

ՀԱՅ ՇԱՐԺՈՒՄ HYE SHARZHOOM ARMENIAN ACTION

The newspaper of the California State University, Fresno Armenian Students Organization and Armenian Studies Program

Address Correction Requested



FRESNO PREMIERE OF "THE COLOR OF POMEGRANATES"

Over 600 excited people came to see premiere showing of the international film "The Color of Pomegranates." The 1968 film by Soviet Armenian director Sarkis Paradjanian, known internationally in the film world as Sergei Paradjanov, both fascinated and puzzled much of the audience. The showing at the Tower Theatre, Fresno's single art film house, was sponsored and initiated by the Armenian Studies Program of California State University, Fresno. Observers of the Armenian scene say it was the largest turn out in recent history for a cultural event, excluding of course the annual April 24 Concert of Armenian Heritage. The Palm Sunday afternoon event was co-sponsored by the Armenian Alumni Association of CSU Fresno, the United Armenian Commemorative Committee, and the Armenian General Benevolent Union.

Two specialists were invited by the Armenian Studies Program to present this complicated and highly symbolic film. First Dr. Dickran Kouymjian made introductory remarks about the film and

the program of the day. Then, he introduced Dr. Leo Hamalian, Editor of the literary quarterly *Ararat*, who showed some slides of Sergei Paradjanov taken last year during a visit with the film maker in his home in Tiflis, Georgia S.S.R. Prof. Hamalian described this extraordinary visit he and a group of Americans had with Paradjanov. Readers of *Ararat* may have noticed the article on this visit in the last issue of the magazine.

Dr. Hamalian, discussed the artist's first imprisonment in late 1973 and his subsequent release in 1978 after the protest of the world's leading film makers. He was sorry to announce that Paradjanov had been rearrested on vague charges once again on February 11, 1982. The premiere showing in Fresno was announced as a benefit for the Paradjanov Support Fund by the organizers.

Then Dr. Taline Voskeritchian of Los Angeles, currently teaching at the Ferrarian school, carefully, but in simple and direct language, explained how one should view the movie for the first time. Though it is a sequential story of the life of

18th century poet-priest Sayat Nova, from childhood to death, the eight sections are so symbolically and surrealistically presented that those looking for a direct story line will be confused. She emphasized that regarding the film as an impressionistic film painting, a poem in film, would be the best way to enjoy the lushness and artistry in it. Ms. Voskeritchian concluded by saying that the viewer should relax and let the film penetrate the senses. At the same time she drew attention to the immense amount of Armenian folk material used by Paradjanov and stressed that all the manuscripts and art objects in the film, and, obviously the medieval monasteries were authentic and priceless objects.

After the film there was a coffee and cookies reception in the lobby of the Tower Theatre. Placed at various spots were petitions for the audience to sign requesting the U.S. Government to intercede in getting Paradjanov released.

See Premiere, p. 7

ARMENIAN POETRY COURSE OFFERED AT CSUF

On May 1 and 8, 1982 the Armenian Studies Program at California State University, Fresno will offer a one-unit course on Armenian Poetry which will be an analysis of Armenian poetry from the earliest centuries to the present. The course will concentrate on contemporary Armenian poets, especially the works of the Valley poet James C. Baloian, who will appear in person. The class will incorporate the poetry of America and its influence on the Armenian poet. Several poets—Armenian and non-Armenian will read and discuss their works. Among them will be Philip Levine, DeWayne Rail, Omar Luis Salinas, and Archie Minasian. All poets, friends of poetry, music and art invited to CSUF to discuss, listen and read poetry.

Registration can be done through the Extension Division or on the first day of class (May 1, 1982). The course is 1 credit and will be held in the Social Sciences Bldg., room 105 from 9 a.m. to 5 p.m.

James C. Baloian is our resident Fresno Poet. He attended CSUF and University of California, Irvine. He is a poet and a farmer. His works have been published in numerous periodicals and anthologies. His volume of poetry *THE ARARAT PAPERS* was published in 1978. Since then he has prepared several other collections of poems.

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KARLEN MOORADIAN LECTURES ON GORKY

By Charlotte Booloodian

Arshile Gorky (1904 - 1948), one of the prominent artists of the 20th century, was the subject of a class offered by the Armenian Studies Program through the CSUF Extension Division on February 5-6, 1982. It was taught by Professor Dickran Kouymjian. Special guest lecturer from Chicago, Professor Karlen Mooradian, an authority on Gorky, and the artist's nephew (his mother Vartoosh was Gorky's closest sister), was also present to give further insight about Gorky's life and art.

Gorky began life as Vosdanik Adoian in one of the oldest established regions of Armenia, the province of Van. His father came from people who were farmers and peasants. They worked the soil and were very close to nature. His mother was a descendant of a priestly family. Her particular clan had established a monastery some fifteen centuries earlier; throughout the centuries various family members served the monastery as artists, architects, or priests. There was a close affinity to art.

It was through his mother, Lady Shushanik Adoian, that Arshile Gorky be-

came acquainted with art of the past. The area of Gorky's birth and childhood was rich with ancient ruins as well as numerous churches and monasteries. Lady Shushanik would often take her son to these various places where he became very familiar with illuminated manuscripts, wall paintings, architecture, and sculpture. His mother, a perceptive woman and attuned to the arts, was largely responsible for the development of Gorky's early artistic sensitivity.

According to Karlen Mooradian, out of Gorky's early exposure to art and his experience of the Armenian environment of Van, comes the foundation for his philosophy known as hylozoism. The ancient doctrine of hylozoism teaches that there is life or movement in all matter. There is no separation between the animate and inanimate. This particular viewpoint was very predominant in the Van area because of the closeness of the people to nature. Everything is related to everything else, whether dead or living, for even in death there is movement in the decomposition of a plant or animal. And in fact, there is always movement in Gorky's art.

Many of Gorky's themes spring from

his Armenian roots. One such theme is that of the "plow and the song." The plow is the heart of the composition and the song devotes itself to acclaiming the plow as the benefactor of mankind. Without the plow, there could be no agriculture, and consequently, no nourishment to sustain life.

For the artist nature was the foundation of art. He believed that man's separation from the source of creativity and sensibility was in proportion to his alienation from nature. This is an aspect of hylozoism.

One of the things that Gorky sought to accomplish was, as he put it, "...to have the song of the bird without the bird being there." This implies that much is left to the viewer's imagination. To understand or appreciate art, one must approach the subject with some preparation. There needs to be investment of time and thought in the understanding of it.

