vol.II, 1984, pp. 202-204). As per the *Silpasastras*, the wooden images of Lord Jagannatha, Balabhadra, Subhadra and Sudarsana are required to be renewed from time to time. The Navakalevara ceremony is the periodical renewal of the *Daru Devatas* of the 'Chaturdha Murtis' of Puri Srimandira. On the basis of tradition, the Navakalevara (New Body) ceremony is observed like the life of human being's event of "death and re-birth" of Lord Jagannatha. Generally, the Navakalevara ceremony of Lord Jagannatha of Puri is observed in every 12 to 19 years accordingly the astrological calculation. The astrologers must find a year with two full moons in the month of *Asadha* (*Yoda Asadha* or double *Asadha*), which is termed by learned men as *Purusottama Masa* or *Mala Masa* (Mishra, 1971, p.139). The Navakalevara ceremony of Lord Jagannatha of Puri is the symbolic of the customary Vedic worship blended in with tribal worship. The present article attempts to highlight the Hindu religious Ideas on the performance of Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri in Eastern India.

II. Methodology

Both the primary and secondary sources have been utilized in the composition of the current article. The essential information have been gathered through Gazetteers, *Puranas*, Texts, unpublished theses, the useful perception, general assessments, gossip records and meeting strategies during the time of experimental field study. The secondary information relating to the performance of Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri are Books, Magazines, Reviews, Journals, Periodicals, Proceedings, Manuscripts, Encyclopaedias, Antiquities, Records, Reports, and distributed postulations. From the beginning, the steps of the earlier research works have been adopted in the writing of this piece of work. The information collected from both the primary as well as secondary sources are basically crosschecked and applied in the composition of this article.

III. Discussion and Result Analysis

3. Records of Navakalevara Ceremony of Lord Jagannatha Temple of Puri

Prior to going to the subject, we need to examine about certain brief looks at the trustworthiness of Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri in Eastern India. To decide the truthfulness of Navakalevara ceremony of Lord Jagannatha of Puri, we need to rely on some verifiable sources. It is known from the epigraphic records that Lord Purusottama (Krishna) was enjoying the same celebrity as early as the middle of the 10th century A.D. and probably even some time earlier (Sircar and V.S. Subramanyam (eds.), Vol. XXXV, 1963-64, p.171, Also see Rajguru, Vol.I, Puri, 1992, p.96). It demonstrates that the temple of Lord Purusottama (Jagannatha) was in Puri as long as the ruler Yayati Keshari had not come to Utkal. Indeed, there is no authentic record before us concerning the beginning of '*Daru Brahma*' just as the Navakalevara

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Ceremony of Lord Jagannatha preceding Yayati Keshari (922-955A.D.). Based on Madalapanji, Gopinatha Mohapatra makes reference to that the new wooden images of the Triad were re-introduced at Srikshetra when Yayati Keshari started the development of another temple for Lord Purusottama in around 925 A.D., who was an incredible developer and re-introduced such wooden images in his temple at Puri (Mohapatra, Vol. XXIII, 1978, p.154). The *Madalapanji* likewise unmistakably makes reference to that the image of Paramesvara (Jagannatha) was covered up in the Sonepur region before the rule of Yayati Keshari because of the assault of the Yavana ruler named Raktabahu who showed up at Puri through the ocean route (Mohanty, ed., Reprint-2001, pp.3-4). The image Purusottama (Paramesvara) was eliminated to the lines of Baudh where He was covered under the earth for safety (Rajguru, Vol.I, 1992, p.96). Truly, the image Purusottama (Jagannatha) was not at Puri for long time when Yayati Keshari involved the Utkal domain. Noticing this matter from the Brahmanas and holy people, King Yayati Keshari went to Sonepur with Brahmanas and woodworkers and looked through the image of Purusottama, covered under the earth in the town of Gopali in the lines of Baudh/Sonepur (Rajguru, Vol.I, 1992, p.96). The King Yayati Keshari saved the *Daru* image of Lord Purusottama from the covered earth as demonstrated by the nearby Khandayats/ Kshatriyas of Sonepur and afterward the old spoiled image of Lord Purusottama covered with garments was brought to Puri (Mohanty, ed., 2001, pp.3-4). The ruler Yayati Keshari additionally called Daitas from Biribandha and Pati Mohapatra from the line of Ratanpur for *Daru* Chhedana for the creation of new image of Lord Purusottama (Mohanty, ed., 2001, pp.3-4). This ruler additionally made a plan by performing Vedic ceremonies for the new body ceremony of Lord Purusottama for standard worship in the recently built temple (Das, July-2002, p.39). From that point, the images of Lord Balabhadra and Devi Subhadra were added for public worship in the said temple.

