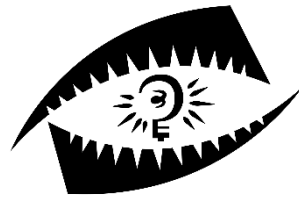


Lost Forests of Braj

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Masters in Communication Design



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FEEDBACK

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Chapter 1. Introduction

Govardhan is a small pilgrimage town in India, situated in the Mathura district of Uttar Pradesh. This town is located along a hill which, according to the local folklore, is regarded as the sacred heart of Braj Mandala.

Govardhan Hill is a mountain deity known as *Giriraj*, manifested by Lord Krishna himself. According to the local legend and Puranic literature Krishna used to take shelter in Govardhan and venture into the vast forests of Braj, rearing his cows and cattle. Since Govardhan provided the *Brajvasis* with all the basic livelihood necessities like water, shelter, various fruits, and green grass for the cattle, Krishna asked the *Brajvasis* to worship Govardhan, despite Indra. Because of this manifestation, Govardhan is still revered as a mountain deity.

According to the sacred Hindu text *Skanda Purana*, the whole region of Braj, along with the foothill of the mountain, was principally an accumulation of 12 forests or *mahavan*, 24 gardens or *upvan*, around 50 ponds known as *kunds*, and various other *leelastals* of Lord Krishna.

During the 11th century, C.E. Govardhan and Vrindavan were regarded as the most important pilgrimage sites, and Mathura was the Capital of Braj Mandala. It was a flourishing spiritual hub of the 11th century where forests were the most crucial aspect of *Bhakti* and the sacred ritual of the '84 *kos Braj van yatra*.'

Braj lost its spiritual essence in the turmoil of Mughal invasions between the 11th and 15th centuries until it was again found by a Bengali Saint, Chaitanya, in 1515. In the initial years, the followers of Chaitanya and his other contemporaries like Vallabhacharya and Hit Harivanshrai started developing various philosophies of Bhakti and further founded different new sects of Vaishnavism.

Today Vaishnavism is spread worldwide, attracting an influx of devotees from across the globe. The final product intends to raise the central question of when this polarization in devotion happened? Until the late 1700s, the 12 forests of Braj were revered and circumambulator as sacred forms of divinity, but in the wake of the Industrial Revolution and unplanned development Braj first lost its 12 sacred forests. Yamuna was polluted, and the holy dust of Braj was lost under a concrete blanket. These natural elements, such as Govardhan, Vrindavan, and Yamuna, have lost their imagined spiritual essence.

Vrindavan is regarded as a place where spring or *basant ritu* resides forever. But the final product will raise the concern of how the sacred forests of Vrindavan were replaced with a concrete van.

Almost nothing remains among the 12 sacred forests of Braj. Govardhan Forest has a story that the final product will deliver to the viewers.

Throughout history, many concerned Brajvasis have raised their voice against the destruction happening to the natural heritage of Braj Mandal. Baba Sevak Saran, along with Shrivatsa Goswami and Ranchor Prime, conceded friends of Vrindavana, an independent body fighting to restore the sacred essence of Braj. They even gained the support of WWF but failed to save the forests of Vrindavan from inevitable destruction.

The forests of Govardhan were also lost to the wrath of Urbanization during the 90s, but today slowly-slowly, these forests are regrowing back. There are around 6 hectares of reserved forest in the foothill of Govardhan. The spiritual forefront there is trying to revive the forest, but on the other hand, land mafias have started choaking the Govardhan hill from all 4 sides. The final product focuses on the existing state of the forest and tries to compare it with the imagined landscape depicted

in the classical Pahari Miniature paintings, and presents a stark contrast of reality.

Reviving the tangible and intangible ecology of a culturally imagined space in the middle of a developing pilgrimage town is difficult; such efforts in Govardhan are also ineffective.

1.1 Project Brief

The documentary project aims to showcase the rich cultural heritage and the sacred landscapes of Govardhan, a small pilgrimage town situated in the Mathura district of Uttar Pradesh, India. Govardhan Hill, the mountain deity of the town, is regarded as the sacred heart of Braj Mandala, and it has been an integral part of Hindu mythology and culture for centuries. The documentary intends to explore the historical and cultural significance of the town and its sacred natural elements, which have been lost to the wrath of Urbanization and unplanned development.

Objectives:

- To showcase the rich cultural heritage and the sacred landscapes of Govardhan.
- To explore the historical and cultural significance of the town and its sacred natural elements.
- To raise awareness about the destruction happening to the natural heritage of Braj Mandal.

- To showcase the efforts made by the local people and organizations to revive the tangible and intangible ecology of Govardhan.
- To compare the imagined landscape depicted in the classical Pahari Miniature paintings with the existing state of the forest.

1.2 Target audience

The documentary's target audience is people interested in India's history and culture, particularly Hindu mythology and culture. It will also appeal to people interested in environmental conservation and sustainable development.

1.3 Content

The documentary will cover the following aspects of Govardhan:

- The historical and cultural significance of Govardhan and its natural elements, particularly the Govardhan Hill
- The religious and spiritual beliefs associated with Govardhan and the Braj Mandala
- The destruction of the 12 sacred forests of Braj Mandal and the unplanned development of the region
- The efforts made by the local people and organizations to revive the tangible and intangible ecology of Govardhan, particularly the forests of Govardhan
- The existing state of the forests and natural heritage of Govardhan, including the challenges and obstacles faced by the local people and organizations
- The comparison of the imagined landscape depicted in the classical Pahari Miniature paintings with the existing state of the forest

1.4 Problem Statement

The problem addressed in this documentary project is the destruction of the natural heritage of Braj Mandal, particularly the 12 sacred forests of Braj, due to Urbanization and unplanned development. The destruction of these forests has resulted in the loss of the imagined spiritual essence of places like Govardhan and Vrindavan. Despite the efforts of concerned Brajvasis and organizations like Friends of Vrindavan and WWF, the forests have not been saved, and land mafias continue to encroach upon the remaining forests. The project aims to raise awareness about the existing state of the forest and the urgent need to revive the tangible and intangible ecology of a culturally imagined space in the middle of a developing pilgrimage town.

Chapter 2. A Detailed Study of Braj Mandala

To understand the construction of Braj as a pilgrimage over time, I needed to extract every piece of information regarding the Historical, cultural, geographical, and demographical discourses of Braj Mandala.

2.1 Brief History of Braj Region

The history of Braj goes back to ancient times when the region was known as Braj, the land of the cowherds. It is said that Lord Krishna, the eighth avatar of Lord Vishnu, spent his childhood and early youth in Braj, where he performed his divine *leelas* (sports) with his beloved Radha and his cowherd friends. The *Bhagavata Purana*, one of the most sacred texts of the Vaishnava tradition, describes in detail the life and teachings of Lord Krishna in Braj.



Figure 1: Bhagavata Purana manuscripts from 16th century, in Sanskrit

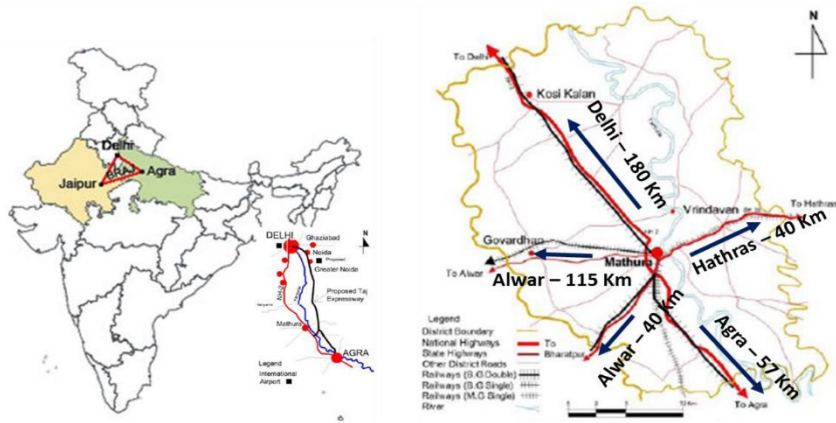


Figure 2: Major connectivity and location map.

In terms of location, Brajbhoomi falls within modern-day Delhi, Jaipur, Agra Golden Triangle circuit. Quite well defined, culturally, even though not so geographically, Braj Bhoomi, is spread over an area of around 5,400 sq km bound by a periphery known traditionally and historically as 84 Kos spanning Mathura district of Uttar Pradesh, Bharatpur district in Rajasthan and Hodal Subdivision of Palwal Dist. of Haryana. On its northern fringe, Braj Bhoomi starts at a distance of around 90 KMs from India's capital New Delhi, along the National Highway 44. The Braj region has major access nodes from five areas as entry/exit points. The access nodes are from Delhi via Kosi Kalan, Hathras, Alwar, Bharatpur, and Agra.

The important access link is Delhi – Agra route, as being the National Highway-44, passing through Mathura.

Mathura district shares its boundary with Haryana, Rajasthan, and Delhi. The district is in the proximity of different cities like Delhi, Agra, Aligarh, Bharatpur, Alwar, Lucknow, Palwal, Jaipur, Ferozabad. The region lies well within the golden triangle of Delhi-Jaipur-Agra. Brajbhoomi can be divided into two distinct units: the eastern part in the trans-Yamuna tract which includes *Gokul*, *Mahavan*, Baldeo, *Mant*, and *Manigarhi* (Naujheel) Bajna; and the western side of the Yamuna covering the Mathura region that encompasses Vrindavan, Goverdhan, Radha Kund, *Barsana*, Kosi Kalan and *Nandgaon*

Over the centuries, Braj became a centre of Krishnaite pilgrimage, attracting devotees from all over India and beyond. Numerous temples and religious establishments were built in the area, each dedicated to a specific aspect of Krishna's life and teachings. The various sects of Vaishnavism, such as the Gaudiya Vaishnavas, the Nimbarka Sampradaya, and the Vallabhacharya Sampradaya, established their own centres of worship in Braj, each with its own distinct theology and practices.

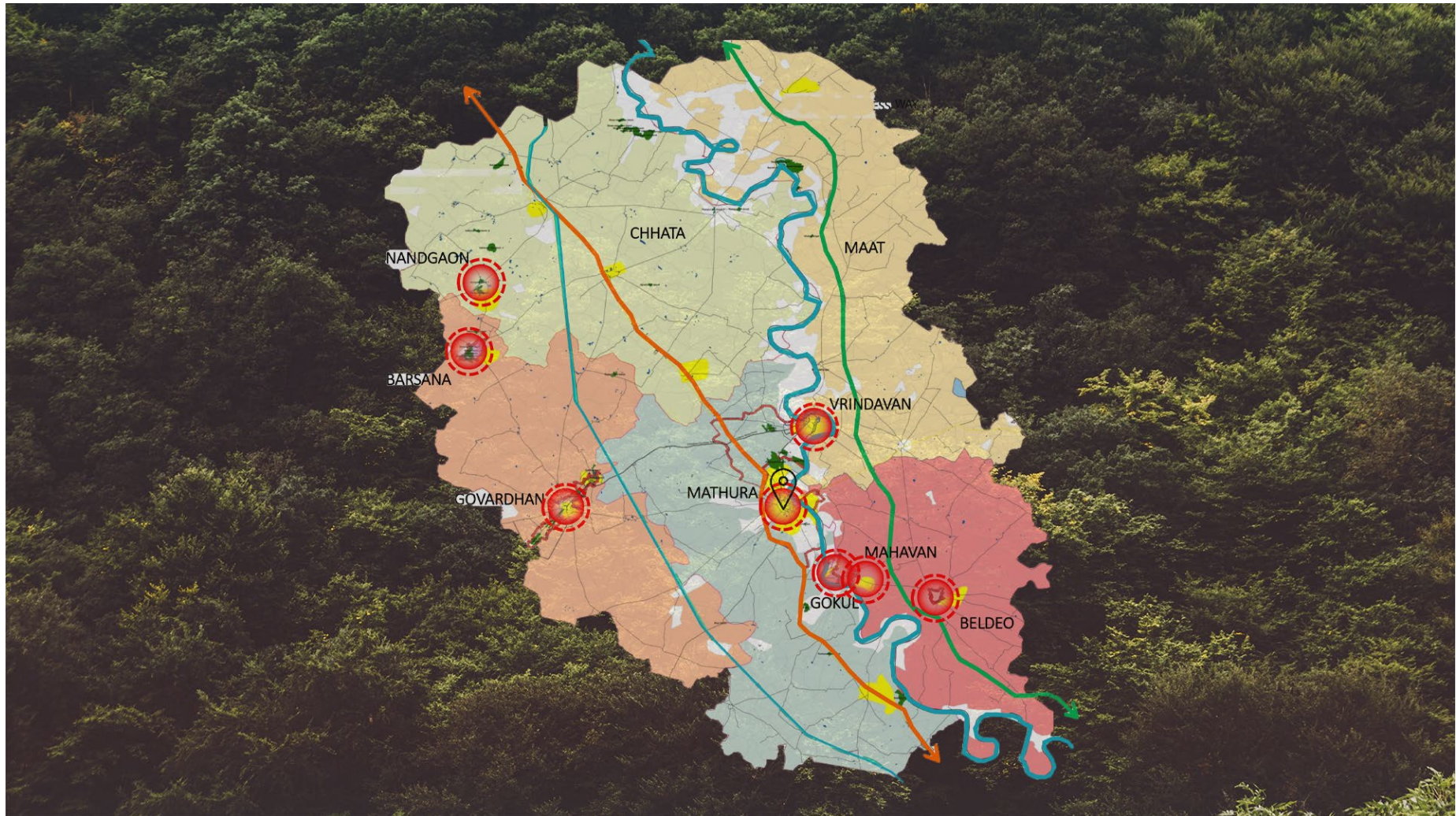


Figure 3 Major pilgrimage clusters of Braj

EXISTING FOOTFALL (2019) – 37,94,124
 PROPOSED FOOTFALL (2041) – 82,59,230

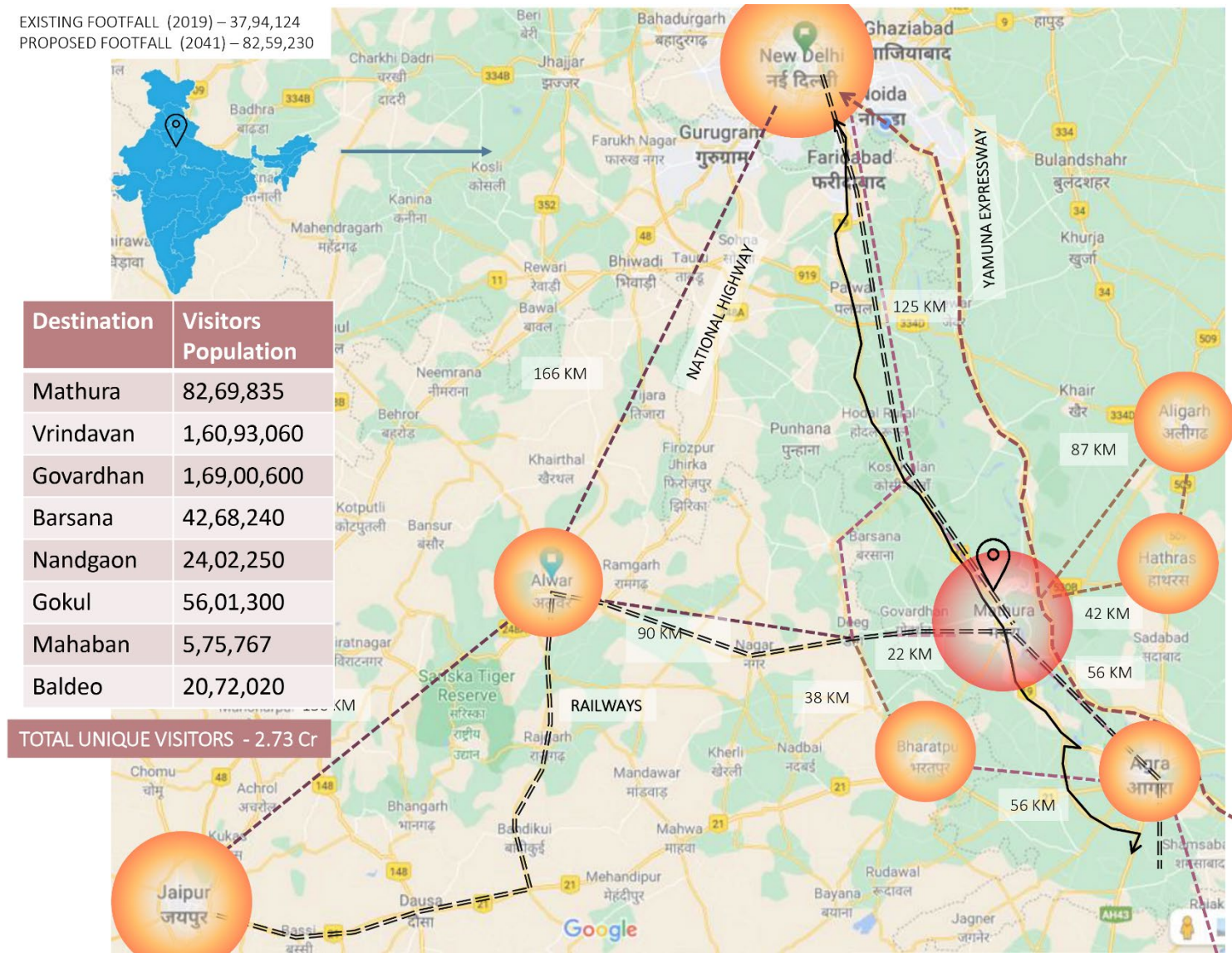


Figure 4 Braj floating population and connectivity

During the Mughal period, Braj came under the rule of various Muslim rulers, who, despite their religious differences, showed great tolerance towards the Hindu pilgrims and their traditions. Many of the temples and holy places in Braj were rebuilt or renovated during this period, reflecting a unique blend of Hindu and Islamic architectural styles.