Today there are many forms of entertainment which do not require active thinking on the part of the audience. We simply sit and watch whatever is before us.

See Lecture, p. 12

LETTERS

Dear Editor:

I read with great interest the magnificent article of my dear friend William Saroyan by Catherine Burke in the **Hye Sharzhoom** paper.

Best regards and warmest good wishes for your brilliant and sensitive writing.

Manuel Jerair Tolegian
Sherman Oaks, California

Dear Editor:

Your most recent issue (December, 1981) was the first issue that I had the pleasure of reading. I am impressed very favorably with the calibre and quality of your publication.

I am enclosing a donation which I anticipate will put me on your mailing list.

With my best wishes for your continued success and positive growth, I remain,

Yours very truly,

Mesrob K. Mirigian
Fowler, California

Dear Editor:

This letter in commendation of the **Hye Sharzhoom** newspaper published by the Armenian students at California State University at Fresno is long overdue.

I think **Hye Sharzhoom** contains as thoughtful and meaningful a series of articles as ever I've seen published in any Armenian sponsored newspaper, or for that matter in any college newspaper. The quality of the writing, the logical explication of issues that won't go away in contemporary Armenian life and the sharpness and clarity of language combine to elicit from the thoughtful reader the sigh, "Why can't it be published more often?"

Sincerely,

Aram Tolegian
Monterey Park, California

Dear Editor:

About two months ago, I had the pleasure of reading **Hye Sharzhoom** newspaper of the California State University. I enjoyed reading **Hye Sharzhoom** very much and hope to be included in your mailing list, and receive the newspaper regularly.

Best wishes to you and your staff and all of the contributors.

Herous Yeghiyace
Reno, Nevada

Dear Editor:

I read **Hye Sharzhoom** regularly but have never before thought that I had anything to say that hadn't been as well or better said by somebody else. Edward Ardzooni's letter (December) rather changed my mind.

I feel like seconding his proposal that Armenians are uniquely equipped to aid the numerous Iranians that are stranded in the states because of the inhuman conditions of their homeland. The outpourings of senseless violence toward these people, now happily diminished in my part of the country, should make us continually aware of their unique problems. Surely Armenians know better than most about ethnic inhumanities. Surely they can understand better than most the sorrows of people who came to our country for educational purposes and found themselves cut off from home.

In northeastern Ohio, where I live, the outburst of violence against the Iranians was probably shorter and less nasty than in many other places, but ugly attitudes have surfaced here too. Outright hostility is passing, hardly noticed now, but many are stranded between antipathy and indifference.

I'm not sure exactly what Mr. Ardzooni intends, but his generosity shouldn't be lost. Our universities are better equipped than any other agencies to help, to go beyond obligatory good works to real reconciliation. I hope the seed will settle in **Hye Sharzhoom's** fertile soil. If not among Armenians, where?

Sincerely yours,
James B. Gidney
Kent State University
Ohio

Dear Editor:

Please accept my belated congratulations and good wishes for the continuance of a good newspaper such as your **Hye Sharzhoom** also my heartfelt thanks for keeping me on your mailing list.

With the best regards,
Gaitzag A. Papandjian
Barcelona, Spain

Dear Editor:

I have received several copies of the past year or two of **Hye Sharzhoom**. The paper has some very interesting materials and articles.

Thank you! My best regards to you!

Sincerely

Gary A. Kulhanjian
Middletown, New Jersey

Dear Editor:

Compliments to you on a fine paper.

Louise Manoogian Simone
Green Farms, Connecticut

Dear Editor:

Here's a copy of our article "History of Armenian Dance," **Vltis, a Magazine of Folklore and Folk Dance**, Jan/Feb, 1982. The sheer scope of the topic forced us to be cursory, but it does provide a coherent picture of the most important factors involved. Most Soviet Armenian research emphasizes that the dances are rooted in ancient fertility rituals. We ignored this aspect, however, because we have been unable to confirm it ourselves. (The surviving fragments of dance in the U.S. have become highly secularized, even among the oldest informants).

If any of your students should desire to investigate this area, they are welcome to contact us. We have a large body of unpublished data that would be useful. More importantly, we can provide a basic bibliography of articles on ethnochoreology (dance anthropology) for the student, since a basic theoretical framework is essential for any systemic research. The field is fallow, and there are numerous areas that would warrant further investigation.

A study of the current transformations would be extremely useful, and within the capabilities of an undergraduate. For example: What changes in dance steps and styles, musical instruments, musical repertoire and style, and band personnel, have occurred in the last decade? Are these changes due to immigrant pressure? (This area could be tied easily to your World of Richard Hagopian class). How have performing dance groups changed? What is "pure" Armenian dance and music? Has the general public's notions of Armenian costume changed? Can any valid comparison be made between the tradition of troubadours/gusans/ashoogs, and the numerous popular singers in Los Angeles, etc. How do the contemporary dances reflect the larger social structure (e.g. age, sex, occupation/class, country of origin, etc.).

A biography of Richard Hagopian's career, or the history of Frances Ajoian's dance group, are obvious topics. What were the distinguishing characteristics of Armenian-American music and dance in 1950, 1960, 1970, 1980? (Southern California dialect, of course). There are literally a thousand aspects that beg description. Even if the student is unable to accurately notate the music or physical movements (these require specialized training), he can certainly describe and analyze the social processes behind these phenomena.

Needless to say, we would love to see any attempts in these areas. We would be happy to advise or criticize these efforts, if you ever need outside appraisal.

Sincerely yours,
Gary & Susan Lind-Sinianian
4 Belmont St.
Newton, Massachusetts 02158

Thank You!

*The generosity of the following organizations and individuals has once again guaranteed the continuity of **Hye Sharzhoom**, an all student newspaper distributed free four times a year to 8,000 individuals and institutions throughout the world. The Armenian Students Organization and the Armenian Studies Program wish to thank each of them for their generous contribution to our newspaper and the California State University, Fresno Armenian Studies Program. We appeal to all those who receive and enjoy the unique experience of **Hye Sharzhoom** to make at least a token contribution towards its expenses.*

A.R.F. Antranig Gomideh, Fresno, California
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Please acknowledge Hye Sharzhoom when reprinting any articles from this newspaper.

LETTERS TO
THE EDITOR
ARE ALWAYS
WELCOME!