Based on the engravings of the Narasimha temple situated at the Jagannatha temple complex of Puri, the emeritus researcher K.S. Behera unmistakably comments that the images of Jagannatha Trinity were being adored in the Narasimha temple during the rule of Chodaganga Deva (Behera, 1995, p.20). Indeed, we have no authentic proof with respect to the perception of Navakalevara ceremony of Lord Purusottama (Jagannatha) during the development work of the current temple of Sri Jagannatha. As indicated by a custom, the wooden images of the Jagannatha Trinity were introduced in the fundamental temple by Anangabhima Deva III. In this association, S. N. Rajguru is of the view that the wooden images of Jagannatha 'Trinity' were introduced at Srimandira either toward the finish of thirteenth century A.D. or then again in the start of the fourteenth Century A.D. also, from that period the 'New Body' ceremony of Lords has been seeing till now as 'Navakalevara' (Rajguru, 2004, pp.73-74).

During the Muslim rule in India, the Jagannatha temple of Puri was attacked by Muslim invaders in several times (Mishra, 2000, pp.9-161 also see Mishra, 2004, pp.97-100). The incredible attack was recorded during the rule of Bhanudeva-III (1352-1378 A.D.), the Ganga King when controlled in Odisha. Then, at that point the Sultan Feroze Shah Tughluq of Delhi assaulted the Jagannatha temple of Puri in 1360-61 A.D. (Roy ,1942, pp. 55-57). Here, Arjun Joshi has stated that the *Daru* images of Lords of Puri Srimandira were taken to certain islands in Chilika Lake before Sultan Feroze Shah Tughluq found to pollute them (Joshi, 1984, pp 148-149). This proof proposes that *Daru* images were figured out won around then in Puri-Srimandira. Most presumably, the Navakalevara ceremony of Lords may have kept during that period.

In later period, the main phase of Navakalevara or 'New Body' Ceremony was restored in 1590 A.D. by the King Rama Chandra Deva of Khurda (Rajguru, 2004, p.89). Truly, the Muslim intruders of various pieces of India assaulted the Jagannatha temple of Puri and furthermore deformed the introduced Lords. In this manner, the images of Jagannatha 'Trinity' were being covered up in various

pieces of the Utkal region. Madalapanji records that during the rule of King Mukunda Deva (1568 A.D.), Kalapahara annihilated the piece of the Great temple (*Bada deula*) of Lord Jagannatha up to the piece of *amalakasila* and damaged the images of Lords (Mohanty, ed., 2001, pp.40-41. Additionally see Dash, 1966, Fifth Edition - 2002, pp.146-147). In conclusion, the distorted images of Jagannatha 'Trinity' were detracted from Puri to Bengal and consumed them on the bank of waterway Ganges (Mishra, 1926, p.162). A part of Jagannatha's image was effectively safeguarded from the bank of stream Ganga by an Odia Vaishnava holy person named Bisara Mohanty who got hold of it, shrouded it in his drum and took it to Kujanga in Odisha where it stayed under the guardianship of neighbourhood ruler/King almost twenty years (Mishra, 1926, p.162). From that point, Rama Chandra Deva (1568 - 1607 A.D.), the leader of Bhoi administration of Khurda went to the province of Kujanga with Brahmanas and Daitas and brought the part of the image (*Brahma pradartha*), which had not been devoured by fire. He made new images designing after the ceremonies of *Vanayaga* and added to it the excess part of the old image, which protected by Bisara Mohanty. For this recharging of Lord Jagannatha 'Trinity', King Rama Chandra Deva was respected by contemporary Brahmanas and holy people as "Second Indradyumna" or "Abhinava Indradyumna." (Mohanty, ed., 1930, p.63 see Tripathy and Kulke, 1987, p.20. And also see Mahapatra, 2000, pp.26-27).

From there on, the Navakalevara ceremony of Lord Jagannatha of Puri has been regularly performing by the Daitas, Pati Mohapatras and Brahmana priests (Puja Pandas) of the Srimandira according to the custom. The last Navakalevara ceremony of Puri Jagannatha temple were held in 1714, 1733, 1744, 1752, 1771, 1790, 1809, 1828, 1836, 1853, 1863, 1893, 1912, 1931, 1950, 1969, 1977 and 1996 (Mishra., 1971, p.139. See Devi and Acharya, 2009, p.318 and also see Tripathy, 1996, pp. 116-117). Following nineteen years, the conventional Navakalevara ceremony of the *Chaturdha Murti* of Lord Jagannatha temple of Puri was also performed in 2015 accordingly the astrological calculation. The author had seen and also participated in the last Navakalevara ceremony of Lord Jgannatha temple of Puri in 2015 A.D.