Today, Braj remains a major centre of Krishnaite pilgrimage, attracting millions of devotees every year. The parikrama or circumambulation of the holy land of Braj remains a popular practice among the pilgrims, who believe that by visiting the various tirthas or holy places in Braj, they can attain spiritual purification and enlightenment. The traditions and practices of Braj continue to inspire and influence the Hindu culture and spirituality, making it a unique and cherished part of India's rich cultural heritage.



Figure 5 Detail map of Braj

Garga-Samhita (khanda 2) states: Vraja-mandala is a region between *Babirsad* (Barhada) in the northeast, *Yadupura* (Batesvara) in the south, and *Sonitpura* (Sohna) in the west, measuring 84 *kosas*. This area encompasses several districts, including Aligarh, Gurgaon, and Baha. The *Brahmanda Purana* describes the borders of Vraja-mandala as *Hasyavana* in the east, *Janbhuvana* in the south, *Parvatavana* in the west, and *Suryapattanavana* in the north. *Hasanagadha* in Agra district, Bahadi-grama near *Kamyavana* in Rajasthan, Jajau-grama in Dhaulapura revenue district, and Jevara-grama in Aligarh district correspond to these locations.

Vraja-mandala contains 48 forests, including *upavanas*, *prativanas*, and *adhivanas*, within the 84 *kosas*. The *Padma Purana* lists 12 principal forests, seven on the west side of Yamuna and five on the east. These include *Mahavana*, *Kamyavana*, *Madhuvana*, *Talavana*, *Kumudavana*, *Bhandiravana*, *Vrindavana*, *Khadiravana*, *Lohavana*, *Bhadravana*, *Bahulavana*, and *Baelvana*. The *Varaha Purana* mentions 12 *upavanas*, the *Bhavisya Purana* lists 12 *prativanas*, and the *Visnu Purana* describes 12 *adhivanas*, totaling 48 forests.

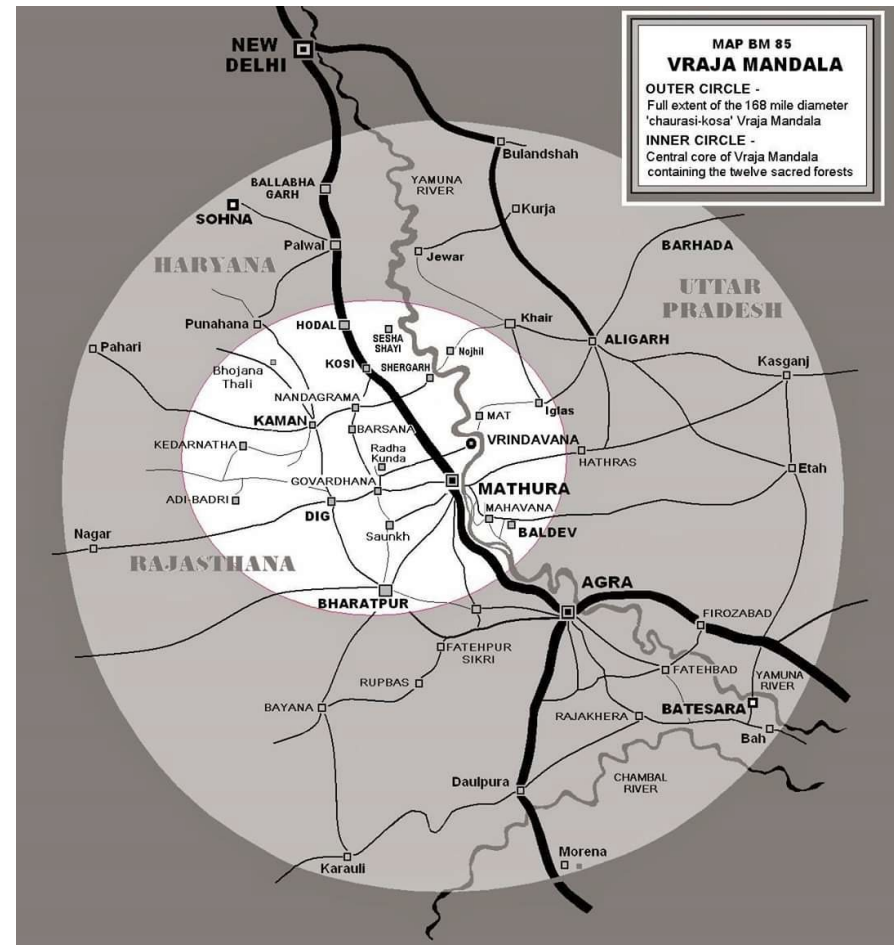


Figure 6 Braj Mandal Map.

The northern part of India has a long and turbulent history, marked by numerous invasions by the Islamic world. After the defeat of Prithviraj Chauhan in the Battle of Tarain, Northern India was left open for the Islamic world to invade, resulting in the plundering of major cities, including Mathura, which suffered devastation multiple times. Despite this, Mathura has remained an important centre of pilgrimage since ancient times and is associated with Lord Krishna, who was born there according to sacred texts and spent his childhood in nearby areas like Gokul, Vrindavan, and Barsana.

The sixteenth century saw a significant change in the political scenario of North India with the advent of the Bhakti movement, which had a profound impact on the social, cultural, and political development of India. In 1515 CE, Chaitanya Mahaprabhu visited Braj for pilgrimage and rediscovered many lilasthalis according to sacred texts. After completing his pilgrimage, Mahaprabhu ordered two of his foremost disciples Rupa and Sanatan Goswami to go to Braj and rediscover the lost lilasthalis related to past times of divine couple Radha and Krishna. Many followers of Chaitanya Mahaprabhu settled in Braj, assisting Rupa and Sanatan in rediscovering and installing the sacred sites.



Figure 7 Chaitanya Mahaprabhu venturing in the forests of Vrj

Shri Narayan Bhatta, born in Madurai in 1531 CE, played a significant role in this rediscovery. He came to Braj at the age of 12, got initiated by Krishnadas Bramhachari Ji, and lived in Radhakund under the guidance of his spiritual master. Narayan Bhatta travelled extensively around the sacred groves of Braj Mandal, rediscovering lost lilasthalis and codifying the pilgrimage ritual in *Vraj Bhakti Vilas*. His work became a major instrument for expanding the so-called Krishna consciousness in a non-conventional way, shifting the spiritual essence of the cowherd boy from large patronized temples to groves, mountains, hillocks, trees, rivers, ponds, and other natural phenomena in Braj. The new pilgrimage route extended beyond the urban center of Mathura, linking abundant natural resources to the Lord and adding a unique value to each and every natural phenomenon in Braj.

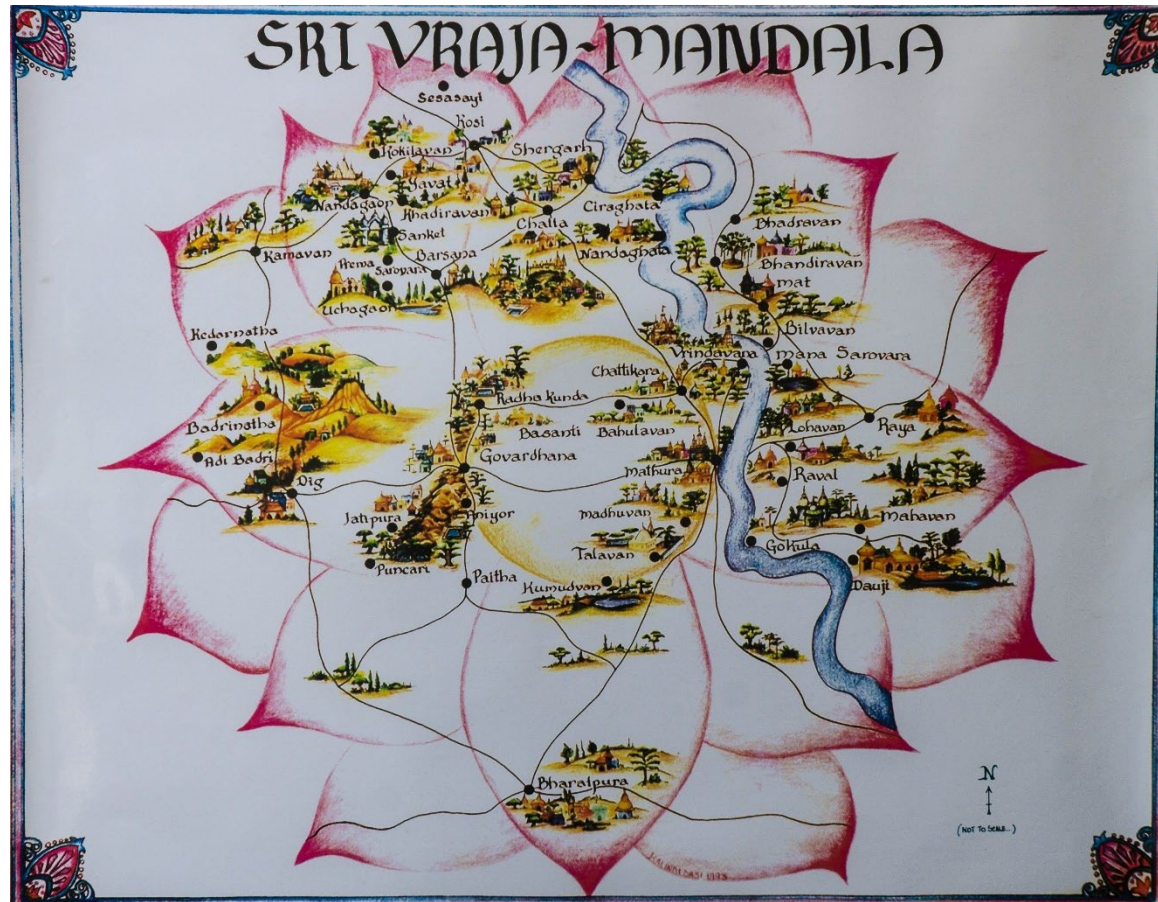


Figure 8 : The map of Vraj Mandal as per the *Vraj Bhakti Vilas* written by Narayan Bhatt

2.2 Demographic Profile of Braj Region

Population plays a crucial role in the development of a city, town or region, and is influenced by a combination of natural, physical, and socio-economic factors. In order to determine the future pattern of progress and development, it is important to consider the demographic profile of the planning area, which can be obtained from both primary and secondary sources, including the Census of India. According to available data, the two major religions in the district are Hindu and Muslim, comprising 90.72% and 8.52% of the total population, respectively.

According to the Census of India in 2011, the total population of Braj region, specifically Mathura district, was 25,41,893, with 13,67,000 males and 11,80,000 females. In the same year, the population of Mathura (Nagar Palika Parishad) was recorded as 375,590, covering an area of 39 sq. km. In terms of caste demographics, Schedule Caste (SC) accounted for 16% of the total district population, while Schedule Tribes (ST) constituted only 0.06%.

Table 1 Population Distribution of Braj Region, with the respective area and SC/ST population

S. No.	Area	Total Population	Area (sq. km.)	SC Percentage	ST Percentage
1	Mathura (town)	375,590	39	13	0.45
2	Vrindavan	63,005	14	10	0.03
3	Kosi Kalan	60,074	5	12	0.01
4	Goverdhan	22,576	8	13	0.03
5	Other Remaining 21 Towns	234,748	88	20	0.02
6	Total Urban	755,993	153	14	0.11
7	Total Rural (880 Villages)	1,791,191	3,188	18	0.01
8	Total (BRAJ Planning Region)	2,547,184	3,341	16	0.06

2.2.1 Levels of Urbanization

There has been a constant increase in the urban population in the Braj region from the year 1991 till 2011. During 1991 a total of 76% of the population resided in rural areas of the region. Which then declined to 71% after a few rural areas were converted to towns such as Bad, Aurangabad Banger, etc. This growth remained constant to 70% of the population residing in rural areas as per census 2011.

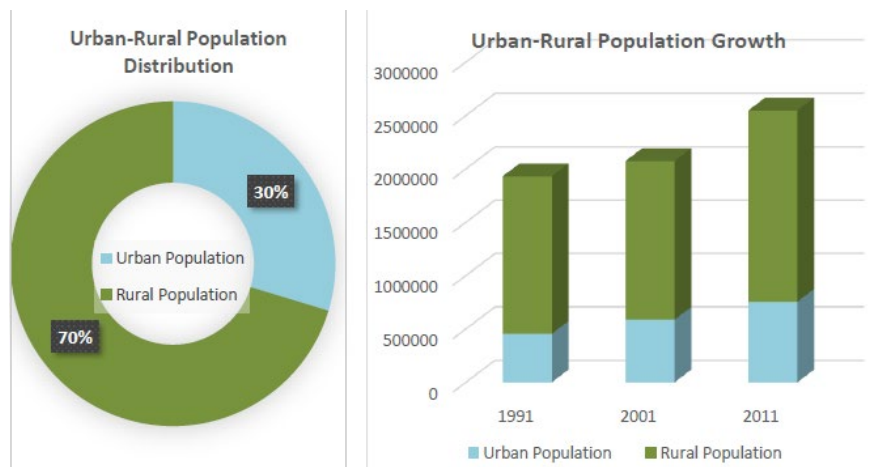


Figure 9 Urban Rural population

2.2.2 Population Density

The total population density of Mathura district is 762 persons per square kilometer. As it can be observed, the density is highest in Kosi-kalan town and lowest in Govardhan town compared to the other urban centres. Even within the urban centres, variation in density can be seen. While the rural areas showcase low density, i.e., 562 persons per square kilometer, compared to the urban density of 4951 persons per square kilometer.

Table 2 Population density.

S. No.	Area	Density (person/sq.km)
1	Mathura	9,653
2	Vrindavan	4,667
3	Kosi-Kalan	13,350
4	Govardhan	2,822
5	Other remaining 21 towns	4,201
6	Total Urban	4,951
7	Total Rural (880 villages)	562
8	Total (BRAJ Planning Region)	762

2.2.3 Population Growth

Since 1981 the district has seen steady population growth. The average population growth over a period of 4 decades is 28.5%. Where Major growth took place in the year 1991 i.e., 53.7%. The district population of Mathura is - 28,18,547- for the year 2018 by using incremental increase method.

As can be seen from the graphs shown in fig.9, Mathura, being the largest urban centre has experienced a huge increase in population in the

last few decades. A major bounce in the population of the town can be seen in the year 1981 i.e., 47% certainly, due to the increased area of the city. Other major towns i.e., Vrindavan, Kosi-kalan, Govardhan has experienced a constant growth during the same period.

2.2.4 Floating Population

Braj being a hub for religious importance both for national and international pilgrims, experience a huge influx of tourist. This leads to a fluctuation in the population of the region. The latest estimation by Uttar Pradesh Tourism department estimated a total of 5.6 million visitors to the region during the year 2018. The inflow keeps growing every year with the major occasion being Krishna Janmashtami, Holi, etc. the following table, shown below depicts the numbers of tourism visiting BRAJ regional annually, from the year 2013 to 2018 (Fig.10).