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ՀԱՍՏԱՏ ՔԱՅԼԵՐ

Նոյն մօրմէ ու հօրմէ ծնած զաւակներ: Եկէք վերածնունդ անոնց խառնրածքները: Քննենք անոնց նկարագրի ամենայնոք ծալքերը: Քանի այսքան խորացանք, եկէք այս նոյն մթնոլորտի ու միջավայրի մէջ ծնած զաւակները բաց եւ դիրքը մտնելի գրքի մը պէս թերթաւենք: Ի՞նչ գտանք... հսկայական տարբերութիւններ: Երկու եղբայրներ կամ քոյրեր այնքան տարբեր բնատրոթիւններ ու խառնուածքներ ունին, որ երբ բոլորը նկատի առնենք՝ պիտի տատամսինք անոնց արեան կապին վրայ: Սակայն եւ այնպէս այդ զաւակները ունին նոյն յօնքերը, բերնի ձեւը, եւ նախաձեռնի յատկութիւնը: Հոն յիշեցում մը կայ անոնց ծննդեան շաղկապին մասին. եւ մենք կ'ակնկալենք որ հայ ժողովուրդի ամէն մէկ զաւակ նոյնաման մտածէ, շնչէ ու գործէ: Յնո՞րք թէ երազ: Մեր քաղաքական ու ընկերային տարբեր հոսանքները իրականութիւն են: Մեր մտածելակերպի տարբերութիւններն ու համոզմանց ոչ զուգահեռ ըլլալը ժողովրդավարութեան առողջ հիմքեր կը կազմեն:

Մի քանի շաբաթներ առաջ հայկական շրջանակները նորէն սկսան խլրտիլ: Ապրիլը մօտեցած էր: Պէտք էր որ Եղեռնի մասին խօսելին ու մտածելին: Անելի ճիշդ՝ մտածել ձեւանային: Այդ ձեւանային, որովհետեւ եթէ չհետաքրքրուէին, պիտի աշխատուէին հետզհետէ ծաւալ ստացող եւ հայ դատի ոգիով տոգորւած հոսանքներուն կողմէ: Նախապատրաստական աշխատանքները սկսան եւ Ապրիլ ամսուան կմախքը սկսաւ քանդակուիլ:

Զարմանալի երեւոյթ մը կը պարզէ հայոց Ապրիլը: Մինչ արար աշխարհ ժպտուն երեսներով գարնան ժամանումը կ'աւետէ, անդին հայերս մօտիկ անցեալի մութ ու դաժան յուշերով կը համակուինք: Հայկական շրջանակներու մէջ Եղեռնի ոգեկոչման եղանակին մասին խոտոր կարծիքներ երեւան կու գան: Ամէն հոսանք եւ կամ համախմբում կ'ուզէ իր նախընտրած ձեւով սարքել հանդիսութիւնները: «Եթէ այսինչ եկեղեցույ սրահին մէջ ընենք՝ լաւ տպավորութիւն կը ձգենք...»: «Եթէ քաղաքի այն կողմը վարձենք՝ աւելի մարդ կու գայ...»:

Վերի բոլոր անհիմն մտահոգութեանց անախորժ բախումներէն հեռու մնալու նպատակաւ մօտեցայ կարգ մը բարեկամներու: Առաջարկս պարզ էր: Կ'ուզէի Ֆրեզնոյի մէջ համահայկական տարողութեամբ կազմակերպուած տեսնել Եղեռնէն վերապրողներու յաղթանակի մեր յուշատօն-ձեռնարկը: Կ'ուզէի հոն բոլոր հայերս տեսնել քով-քովի ու ձեռք-ձեռքի: Կ'ուզէի հոն մոռցած տեսնել ամէն դառնութիւն ու վէճ, ներուած տեսնել ամէն ոյս ու հակառակութիւն: Կը հաւատայի որ հայ երիտասարդութիւնը աւելի բարձր էր այն պատկերացումներէն որոնք մինչեւ օրս կը ջլատեն մեր ուժերը: Կը հաւատայի, որ երիտասարդները մէկդի դնելով իրենց նախնիներուն տարբերութիւնները՝ միաբերան պիտի պահանջէին իրենց անձխտելի՝ իրաւունքները: Կը հաւատայի որ սփիւռքահայութեան երկունքը վերջանալու վրայ

էր ու պիտի ծնէր առողջ ու երիտասարդ մտածող միասնական հայ հաւաքականութիւն մը:

Չարաշար կը սխալէի:

Բարեկամներս շատ փափկանկատ էին: «Ծառ փայլուն գաղափար է...»: «Սքանչելի... ժամանակն է...»: Սակայն իրենց ձայները անմիջապէս ցածցնելով գրեթէ բոլորն ալ հետեւեալ սուկալի մօտերը արուսալստեցին: Ըսին որ իրենք «անձնապէս» շատ համամիտ են եւ ինծի չափ ոգեւորուած. բայց... իրենց պատկանած համախմբումներու եւ կամ հոսանքներու ղեկավարներուն դիրքն է որ իրենք մաս պիտի չկազմեն այն հանդիսութեանց (հրապարակային եւ կամ ուրիշ) որուն ներկայ եղող հաւաքականութեան մէկ տոկոսը կու գայ ուրիշ հոսանքներէ...

Ինքզինքնս վրայ փլած եմ: Հոգիս խորտակուած է: Ուրեմն մեր այսօրւան հիւանդագին կացութեան պատճառը մեր բարեխառն ղեկավարութիւնն է: Անո՞նք են որ ատելութեան ու դիւր թոյնը կը ներարկեն մեր երիտասարդներու երակներուն մէջ: Ասոնք այդ նո՞յն ղեկավարներն են որոնք կը հաւակնին ըսելու որ հայ ազգի դէպք իրենց ձեռքերուն մէջն է: Արդեօք ուրիշ խմբակցութեանց գործելակերպն ու մտածելակերպը վարկաբեկելով կը խորհին թէ ազգօգուտ գործի՝ լծուած են: Ո՞ր կը սաւառնին իրենց ախտաւոր երեւակայութիւնները. Արարատի՞ գագաթներուն թէ իրենց աթոռի ու դիրքի ամրապնդման անձնակեդրոն գաղափարին շուրջ: Դէպի ո՞ր կ'առաջնորդեն հայ ազգը... կործանո՞ւմ թէ յափտեցական մաղձ ու ատելութիւն:

Մեր ազգի բոլոր բեմերը, ըլլան կրօնական, ազգային եւ կամ ընկերային պէտք է օգտագործենք մեր ժողովուրդը իրար մօտեցնելու եւ միակամ դարձնելու հեռանկարով: Ծառ կարեւոր եւ մեծ դեր ունին այդ բեմերը գործածող պերճախօս կղերականներն ու ազգայինները: Պէտք է նախ իրենք զիրենք մաքրեն անցեալէն իրենց ներարկուած ու իրենց կողմէ սնուցուած թոյներէն: Ետքը կու գայ իրենց այդ բեմերուն վրայ գտնուելու բուն նպատակը. ժողովուրդին ու հետեւորդներուն փոխանցել միասնականութեան, իրարահանգործողութեան ու շինիչ մրցակցութեան ոգին: Կենսական է որ մեր ժողովուրդը ամենուրեք եւ անսակարկ որդեգրէ ու իր նկարագրին մէկ բիրեղային մասնիկը դարձնէ համագործակցութեան ու միասնականութեան ոգին: Պէտք է հայրենիքի եւ սփիւռքի ամէն հայ անհատ վերաբերել իր նկարագրի բոլոր կէտերը ու առաջնակարգ տեղ տայ այն ոգիին որ հայութեան միակամ եւ վճռական կեցւածքը կը պարտադրէ միջազգային հանրային կարծիքին: Իրար նեցուկ կանգնելով հայերս կրնանք տէր դառնալ այնպիսի քաղաքական եւ բարոյական սխրագործումներու, որոնց միջոցաւ Հայ Դատի քարոտ գաղափարը պիտի ըլլայ աւելի ողորկ եւ դիրամատչելի: Երբ անկողին մտնելու պահուն մեր մտքերը կարենանք մաքրել օրուայ տաղտուկներէն, պահ մը մոռնանք կառավարական տորքերէ խուսափելու

ARMENIAN STUDIES COURSE OFFERINGS Spring 1982

ARM S 010 Intro to Armenian Studies 03 D Kouymjian 0910-1000 MWF AH 209
The history, geography, literature, language and art of Armenia from ancient times to the present with emphasis on resources, bibliography and report writing.

ARM S 050T Saroyan Autobiography 03 D Kouymjian 1910-2200 TH SS 205A
Saroyan's autobiographical works like *Not Dying* and *Obituaries* will serve to examine his views on life, writing, the American scene, Paris, and just living.

***ARM S 120T Armenians In America 01 D Kouymjian 0910-1700 S CA 101**
After discussing the history of Armenian immigration and settlement to the United States during the past century, the course will examine the advantages and disadvantages of the Armenian experience in America.

****ARM S 120T Saroyan Films 01 D Kouymjian 0910-1700 S CA 101**
Using the extensive archives of television films made from William Saroyan's plays, the course will analyze the Pulitzer prize-winning author's approach to the dramatic art and life in general.

*****ARM S 120T Arm Political Violence 01 D Kouymjian 0910-1700 S CA 101**
The course will give a history and analysis of the recent wave of Armenian political violence and discuss its relationship to the Armenian Question.

ARM S 123 Armenian Architecture 03 D Kouymjian 0810-0925 TTH SA 150
History and development of church building in Armenian architecture, the first national architecture in the history of Christianity. There will be a survey of the monuments from the 4th - 17th century.

ARM S 001A Elem Armenian 04 Staff 1510-1600 MWF AG 232 1510-1600 TH SS 109

Beginning course of graded lessons acquainting the student with basic structure and pronunciation of Armenian through practice, reading and writing. Credit by examination is offered during the first four weeks to advance speakers.

ARM S 002A Inter Armenian 04 Staff 1610-1700 MWF B 203B 1610-1700 TH SS 109

Grammar review; selected readings; composition and conversations on assigned topics; pronunciation.

HIST 108A Armenian History 03 KOUYMIJIAN 1210-1300 MWF AH 208B
History of Armenia and the Armenians from prehistoric times to the 13th century Mongol invasions will be considered from Armenia's point of view as well as from that of its neighbors: Assyria, Iran, Rome, Byzantium, the Arabs, and the Seljuk Turks.

ARM S 190 Independent Study 1-3 Staff To Be Arranged

***This class will meet on two Saturdays only Oct. 16 and 23, 1982.**
****This class will meet on two Saturdays only Sept. 11 and 18, 1982.**
*****This class will meet on two Saturdays only Dec. 4 and 11, 1982.**

For more information call the Armenian Studies Program (209) 294-2832 or visit San Ramon 5, Room 241.

անպարարութեան մասին եւ այդ մի քանի թուականները յատկացնենք հայ ազգի անմիջական առօրեան յուզող բազմաթիւ հարցերէն մէկուն՝ մեր լուսնային տաճարէն արդէն քաղաքականութեան գանձանակին մէջ:

Մեր պատասխանը արար աշխարհին պիտի ըլլայ երիտասարդ հայութիւն մը: Երիտասարդ ոչ թէ տարիքով, այլ մտածելակերպով, աշխարհայեաժքով, հոգիով եւ լայնախոհութեամբ: Գիտեմ որ կան մարդիկ որոնց հոգիներն ու մտքերը ծուր բունով կաղնիներու նման

դժուար է բարելաւել: Սակայն վստահ եմ նաեւ որ հայութեան ջախջախիչ մեծամասնութիւնը ունի վերոյիշեալ երիտասարդ գործելակերպ-մտածելակերպի ատաղձն ու կարողութիւնը: Կարելի էր զանոնք արթնցնել եւ իրենց տարիներու թմբիկէն: Կը հաւատամ որ զարթնումէն ետք կարծրացած մտքով ու հոգով փոքրամասնութեան ոչինչ պիտի մնայ ըսելիք բացի համակերպել եւ կամ հրաժարել:

Տեսնենք ինչ պիտի ծնի այս երկունքէն:

Music

THE PARADOXICAL STATE OF THE AVANT-GARDE AND CHARLES AMIRKHANIAN

By Michelle Tuck

The term avant-garde is loaded with paradoxical premises. It is at once static and concrete, i.e., one can point to a piece of art and if one has an understanding of what falls into the stylistic confines of the avant-garde on a collective level, then one can readily discern whether or not that given piece of art can be categorized as being of the avant-garde.