3.1. Time period and Processes of the Navakalevara Ceremony

Among the months, the 'Purusottama Masa' is the most significant for the perception of Navakalevara ceremony. The 'Asadha Purusottama Masa' is otherwise called 'Guhya Purusottama Masa' a mysterious month wherein Lord Jagannatha shows His *golakalila* (Devi and Acharya, 2009, p.318). As indicated by the Mahabharata, Lord Krishna was passed on such a *tithi* and on that dedication custom the Navakalevara custom of Lord Jagannatha (Krishna) has been seeing at Puri Srimandira (Mishra, 2004, p.7). The servitors of Lord Jagannatha called Daitas assume a conspicuous part in looking for the Neem tree (Daru), shipping the logs to the temple, cutting new images out of the logs with the assistance of craftsmen, putting the *Brahma pradartha* inside the picture, internment of old divinities and tidying the new images up for the worship (Padhi, 2000, p.166). The whole cycle is called Navakalevara, which covers a time of around 110 days for example from the day of *Vasantika Durgapuja Dasahara* to the 'Nava Yauvana Darsana Day'. Especially, the year where the two Asadha months happen, that year the Navakalevara service is held at Puri (Dash. 2002, pp.192-193 also see Tripathy, 1996, pp.116-125). This period is prevalently known as *Adhimasa*. The strict sacred texts depict this *Adhimasa* as the most propitious time for profound fulfilment (Mishra, 1971, p.139). Upon the arrival of 'Vasantika Durga Puja Dasahara', the following day 'Rama Navami' the sanctum-sanctorum is cleaned after *Madhyana dhupa*, then, at that point all the Daitas and Pati Mohapatra get together alongside the Badagrahis (heads of gatherings) before Lord Jagannatha at the *Ratnasimhasana*. The Pati Mohapatra rises the *Ratnasimhasana* and gets the *Ajnamala* from the *Bada Thakura (Balabhadra)*, then, at that point offers it to the Badagrahis. He then, at that point goes to Subhadra and Jagannatha and does likewise and holding the *Ajnamala* from the Sudarsana, he plummets the *Ratnasimhasana* among the hints of the trumpets. For the accomplishment of

Navakalevara ceremony, the standard or conventional cycles which painstakingly received are being referenced as follows:

3.1.1. *Vanayaga Yatra* of Navakalevara Ceremony

Vanayaga yatra is perhaps the main parts of the Navakalevara ceremony of the *Chaturdha murti* of Lord Jagannatha temple of Puri and it begins the day a party of priests go looking for *Daru* for example the Neem wood to make the divinities over again. The excursion for *Darus* is famously known as *Vanayaga Yatra*. The gathering which went out comprised of Daitas (Savara Sevakas), Pati Mohapatra (Vidyapati), Brahmin Priests, Viswakarmas (woodworkers), individuals from the temple organization like Lenka conveying the 'Sudarsana Chakra', Kahalia (bugler), Behera, Khuntia, Padia Karana, Deula Karana (temple accountant) and the Temple Police. They need to convey loads of materials for the ceremony, which they need to perform at each *Daru*. Subsequent to taking introductory authorization from Puri Maharaja and going through the primary night at the Jagannatha Vallabha Matha of Puri, the individuals from the hunt party go towards the Goddess Mangala temple of Kakatpur and remained at Deuli Matha, arranged on the bank of waterway Prachi. In the following day, the primary minister of Mangala temple is educated the appearance regarding the *Vanayaga Yatris*, when he gets the news he makes plan to get them with incredible pageantry and brings them into the temple. Goddess Mangala accomplishes incredible big name during the Navakalevara celebration of the Jagannatha 'Trinity' when the Daitapatis looking for the *Daru* take cover in the temple premises and offer Puja for amazing guidance (Mohapatra, Vol.I, 1986, p.120 and see Tripathy, 1996, pp.119-120). Henceforth, Goddess Mangala is firmly connected with Lord Jagannatha through her part in the Navakalevara custom whereby the old wooden icons are re-established in the year in which *Adhimasa* happens (Mohapatra, 2009, p.283). The priests of the Mangala temple then, at that point play out the worship of the goddess and offer the pieces of clothing just as the 'Mahaprasada' that has been carried for her alongside the blossom laurels within the sight of the Daitas and the 'Pati Mohapatras'. Based on custom, Goddess Mangala herself demonstrates the spot or the course where the Neem tree is to be found. Goddess Mangala typically shows up in a fantasy to the Daitapatis (Eschman, 1977, p. 389). For the gift of Goddess Mangala, the Daitas and the Acharyas sit inside the temple and settle there for the night (Tripathy, 1996, p.119). At mid night the Goddess comes to them in a fantasy and provides guidance for looking through Neem trees. In the following morning, the gathering parts into four gatherings (*badas*) comprises of equivalent number of Daitas, Acharyas, Viswakarmas and Karanas (Ratha Sharma, 1996, pp. 36-37 and see Devi and Acharya, 2009, p.319). Each gathering goes to look for one specific Neem tree (*Daru*) in the showed area. The top of each gathering is called Badagrahi and the four Badagrahis are liable for carrying the *Darus* to Puri Srimandira.