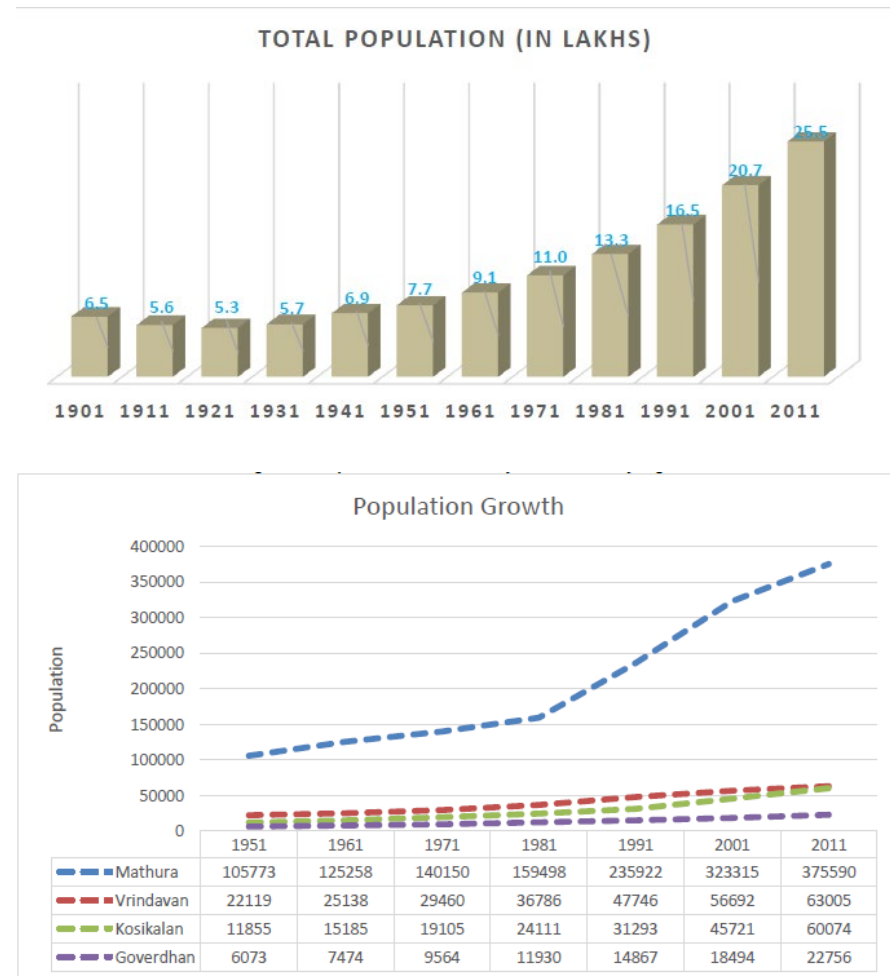
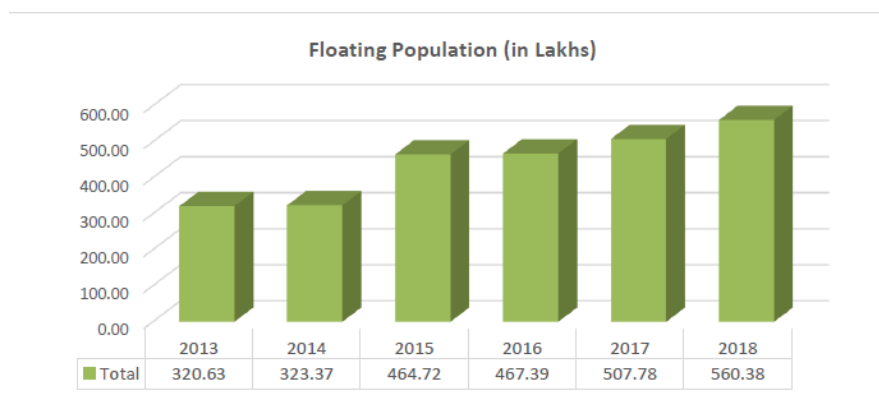


Figure 10 Population growth of Braj



Source: Uttar Pradesh Tourism Department, 2018

Figure 11 Floating population of Braj

2.2.5 Literacy Rate

Literacy Rate in India is counted for those above 7 years age, 0-6 years children are exempted from these criteria. Mathura district ranks 30th in literacy with 59 percent which is lower than the state average of 67.7 percent. (Census, 2011).

2.2.6 Work-flow Participation

In the total population of the district of 2,547,184, 33.01 percent are workers 33 percent and rest 66.99 percent are non-worker

Table 3 Literacy rate of Braj

S. No.	Area	Literacy Rate
1	Mathura (town)	71
2	Vrindavan	68
3	Kosi Kalan	59
4	Govardhan	64
5	Other Remaining 21 Towns	62
6	Total Urban	64
7	Total Rural (880 Villages)	57
8	Total (BRAJ Planning Region)	59

Among worker, 23 percent are main workers and 10 percent are marginal workers of the total population. In absolute terms, males outnumber females as the main worker, as against marginal workers where females outnumber males. The extent of main workers is highest at 24.69 percent in Chhata tehsil and lowest at 22.3 percent in Mat tehsil (Census, 2011). In the district among workers, 28.05 percent are cultivators and 45.35 percent other workers. Over 24.05 percent of female workers are engaged as cultivators. The Main source of income in the district is from the agriculture sector.

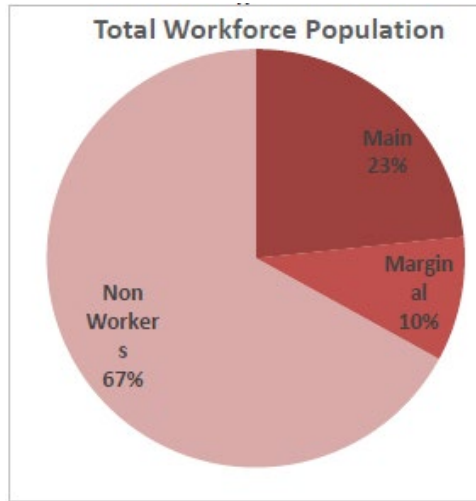


Table 4 Work flow participation rate

S. No.	Area	Workforce Participation Rate
1	Mathura (town)	33
2	Vrindavan	30
3	Kosi Kalan	29
4	Govardhan	28
5	Other Remaining 21 Towns	29
6	Total Urban	30
7	Total Rural (880 Villages)	34
8	Total (BRAJ Planning Region)	33

2.2.7 Economic Profile of Braj Region

The Braj region, including Mathura district, has a highly fertile alluvial soil, which makes agriculture the primary economic activity. As previously mentioned, the majority of the working class is involved in agro-based industries. Additionally, tourism is also a significant contributor to the local economy due to the presence of numerous temples, mosques, and monasteries. Mathura has a diverse range of industries, including an oil refinery (Indian Oil Refinery in Mathura town), textile printing and dyeing, and manufacturing units that produce a variety of goods such as statues, handicrafts, water taps, and cotton materials.

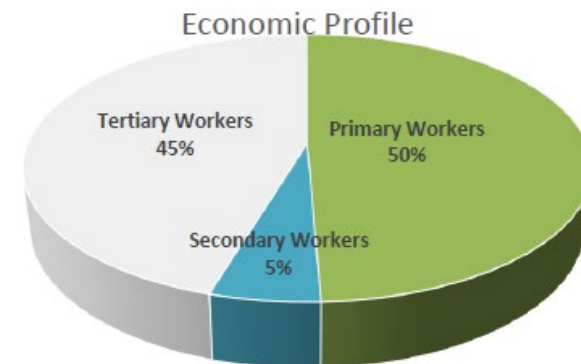
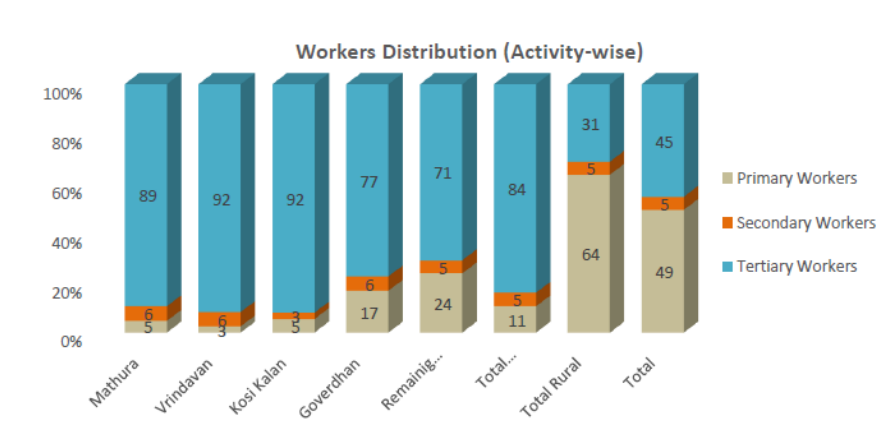


Figure 12 Economic profile of Braj

The local population is engaged in various activities, as indicated in the following chart that shows the involvement of the working population in different sectors



Source: Census of India, 2011

Figure 13 Activity wise, workers distribution

Around 84% of the workers are involved in the Tertiary sector in Urban centres mainly tourism, while 64% of the worker's population in rural areas depends on the primary sector. Although in both the scenarios

only 5% of the workers are involved in secondary sectors which portray that manufacturing industries accumulate to be very less in the region.

2.2.8 Primary Activities

Agriculture is the mainstay of the economy of the region having to marked seasons i.e Kharif and Rabi. The principal crops of the Kharif season are rice, jowar, pigeon pea, sugarcane, etc. The crops grown in Rabi season are wheat, barley, lentil, black gram, gram, peas, potato, sesame, etc. Besides agriculture, people of the region are also engaged in the secondary and tertiary sector. Agriculture and allied activities employ 50 percent of the total workforce. Hardly 5 percent of workers are employed in the secondary sector and 45 percent in the tertiary sector. (MSME, 2011)

Table 5 Primary workers Percentage.

S. No.	Area	Primary Workers (%)
1	Mathura	5
2	Vrindavan	3
3	Kosi Kalan	5
4	Govardhan	17
5	Other Remaining 21 Towns	24
6	Total Urban	11
7	Total Rural (Other 880 Villages)	64
8	Total	50

Table 6 Types of processing activities in Braj

Sr No	Type of Processing Activity	No of units	Type of Processing Activity
1	Food (Rice/Flour/Dal/Oil/Tea/Coffee)	390	Food (Rice/Flour/Dal/Oil/Tea/Coffee)
2	Sugarcane (Gur/Khandsari/Sugar)	NA	Sugarcane (Gur/Khandsari/Sugar)
3	Fruit (Pulp/Juice/Fruit drink)	2	Fruit (Pulp/Juice/Fruit drink)
4	Spices (Masala Powders/Pastes)	NA	Spices (Masala Powders/Pastes)
5	Cotton (Ginning/Spinning/Weaving)	128	Cotton (Ginning/Spinning/Weaving)
6	Milk (Chilling/Cooling/Processing)	9	Milk (Chilling/Cooling/Processing)

A major source of irrigation of the respondents is electric pumps followed by diesel pumps and canal. Buffalo rearing is common in the household of respondents for milk purpose followed by cows and goats. In the case of draft animals, respondents are keeping He-buffalos followed by oxen.

2.2.9 Secondary Activities

Until the end of the 19th century, the Mathura district had no significant industrial establishments except for household industries like weaving cloth, making paper, and stone carving. However, the making of small silver toys in Gokul had been a famous industry since ancient times. Subsequently, there was a general development in industrial fields in the district, including the flourishing of the Khadi industry. In addition to cottage industries, Mathura has areas dedicated to stone carving, rolling mills, Kashi tape, and crop industries. The Bharat Electric Industries operates in Mathura, as well as Ayurvedic and Allopathic manufacturing.

Mathura Refinery located in the city is one of the biggest oil refineries of Asia with 8.0 MMTPA refining capacity. This oil refinery of the Indian Oil Corporation is a highly technologically advanced oil refinery and provides local employment opportunities.

2.2.10 Tertiary Activities

Because of its favourable location and its importance as a place of pilgrimage, Mathura has always been a trading city and it was a wealthy trade centre and a great mart in ancient times. There was a trade route coming from Tamralipti (a port in Bengal) which passed through Mathura and went on to Balkh (in central Asia), Europe and other countries. The situation of Mathura on the Yamuna enabled boats of considerable tonnage carrying large cargoes of stone, cotton, ghee, and indigo to pass it. During British times many roads were built and old ones rebuilt and repaired linking Mathura with important places inside and outside the district and facilitating its trade and commerce. In 1904 a new railway line connecting Mathura with Agra and Delhi was laid which absorbed a good deal of the road-borne goods traffic between Punjab and places beyond Mathura. Industrial development started in the district only after the coming of independence in 1947. The commodities exported from the district are grains and pulses, jaggery, oil-seeds, edible oils, preserved fruits, cotton, animals, cement, iron, steel, coal, niwar, etc. to all parts of the country particularly to Delhi, Agra, and Aligarh and to states of Gujarat and Rajasthan. Being the birthplace of Shri Krishna, district invites a bulk of pilgrims and

tourist hence making it an important tourist hub, which encourages the growth of tourism-based industries, hotels, restaurants, etc.

Table 7: Tertiary activities workers in Braj region

S. No.	Area	Tertiary Workers (%)
1	Mathura	89
2	Vrindavan	92
3	Kosi Kalan	92
4	Govardhan	77
5	Other Remaining 21 Towns	71
6	Total Urban	84
7	Total Rural (Other 880 Villages)	31
8	Total	45

The economy of BRAJ Region is mainly dependent upon the agro-based workers or primary activities. As the region is well nourished by alluvial soil, it supports the agriculture and cultivation in the region. Other than agriculture, tertiary activities are the second most important economic activity in BRAJ.

2.3 Significance of Tourism in BRAJ Region

The Braj region in Uttar Pradesh, India is renowned for its cultural, architectural, ecological, and spiritual heritage. The region boasts over 1,000 splashing water bodies (*Kunds*) with beautiful architectural constructions, and over 137 lush green forests. Throughout history, hundreds of beautiful mansions, ashrams, and temples have been constructed in the area. The cultural and spiritual traditions of the region are widely celebrated and recognized. Braj is a popular destination in Uttar Pradesh due to its rich religious and cultural heritage. However, the true essence of Braj and Radha-Krishna *lilas* can be experienced in the rural villages, where the region's culture is preserved.

While tourists typically visit major spots such as Vrindavan, Govardhan, *Mahavan*, Gokul, Mathura, and Baldeo, much of the region remains unexplored due to a lack of awareness about its rich cultural heritage. Most tourist trips in the Braj region are short and do not significantly contribute to the region's economic development. However, the region's proximity to industrial corridors, educational belts, and highway resorts/townships presents opportunities for tourism development with specific themes for promotion.

To facilitate tourism development, the Braj region has been divided into five sacred clusters that follow the administrative boundaries of the block and tehsil. These clusters include the Barsana-Nandgaon cluster, the Mathura-Vrindavan cluster, the Govardhan cluster, the Mat cluster, and the Gokul cluster. Each cluster comprises various blocks and tehsils with unique cultural and spiritual significance.

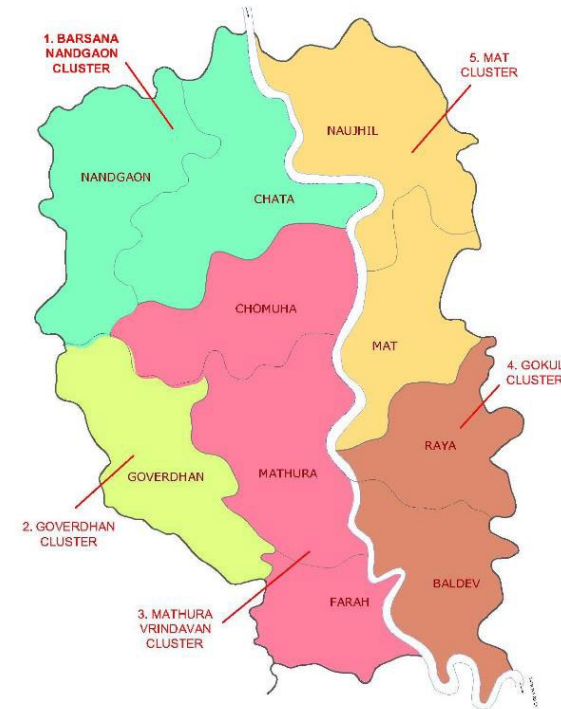


Figure 14: Clusters in Braj region (Source: Tourism Master Plan Braj region)

2.3.1 Tourist Footfall

Over 56 million pilgrims/tourists (UP tourism statistics report 2018) visit this small geographical area having a spread of around 3340 sq. km. Uttar Pradesh, as a tourist destination, has been attracting approximately 12.20% of the foreign tourist traffic to India. Tourism trends for the year 2013-2018 are as follows:

Table 8 Tourist footfall

Year	Indian	Foreign	Total
2013	32007500	55560	32063060
2014	32280000	56910	32336910
2015	46381500	90870	46472370
2016	46647500	91460	46738960
2017	50680950	96875	50777825
2018	55934450	103251	56037701

As the region got better connectivity through road (Yamuna express highway) and rail (Broad gauge line). The tourist inflow increased at a good pace. The important destinations of the Braj region fall along the North-South Corridor, Golden Triangle Tourism circuit, which is the most frequented by international tourists traveling from Delhi – Agra – Jaipur.