Yet when considered in a thoroughly historical perspective, the avant-garde is anything but static and concrete. Rather, the avant-garde becomes a term for a concept that is firmly embedded in relativity. It is a term for which the definition is constantly changing. It appears that what is considered to be avant-garde one day, becomes transformed via the absorption into the ever-changing currents of mainstream art, into what is considered critically to be "standard" or "normal" in regards to artistic expression. In other words, what is thought to be avant-garde one day becomes in time a standard for a new level of artistic creativity to surpass.

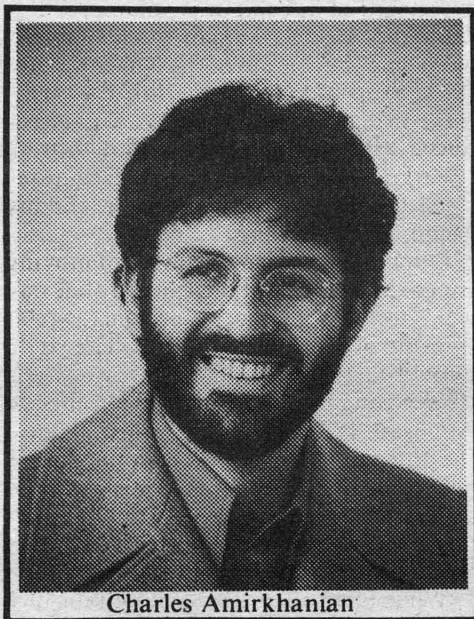
For example, Johann Sebastian Bach was thought to be avant-garde by his contemporaries when he developed his revolutionary concept of counterpoint. Nowadays, as anyone can quickly show, counterpoint, an avant-garde concept for the 18th century, is a fundamental part of modern music from Stravinsky to McCoy Tyner to the Rolling Stones.

This phenomenon of the avant-garde can be seen with the work of any artist whose vision goes beyond the ordinary. I am clearly implying the more extrinsic meaning of the critical term avant-garde. I feel, especially when interpreting genres of music, that the term avant-garde must go beyond being mere nomenclature for a specific historical movement. Since musical development more than any other artistic form is evolutionary, it is intrinsically fixed to the concept of a technical continuum. One can have a completely unprecedented school of painting or poetry, a school that is centered around a style that is directly tied to the social milieu of the day; a movement that totally exists apart from any previous movement, yet with music it is different. I have yet to find any type of music that does not use some previous genre as a base for what is trying to be achieved. Whenever an artist (musician) utilizes his developmental background to interpret his world in new and unfamiliar ways, he then joins the ranks of the avant-garde.

By utilizing one's creative background, one accepts the theory that any new movement is born out of a sense of antagonism against tradition. In fact, it is precisely this sense of antagonism that is absolutely necessary to force the artist to look at traditional methods in a new light. This antagonism provides the base for creativity. Malraux in his *Psychologie de l'Art* acutely perceived this: "...the artist defines himself by breaking away from what precedes him..."

Charles Amirkhanian is an artist whose musical vision clearly surpasses the ordinary. He is a musician who is firmly implanted in the Avant-garde, his forte being "text-sound composition."

Briefly defined, text-sound composition is a type of music where the voice is used as a percussive instrument. This is done through the repetition of words



Charles Amirkhanian

chosen for their inherent rhythmic qualities. To further emphasize the fundamental rhythm of the words, a layering of the speech patterns, creating a slight echo effect via electronic means is used. The end result is a cross between conversation and song. Thus creating a state of forced juxtapositioning of random, if not alien elements (the choice of words themselves) which make up an arbitrary harmony that is completely dependent on the inter-relationship within the framework of each piece (song).

In 1979 Charles Amirkhanian released an album containing a collection of some of his text-sound compositions on the Berkeley label, 1750 ARCH RECORDS. The album, LEXICAL MUSIC contains six examples of text-sound composition. With one piece titled MAHOGANY BALLPARK (the title was chosen for its aural quality), one sees that by repeating what on the surface appears to be random words like: Sparce, limit, pace, pulse, infirm and territory, among others, over a background of seashore sounds, children at play, and the inside of public buildings, the effects come together to create a heightened awareness of both indoor and outdoor spaces. There is no undercurrent of harmony in the traditional sense in this or for that matter, in any of the other pieces in the album, yet the sense of harmony that the listener does indeed extract from the pieces is intrinsic to the listener's own personal interpretation of the text. This leads to another paradox of the Avant-garde.

Historically, before the 1920s, the impetus was towards programmatic music that is inspired by and in turn, suggestive of an extra-musical idea. For example, in pieces like Debussy's REFLECTIONS IN WATER, the listener is basically told what to imagine.

With the advent of the 1920s and composers like Schonberg, came a totally different trend. This trend was aimed at a music that was devoid of imagery. This was a reaction to the subjective quality of Romantic and Impressionistic music. Schonberg himself felt that the apex of Romanticism had been attained by Wagner, and now it was time to venture off into another direction, the opposite direction, towards pure and objective music. Even more recently, in France, Richard

Pinhas the innovator of electronic (synthetic) music, stated in a 1977 interview: "Above all else, I want to create 'cold' music, a music that is as cold and as beautiful as a block of ice...a music to which it would be impossible to stick images."

The paradoxical element in modern music, be it the twelve-tone system of Schonberg, or the synthetic music of Pinhas or even the text-sound composition of Amirkhanian, is that whenever the goal is to create a pure state of abstraction, one ends up creating the complete opposite; the music becomes fixed to a much more subjective state than any programmatic composer could ever dream of attaining.

Amirkhanian does this with his compositions like SEATBELT SEATBELT. Only the phrase "seatbelt seatbelt" is repeated over and over. What could be more objective, on the surface anyway? Yet after the listener starts to listen to the same words in repetition, the listener loses consciousness of the words themselves, only catching the rhythmic quality. What happens is that the listener's private imagery comes to the forefront.

In another piece on the album, MUCH-ROOMS, the phrase: "Bad 'n bad 'n too bad" is repeated, creating, once the listener has made the leap of consciousness away from the meaning of the words themselves, an extremely soothing, melodic atmosphere, almost akin to a lullaby. The phrase keeps coming back, wave-like, sweeping over the listener's perceptions.