3.1.2. Selection of *Darus* For Making of *Chaturdha Murti*

The selection of *Darus* for making of the new images of Jagannatha, Balabhadra, Subhadra and Sudarsana is an exacting cycle of the Navakalevara ceremony. *Vamadeva Samhita* and *Vabishya Purana* notice that Neem tree is considered as the best among every one of the trees for worship just as image making (Tripathy, 1996, pp.120-121). Sri Jagannatha being the Lord of most elevated worship, His image should be made out of Neem wood as per rule of *sastras*. Truly, the Neem wood (*melia azadiracta*) is hard, close grained, helpless of high finish and at risk to wrap or break; while its unpleasant taste makes it verification against the desolates of warms and bugs (Mitra, Vol. II, 1984, pp.202-204). In this manner, the Neem wood is particularly chosen for the new images of "Chaturdhamurti" for Navakalevara ceremony. The Neem trees to be chosen for the reason should possess some particular trademark highlights and the Daitas are the specialists to look at the details and select the Neem trees as follows:

1. The Neem tree should be an old and it ought to have 4 to 7 branches. 2. The Neem tree should be straight up to 10-12 feet, solid and round, not show any sign of having been struck by lightning or by a hatchet. 3. A Baruna hedge ought to be situated close to the tree. 4. The Neem tree should be situated almost a waterway. 5. There should be an incineration ground close to the Neem tree. 6. There should be an *ashrama* or temple close to the Neem tree. 7. There should be the four heavenly weapons or signs viz; *sankha*, *chakra*, *gada* and *padma* on the body of that Neem tree. 8. There should be an ant colony at the foot of the Neem tree. 9. There ought to be no bird's home on that Neem tree. 10. At the foot of the Neem tree, snakes would be seen. 11. There ought to be a dark Tulasi plant near that Neem tree. 12. There should be proof of past worship on that Neem tree. 13. There ought to be no creeper or parasite on that Neem tree. 14. The *Vanayaga Yatris* should hear divine hints of *shankha*, *kahali*, *hulahuli*, *haribola*, and so on from the encompassing space of that Neem tree. 15. All the chosen Neem trees ought to be basic and alluring. 16. Body sensation felt by the Daitas on seeing the Neem tree. 17. The shades of Balabhadra's *Daru* should be whitish, Subhadra's brilliant yellow, Jagannatha's blackish and Sudarshana's rosy separately. All the above qualities and finishes paperwork for the choice of *Darus* are referenced in the previous academic works for making of the new images of Lords for the Navakalevara ceremony of Puri Srimandira (Senapati and Kuanr, eds., 1977, p.847, see Ratha Sharma, 1996, pp.37-40 and also see Mishra, 1971, pp.139-140).

Noticing the above signs and highlights, the particular Neem trees are chosen by the Daitapatis for the Navakalevara ceremony of Lords (*Chaturdha Murti*) of Puri Srimandira. In the Navakalevara Ceremony of long term, the Sudarshana's *Daru* has been brought from Gadakantunia situated in the Baliana Block of Khurda District, the Balabhadra's *Daru* has been brought from the Jhankada Saralapitha in the Tritol Block of Jagatsinghpur area, the Subhadra's *Daru* has been brought from Adhanga in the Biridi Block of Jagatsinghpur District and finally the Jagannatha's *Daru* has been brought from Kharipadia in the Raghunathpur Block of Jagatsinghpur District of Odisha separately. The chose *Darus* for 2015-Navakalevara ceremony of the *Chaturdha Murti* of Puri Srimandira are likewise satisfying a portion of the previously mentioned trademark includes as appropriately analyzed by the Daitas.