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2.3.2 Tourism Circuits

Tourists usually visit in the Braj region in order to perform parikramas (circuits) linking major religious places around the region. Some of these parikramas are enlisted below:

The major parikrama is 84 kos (270 Kms) is mainly begins in *Chaitra* and *Baisakh* month as per Hindu calendar. Since the pilgrimage were the four Adobes of Hinduism. Which was spread in the North, South, East, and West of the country. In order to fulfil his aged parents desire Krishna summoned all the divine aspects of these places of worship and brought them to Vrindavan within a 300- km radius and blessed the land. The total duration for the parikrama yatra by barefoot is around one month with having many *padav* sthals in between.

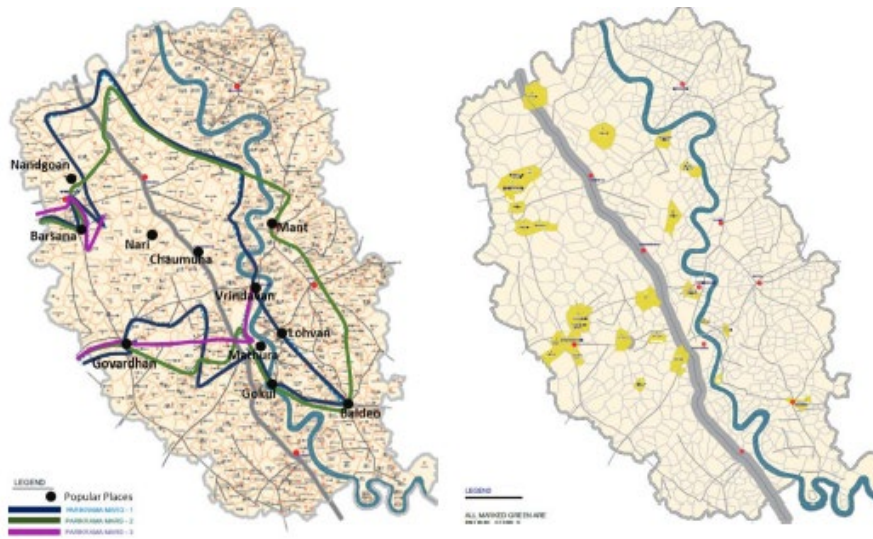


Figure 15: Tourism Circuits of BRAJ Region

2.4 Physical Features and Environment

2.4.1 Climate

The area experiences sub-humid to dry climate with a mean annual rainfall of 650 mm. There are three distinct seasons namely summer, monsoon and winter. The bulk of annual rainfall occurs through south-western monsoon during the period of July to September (IMD, 2005). August is the wettest month with the maximum number of rainy days. Summers are quite warm with an average temperature of 41°C which

occasionally shoot upto 45°C. The maximum daily duration of bright sunshine hours is 10.6 h which is observed during May month. The month of January is the coldest when the temperature goes down to 10°C or even less occasionally. Wind velocity is pretty high over the year with an average annual value of 6.3 kmph and going as high as 8.5 kmph during April.

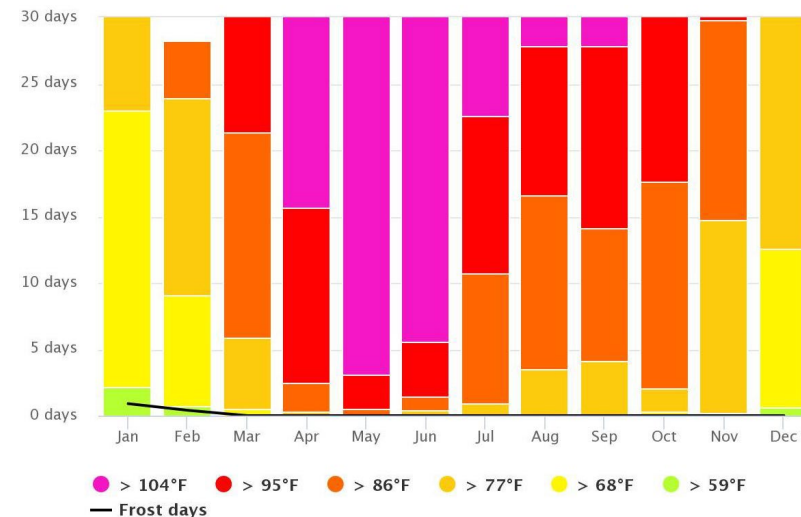
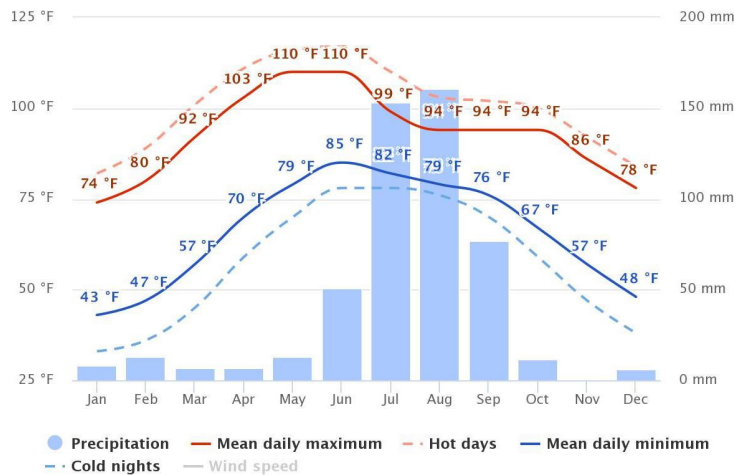


Figure 16: Average Temperature Distribution



2.4.2 Topography

The region mainly lies in the Indo-Gangetic plain of almost uniform topography. Except for the hilly tracts of Rajasthan, the remaining area comes under Indo-Gangetic alluvium of Quaternary age of variable thickness ranging between 200 - 300 meters inventoried in different parts of Mathura district. show that the alluvial sediments constitute different sand and clay grades with Kankar in varying proportion. Kankar is a local name for calcareous concentrations of nodular limestone. It is found on both sides of the river Yamuna. Two principal aquifers have been encountered over the area. The first lies between 30-80 meters, and the second between 125-175 meters below the ground.

Deeper aquifers contain saline/brackish groundwater. The fresh groundwater potential of the area is limited. The groundwater in shallow aquifers occurs under an unconfined state, while in a deeper zone, it lies under a semi-confined to confined state. The depth to the water table over the district lies between 5-10 meters below ground during the pre-monsoon season, with an average rise ranging between 0.5-1.0 meters during post-monsoon.

2.4.3 Soil, Geology, and Geomorphology

The area is part of the western fringe of Ganga alluvial plain and slopes gently towards the east and along the drainage lines. The following geomorphological units have been delineated. The study is based on the visual interpretation of LAND SAT data and IRS IA DATA (Rai and Sinha 1992). The main three geomorphic units identified in the district are:

- Younger Alluvium Plain- Younger alluvium plain is mainly restricted to present river course and mainly represented by sand and loam.
- Older Alluvium Plain- This unit is mainly characterized by yellow clay, kankar, and Reh.
- Relict mountains, hills, and Ridges

2.5 Major pilgrimage destinations

2.5.1 Mathura

Mathura is an ancient and sacred city located in India, which was once the capital of the Surasena *mahajanapada* in the 6th century B.C. It was subsequently ruled by various dynasties, such as the Maurya Empire and the Sunga dynasty, before becoming a crucial Hindu religion and culture centre during the Mughal era.

Mathura is the birthplace of *Bhagavan* (God) Krishna, as documented in the ancient traditional scriptures, and dates back to about 5000 years. Mathura, a city of great historical and religious significance in India, has been mentioned in various ancient texts, including the Vedas, Ramayana, and Mahabharata. According to tradition, the younger brother of Lord Rama, Satrugna, defeated and killed a demon named Lavana, the son of the demon king Madhu, and established the city of Mathura. The name "Madhura," a variant of Mathura, is said to have been derived from the name of the demon king. Mathura became a prominent royal capital and a thriving commercial centre in the region.

Mathura has been an important center for culture, civilization, and commerce for around 3000 years, owing to its strategic location at the intersection of major trade routes. The city has been influenced by three distinct cultures: Indian, Indo-Scythian, and Hellenistic. It has been held in high regard by Buddhist, Jain, and Brahmanical faith followers alike and has a rich and diverse history.

Ancient texts dating back to the third or fourth century BCE from Jaina and Buddhist traditions describe the Surasenas, with Mathura as its capital. The city remained an important political, urban, and commercial centre through several periods, including the Maurya, post-Maurya, Sunga, and Kushana dynasties, from the 3rd century BCE to the 4th century C.E. This period saw Mathura's continuing significance as a major centre of trade, culture, and governance in the region.

Mathura remained a vital political, urban, and commercial hub during the Mauryan Empire and the post-Mauryan period. However, the city suffered significant damage when Mahmud Ghazi attacked and ransacked it in the 11th century A.D. This invasion destroyed several Buddhist and Hindu shrines in Mathura, causing irreparable damage to the city's cultural heritage.

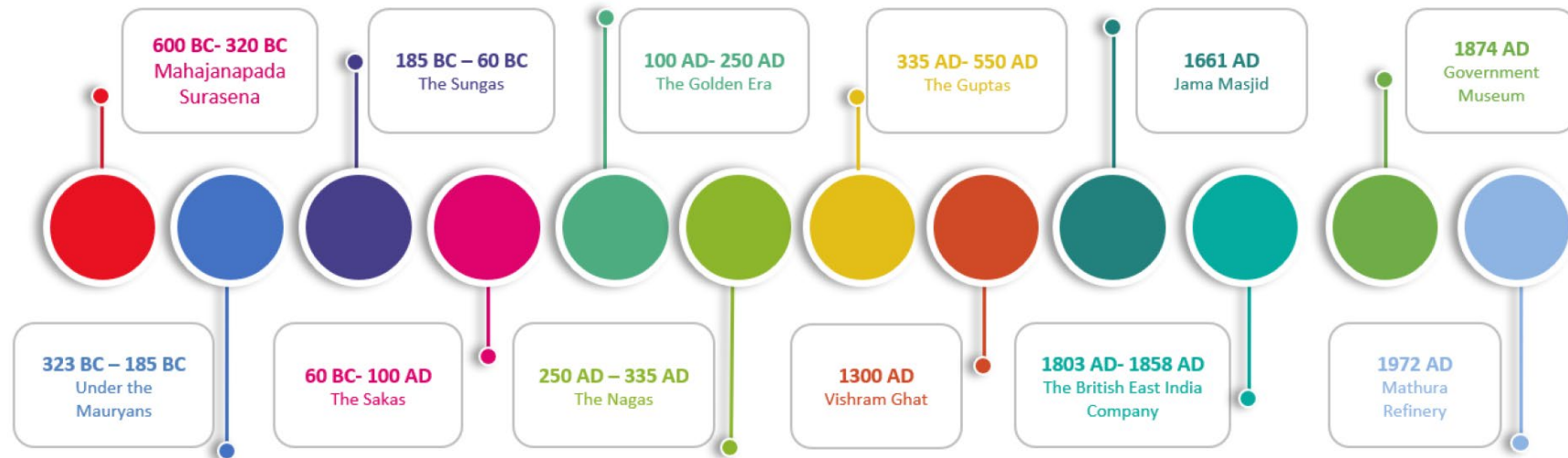


Figure 17 Historical timeline of Mathura

2.5.2 Vrindavan

Krishna's Vrindavan, located 130 kilometers south of Delhi, has long been a popular pilgrimage destination for visitors from all over. Surprisingly, in the early 16th century, when the great saint philosopher Vallabhacharya, a devotee of Krishna, visited Mathura and Braja, he found no trace of a pilgrim destination called Vrindavan. However, driven by his devotion, he established his own Vrindavan in a village called Mehmoodpur, east of the hill of Govardhan.

With a population of about 65,000 people and over 5,500 temples dedicated to Krishna, one of the trinity gods in the Hindu pantheon. The town's history dates back to the early 1500s when leading Vaishnava gurus arrived on the banks of the Yamuna River in search of places associated with Krishna's legends. The gurus discovered Vrindavan, which had geographical features such as rivers, hills, lakes, and forests that characterized the setting of Krishna's pastimes. They encouraged their disciples to visit these sites and articulated the routes and format of pilgrimage in this landscape. Over time, Vrindavan has evolved into a place of extraordinary religious heritage, with temples, havelis, pilgrim lodges, ashrams, and other necessary religious infrastructure for pilgrims. However, the contemporary influences of tourism and development have overwhelmed the town, leading to environmental

degradation and the loss of natural landscape. Despite the physical degradation, the imagination of Vrindavan as Krishna's land and its transcendent qualities still inspire a distinct eco-spirituality. This imagination has also inspired conservation efforts, such as reforestation and awareness of environmental issues. Vrindavan is eulogized as a forest of Krishna's pastimes and the earthly playground of the divine couple, Krishna and Radha, creating a religious framework for Vaishnava devotees to access the same type of blissful experiences in this sanctuary.

2.5.3 Govardhan

As per the Vedas, considering that milk is the economic backbone of the inhabitants of Vrindavan, Lord Krishna advised the Brajvasis to stop the sacrifice to Lord Indra and worship Govardhan Hill instead. Govardhan Hill also provides Lord Krishna with a stage to perform his innumerable transcendental loving pastimes with the beautiful damsels of Braj and with his many cowherd boyfriends. The Vedas also say that Govardhan Hill is non-different from the Supreme Personality of Godhead, Lord Krishna Himself. At the time of the *annakut* ceremony, Krishna declared that He was non-different from Govardhan Hill:

Krishna then assumed an unprecedented huge form to instill faith in the cowherd men declaring, 'I am Govardhan Mountain!' He ate the abundant offerings. With the people of Braj, the Lord bowed down to Govardhan Hill, thus offering obeisance to himself, then He said, "Just see how this hill has appeared in person and bestowed mercy upon us!"

2.6 The appearance of Govardhan Hill

Lord Krishna's father, Nanda Maharaja, once enquired his brother Upananda how Govardhan hill had appeared in the sacred land of Vrindavan. Upananda replied that King Pandu, father of the Pandavas, had asked this very question to Grandfather Bhishma, who had narrated the following story from the **Garga Samhita**:

One day in Golok Vrindavan, Lord Krishna informed Srimati Radharani that She should now appear on Earth as it was time for Them to perform Their transcendental pastimes within the material world. Radharani replied that she would not be pleased unless Braj Dham, the Yamuna, and Govardhan Hill were present. Krishna then told Radharani that she need not worry as Braj Dham, along with the Yamuna and Govardhan Hill, had already appeared on Earth.

Many years before this incident, in the land of Shalmali dvipa, the wife of the great mountain Dronacal gave birth to a son named Govardhan. At the time of Govardhan's birth, all the demigods appeared in the sky and showered flowers upon him. The great mountains, led by the Himalayas and Sumeru, came to offer their respects.

Some years later, at the beginning of Satya-yuga, the great sage Pulastya Muni paid a visit to Shalmali dvipa. Upon seeing the beautiful Govardhan Hill covered with many lovely creepers, flowers, rivers, caves and chirping birds, the sage felt that this hill was capable of giving liberation. He then went to meet Dronacal, who immediately offered his respects and inquired from the sage what service he could render.

Pulastya Muni informed Dronacal that he was from Kashi (Benares) and was on pilgrimage to all the holy places. And he said that even though the sacred river Ganges flows through Kashi, there is no beautiful hill. He then asked Dronacal to give Govardhan to him so that he could perform his austerities sitting on top of the hill.

After hearing the sage's request, Dronacal, who was unwilling to part with his son, started to shed tears at the thought of separation from his beloved Govardhan. Not wanting to see Pulastya Muni become angry and curse his father, Govardhan asked the sage how he would carry him all the way to Kashi. The sage replied that he would carry him

in his right hand. Govardhan then agreed to go with the sage on one condition: if the sage put him down anywhere during the journey, he would not be able to lift him again. Pulastya Muni agreed. Carrying Govardhan in his right hand, he left for Kashi.

By the will of providence, Pulastya Muni passed through Braj on his way to Kashi. On arriving in Braj, Govardhan thought that now he was here, he should remain in the holy dham. Through his mystic power, he could influence Pulastya Muni to attend to the call of nature. Unmindful, the sage put Govardhan down and answered the call. But when he returned, he was unable to lift Govardhan again. Trying with all his might, he could not lift Govardhan even slightly with both hands.