As for the subjective quality of each piece, it is very intense. It seems that the more abstract the piece, the more atavistic it becomes. The more abstract, the closer it comes to primitive forms. In a piece titled MUGIC (the title coming from the joining of the words 'magic' and 'music'), no words are used, only a series of grunt and groan-like sounds along with the aid of a synthesizer. At first, the listener may feel lost, but soon after the initial shock has abated, the listener becomes conscious of the primitive quality of the piece, very much in pace with a lot of non-western music, especially that of certain African tribes. In fact, one could say, that taken as a whole, the text-sound composition music of Amirkhanian has peeled back all the different layers of music to get to the organically atavistic core at the center that all music shares.

It is rare indeed to find a composer like Amirkhanian whose influence includes not only fellow composers like George Antheil and Steve Reich, but poets like Gertrude Stein, the Dadaists poets led of course, by Tristan Tzara, and the founder of Merze Poetry, Kurt Schwitters to name but a few. After listening to Amirkhanian's work, this should come as no great surprise. As a percussionist with a degree in English, Amirkhanian has been successful in bringing out the emphasis of the link between rhythm and language. This emphasis is underscored in the works of all of the poets listed; it isn't so much language that is important, but rather, the sound of language.

For example, in the poetry of Kurt Schwitters, the process of reduction is car-

ried to the extreme. He placed all his energy in showing that the primary construction units of poetry are not words, but letters and syllables. What counted was how each unit interacted with each other unit in the work, i.e., how the units sound with each other.

This line of thinking can be seen in Amirkhanian's piece DUTIFUL DUCKS. Perhaps the most fantastic piece on the album, phrases like "Dutiful, the draino ducks collide--and mercy--gather collide like--fancy tension--scoundrel--beautiful dutiful ducks." The relationship of the sounds of the words, the alliteration, and the rhythm is where one derives their value.

Another source of influence for Charles Amirkhanian can be found where he works. Since 1969 he has been the Music Director of KPFA (Pacifica) in Berkeley. When he first started editing his announce tapes at the station he was really attracted to making recorded pieces. Before working at KPFA, while still living in Fresno, he had done some speech quartet pieces in which four speakers read texts in rhythmic coordination. It was the sophisticated level of the technology at KPFA that led him to create more developed extensions of his earlier works.

Even the artist does not escape the paradoxical quality of the Avant-garde. When asked whether or not he views his work with text-sound composition as a reaction against more traditional forms of music, Amirkhanian replied that he does not. Rather, it is a personal extension of traditional music with elements from non-traditional works. The paradoxical quality of this relates back to the element of relativity. At the start, movements like Dadaism, Merze Poetry, or the poetics of Gertrude Stein were direct reactions against what was then perceived as "bourgeois art," and not as extensions of traditional form.

Like all modern art forms, LEXICAL MUSIC does prove to be very approachable; all that is needed from the listener is a bit of effort. Music or poetry or anything of the Avant-garde requires that the listener (viewer or reader) abandon his passive state for an active role in the art itself. For example, anyone can see the exquisite beauty in a painting by Rembrandt, yet to look at a painting by Picasso, the viewer must become a part of the painting, the viewer must actively seek the beauty. The spectator must give himself to the art in order to get anything in return. The same holds true for LEXICAL MUSIC.

For those with enough sense of the aesthetics and perhaps more important, enough of a sense of courage to give themselves to this art, the reward will indeed be manifest. To quote from the FIRON FOU manifesto (EUROCK V.2 N.6 #14): "The manner of existence...determines the music."

Michelle Chantal Tuck translates for EUROCK, the magazine that is centered directly around European and American progressive music forms. She also translates for a collective of Avant-garde musicians in France.

MY PERSONAL JOURNEY: ARMENIANS IN UTAH

By Michael Garabedian

This is the first part of **My Personal Journey** a book length narrative by Michael Garabedian of a trip from California to New York by car and a series of essays about Armenian life in the diaspora and Armenian national problems. Like the other parts of the work which **Hye Sharzhoom** hopes to publish in serial form, it was written and researched while traveling. In the long introduction Mr. Garabedian explains his search for America, its broad unknown expanses, and within that his own Armenian identity. He repeats his amazement at finding so much unknown or little known Armenian history in states—Utah, Nevada, Minnesota—which are seldom associated with Armenian life.

Michael Garabedian is an international lawyer who formerly worked for California State Secretary Rose Ann Vuich. Now living and writing in New York he has become a quiet activist in Armenian affairs while working for the Sierra Club. He became closely associated with **Hye Sharzhoom** and the Armenian Studies Program at Fresno State in September 1981 during the now famous, but badly reported, Berkeley Conference "Armenians in the 1980's" sponsored by the Armenian Assembly. Shortly afterward he visited Fresno and spent time discussing issues with a student who had gone to the Berkeley Conference. Before leaving on his journey he discussed aspects of it with students and Dr. Kouymjian and left armed with names and addresses.

We are pleased that his travels were so fruitful and his search so intense and productive.

*Shadows of a dying people
There's a shadow of my father
A shadow of my mother
And they're leaning towards each other
Hands gripped in pain*

from a B. J. Sarkissian song,
Shadows on the Stones

*It is a song about love and injustice
and about pomegranates getting ripe.
In other words, about the important things
in life.*

William Saroyan quoted in
Passage to Ararat by Michael Arlen

As Robert Gagosian wrote in his diary, a Mormon Church started in the town of Zara, State of Sivas on October 6, 1888. Before the work of Mormon missionaries was ended due to the events of World War I, one can infer that a fair number of Armenians were converted to the Church of Jesus Christ of Latter-day-Saints. Robert Zeidner, in a chapter on Middle Eastern immigration to Utah in the book **Utah's Peoples** (edited by Helen Papanikolas, 1976) indicates that his survey of Utah telephone listings found "slightly over one hundred Armenian surnames and that 'slightly over one-half of all the Armenians identified in Utah by the author are Latter-day Saints.'"

Gagosian was baptized by the Mormon Church against the wishes of his wife in the river Zara in 1894. Three years later after a torturous journey he arrived in Salt Lake City on the 50th anniversary of the arrival of the Mormons in Utah, who then directed him back to the old country for 12 years "to buy land in Jerusalem on

which to colonize the Armenian Mormons." Gagosian was in Salt Lake City again for the 100th anniversary of his church in 1947, five years before his death.