3.1.3. Cutting of *Darus* for *Chaturdha Murti*

After the appropriate choice of *Daru*, a *Vanayaga* (woodland penance) is performed by the Brahmanas under each chose or perceived Neem tree for a time of three days and oblations of explained margarine is offered for the sake of Nrusimha (Padhi, 2000, p. 167). Every one of the individuals from the gathering circumambulate the chose Neem tree and discuss the fifteenth section of the Gita, entitled Purusottama Yogo (Devi and Acharya, 2009, p. 321). Then, at that point, homa is offered until the promising day for cutting it. Before the *Daru Chhedana* starts, water and milk are offered to the snake (King Cobra). From that point, the Neem trees are contacted with a brilliant hatchet, then, at that point a silver hatchet and afterward an iron hatchet by Vidyapati (Pati Mohapatra), Viswavas (Daitapati) and Viswakarma (craftsman) separately (Tripathy, 1996, pp.121-122). According to the customary guideline, after the chose Neem trees are felled, the branches alongside the leaves of each tree are covered in enormous opening close by the recognized. This entombment work is considered by enthusiasts just as Daitas as Patali karya. The Pati Mohapatras direct the *Daru Chhedana* or Cutting Ceremony by connecting with the Viswakarmas for the said reason.

3.1.4. *Daru Yatra* of Navakalevra Ceremony

From there on, the trunks of Neem trees slice to the necessary size are then brought to the Jagannatha temple of Puri in a truck privately called *Daru Sagadi* particularly ready for the reason. All the *Darus* covered with Patta fabric are carried to the Srimandira with great parade made by the inquiry party just as enthusiasts. When the hunt party arrives at the Puri town outskirts, they are

gotten by a parade that returns them to the Srimandira through the method of Alam Chandi temple, where a mysterious custom is finished. Every one of the logs enter the Jagannatha temple from the northern door and the *Darus* are kept at the Koili Vaikuntha, where the Daitas direct day by day worship to the *Darus*. All the *Darus* should arrive at the Jagannatha temple of Puri before the day of *Snana Purnima* or Bathing Festival (Tripathy, 1996, p.122). The log and laborious interaction of Navakalevara ceremony starts 65 days preceding the yearly Bathing Ceremony (*Snana Purnima*) of the gods (Patnaik, July; 1996, p. 82). As indicated by Niladri Mahodaya, Lord Jagannatha (Krishna) was brought into the world during the long stretch of Jyestha on Purnima or the full moon day (Mishra, 1971, p.128). So on that day the *Snana Purnima* is generally observed in Puri Sri Mandira. Upon the arrival of *Snana Purnima*, the cutting work of the new wooden images of the *Chaturdha Murti* is begun by the Viswakarmas according to the practice.

3.1.5. *Karushala (Daru Shala)*

In the Koili Vaikuntha situated inside the Jagannatha temple perplexing, a few cottages (lobbies) are made for the *pratistha*, which comprises of penance performed by the Vedic Brahmanas and for the cutting of the new wooden images (Padhi, 2000, p. 167). The significant Shalas (*Yajna* corridors) in Srimandira are the *Karushala*, Ankura Ropana Shala, Nyasa Shala, *Snana Mandapa* and *Yajna Mandapa*. Among these, the *Karushala* (where the wooden images of Deities are cut) is the main (Ratha Sharma, 1996, p. 43). Upon the arrival of *Snana Purnima*, when the old revered divinities are washed, all the while *Abhiseka* is done to the *Mahadarus* with *Mahajyestha mantra* in the Koili Vaikuntha (Ratha Sharma, 1996, p. 43). From there on, the Visvakarmas (craftsmen) will begin the cutting of the new wooden images inside the *Karushala*, in the midst of the hints of different instruments, so it's not possible for anyone to hear the hints of the carving (Devi and Acharya, 2009, p.322). General society isn't permitted to enter inside the *Karushala* however just the chose Acharyas, Homa Brahmanas, Daitas and Pati-Mohapatras can go into the *Karushala* according to the severe standard of Navakalevara custom. The *Yajna* is performed there for a time of thirteen days with the stanzas conjuring Lord Narasimha. In this period, the craftsmen cut the new wooden images of Lords under the exacting oversight of the Daitas. The images of Lords are made every one of one strong square, the hands being shaped of independent pieces (Mitra, 1984, Vol.II, p.204). The images of Jagannatha, Balabhadra and Subhadra are roughly cut in Neem wood without feet with deficient hands and round eyes for Lord Jagannatha and the divinities wearing no adornments (Mohapatra, 1978, pp.153-154). Jagannatha and Balabhadra have arms projected on a level plane forward however the sister Subhadra has no arms. These wooden images look like to human heads lying on a pedestal (Patnaik, Vol.III, 1992, p.71). As per Niladri Mahodaya, the statues of Lord Jagannatha, Balabhadra and Subhadra are 84 *yavas*, 85 *yavas* and 52 *yavas* individually (Mitra, Vol.II, 1984, pp.204-205). The 'Sudarsana Chakra' is a simple stump, 84 *yavas* in long and 21 *yavas* in thickness (Mitra, Vol.II, 1984, p.205). These *Chaturdha Murti* are appropriately cut by the craftsmen following the portrayal given in the Purusottama Mahatmyam. The creation of new images is finished before the day of Netrotsava. The *purnahuti* is performed upon the arrival of Sankranti, which additionally falls on the Amabasya. Along these lines, the carvings of the new wooden images of divinities, for example, Lord Jagannatha, Balabhadra, Subhadra and Sudarsana are properly executed by the craftsmen in this *Karushala /Daru gruha*.