Pulastya Muni then became angry and cursed Govardhan to sink into the ground by the measurement of one mustard seed every day. When Govardhan first came to Braj at the beginning of Satya-yug, it is said that Govardhan at that time was 115 km (64 miles) long, 72 km (40 miles) wide and 29 km (16 miles) high. Now the hill is only 80 feet high at its highest point. It is said that after ten thousand years of the Kali-yuga Govardhan will have completely disappeared.

After narrating the wonderful story of Govardhan's appearance, Sunanda informed Nanda Maharaja that as long as Govardhan Hill and

the river Yamuna remained manifest, Kali-yuga would not take its full effect.

2.7 The appearance of Govardhan Hill: Second version

Another story about Govardhan Hill is that the monkey army of Lord Ram was carrying different stones to construct a bridge to Lanka. This happened in Treta-Yug, when Lord Ram was preparing to attack Lanka. Hanuman was carrying Govardhan from the Himalayas to help build the bridge. This was on the fifth day of construction. As Hanuman was carrying Govardhan over Braj, Nal and Neel, who were in charge of building the bridge, declared that it was completed and no more stones were needed. When Hanuman heard this, he was in Braj Mandal, and he placed Govardhan there. Govardhan then started crying that he was lost in two ways. Now he was taken away from being close to Lord Siva, who lives in the Himalayas, and he would not be able to be used in the service of Lord Ram and, therefore, be able to see Him. Ram heard about Govardhan crying and said that in Dwapar-Yug, he would be born as Sri Krishn and hold Govardhan up for seven days and nights to save the residents of Braj.

2.8 The Story of Govardhan Pooja

During Dwapar-Yug, Lord Krishna convinced the cowherd men to worship Govardhan instead of sacrificing to please Lord Indra, the King of heaven, who is in charge of the rain. Krishna told the cowherd men that Govardhan Hill supplied many necessities and should be worshiped instead.

Lord Krishna said that Govardhan Puja is as good as worship of Him. Govardhan Puja has been going on since that day and is known as *Annakuta*. In all the temples of Vrindavan or outside of Vrindavan, huge quantities of food are prepared in this ceremony and are very sumptuously distributed to the general population.

The cowherd men headed by Nanda Maharaja performed Govardhan worship and **circumambulation** of the hill. Nanda Maharaja and the cowherd men called in learned Brahmanas and began to worship Govardhan Hill by chanting Vedic hymns and offering prasadam. The inhabitants of Vrindavan assembled, decorated their cows, and gave them grass. Keeping the cows in front, they began to circumambulate Govardhan Hill. The gopis also dressed luxuriously and sat in bull-driven carts, chanting the glories of Krishna's pastimes.

After the cowherd men worshiped Govardhan Hill, Lord Indra became angry that he was not worshiped. He then sent torrents of rain upon Vrindavan. The residents of Vrindavan then approached Lord Krishna for help. Krishna then lifted Govardhan Hill and held it over the residents of Vrindavan like an umbrella. The inhabitants of Vrindavan and their animals remained there for one week without being disturbed by hunger, thirst, or any other discomforts. They were astonished to see how Krishna was holding up the mountain with the little finger of His left hand.

Seeing the extraordinary mystic power of Krishna, Indra, the King of heaven, was thunderstruck and baffled in his determination. He immediately called for all the clouds and asked them to cease. After this, Indra came along with a Surabhi cow, offered prayers to Lord Krishna, and then worshiped Him.

2.9 Description in the Paintings

Various painting schools of India derives inspiration from the imagined landscape of Braj. All these paintings revolve around Radha and Krishna the Godhead couple of the sacred land of Braj.

The miniature style introduced by the Mughals first practiced in Rajasthan and then spread and popularised in Himachal.



Figure 18 Sakhi Persuades Radha to Meet Krishna, from a Gita Govinda (Song of the Cowherd) of Jayadeva, c. 1820–25, attributed to Purkhu (Indian, 1750–1860), (Indian, 1750–1860), Northern India, Himachal Pradesh, Pahari Kingdom of Kangra



Figure 19 *Krishna's Longing for Radha, from the Gita Govinda of Jayadeva, c. 1820–1825, Gum tempera and gold on paper*

Image: 24.1 × 32.4 cm (9 1/2 × 12 3/4 in.); with mat: 40.6 × 53.2 cm (16 × 20 15/16 in.); with borders: 25.6 × 33.8 cm (10 1/16 × 13 5/16 in.)



Figure 20 Krishna Returns with the Cowherds to Braj, from a Bhagavata Purana, c. 1830, Northern India, Uttarakhand, probably Garhwal, Opaque watercolour on paper, overall: 22 x 33 cm (8 11/16 x 13 in.)





Figure 21 *Krishna Lifting Mount Govardhan* c. 1780–90, Northern India, Himachal Pradesh, Pahari Kingdom of Kangra, Gum tempera and gold on paper

Image: 20.6 × 14 cm (8 1/8 × 5 1/2 in.); with borders: 21.6 × 15.2 cm (8 1/2 × 6 in.)

2.7 Losing the sacred landscape

Vrindavan, a holy city associated with Lord Krishna, is facing numerous environmental problems. The population has grown quickly and unevenly, and the city is visited by millions of pilgrims each year. Real estate development, construction, transportation, and market activities are widespread. The high population density, poor sanitation, lack of civic facilities, and real estate speculation are root causes of environmental issues in the city, according to a report by WWF India. Temple trusts, ashrams, and land dealers own 70% of the urban land, and the Yamuna River is highly polluted. Drinking water is scarce, and unsanitary conditions and inadequate solid waste disposal are causing untreated pathogens to contaminate the local aquifer. Sewers are clogged, drains are overflowing, and garbage dumps are common. Individual toilets and septic tanks are illegally connected to overflowing sewer lines or open drains, and raw sewage flows over the pilgrimage path and directly into the Yamuna in many places.

2.8 Vrindavan Conservation Project

The Vrindavan Conservation Project, later known as the Vrindavan Forest Revival Project, was launched in 1991 by the World-Wide Fund

for Nature to restore ecological balance in the region. An analysis of the project highlights the intersection between religious revivalism and environmental politics. Using the symbol of Krishna as an environmentalist, coupled with the power of place imagination, resonates with the discourse of sectarian Hindu politics, creating a common language between the two.

Other official accounts elaborate on the rationale of this project. WWF-India sees Vrindavan and its program as "A Symbol of Regeneration" and "an effort to involve Hindus in conserving their environment." It further explains:

Although Krishna symbolizes environmental purity and beauty, his holy land, like many of India's sacred places, has become a symbol of neglect and decline... WWF India wants pilgrims to see Vrindavan's environment restored and cared for. The original Hindu traditions of cleanliness and respect for nature are being practiced in this great holy place of India... WWF India has chosen Vrindavan's parikrama path as a symbol to focus its conservation efforts... The performance of parikrama, or walking around a holy place, is one of the most powerful ways of honouring it... However, the twentieth century has taken its toll on the parikrama path. (WWF India, Vrindavan Forest Revival Project (Brochure 2), Delhi)

Chapter 4. Putting it together.

After finalizing the topic and delving into the subject, the next step was to select the most suitable medium to effectively present all the gathered data to address the issue and its problem accurately.

4.1 Choice of Media:

A documentary is crafted with a specific narrative style considering the intended audience, aiming to attract a large and diverse viewership. The narration guides the audience by describing the events on screen, while the visuals complement and enhance the story. In my project, I am exploring a complex subject with various aspects, and I believe a documentary film is an ideal medium to present and communicate all its facets effectively. Documentaries uniquely evoke empathy and engage viewers by presenting emotions, causes, facts, actions, and inactions that encourage critical thinking and consideration of all stakeholders involved.

Govardhan is a hill located in northern India and an important pilgrimage site for devotees of Lord Krishna. Govardhan forest used to be among many ancient forests, including the twelve *Mahavans*, which have played a significant role in the poetry and philosophy of Bhakti saints. However, rapid Urbanization and unplanned development have resulted in the loss of these forests, and the natural heritage of Braj is at risk of being lost forever. Despite the efforts made by various stakeholders to preserve these forests, a lot still needs to be done to restore their sacred ecology.

Objectives of the documentary are:

1. To document the history of Braj's sacred forests and their significance in the poetry and philosophy of Bhakti saints.
2. To raise awareness about the challenges Govardhan's sacred forests face and the need for their conservation.
3. To raise the question of how did bhakti culture at Braj polarize from nature worship at on point to temple worship.
4. To examine the efforts made by various stakeholders to restore and protect Braj's sacred forests.
5. To inspire action towards preserving the sacred forests of Braj for future generations.

The documentary will use a mix of interviews, visuals, and narratives to tell the story of Braj's sacred forests. I visited various stakeholders, including activists, scholars, and local people, to document their views on the issue of forest conservation. The documentary will also showcase the beauty of Braj's forests, as depicted in the classical Pahari Miniature paintings, and highlight the contrast between the imagined landscape and the reality on the ground.

Out of all the other forests, only the Govardhan Forest remains; hence the documentary will specifically focus on the regenerating forests of Govardhan. These existing forests are the only evidence of the efforts of the spiritual forefronts in the restoration of the sacred essence of Braj.

The documentary also raises essential questions like how the sacred forests of Braj were replaced with a concrete Van at Vrindavan and how the Yamuna River got polluted.

Chapter 5. Pre-production

5.1 Research

It all started with extensive research in which I tried to learn about all the developments happening in the field, the historical discourse, and the geographical settings and spaces of cultural significance. After gathering all the necessary data, I visited Govardhan in December 2022.

Until then, I was not very sure about the document's structure. I just had a notion in my head that there are vast forests in Govardhan, and I knew that these were the last remaining forests among the 12 sacred forests of Braj described in the spiritual texts.

I accompanied my Sony Alpha 6400 mirrorless camera with a 16-55mm kit lens, and with its help, I captured some footage of the Govardhan Forests.

I met some of the local residents and asked them about the forests. According to them, these forests were collectively regenerated during the last few decades.

Then I met Brajvasi Sukh veer, who participated in the plantation drive as a kid, which was organised by a saint of Vrindavan Jugal Kishore Maharaj.

Then I visited Vrindavan, where I met Jagannath Poddar Ji who is a director of an NGO, Friends of Vrindavan. I told him about my project and he agreed to give an interview. I then went back to work on my first draft of my script with the collected footages.

5.2 Script

Writing a script is the most critical and challenging part of a non-fiction documentary. A good script acts as a foundation for the documentary and becomes the most effective tool for conveying an idea, a piece of information, or a story. It also grabs the attention of the viewer.

My documentary revolves around two significant locations, viz., Govardhan and Vrindavan, which are the most important pilgrimage destinations of Braj.

The narrative was to be designed in a way where the actual reality of the ecological state of Vrindavan accentuates the need for the forests in Govardhan, which stands as a ray of hope in preserving and conserving the imagined landscape of Braj, which was once revered till the late 1600s and yet is now lost.

Writing the script was an iterative and combusive process. I am thankful to my guide Prof. Vishwajit Pandya and Prof. Madhumita Majumdar, for their reviews and remarks that helped me build a more refined narrative.

In the first script, I tried to put the narrative and the shots in one place, and Prof. Anirban Duttagupta helped me to initiate the process before going for the final shoot.

I started writing my first script in English, but I had already chosen Hindi as my narration language.

5.2.1 SCRIPT 1.0

S/N	Narration	Visuals
1.	<p>Narration in third person voice-</p> <p>'People' and 'places' are inseparable. Places are created through an interaction between their people and the environment and through their experiences within it. Across the globe, communities are heaving their social and cultural memories, such as rituals, customs, and traditions based on Myths and Folklore. One such community is situated at the heart of North India, known to be of the <i>Yadavs</i> or the <i>Abeers</i>. They believe that around 5000 years ago, Lord Krishna was born in their community and performed the act of <i>Govardhnadharna</i>. The <i>Govardhan</i> legend is a story in Hindu mythology that centers around the god</p>	<p>Opening shots-</p> <ul style="list-style-type: none"> • Est. shot- Sunrise at Govardhan hill • Shots showing the contrast between the forest and the urbanized land. • People taking circumambulations of the mountain. • Shots of the name Radha-Krishna being every ware. (Shops, restrooms, etc.) • A detailed shoot of the mountain. • Focus on shooting the relationship existing between mountain, forest and the people. • Devotees doing <i>Dandavats</i>. • Some shots of <i>Govardhan Puja</i>.

	<p>Krishna lifting the <i>Govardhan</i> hill to protect his people and cattle. This episode, known as <i>Govardhan-dharana</i>, is a significant part of the Puranic narratives. The <i>Govardhan</i> legend also has a cultural significance, as it is the basis for the Govardhan puja festival and the cult of mountain and cattle worship that is prevalent in northern India.</p>	
2.	<p>Now the film will rewind back 5000 years back, and the story of the <i>Annapurna</i> episode and the <i>Govardhan-dharna</i> will start.</p>	<p>Explore the Pichhwai art of Nathdwar, Rajasthan</p>
3.	<p>The story would be narrated in the same third-person voice-</p> <p>During Dwapar-Yug, Lord Krishna convinced the cowherd men to worship Govardhan, instead of doing a sacrifice to please Lord Indra, the king of heaven, who is in charge of the rain. Krishna told the cowherd</p>	<p>Pichhwai art style of Nathdwar, Rajasthan is a beautiful form of hand panting depicting the <i>leelas</i> and pastimes of Radha and Krishna in the Vrindavan.</p> <p>These paintings or some recreated illustrations with a little bit of stop motion can help me to create powerful visuals.</p>

	<p>men that Govardhan Hill was supplying so many necessities and should be worshiped instead.</p> <p>Lord Krishna said that Govardhan Puja is as good as worship of Him. From that day, Govardhan Puja has been going on, and is known as <i>Annakuta</i>. In all the temples of Vrindavan or outside of Vrindavan, huge quantities of food are prepared in this ceremony and are very sumptuously distributed to the general population.</p> <p>The cowherd men headed by Nanda Maharaja performed Govardhan worship and circumambulation of the hill. Nanda Maharaja and the cowherd men called in learned brahmanas and began to worship Govardhan Hill by chanting Vedic hymns and offering <i>prasadam</i>. The inhabitants of Vrindavan assembled together, decorated their cows and gave them grass.</p>	
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	<p>Keeping the cows in front, they began to circumambulate Govardhan Hill. The <i>gopis</i> also dressed themselves very luxuriantly and sat in bull driven carts, chanting the glories of Krishna's pastimes.</p>	
4.	<p>Third person narration-</p> <p>Govardhan is a popular pilgrimage site not just for the pastoral people but also for the Hindu devotees who come to perform rituals of offering milk, curd, sweets, flowers, and food to the mountain itself rather than to a deity. They do this by performing a circumambulation of the Govardhan, which is a ritualistic barefoot walk around the hill. During this ritual, devotees witness and participate in several acts of worship and giving, which are believed to nourish and sustain life.</p> <p>Every day, thousands of devotees come to the sacred</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Devotees doing parikrama. • Devotees pouring milk along the <i>parikrama marg</i>. • Devotees offering food and milk products at the <i>Mukharbind</i> point. •

	land of Govardhan to pay their tributes and offerings to ' <i>Girraj ji</i> '. The devotees believe that doing so would free them from all past sins.	
5.	<p>Montage of devotees saying-</p> <p>Devotee 1: "Giriraj ji Vanquish all my pain and sorrow." Devotee 2: "Giriraj ji brings happiness in our family." Devotee 3: "He fulfil all of our wishes" Devotee 4: "Radhe Radhe shyam milade"</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • CU of devotee doing parikrama • CU of specific devotees • A shot of devotees passing by from ground level. (Stationary cam. On ground)
6.	<p>Interview of Baba Bachandas-</p> <p>"This is my 4th <i>dandavat</i> parikrama."</p> <p>Question: Babaji, why do you do <i>dandavat</i> again and again? What do you gain from it?</p> <p>"I do it for the welfare of all living beings, for <i>jan-kalyan</i>"</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • <i>Babaji</i> doing <i>dandavat Parikrama</i>. (Frontal shot from GL.) • CU of Babaji. • CU Preparation of <i>Godhan baba</i> from cow dung. • CU shots of the members. • CU of Babaji.