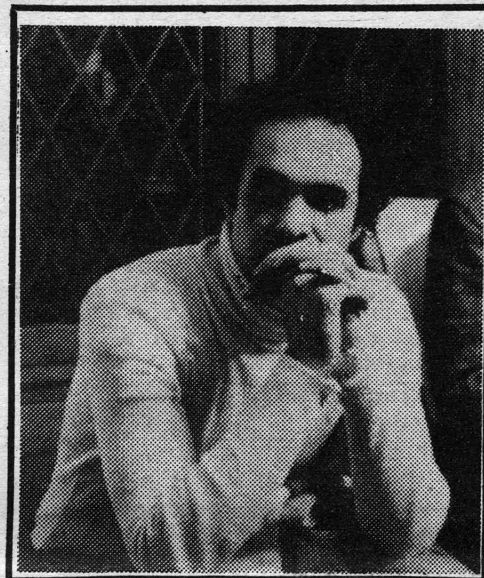
Robert Gagosian was one of the first Armenians in Utah. One of the most recent to arrive is the first Armenian I had ever heard of in Utah other than myself. I learned of B.J. Sarkissian when I saw his name on the program of the November 14, 1981, **Stop MX Rally to Halt the Arms Race** in Salt Lake City. B.J. was introduced as a member of an ethnic group "that knows the meaning of persecution" by M.C. civic leader and rancher, and my friend, Cecil Garland.

B.J. has composed a number of moving songs. My favorite that I heard that day was one about people, peace, and the relationship of all of us to the land. The lyric quoted at the beginning of this essay is from a song that chronicles the events on August 6, 1945, from early morning until the story teller leaves Hiroshima to visit people in Nagasaki. Sarkissian has been approached by a group of Armenians living in Utah, but he has not made contact with them. He is a state employee.

While I had no intention of looking into Armenian culture so close to my home in California, I seemed destined to have a critical part of the Utah story laid in my lap. Before I left Cecil Garland's home, he gave me his copy of the June 1978 issue of **National Geographic** which has the article "The Proud Armenians." I learned of this article for the first time. I am ashamed to say, from Cecil on a winter evening as we sat in his cozy farm house. He insisted that I take the magazine with me on my travels. Then I spent an evening with friends from California who moved back to Utah.

Robin Brut's mother was a well known Utah writer, and it was Robin who handed me a copy of **Utah's Peoples** in which I was startled to learn that half or more of the Armenians in Utah may be Mormons. While even 50 Armenian-Mormons is only a small handful of our people, somehow it seemed to me at first that my confidence in the nature of our church participation was shaken. But several days onto the road out of Utah and after reflecting on the diverse nature of our Apostolic, Protestant Congregational and Presbyterian, and Catholic churches, I realized that I was troubled not by the beliefs of these brothers and sisters of mine, but by the fact that most of what the

See Utah, p. 14



Michael Garabedian Photo: D. Kouymjian

BILINGUAL-BICULTURAL EDUCATION HOW TWO SCHOOLS DO IT

By Susan W. Morrison

While controversy over bilingual-bicultural education rages in this country, individual schools strive to meet the needs that bilingual-bicultural programs address: How do we best educate students not of Anglo-American background? What should these students be taught? In what languages should they be taught? How do we ease the stress a student feels in learning a language and culture alien to his or her own? How can we most effectively help non-English speaking students "catch up" to their Anglo-American peers? How do we encourage student self-esteem through pride in one's own language and cultural heritage?

The Armenian Community School of Fresno and the Huron Elementary School in Huron, California are two kindergarten through sixth grade schools with full bilingual programs, the latter Spanish-English. The needs they address are similar. Most students in both schools are not of Anglo-American ethnic or language background. But the schools themselves and their bilingual programs are quite different.

COMPARING THE TWO SCHOOLS

The Armenian Community School (about 50 students) is much smaller than Huron School (about 625 students). Class size at Armenian Community School is

about 17 students per teacher. Huron School's classrooms have about 30 students each.

Most of Armenian Community School's students are of Armenian descent, and many spoke Armenian and another language (such as Arabic or Turkish) prior to entering the school. 97 percent of Huron School's students are from families originating in Mexico. Well over half spoke only Spanish when they entered the school (65 percent of the 1981-82 kindergarten class, for example). Families at both schools range from welfare recipients to millionaires.

The Armenian Community School is a private school charging tuition of \$450 to \$650 per child per year depending on family size. Attendance is voluntary and costly. Tuition income accounts for 10 to 15 percent of the school's budget. The remaining funds come from donations by individuals, corporations and Armenian organizations. The school is answerable to the people it serves: a nine-member school board, an Education Steering Committee appointed by the board, and the Parent-Teacher Committee whose bi-monthly meetings are attended by the majority of parents.

Huron School is a free public school receiving about \$1,250,000 per year in regular state funds plus about \$550,000 annually from state and federal categorical aid programs. Attendance is compulsory, and the isolated, rural setting of the

school makes attendance at other schools difficult. Huron School is directed by the five-member Board of Trustees of the Coalinga-Huron Unified School District and by several parent advisory committees which oversee the school's use of categorical aid funds. Both the board and the parent advisory committees are constrained to follow numerous state and federal laws, rules and regulations. Thus the school's basic policies are decided by lawmakers and bureaucrats in Sacramento and Washington rather than by the people living in the community that the school serves. The community does have a voice in making more detailed policy decisions within state and federal guidelines, but community members and teachers do not make full use of their opportunities. Attendance at school board and parent advisory committee meetings is usually low.

All teachers at both schools are fully credentialed according to state standards. All of Armenian Community School's four teachers are Armenian and speak both Armenian and English. Its two half-time aides are not Armenian and speak English only. Huron School has 24 teachers, 18 of whom are bilingual in English and Spanish. Each teacher is helped by a full-time bilingual aide. Half of the Huron teachers and all but two of the aides are of Mexican descent. Teacher fluency in Armenian and Spanish respectively varies at the two schools.

ARMENIAN COMMUNITY SCHOOL

The bilingual-bicultural program at Armenian Community School has the following goals for each student:

1. Achievement in English that equals or exceeds state and national norms.
2. Fluency in Armenian (speaking, reading, and writing).
3. Knowledge of and pride in Armenian heritage (history, culture, and religion).

Armenian Community School attempts to meet its English achievement goals by having all students study mostly academic subjects (see Appendix) in English in the homeroom for 3.9 hours daily. This is about the same amount of time as many public schools devote to academic subjects. Homeroom teachers speak Armenian to non-English speakers only when it is absolutely necessary. Students are tested and put in different groups according to their abilities in reading and mathematics. Non-English speakers who are old enough to read are placed in first or second grade English reading books upon entering the school and are moved to higher level books as quickly as possible. For subjects other than reading and mathematics, the entire class is usually treated as a single group, all students receiving identical instruction. Student-teacher instruction is enhanced by small class sizes.