3.1.6. *Transfer of Brahma*

In the *Anavasara gruha*, on the *Sankranti Amabasya* day, the new *Daru* images are to be introduced before the old divinities. According to the custom, the matured and most dedicated Badadhipati (Daita) and the oldest Pati-Mohapatra who is a Brahmin will play out the Brahma-Sthapana Ceremony. For the exhibition of this severe ceremony, Krishnaguru, Chandana, wild blossoms and 1000 Tulasi leaves are fundamentally utilized (Devi and Acharya, 2009, p.322). In the

12 PM, every one of the people are not permitted to stay inside the temple complex with the exception of Daitas and Pati-Mohapatra. The relatives of Savara King Visvvasu were known as Daitas and their chief came to be known as Pati-Mohapatra who should move the "Brahma Pradartha" from the old god to the new Jagannatha image (Patnaik, 1996, p. 81). In the whole space of the Jagannatha temple mind boggling, every one of the lights are smothered with the exception of a couple of lights and the four doors of the temple are rigorously shut at the hour of *Brahma Sthapana*. The most committed and matured Pati-Mohapatra who moves the *Brahma pradartha* or the inward substance from the old bodies into the new groups of gods is called *Brahma Sthapaka*. For the exhibition of move of Brahma, the *Brahma Sthapaka* is totally shrouded with Patta fabric in his body to guarantee that the material of *Brahma pradartha* can not touch his eye, bone, tissue, and so forth In this association, Puri District Gazetteer records that the exchange of internal substance was done in a shut and bolted room with the Daitas dazzle collapsed and hands enveloped by fabric so he can neither see nor fill what he is transferring (Senapati and Kuanr , eds., 1977, p. 849). From that point, the '*Brahma Sthapakas*' go into the *Anavasara* Pindi and move the *Brahma pradartha* (spiritualist substance) from the empty navels of the old gods to the new gods according to the standard principle. At this time, the primary Pati-Mohapatra (*Brahma Sthapaka*) stays in a daze with most extreme dedication to Lord Jagannatha. This Brahma stapana ceremony is especially acted in the dead night on the Asadha Krishna Chaturdashi (Mishra, 1971, p.140). In the Navakalevara ceremony 2015, the oldest Pati Mohapatra has moved the *Brahma Pradartha* in the group of Lord Jagannatha in the early evening of the following day of *Chaturdarsi* because of some unavoidable conditions or reasons. The body of every divinity is changed however not *Brahma pradartha*. Brahma is lasting and it never kicks the bucket like a human body's spirit. Truly, the idea of 'Brahma' is covered in secret. Brahma is truth , endless and a flawless force(Das , July-2002, pp.37-38). A couple of researchers says that Brahma is the spiritualist energy of Lord Jagannatha (Mishra, 1971, p.140). This *Brahma pradartha* is considered by devotees as the spirit of directing gods. The Brahmotsava ceremony is rigorously performed with the heavenly hints of conch shell and instruments. The old and matured individuals think about this second (season of moving Brahma) as *apatakala* for example falling of the old divinities of Srimandira (Ratha Sharma, 1996, p.44). With this 'Brahma Sthapana' custom, the spirit sanctification works of the new divinities are finished with the customary convictions and customs. Consequently, the newly made wooden images are transformed to '*Daru Brahmas*'(*Daru Devatas*) to whom we worship as the mode of harmony, commitment and salvation of life. Master Jagannatha being made of Neem wood, He is prominently known as *Daru Brahma* or 'Parama Brahma' Himself.