	<p>"It's not I who get anything back in return; I do it for <i>Giriraj ji</i>. My actions please him, and in return, he gives back to the devotees."</p> <p>Question: Babaji, what is the importance of <i>Govardhan puja</i>?</p> <p>"Those who can't visit Govardhan, make their own <i>Godhan baba</i> from cow dung at their homes on the day of Govardhan puja and do its parikrama."</p>	
7.	<p>Third-person narration-</p> <p>The Govardhan myth is deeply rooted in the cultural practices and rituals practiced at Govardhan. The roots go more profound as the myth also impacts the economic, architectural, and natural environments of the micro-ecosystem of the Govardhan region.</p> <p>The name Radha and Krishna can be seen every ware, in the shops, in</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Street vendors selling green grass, bananas and grains to feed the cows and the monkeys. • Local vendors selling tea and local beverages to the devotees. • People chanting the name of Radha-Krishna.

	<p><i>dharmshala</i>, and in the people's chanting.</p> <p>Govardhan is a center of attraction for the devotees, which in turn helps the people in getting various occupations.</p> <p>E-rikshaws, cycle rikshaws, tea stalls, and food stalls for the devotees are a few of the significant occupations offered to the residents of the Govardhan.</p> <p>The Govardhan myth is deeply embedded in the people's emotional and ethical value system. People believe in the <i>Vedic</i> teachings of <i>daan</i>, <i>utsarg</i>, and display actions such as giving away <i>satwik</i> food and drinking water to the devotees, giving away alms to the beggars.</p> <p>Various vendors can be seen selling fresh green grass, fruits and grains to the devotees, so they can feed it</p>	<ul style="list-style-type: none"> • People pulling the rikshaws, taking devotees on e-rikshaws around the mountain. • Various restrooms and dharmshalas for the devotees. • Devotees giving away alms to the baggers. • <i>Snyasis</i> offering food to the devotees. • Residents providing free water service. • Stock footages of deforestation. • Rapid Urbanization at the Govardhan.
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	<p>to the cows, cattle and the monkeys.</p> <p>The place has witnessed rapid architectural developments around Govardhan hill. In the past few decades, Luxury hotels, restrooms, lodges, and residential colonies have been coming up very rapidly.</p> <p>The place is of cultural significance and religious value to the people, and still, they cut down the forests and erected a concrete jungle all around the Govardhan forest.</p>	
8.	<p>Third-person narration-</p> <p>The film rewind back to the 90s</p> <p>It was during the 90s when the forest of Govardhan vanished entirely due to excessive human interventions.</p> <p>Us humans are reckless and selfish, and when it comes to</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Rapid Urbanization at Govardhan. • Deforestation stock footage. • Past google maps, showing the barren land around the Govardhan hill.

	<p>personal benefits, we forget to think sustainably.</p> <p>This is not just the story of many other communities. This very same wrath of Urbanization is the principal reason behind the death of the <i>Vrindavan</i> forests.</p>	<ul style="list-style-type: none"> • Past footage of Govardhan (extract if possible)
9.	<p>Montage of various people's accounts for their rash actions. (duality)</p> <p>Question: When you believe that Krishna is the symbol of environmental purity and he himself used to do his transcendental pastimes in the forests, how did you let the Vrindavan forest die...?</p> <p>Resident 1: We were selfish.</p> <p>Resident 2: We cut our forest for our own benefit.</p> <p>Resident 3: We have committed a grievous sin.</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Past footage of Govardhan (extract if possible) • A group discussion among some local residents. • CU of the individual residents. • Wide angle shots. • Group of people reciting the oath.

	<p>Resident 4: But now we have reclaimed it back at Govardhan.</p> <p>Resident 5: We reclaimed not only the forest of Govardhan but also the tangible heritage of the Govardhan region.</p> <p>Resident 6: Our Vedas teach us the values of <i>Utsarg</i> and <i>Shram daan</i>. So, we, the people of Govardhan, took an oath:</p> <p>"The forest of Vrindavan is the sacred playground of Radha and Krishna. However, we the people of this region, have cut its trees, polluted its Yamuna River, and spoilt its sacred dust with our rubbish and sewage. I pledge that from now on, I will do all within my power to protect Vrindavan from further destruction and</p>	
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	restore it to its original beauty." ¹	
10.	<p>Third person narrative</p> <p>The Vrindavan forest revival project- TITLE</p> <p>Started as a small environmental effort by those who cared about Krishna and his land. Ranchor Das Prime (ISKCON) conceived a plan along with sevak saran, a long-time resident of the area, to plant trees along the 21 km long parikrama marg. Ranchor Prime prepared a report for the WWF (World Wide Fund for nature).²</p> <p>WWF's work focuses on the magnificent diversity of life on the planet and efforts to reduce humanity's impact on this life and these places.³ WWF was keen to highlight</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Stock footage of tree plantation. • If possible footage of fresh plantations. • About WWF. • Footage of the forest. • Monkeys in the forest. • Birds chirping. • Local ladies looking after the forest. • Focus on capturing the existing relationship between the people and the forest. • The role of the people in the forestation. • A shot with a symbol of the Forest department.

¹ WWF India, Vrindavan Forest Revival Project (Brochure 1), Delhi, 1993; Ranchor Prime, Hinduism and Ecology: Seeds of Truth (London: Cassell), 1992, pp 104-18.

	the ecological values of culture and religious traditions while funding certain projects.	
	<p>It provided initial funding for three years to the Vrindavan Project, to run from mid-1991 through mid-1994. ISKCON donated a half-acre of land beside the pilgrimage path for the nursery to raise some 10,000 trees of local origin to be planted in succeeding months.</p> <p>Now the newly created man-made forest comes under the Govardhan Forest department. Currently, the Forest dept. has employed the locals to look after the forest.</p> <p>WWF India sees Vrindavan and its program as "A Symbol of Regeneration"</p>	

² Ranchor Prime, Hinduism and Ecology: Seeds of Truth (London: Cassell), 1992, pp 104-18.

³ WWF Website, www.panda.org

	and "an effort to involve Hindus in conserving their environment."	
11.	<p>Interview/discussion with sanyasi Hare Krishna and fellow local participants of the plantation drives.</p> <p>Sanyasi Radhe Krishna:</p> <p>"According to our Vedas, planting a tree is the biggest <i>daan</i> of all. Planting one tree and looking after it is equivalent to raising 10 sons, and also it is equivalent to donating a thousand ponds."</p> <p>"Our Vedas teach us a lot about why plants are essential and why we all must look after them; above all, this sacred place is the holy adobe of Shree Krishna, where he used to do his <i>leelas</i>, and we all must appreciate it and preserve it."</p> <p>Question: Who were the driving forces behind the restoration of Vrindavan...?</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Sanyasis Radhe Krishna's <i>kutya</i> at the foothills • A group discussion/interview of the participants of the plantation drives. • (hill and the forest in the backdrop) • CU of individual speakers. • Wide angle shot of the whole scene. • <i>Sadhus</i> living in the foothills. • Mansi Ganga, est. shots. • Old pictures of people digging holes. • Account of F.S Growse in the Mathura district memoir.

	<p>Fellow participant:</p> <p>"There are various influential <i>sadhu maharajs</i> and <i>sanyasis</i> who have taken shelter in the foothills of Govardhan; they have inspired many to give away to the 'place', their collective efforts in the restoration of the forest and places associated to <i>Sbrimati</i> Radharani and <i>Shree</i> Krishna."</p> <p>Fellow participant:</p> <p>"I remember a story my grandfather used to tell me about the Mansi Ganga."</p> <p>"In the 1890s, when India was still under British rule, the Mansi Ganga was almost dried off one day; only patches of mud remained. So, the people could not start their <i>parikrama</i>, which can only be started by taking a dip in the Mansi Ganga."</p>	
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	<p>"Within one night, the residents dug a big rectangular hole until they found water, and the parikrama was resumed."</p> <p>Fellow participant:</p> <p>"We, the people of Govardhan, have a social obligation to preserve and conserve our cultural traditions and places of importance. Hence, we all were driven by the intention of social welfare (<i>jan-kalyan</i>), an <i>Utsarg</i>."</p>	
12.	<p>Third-person narrative-</p> <p>In this race to give back to nature and the environment, the intervention of WWF was just the beginning. This inspired various other organizations and people to contribute to improving their place and the environment.</p> <p>One such initiative is taken by the Yamuna mission.</p>	<p>Shots required-</p> <ul style="list-style-type: none"> • Dedicated children's parks, swings, trees, and ponds created under the Yamuna mission. • The early footage of the Harji kund • A descriptive tour of the Harji kund.

	<p>They have contributed to the betterment of society by planting trees and reviving some of the Heritage sites, such as the <i>Harji Kund</i>.</p> <p>An official of the Yamuna Mission:</p> <p>"Once, the Harji Kund was a sewage collection point. The place was awful. It smelled terrible, and nobody could even pass through that area. Under the Yamuna mission, we took the responsibility of restoring the place to its previous glory."</p>	<ul style="list-style-type: none"> • CU shot of the official.
13.	<p>Third-person narrative-</p> <p>Rapid Urbanization still persists in Gaovardhan. The forests of Vrindavan have already vanished. Now only the Govardhan forest stands tall, recreated by the people, fuelled by their religious teachings and for the greater good of the environment.</p> <p>Govardhan is a stunning example of a self-sustainable</p>	

	<p>micro-ecosystem, where the recreated forest, waterbodies, and ritualistic practices are evidence of people's efforts in sustaining the values and the place of their existence.</p> <p>Amid these fast, modern, and urbanized societies, the younger generations are forgetting our traditional values, and humans have started exploiting natural resources. Forests are cut down, mountains are blasted, and nobody is bothered about future generations except very few.</p> <p>Why can't we all contribute to our environments in whatever way we can? We give away to the gods, the baggers, and the needy, but why can't we give out to nature, to the environment in which we exist.</p>	
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5.2.2 SCRIPT 1.2

S/No.	Narration	Remarks
1.	ये कहानी है एक पहाड़ की जो सदियों पहले वनों और उपवनों से घिरा हुआ था, परन्तु आज शहरीकरण की मार झेलते-झेलते यहाँ सारे वन लगभग नष्ट हो चुके हैं। ये कहानी है गोवर्धन पर्वत की, जो आज भी करोड़ों भारतीयों की आस्था का प्रतीक बनकर खड़ा है। गोवर्धन पर्वत सदियों से ब्रज मस्तक पर एक तिलक सामान विराजमान है। इस पर्वत को सभी हिन्दू और वैष्णव सर्व-पवित्र मानते हैं। हिन्दू पौराणिक गाथाओं के अनुसार गोवर्धन को सभी पर्वतों के राजा की उपाधि से नवाज़ा गया है।	
2.	यह पर्वत उत्तर प्रदेश राज्य के मथुरा जिले में स्थित है और इसकी कुल दूरी वृन्दावन से करीब 21 कि.मी. हैं। यँ तो माना जाता है की द्वापर युग	

	में यमुना नदी के इर्द-गिर्द कुल मिलाकर 48 वन, उपवन, अधिवन, अथवा प्रतिवन हुआ करते थे, जहाँ भगवान श्री कृष्णा अपनी बाल लीलाएं रचते थे, परन्तु आज यहाँ जो तस्वीर देखने को मिलती है वह कल से बहुत ही ज़्यादा अलग है।	
3.	मथुरा जिला भारत का एक प्रमुख तीरथ स्थल है, जहाँ पौराणिक गाथाओं के अनुसार, आज से करीब 5000 वर्ष पूर्व भगवान श्री कृष्णा ने यदुवंशियों के कुल में, मानव स्वरूप में जन्मा लिया था, सभी ब्रज वासियों को महाराजा कंस के प्रकोप से बचने के लिए।	
4.	The story of Annakut ceremony and Govardhan-dharna .	
5.	यह कहानी कृष्ण लीलाओं में सबसे अहम है और इसी कहानी पर सभी श्रद्धालुओं की आस्था भी आधारित	

	<p>है। हज़ारों श्रद्धालु रोज़ाना गोवर्धन पर्वत की परिक्रमा लगाने यहाँ गोवर्धन आते हैं। सभी श्रद्धालुओं में यह मान्यता है की गोवर्धन की परिक्रमा लगाने से उनके सभी कष्टों का निर्वाण होता है और उनकी सभी मनोकामनाएं भी पूर्ण होती हैं। पूर्णिमा के दिन, श्रद्धालु मानते हैं की परिक्रमा का प्रभाव सबसे अधिक होता है, और इसी दिन हर महीने सबसे ज़्यादा भीड़ परिक्रमा में शिरकत करती है।</p>	
6.	<p>गोवर्धन की परिक्रमा एक 21 km लम्बी मैराथॉन के सामान होती है, कुछ श्रद्धालु दौड़ के, कुछ चलके और तो और कुछ दण्डवत लगाकर भगवान श्री कृष्णा को अपना आभार व्यक्त करते हैं।</p>	
7.	<p>Interview of Baba Bachandas-</p>	

	<p>"This is my 4th <i>dandavat</i> parikrama."</p> <p>Question: Babaji, why do you do <i>dandavat</i> again and again? What do you gain from it?</p> <p>"I do it for the welfare of all living beings, for <i>jan-kalyan</i>"</p> <p>"It's not I who get anything back in return; I do it for <i>Giriraj ji</i>. My actions please him, and in return, he gives back to the devotees."</p> <p>Question: Babaji, what is the importance of <i>Govardhan puja</i>?</p> <p>"Those who can't visit Govardhan, make their own <i>Govardhan baba</i> from cow dung at their homes on the day of Govardhan puja and do its parikrama."</p>	
8.	<p>गोवर्धन की तलहटी पर दो गांव और एक क़स्बा बसा हुआ है, जहाँ के लगभग सभी निवासी कृष्ण भक्त हैं। हर निवासी की जिंदगी यहाँ किसी न किसी रूप में गोवर्धन या भगवान श्री कृष्ण से जुड़ी हुई है।</p>	

	<p>श्रद्धालुओं को सुविधा प्रदान करने के लिए सभी निवासी और साधू संत सेवा भाव के साथ सदैव तत्पर रहते हैं।</p> <p>श्रद्धालु इस यात्रा के दौरान वैदिक शिक्षाओं के आधार पर दान और उत्सर्ग का आभास करते हैं और उसमें सहभागी भी बनते हैं। सभी श्रद्धालु गोवर्धन पर्वत का चक्कर लगाते हुए बाज़ार, जलाशय, उद्यान, और मंदिरों के दर्शन करते हुए गुजरता है।</p>	
9.	<p>गोवर्धन पर्वत और उसकी परिक्रमा हजारों वर्षों से लोगों की रीति रिवाज़ों में जीवित है। परन्तु इन रिवाज़ों के चलते ब्रज क्षेत्र ने बहुत से बदलाव देखे हैं। विकास और तकनीकी आधुनिकरण के चलते इस धार्मिक स्थल में बीते कुछ दशकों में बहुत तरक्की हुई है। नयी सड़कें</p>	

	<p>बानी, आरामगाह, धर्मशाला, होटल, मकान, दुकान, अथवा बहुत से विशाल मंदिरों का जीवनीकरण और निर्माण भी हुआ।</p>	
10.	<p>Interview footage of Hema Malini, MLA of Mathura, speaking about the developments in Vrindavan under the Kashi corridor project.</p>	
11.	<p>इस आधुनिकरण की दौड़ में प्रकृति जो की कृष्ण लीलाओं का एक सबसे अहम् हिस्सा माना जाता है, दुर्गति की और परस्पर हो चली है।</p>	
12.	<p>आज अगर देखा जाए तो वृंदावन धाम में जंगलों की जगह बड़े बड़े देवालियों ने ले ली है। शहरीकरण के चलते आज वृंदावन सभी आधुनिक सुविधाओं से लैस है। यातायात के लिए उत्तम वाहन सुविधा सरकार द्वारा श्रद्धालुओं के लिए प्रारम्भ की गयी है। बड़े-बड़े बिल्डरों के लिए गोवर्धन की तलहटी</p>	

	एक बहुत ही पसंदीदा ज़मीन रही है। आये दिन यहाँ नयी-नयी आवासीय कॉलोनियां खड़ी होती जा रहीं हैं।	
13.	परन्तु आज भी सभी चुनौतियों के बावजूद एक वन ऐसा है, जो गोवर्धन में पुनर्जीवित हो उठा है। गोवर्धन की तलहटी पर स्थित यह वन आज एक जीता जागता सबूत है सभी भक्तों के एकजुट प्रयास का और प्रकृति को संरक्षित करने का।	
14.	1980 के दशक में एक दौर ऐसा था जब मानवीकरण और अत्यधिक प्राकृतिक अतिक्रमण के चलते, गोवर्धन का यह वन लगभग विलुप्त हो गया था। परन्तु पर्यावरण और पेड़ों पर हो रहे इस अतिक्रमण के खिलाफ आवाज़ उठाने से लेकर उसे पुनर्जीवित करने तक एक वृन्दावन वासी ने अपना पूरा जीवन समर्पित कर दिया। यहीं नहीं उस एक	

