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## Citizenship and Nomadity in Documentary Narrative: Raja Shabir Khan's *Shepherds of Paradise*

Vellikkeel Raghavan

*Dispensing with most of the routine resources, this open-ended documentary sojourn unravels the varying landscape of Kashmir, the past, present and future of nomadic shepherd hood, while the realpolitik of Kashmir is exposed. The writer says the filmmaker brings into play a process of agonising revelation of the shepherds' rootless subjectivity, their status as misfits, and that they are under the threat of extinction.*

*"In my view you cannot claim to have really seen something until you have photographed it."  
(Emile Zola, 1901)*



Non-fictional cinematic narratives on Jammu and Kashmir (J&K) have a pretty rich history starting from *Valey of Kashmir* (1930), a nine-minute newsreel documentary on Kashmir's topography, its people and culture, produced by Bray Studio Inc., England. By all probability, Bhagwan Das Garga's *Storm over Kashmir* (1948), on the Indo-Pak war of 1947, is the first documentary film on J&K by a native filmmaker. Documentary cinematic engagements with the Kashmiri milieu

have increased phenomenally since the 1990s, the post-conflict era, especially by many socially committed filmmakers. Iffat Fatima's 2015 documentary film *Khoon Diy Baarav* (Blood Leaves its Trail), on enforced disappearances of young Kashmiri men, is one of the latest notable political documentary films on Kashmir, often sobriquet as "the crown of India" in the nationalistic political lexicon of appropriation and patronage. The present paper intent to