3.1.7. Golakalila O Koili Vaikuntha

After the 'Brahma' is moved to the new images, the Pati-Mohapatra emerges from *Anavasara* Pindi. Then, at that point the Daitapatis convey the old divinities to the Koili Vaikuntha, where the four internment pits have effectively been burrowed under the Salmali tree/creeper (Siali lata). Here, the old gods (*Chaturdha murti*) are totally covered and this memorial ceremony ritual is acted in the dead evening of the *Amabasya Sankranti* day under the course of Mother Goddess Sitala Devi. This night is considered by aficionados as an entirely lamentable day and it's anything but a troubled night for Lord Purusottama for example Jagannatha. In popular assessment, it is the *Golaka vishrama* of old divinities of Srimandira. This *Golaka vishrama* scene of *Daru Brahma* Jagannatha can measure up to the latest possible second/life of Lord Krishna while He was resting under the Siali lata, then, at that point He was killed by tracker Jara Savara on his toe through his bow in which he confused with the delicate ear of a deer for which Lord Krishna had inhaled his rearward in 'Dvapara Yuga'(Padhi, 2000, pp.150-151). Truly, it was foreordained by the holiness. Shorn of subtleties, the inert assemblage of Lord Krishna was entrusted to flares by both Arjuna and Jara Savara with the assistance of a similar Aguru tree, where the Lord in any case was revered as a Blue stone (Das, July-

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2002, p.37). In this association, R.K. Das comments that toward the finish of Dvapara Yuga when Sri Krishna repudiated his human spirit, Arjuna, the third of the Pandavas, brought the body navigating the Dakshinapatha to this spot and dispatched it to here (Das, 1978, p. 48). Therefore, the spot of Puri is nicknamed Vaikuntha, the house of Lord Krishna (Das, 1978, p. 48). In memory of His passing scene, the old Presiding divinities (*Chaturdha Murti*) of Puri Sri Mandira are customarily covered in the incineration ground for example Koili Vaikuntha of the Jagannatha temple complex. In 'Kaliyuga', Lord Krishna showed up as 'Daru brahma Jagannatha' to save the humankind and to set up "Truth Dharma" in the country (Das, 1978, p.32). Sri Jagannatha being Sri Krishna himself is God outright nothing less or more and He is considered as a manifestation of the Supreme Being.

3.1.8. Observance of *Daitas*

After the completion of the burial work of the old images (*Chaturdha murti*), all the *Daitas* including Pati-Mohapatra shave their heads, offer *sraddha* and notice the 11 days ceremonies as it is done after the demise of a close relation (Mishra, 1971, p.140). The *Daitas* are provided with new garments, new utensils and other required materials by the temple organization for the reason. On the thirteenth day, the *Daitas* make a game plan of an amazing blowout to the Brahmanas of Srimandira just as Vaishnavas for the fulfilment of this memorial ceremony custom. In this manner, the *Daitas* and Pati-Mohapatra notice the burial ceremony of Deities with firm conviction according to their custom.

3.1.9. *Anavasara* Period of Lords

During the perception of memorial ceremony rituals by the *Daitas*, the ceremonies for the new Deities proceed with the *Anavasara* time frame. From the day of *Snana Purnima* to the *Asadha Amabasya* day is called *Anavasara* or *Anasara* period. The secret of the *Anavasara* is to regard the old rituals of *Savaras* (*Daitas*) for their Lord (Ratha Sharma, 1996, p.46). *Anavasara* is an age-old Odia word, which means close relations and *Tati* implies a cottage subsequently *Anavasara Tati* implies the hovel of the nearby relations, which takes after the hutments of the tribal individuals (Mohanty, 1982, p.24). This odd practice is a yearly order of the show of the arrival of Jagannatha to his family (Mohanty, 1982, p.24). In the *Anavasara* time frame, the Brahmin clerics are not permitted to enter the *Anavasara gruha* to venerate however the customary ceremonies of gods of that period are only performed by the *Daitas* as it were. In the *Anavasara*, reverential inclination is seen rather than *Anavasara* mantra and *Vanapuspa* or wild blossoms are offered in the spot of 'Tulasi'. Ruler Jagannatha is offered just such leafy foods as are accessible in wildernesses. Such sorts of ceremonies of Lords in the *Anavasara* time unmistakably demonstrate the tribal worship. All the named *Daitas* have totally left the extravagant life during the *Anavasara* and they stringently play out the customs with most extreme commitment to Lords. According to the practice, the *Suddha Savaras* (*Daitas*) get total authorization by the King of Puri to do all customs during the hour of *Anavasara*.