	व्यक्ति ने, न जाने कितने ब्रजवासियों अथवा श्रद्धालुओं को अपने पर्यावरण और सांस्कृतिक धरोहर को संरक्षित करने के लिए प्रेरित भी किया।	
15.	Interview of a member of Friends of Vrindavan, an NGO started by Sevak Saran and still operating in order to revive the secrete grooves of Vrindavan. The aim would be to extract this story from some accountable person of the FoV NGO and also WWF India. The story began in the 1980s when Sevak Sharan, a local retired engineer, was made suddenly aware of the environmental danger threatening his community. One day his peace was broken by the sound of three men cutting down the only large tree left in the area, home to several peacocks. He tried to stop them, but to no avail. He went to persuade their guru to stop them, but he refused to get involved. Finally, he reported the incident to the police who also did	

<p>nothing. By the next day the tree was gone. Sevak resolved to do something.</p> <p>"What was the use of my chanting and worship in the temples and bathing daily in the Yamuna," he recalls, "If I couldn't protect these trees and animals which were part of my devotion?"</p> <p>Sevak began a campaign which took him to the state capital Lucknow and the national capital Delhi in search of support. Meetings were organised and promises made, ideas and concerns were set down on paper. But after several years Sevak remained a lone voice and was beginning to lose heart.</p> <p>Around this time, Ranchor Prime from ISKCON heard about him. Prime had been visiting Vrindavan since the mid-seventies and had watched its environmental problems develop. The latest western technology now existed alongside rural life patterns that have hardly changed in a thousand years. The resulting disparities had created huge pressures on an unstable social infrastructure and a fragile environment. In such circumstances, religion can have a powerful role to play in setting an example and bringing people together, and</p>	
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<p>Vrindavan was an ideal place to encounter and work with its possibilities.</p> <p>Together they gathered support in the community for an approach to WWF International (World Wide Fund for Nature) for practical help. Through the contacts which Sevak had already built up in the capitals, and Prime's international links, they were able to make a convincing case and in November 1991 the Vrindavan Forest Revival Project was launched, boldly funded in its first year with £25,000 from WWF in Geneva.</p> <p>Their main proposal to WWF, the World Wide Fund for Nature, was to organize tree-planting along the parikrama, the seven-mile pilgrim path which encircles Govardhan. Every Hindu holy place has a parikrama around which pilgrims walk to honour the sacred place and to symbolize the centering of their lives about God. In focusing on this path WWF would involve the hundreds of thousands of pilgrims who walk the path as well as the people in the ashrams and temples lining its route.</p>	
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<p>From the beginning the project caused a stir. At the opening ceremony community leaders were quick to speak out in support and many made the trip from Delhi. Even the state minister for Energy unexpectedly turned up to show his approval. But it quickly became clear that they would have to be patient.</p> <p>For example, it is estimated that for every ten trees planted in the open by India's Forest Department only one survives. This is because of browsing animals, careless drivers of tractors and bullock-carts, theft of tree-guards, drought and heat, and in Vrindavan the biggest menace of all, monkeys, who make short work of newly-planted trees due to their love of new shoots, seeds and fruits.</p> <p>The only way to overcome the tree failure-rate short of mounting armed guards was to have the community looking after the trees as if they were their own and feeling that they had a vested interest in their survival. This, coupled with a sound maintenance plan, gave a survival rate well above fifty per cent.</p> <p>With this in mind WWF made education a priority from the start,</p>	
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<p>particularly with the young. They commissioned an environmental curriculum in Hindi from the Centre for Environmental Education in Ahmedabad, based on the religious and cultural traditions of Vrindavan, and by the second year had appointed part-time 'Environment Teachers' in each of Vrindavan's thirty-five schools and were running regular training workshops for them. Two early experiences showed the value of working in the schools. One was when the teenage daughter of the head priest at Vrindavan's most orthodox temple won a nature painting competition and declared publicly at her award ceremony that she wanted to spend her life working to restore the environment of Vrindavan. In so doing she set an important and influential precedent among her peers and future community leaders.</p> <p>The second cause for hope came when the community was asked to turn out in protest at the bull-doing of hundreds of established trees to make way for a new road. To everyone's surprise and joy, hundreds of school-children joined with their teachers in a peaceful but</p>	
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	<p>powerful procession through the town centre. What was unique about this demonstration is that it followed the time-honoured Vrindavan tradition of religious street processions, with singing and musical instruments, but directed this at a specific environmental issue. This potent combination of religion and environment immediately brought to a halt the tree-destruction.</p> <p>After seeing the progress of the project in its first two years WWF India's incoming director, Samar Singh, raised its priority. He felt that the combination of education, practical work and religious depth gave it a special relevance to the Indian scene. He extended its programme under the headings Greening, Cleaning and Education, re-named it the Vrindavan Conservation Project to reflect its broadened remit, and formed a community advisory committee to guide the project forward.⁴</p>	
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	<p>Note: Can insert interviews of the active participants of the plantation drives under the Vrindavan Conservation Project. (Interview with sanyasi Radhe Shyam).</p>	
16.	<p>प्रकृति और पर्यावरण को वापस देने की इस दौड़ में, सेवक सरन, रणछोर दास, WWF, और सभी ब्रजवासियों का हस्तक्षेप तो बस शुरुआत थी। इसने विभिन्न संगठनों और लोगों को अपनी जगह और पर्यावरण को बेहतर बनाने में अथवा योगदान देने के लिए प्रेरित किया। ऐसी ही एक संस्थान है श्यामदास फाउंडेशन जिसका प्रमुख सिद्धांत श्यामदास के भक्ति पर लिखित, मौखिक और गाए योगदान का संपादन, प्रकाशन और प्रसार करना है। इन सब के अलावा इस संस्थान का संकल्प है, श्यामदास जी की याद में गोवर्धन</p>	

⁴ Friends of Vrindavan, Environmental Charity, retrieved from: <https://iskconeducationalservices.org/HoH/further-information-and-teaching-resources-secondary/articles/art-0702-charityfriends-of-vrindavan/>

	<p>परिक्रमा मार्ग पर वृक्षारोपण करने का। सरकारी और विदेशी सहयोग के बावजूद परिक्रमा मार्ग के कुछ ऐसे भाग रह गए थे जहाँ वृक्षारोपण कई कारणवश सफल नहीं हो पाया। श्याम कुंड से पूंछरी के बीच का एक ऐसा ही भाग इस संस्थान के चलते एक हरे भरे जंगल में परिवर्तित हो चला है।</p> <p>Interview of Professor David Haberman of Indiana University, Board member of Shyamdas foundation (if possible)</p> <p>Or</p> <p>Interview of Vallabhadaas (Director of Shyamdas foundation)</p>	
17.	<p>यमुना मिशन ऐसी ही एक पहल करता है। उन्होंने पेड़ लगाकर और हरजी कुंड जैसे कुछ विरासत स्थलों</p>	

	<p>को पुनर्जीवित करके समाज की बेहतरी में योगदान दिया है।</p> <p>यमुना मिशन के एक अधिकारी:</p> <p>"एक बार, हरजी कुंड एक सीवेज संग्रह बिंदु था। यह जगह भयानक थी। इसमें भयानक गंध आती थी, और कोई भी उस क्षेत्र से गुजर भी नहीं सकता था। यमुना मिशन के तहत, हमने जगह को बहाल करने की जिम्मेदारी ली।"</p>	
18.	<p>गोवर्धन में तीव्र शहरीकरण अभी भी जारी है। वृंदावन के जंगल पहले ही गायब हो चुके हैं। अब केवल गोवर्धन वन खड़ा है, लोगों द्वारा पुनः निर्मित, उनकी धार्मिक शिक्षाओं और पर्यावरण की भलाई के चलते।</p> <p>गोवर्धन एक स्व-स्थायी सूक्ष्म-पारिस्थितिक तंत्र का एक शानदार उदाहरण है, जहां पुनर्निर्मित वन,</p>	

	<p>जलस्रोत, और सदियों से चली आ रही ब्रजवासियों की रीतियां, उनके मूल्यों और उनके अस्तित्व के स्थान को बनाए रखने में लोगों के प्रयासों का प्रमाण हैं।</p> <p>इन तेज, आधुनिक और शहरीकृत समाजों के बीच युवा पीढ़ी हमारे पारंपरिक मूल्यों को भूलती जा रही है और मानव ने प्राकृतिक संसाधनों का दोहन करना शुरू कर दिया है। जंगल काटे जा रहे हैं, पहाड़ों को नष्ट कर दिया गया है, और ऐसा व्यतीत होता है मानो कुछ लोगों को छोड़कर किसी को भी आने वाली पीढ़ियों की चिंता नहीं है।</p> <p>हम सभी अपने पर्यावरण में किसी भी तरह से योगदान क्यों नहीं दे सकते हैं? हम देवताओं, भिखारियों और जरूरतमंदों को दान देते हैं, लेकिन हम प्रकृति को, उस वातावरण</p>	
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	को, जिसमें हम रहते हैं, क्यों नहीं दे सकते।	

5.2.2 SCRIPT 2.0

I refined the script again before heading out for my final shoot.

LOVING STONES AND THE LOST FORESTS OF BRAJ

EXT. SUNRISE AT MOUNT GOVARDHAN- JATIPURA VILLAGE- TIMELAPSE

SFX: PEACEFUL FLUTE MUSIC, BIRDS CHIRPING,
SOUNDS OF THE VILLAGE (COWS MOOING), BELLS
RINGING

The documentary will open with an
establishing shot of mount Govardhan, showing
the rising sun, mount Govardhan in the
backdrop, and the village of Jatipura in the
fore drop.

(VOICEOVER) NARRATION: POEM

(INSPIRED BY SHREE GIRRAJI CHALISA)

हैं पर्वत लाखों धरती पर,

तुम जैसा अलौकिक ना कोई।

हैं विशाल, उत्कृष्ट, अटल पर,

तुम जैसा कृपालु ना कोई।

EXT. DAANGHATI TEMPLE- MORNING PROCEEDINGS

SFX: PEACEFUL FLUTE MUSIC CONT., BELLS
RINGING, CHANTINGS, SOUND OF VEHICLES PASSING
BY.

WIDE ANGLE SHOT: the crowded street in front
of Daanghati temple, devotees buying milk and
sweets, devotees waiting to enter Daanghati
temple.

CLOSEUP SHOT: a devotee praising Girraji in
front of Daanghaati temple

हे गोवर्धन, जय जय गिरधारी,

पूजें तुमको सब नर नारी,

EXT. PARIKRAMA START POINT- MORNING

WIDE ANGLE SHOT: The devotees start the parikrama by doing a dandavat.

TIMELASPE- Legion of devotees doing parikrama barefoot.

परिकरमा बलशाली तुम्हरी,
हर लेते विपदा तुम सारी।

CLOSEUP SHOT-Statue of Shree Krishna on top of Daanghati temple or any other statue of Shree Krishna.

द्रोणाचल के तुम हो लाला,
तुम साक्षात् कृष्ण गोपाला।

पुलत्स्य मुनि को तुम थे भाये,
बैठ काँधे पर ब्रज तुम आये।

SFX: DRAMATIC MUSIC, LOUD THUNDER

CLOSEUP SHOT- Statue of Shree Krishna on top of Daanghati temple lifting mount Govardhan.

ब्रज पे विकट विपदा जब आयी,

काली घटा इंद्र की छायी।

गोवर्धन को धर कर तुमने,

सात दिवस मुश्किल सुलझायी।

SFX: PEACEFUL MUSIC, FLUTE SOUND

CLOSEUP SHOT- Painting of little Krishna and Yashoda Maata

तुम विष्णु ब्रज के रखवाले,

यशोदा मैय्या के हो दुलारे।

WIDE ANGLE SHOT: Cattle grazing in the Govardhan forest with Govardhan mountain in the backdrop.

PAN AND ZOOM TO GOVARDHAN MOUNTAIN

वृक्ष, पशु, पत्थर में भी तुम हो,
ब्रज वृन्दावन तुम ही तुम हो ॥

(VOICE-OVER) NARRATION

ये कहानी है एक पहाड़ की जो सदियों से करोड़ों हिन्दुओं की आस्था का प्रतीक बनकर खड़ा है। गोवर्धन पर्वत ब्रज मस्तक पर एक तिलक समान विराजमान है। इस पर्वत को सभी हिन्दू सर्व-पवित्र मानते हैं।

INT. MUKHARVIND TEMPLE- GIRIRAJJI (STONE) WORSHIP

A legion of devotees offering milk and sweets to the mount Govardhan at the Mukharvind shila in Jatipura.

सभी भक्त गोवर्धन पर्वत और उसके निर्जीव पत्थरों में भगवन श्री कृष्ण के अलौकिक स्वरूप का आभास करते हैं, उसे पूजते हैं, और स्नेह भाव से सदैव उसकी अर्चना में लीन रहते हैं।

INT. PANNALALJI'S HOUSE- STONE WORSHIP- MORNING

Pannalalji's wife prepares cooked cereal, hot sweetened milk, and a bowl of fruit. Her young daughter carries these items to a shrine at the centre of the family's home, rings a bell, and slides aside the cloth curtain of the shrine while singing songs to awaken her beloved. She reaches inside and tenderly pulls back the covers on a little bed, revealing a dark stone about the size of her fist. The stone is wrapped in a warm sleeping garment and is adorned with a pair of eyes, a bright smile, a red forehead mark, a nose ring, and a chin jewel. Sunita gently lifts the stone from the bed and sets it on a padded throne. She positions a tiny turban

atop its head and places the hot milk and food before it to enjoy. Smiling lovingly at the stone, she closes the curtain and leaves to wake her family.

DIP TO BLACK

FADE IN

Sunita retrieves the food from the shrine, then provides water for rinsing and a small face towel for the stone. She takes the breakfast she had just presented to the stone and feeds it to her family with satisfaction.

DIP TO BLACK

FADE IN

She sees her husband off to work and sends her children to school.

DIP TO BLACK

FADE IN

She removes the ornamentation from the stone, bathes it with raw milk and warm water, and tenderly dries it with a cloth. She talks softly to the stone as she massages scented oil onto all its surfaces. With a dab of dark beeswax, she reattaches the eyes and other facial features onto the stone, dresses it in ornate, colorful clothing, bright earrings, and

jeweled necklaces, and puts an elegant turban topped with a peacock feather on its head. After placing a fresh jasmine garland around its neck, she holds up a small mirror for the stone to admire its handsome appearance. After this, she presses the mirror to her heart and holds it there for a minute, absorbing her Beloved's beautiful presence.

DIP TO BLACK

FADE IN

INT. PANNALALJI'S HOUSE- AFTERNOON

Sunita reverently recites several hymns and love poems while she returns to the kitchen to prepare a large midday meal. She offers the feast to the stone on a small wooden table.

DIP TO BLACK

FADE IN

She serves the remnants of the blessed food to her family when they return home for lunch.

DIP TO BLACK

FADE IN

Sunita places tiny wooden figures- two white cows, a couple of green parrots, a pair of brightly painted peacocks- and a small game

board before the stone and closes the shrine for the remainder of the day.

DIP TO BLACK

INT. PANNALALJI'S HOME SHRINE- EVENING

FADE IN

Pannalalji's wife cheerfully greets the stone in the evening with a tasty snack and a welcoming song. After the stone consumes the meal, she removes its elaborate outfit and jewelry and readies it for bed by putting it into nightwear. She reviews the day with her cherished stone, sings more celebratory songs, and then lovingly places the stone in bed before closing the shrine for the night.