3.1.10. *Netrotsava* and *Nava Yauvana Darshana* of Lords

After the completion of *Anavasara* time, the grooming of new "Chaturdha Murti" then takes place in the same manner as in *Anavasara*. The images become appropriate for worship solely after the presentation of the ritual of opening of the eyes (Mishra, 1971, p.130). The *Netrotsava* or painting of the eyes is performed by the Brahmana priests (*Puja Pandas*) and then the new images of Lords are made ready for public visit. The festival of first appearance of Jagannatha to His devotees after *anavasara* is called *Navayauvana*, which literally means fresh/new youth. Thus, the new

images of *Chaturdha murti* are being purified by Rigvedic hymns and make their first public appearance on the 'Nava Yauvana Darsana Day', which is also known as *Ubha Amabasya*. This is an occasion of seeing the youth of the Holy Trinity of Puri. Hence, a large number of devotees from the different parts of India come to Puri for visit of new bodies of the *Chaturdha murtis* of *Srimandira*. The Navayauvana celebration simply goes before the Car Festival of Lords. From that point, the ordinary ceremonies of Lord Jagannatha start again and the customary *Ratha Yatra* festivity is held at Puri.

3.1.11. Ratha Yatra of Lod Jagannatha of Puri

The popular *Ratha Yatra* or 'Sri Gundicha Yatra' of Lord Jagannatha happens on Asadha Sukla Dwitiya for example the second day of the bright fortnight of the period of Asadha (June-July) of every year. The chariots of Jagannatha, Balabhadra, and Subhadra are hauled along the Badadanda to the Sri Gundicha temple where the *Chaturdha Murti* stay for a time of multi week. The 'Bahuda Yatra' is hung on *Asadha Sukla Dasami* for example the tenth day of the splendid fortnight. Lakhs of worshippers, regardless of standing and shading from everywhere India and furthermore a couple of sightseers of far off nations ring a bell to see the renowned *Ratha Yatra* of Lord Jagannatha. The yearly *Ratha Yatra* celebration of Lord Jagannatha is celebrated in Puri as well as in all over India as well as abroad.

IV. Conclusion

We can conclude from the above conversation that the Navakalevara is the main ceremony of Lord Jagannatha temple of Puri in Eastern India. Truly, this ceremony is the periodical renewal of the *Daru* Devatas of *Chaturdha Murti* of Puri Srimandira. In this ceremony, different kinds of customs and rituals are found performed from the beginning of *Vanayaga Yatra* to Gundicha Yatra and work the fulfilment of the *Bahuda Yatra* of Lord Jagannatha. The cycle of Navakalevara Ceremony covers a time of around 110 days for example from the day of *Vasantika Dasahara* (a day after Rama Navami) to the day of *Nava Yauvana Darsana* or *Ubha Amabasya*. A couple of realities have been stayed secret because of the exacting limitation of the Navakalevara ceremony. In the Navakalevara Ceremony, we can discover the combination of Vedic conventional ceremonies and tribal culture of Savaras (Daitas) of Odisha. In this way, the Navakalevara ceremony of Lord Jagannatha is the representative of customary Vedic worship blended in with the tribal worship of Daitas. Truth be told, the Daitas and Pati-Mohapatras assume an extremely essential part in this great ceremony. The tribal types of worship are likewise overarching in the Navakalevara ceremony, since Lord Purusottama (Jagannatha) was initially worshipped by individuals of Savara tribe (Daitas) of this dirt. Hence, the underlying tribal type of customs will remain and proceed in the Navakalevara Ceremony of Lord Jagannatha of Puri. Truly, the *Chaturdha Murti* is only venerated by the Daitas at the hour of Navakalevara ceremony. Every one of the cycles of Navakalevara ceremony are properly kept up with by performing fitting ceremonies according to the customs, customs and common practices. The part of *Vanayaga Yatris* is vital just as alluring and it helps us the magnificence to remember Savara Sevakas (Daitas) of Odisha. The Navakalevara ceremony of Puri Srimandira mirrors the genuine commitment, genuineness and diligence of the Daitas, Daitapatis, Visvakarma, Acharyas and enthusiasts to Lord Jagannatha. This ceremony is considered as the representative juncture of the Tribal-brahminical rituals. Truly, the relic just as the accuracy of the Navakalevara ceremony of Puri Srimandira in early period is strange like its managing divinity for example Master Jagannatha. Though the underlying Navakalevara ceremony of *Chaturdha Murti* of Lord Jagannatha temple of Puri is covered in secret still it very well may be appropriately considered as an interesting ritual in India through the ages.

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