(VOICEOVER) NARRATION

सुनीता इस प्रक्रिया को रोज़ाना पुनः दोहराती है और हर मौसम के अनुसार खाद्य सामग्री, सुगंध, पोशाख और गाने बदलते जाते हैं। सुनीता जिस पत्थर की पूजा करती है, वह पत्थर

गोवर्धन पर्वत का ही है जो उत्तर भारत में स्थित एक पवित्र और सर्व प्रसिद्ध पहाड़ है।

यह पर्वत उत्तर प्रदेश राज्य के मथुरा जिले में स्थित है जिसे ब्रज की पावन भूमि का सबसे अहम् हिस्सा माना जाता है। ब्रज क्षेत्र वह स्थान है जहाँ हिन्दू पौराणिक गाथाओं के अनुसार श्री कृष्ण ने अपनी लीलाएं रची थीं।

ब्रज क्षेत्र भारत का एक प्रमुख तीरथ स्थल है, जहाँ करीब 5000 वर्ष पूर्व भगवान श्री कृष्ण ने यदुवंशियों के कुल में, मानव स्वरूप में जन्म लिया था। भगवत पुराण के अनुसार, नंदा महाराज, जो की कृष्ण जी के पिता व कबीले के मुखिया भी थे, ब्रजवासियों को निर्देश देते थे की सब देवराज इंद्र को प्रथागत भव्य बलिदान चढावें । हर साल बरसात

से पहले भोजन का एक विशाल टीला भेंट में चढ़ाया जाता था ताकि ब्रज में भरपूर बारिश हो सके।

परन्तु एक दिन अचानक कृष्ण जी ने नंदा महाराज से ब्रजवासियों द्वारा इस प्रतिक्रिया पर सवाल किया। वह बोले -

"पिताजी हम सब ग्वाले हैं, और हम अपने पशुओं को चरवाने गोवर्धन पर्वत और पास के वनो में जाते हैं। जब गोवर्धन पर्वत हमें शीतल जल, छाँव भरी गुफाएँ, पशुओं के लिए हरी भरी घाँस अथवा अन्य ज़रूरत की चीज़ें मुहैया करवाता है, फिर क्यों हम सालाना इंद्रा को बलिदान देते हैं और वो भी अपना पेट काट कर। "

"मेरी मानो तो इंद्र को देने में कुछ नहीं रखा, आप सभी यह भोग पकवाने गोवर्धन को चढ़ाओ।"

नंदा महाराज और अन्य सभी बुजुर्ग श्री कृष्ण की आज्ञा का पालन करते हैं और सभी ब्रजवासी मिलकर श्री कृष्ण के नेतृत्व में गोवर्धन पर्वत की पूजा करते हैं, इंद्र की बजाये साड़ी भेंट गोवर्धन पर्वत को चढ़ाते हैं अथवा गोवर्धन पर्वत की परिक्रमा पूरी श्रद्धा से करते हैं।

और सबसे अहम् कथन श्री कृष्ण कहते हैं की -

"मैं ही गोवर्धन हूँ। "

ये कहते ही वह एक विस्तार रूप धारण कर लेते हैं फिर सारी भेंट स्वयं ही खा जाते हैं। और तो और वह कहते हैं की "आन्यौर आन्यौर " जिसका अर्थ है और लाओ, और लाओ।

ब्रजवासियों की इस प्रतिक्रिया से देवराज इंद्र अत्यंत ही क्रोधित हो उठते हैं, और वह ब्रज पर भयंकर वर्षा और तूफान का

कहर ढाते हैं। सभी ब्रजवासी श्री कृष्ण से रक्षा करने की गुहार लगाते हैं। जिसके फल स्वरूप श्री कृष्ण हँसते हुए लीलामय ढंग से गोवर्धन पर्वत को अपने बायें हाँथ में उठा लेते हैं। गोवर्धन पर्वत एक विशाल छतरी सामान वर्षा और तूफान को पूर्ण रूप से निरस्त्र कर देता है। सात दिवस तक इंद्र का प्रकोप जारी रहता है और इस अंतराल में सभी ब्रजवासी गोवर्धन के नीचे ही शरण लेते हैं। सात दिवस बाद इंद्र को आभास होता है की वह गिरधारी कोई साधारण मनुष्य नहीं बल्कि स्वयं पूर्ण पुरुषोत्तम भगवान विष्णु के स्वरूप श्री कृष्ण हैं। इंद्र का घमंड चूर चूर हो जाता है और वेह स्वयं ब्रजभूमि में भगवान् श्री कृष्ण से दया की भीख मांगने अपने हाँथी ऐरावत और स्वर्ग लोक की गाय सुरभि के साथ उतर आते हैं। वेह श्री कृष्ण का अभिषेक दूध और जल से करते हैं

और श्री कृष्ण को अपना आभार व्यक्त करते हैं।

हालाँकि ये सब कहानियां हैं और इन कहानियों का इस आधुनिक युग में कोई वास्तविक आधार भी नहीं हैं परन्तु आज भी गोवर्धन की तलहटी पर एक गाँव है जहाँ भगवत पुराण के मुताबित यह काण्ड घटित हुआ था और उस गाँव का नाम है 'आन्यौर।' ऐसी न जाने कितनी जगह गोवर्धन की तलहटी पर हैं जिनसे तमाम कहानियां जुड़ी हुई हैं और तो और सभी भक्त पूर्ण रूप से इन कहानियों पर विश्वास रखते हैं जिसके चलते गोवर्धन पर्वत पूरे भारतवर्ष में आस्था का एक सर्वोत्तम केंद्र बना हुआ है।

Chapter 6 Production

6.1 Filming

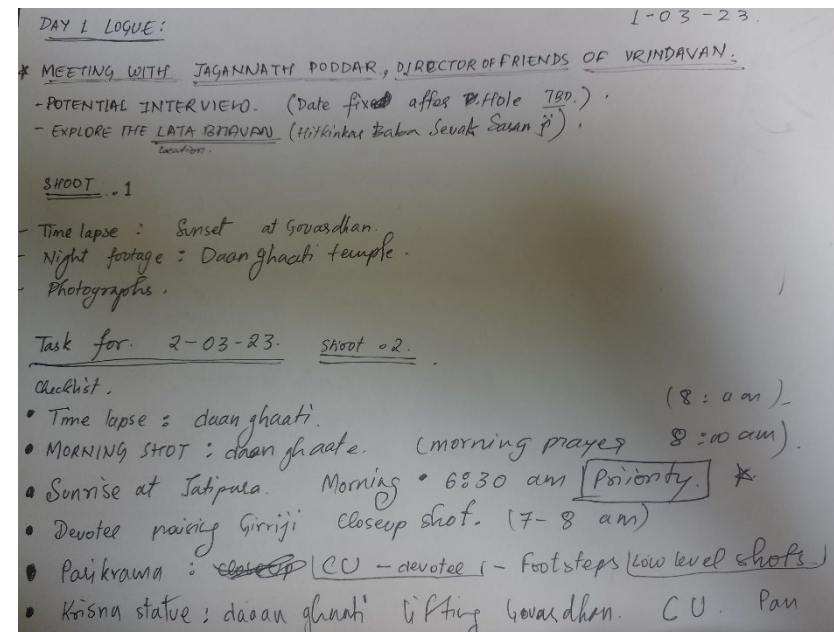
The fundamental requirement of a documentary is to accurately represent reality. This involves supporting the film's content with data, such as interviews, that provide evidence of the subject matter depicted in the film. Interviews should establish the setting, the people, the work being done, and the challenges faced by those involved. However, interviews alone are not sufficient to convey the film's message. A documentary must also include visuals, which require a camera to capture high-quality footage that visually represents the film's statement. After completing the final shoot, I had around 14 hours of video footage, totaling approximately 150 GB of digital camera recordings.

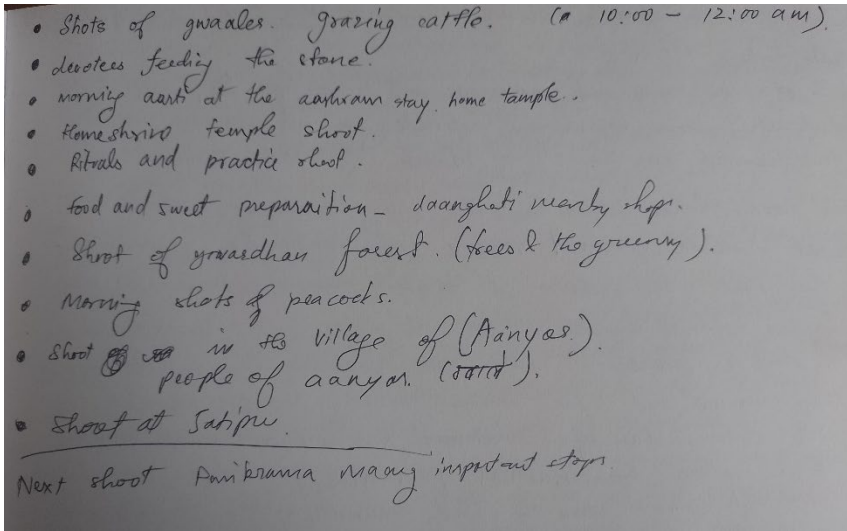
I planned my first in the spring season of March. After Holi, the weather was most favorable, and I first went to Govardhan. I booked a room in an ashram run by Pannalalji of Aniyor village.

Brajvasis of Aniyor village were very cooperative, but at the same time, getting the women's speak on camera was challenging. There were many Brajvasis whom I talked to, but most of them were scared to come in

front of the camera. Finding the exemplary character to speak for the documentary was quite a hunt.

While filming, I always had two things in my mind: audio and light, especially indoors. Before filming, I had a list of possible locations and scenes. Based on the script's requirements, I had a customized questionnaire for each person for the interview.





List of interview questions. Preferred language: Hindi

For: Jagannath Poddar ji, Director Fov.

- FoV की स्थापना कब और कैसे हुई थी?
- FoV की उपलब्धियों पर थोड़ी नज़र डालिये।
- FoV में किन किन महानुभूतियों का सहयोग अत्यंत ही सराहनीय रहा है?
- आप वृन्दावन टुडे के चीफ एडिटर भी हैं। आप अपनी मेगज़ीने के ज़रिये सभी पाठकों को वृन्दावन में हो रही गतिविधियों से अवगत करवाते हैं। मैं यह जानना चाहता हूँ की सरकार का वृन्दावन में

हस्तक्षेप किस स्वरूप में रहा है? क्या सरकार वृन्दावन के लिए एक मित्र साबित हुई है या शत्रु ?

- रिसर्च स्कॉलरस और ऑथर्स जैसे जोशुआ नाश, डेविड हेबरमैन, किरण शिंदे अपने उल्लेखों में वृन्दावन को रिलीजियस एनवीरोमेंटलिज़्म (Religious environmentalism) का एक विफल उदाहरण मानते हैं। इसपर आपकी क्या टिपण्णी है ?
- आप वृन्दावन धाम को भविष्य में किस स्वरूप में देखना चाहते हैं, और हम वृन्दावन के उस स्वरूप को किस प्रकार हासिल कर सकते हैं ?

While filming, I used some equipment along with the camera:

I used Digitek DTR 550 LW Tripod. It was good, steady, and solid. Many times I shot a lot of footage handheld mostly inside temples..

- Sony Alpha 6400 Camera with 16-55 mm kit lens.
- Boya by M1 Omnidirectional condenser microphone.
- My laptop with extra external memory drive.
- Extra memory card.

I adopted the following technical aspects while filming:

CAMERA SHOTS

- Establishing shot
- Long shot
- Mid shot
- Close up

CAMERA ANGLES

- Eye level
- Low angle

CAMERA MOVEMENT

- Pan
- Zoom Tilt
- Point of view

FOCUS TECHNIQUES

- Manual focus
- Depth of field

WHITE BALANCE

- Custom
- Sunlight
- Tungsten

COMPOSITION

- Rule of thirds
- Talk space

6.2 Lighting

Lighting is an essential aspect of filmmaking, but I decided to rely solely on available light in my project. This meant that I had to be strategic about when I shot and where I positioned the subject. I mostly used natural light for indoor scenes, choosing the best time of day to film. However, in some instances where the lighting was insufficient, I used a fluorescent bulb.

6.3 Audio

Background noise can ruin an otherwise good shot, especially during interviews. To prevent this, I checked for any noise sources, such as fans or music, before beginning the interview. For ambient sound, I used the camera's microphone whenever possible. If the sound wasn't necessary, I could remove it during editing rather than trying to find a replacement.

Chapter 7 Post-Production

7.1 Editing

After shooting, I was eager to begin the editing process. However, before I could start the final editing, I had to review all of the footage to determine if any changes needed to be made to the original plan. This step was very time-consuming, but it was crucial for ensuring that the final product was the best it could be.

The editing process is what truly brings a film to life. A skilled editor can transform raw footage into a compelling and engaging movie by juxtaposing contrasting shots, altering the pacing, and making every frame count. Even a single frame can make a difference. Sometimes, despite a technically perfect shot, I had to remove it because it didn't fit the rest of the footage. This meant some great shots didn't make it into the final cut.

I used Adobe Premiere Pro for editing. To ensure a smooth and cohesive storyline, I made rough cuts of the movie to test different sequences. I edited the interviews separately and incorporated them into the film. I divided the film into three segments: the beginning, which established the subject, the middle, which featured the dispute

or contradiction, and the end, which provided a resolution and a sense of closure. By dividing the film in this way, I was able to create a clear and compelling narrative that kept the audience engaged from start to finish.



Tight cuts were a critical approach I used to eliminate unnecessary pauses or sentences between dialogues and scenes. However, it was important to avoid over-cutting, which could disrupt the narrative flow.

At this stage, I also focused on balancing the voiceover and music. I adjusted the pitch or removed the background score when the narrator

delivered important information. Music can enhance a scene, so I used it appropriately. I also paid attention to ambient sound to give the audience a sense of immersion. I used to balance, pan, and bass for sound editing.

I used match cuts to ensure continuity in some scenes where the camera angles changed for the same subject. I also consciously tried to avoid repeatedly using the same camera angles in a scene to keep the viewers engaged and interested.

I closely examined the actors' facial expressions during intense scenes and cut them accordingly. This helped to create a more impactful and emotionally engaging scene.

Finally, to ensure that the edited movie supported the narrative well, I changed some scenes I had originally planned during the scripting or filming process. As they say, there are three films: the one that's scripted, the one that's filmed, and the one that's edited. Editing is crucial in bringing all the pieces together to create a cohesive and compelling story.

To achieve better synchronization, I utilized various editing options available in the software, such as fade in, fade out, and dissolve for video, and zoom in, zoom out, and panning of images, as well as fade in for audio tracks.

During the editing process, I relied on my creative vision and instincts, which I had developed during the scripting phase. After completing the shooting, I showed the first cut of my film to my mentor to get feedback on the project's direction. My mentor provided valuable suggestions on refining the subject wherever necessary, and I incorporated those changes into subsequent cuts.

Editing is a highly creative process involving shaping raw footage into compelling stories. Using digital aids and my creative vision, I created a film that effectively conveyed the intended message to the audience.

7.2 Music

Music plays a vital role in documentary films, as it can enhance the audience's emotional experience and drive the narrative. Choosing music that aligns with the film's mood and subject matter and adds a local flavour where appropriate is essential.

A well-chosen soundtrack can help to maintain the audience's suspension of disbelief and keep them engaged in the story. Whether it's a subtle background score or a prominent theme, the music should complement the visuals and dialogue and not overpower them.

In short, music is an integral part of documentary filmmaking, and a well-crafted soundtrack can elevate a film to new heights.

I used two chants sung by Ilan Chester for the Album Symphony of Soules, although it's a song by a non-Indian Vaishnav follower but it is in Sanskrit. I also wanted to show the extent up to which Vaishnavism is spread throughout the world. I also used some backtrack music for narration according to the feel of the moment.

7.3 Voiceover

The voiceover narration is a critical component of any documentary film, as it guides the audience through the story and helps to convey the filmmaker's perspective. In my documentary, I chose to provide the narration myself, as I felt I had a deep understanding of the subject matter and could effectively convey the emotions and messages I wanted to share.

To ensure a high-quality narration, I first recorded a rough draft of the script, making adjustments as necessary during the editing process.

Once the final edit was complete, I recorded the narration in a professional sound studio to ensure the highest quality sound.

As I narrated the film, I was careful to modulate my voice to match the tone and mood of each scene. I used to pause and changes in pitch to emphasize key points and create a sense of tension or drama where needed. Overall, I believe that my voiceover narration helped to bring the story to life and connect with the audience on a deeper level.

Chapter 8 Conclusion

To regenerate the Govardhan forests, the current efforts are not enough. An inclusive strategy is necessary where community participation and education must be the key tools behind the revival.

Govardhan must also learn from the mistakes committed at Vrindavan. The existing spaces of religious importance act as a binding thread that connects the local people and a legion of devotees to the place called 'Golok Vrindavan.' This can power up the successful conservation and preservation of our cultural heritage, the heart of Braj, The Giriraj, known as Govardhan.

Govardhan literally means an increase in cattle. After spending around 10 days with the Brijvasis of Aniyor village, I learned that they still believe they are cattle rearers, '*gvaale*' at the core.

At present, the forest and pasture fields are limited in Govardhan. Just imagine a vast forest where millions of healthy cows of the Brajvaasis graze the plunders of the Govardhan forest, and the milk product earns them a real fortune.

The Brajvaasis are very good at making sweets and beverages. The *pede* of *Brajvasi Mithaimaala* are world famous. A whole economy of milk products and sweets still thrives at Govardhan, and these traits must be

used very wisely while devising the strategy for a successful revival of the ecology of Govardhan.

India is a nation where several religions co-exist in harmony, and there are pilgrims all around the country. A large influx of devotees displaced between these places of religious importance brings with them the storm of development and unplanned constructions. Rapid Urbanization has already started affecting some places of religious importance in India. Joshi Math in Uttarakhand is the most recent example of residents losing their habitat.

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