See Bilingual Education, p. 12

INDEX OF ARMENIAN ART

By Margaret B. Williams

The Index of Armenian Art has an exotic history: it has traveled more than many Americans. Students in the Armenian Studies Program of Fresno State University hope that the I.A.A. has found a comfortable home at their university. There is strong reason to believe in its continued existence and growth, for it is the only way students and scholars can quickly track down Armenian illuminated manuscripts. Armenian illuminations are the bearers of more than a thousand years of the history of Armenian painting.

No Armenian needs to be told that tragedies have dogged his people's footsteps for centuries, and those same tragedies have scattered Armenian cultural heritage across the face of the world. So it is no surprise to find that Armenian manuscripts (copied and painted by hand) are also scattered in private collections and public libraries from California to the Far East. Just where is this rich legacy located? How many 13th century New Testament manuscripts are still in existence? Where are they? Such questions are answered by the I.A.A. Even now, before computerization, photo-prints and card files can tell student and scholar much about a manuscript—where it is and what art is contained in it.

The casual reader might think, "All very interesting, but if you've seen one illuminated manuscript, you've seen them all." Not quite—not if you're involved in Armenian art and the culture of that people. Armenian contributions to the plastic and dramatic arts are far more extensive than the silent testimony demonstrated by their illuminated manuscripts, but here are a few additional attractions to be gleaned from these hand written books of old:

History: (from the personal comments of scribes)

"O, it was hot and the flies gave me no respite."

(Lectionary, A.D. 1414, probably south of Lake Van. Chester Beatty Library, Dublin, Ireland. Ms.#559.)

"For in this year the Sultan came with many soldiers, he marched on Erivan and captured it."

(Hymnal and Calendar, A.D. 1635, Avendants, Moks province. Chester Beatty Library, Dublin, Ireland. MS #593).

These are examples of dated messages, sent to us across the centuries by the scribes who copied these manuscripts.

Religion: Armenian Gospels and Bibles, through their texts and illuminations, give evidence of very ancient ties with the earliest of Christian groups and churches. The programs of their cycles of miniatures are sophisticated comments on Armenian theology.

Aesthetics: The artistic inspiration and fine craftsmanship of the "courtly" manuscripts create a brisk international collector's market whenever one becomes available for sale. Manuscripts of the "provincial school" are prized for their forthright earnestness and bewitching use of color and pattern. Through calligraphy, the letters of the Armenian alphabet become beautiful works of art in their own right.

If you yearn to see the miniature paintings in some of these manuscripts, you need not leave Fresno, even though the most important collections are in Europe, the Middle East, and Armenia. If your budget doesn't allow such travel in the near future, come to the I.A.A., right here at FSU. The university library has some fine published facsimiles of manuscripts, and the I.A.A. files of the Index can introduce you to the published materials on hundreds more. Through thousands of color slides, black and white photos, and xerox copies, you can acquaint yourself with Armenian art from the seventh to the seventeenth century.

Also, preparations are being made to computerize the manuscript files. If you have time and interest, the Index can use your help. If you wish to donate time to Armenian art, or want more information about the I.A.A., write or phone the Armenian Studies Program, California State University, Fresno, Ca 93740, Tel (209) 294-2832.

PARADJANOV'S DREAM

By Catherine Burke

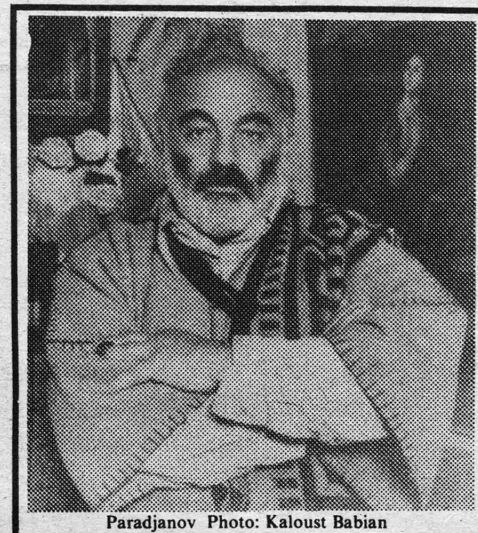
In his film *The Color of Pomegranates*, Sergei Paradjanov both invites and compels us, his audience, to join in a dream, a reverie about his spiritual brother, poet-priest Sayat Nova. As a gifted director, Paradjanov understands imagery as the language of dreams. There is little dialogue in the film; talk only diminishes the power of dreams. Neither does Paradjanov waste time on the shadowy images of remembered reverie; his magic is in the

REVIEW

..... offering up of images as if it were the moment of their dreaming: masculine, vivid, often overwhelming in their sensual power and emotionality. Paradjanov relies upon natural sound to strengthen the sensuous quality of his images—for example, there is the crackling of stiff parchment pages being whipped by the wind, and there is water—water dripping onto the floor of a church, water bubbling in a pot where sacrificial ram meat is cooking.

In order to involve us in his dream of Sayat Nova, the filmmaker begins by providing us with a workable psychological context, a recognizable web of associations. He gives us significant locations in Soviet Armenia, depicts traditional ritual, and fills each scene with richly textured artifact. Paradjanov, however, is never still; once he has brought us into his reverie he begins to move: to shift people, animals and folk objects around so that they end up in odd arrangements. Whereas we recognize these things individually, our psyches are forced to work toward new connections, as they do in dreams.

It is through the careful alternation of actual ritual and unusual juxtapositions of ritual elements that Paradjanov keeps Sayat Nova's life before us. Enough of the real is combined with the surreal so that Sayat Nova is never lost.



Paradjanov Photo: Kaloust Babian

In *The Color of Pomegranates*, Paradjanov appears to be asking us to view the ancient Armenian culture through what he sees as the mystical vision of Sayat Nova; in addition, as Madame Taline Voskeritchian pointed out at the Fresno showing of this film, Paradjanov seems to have felt an urgency about recording the traditions of Armenian culture before they vanish. Paradjanov chose to do so through his mystical dream of Sayat Nova. He recorded his reverie in the images that evoke the culture that both men share. Thus a kind of immortality is bestowed upon men and culture through a vision given substance in film, and without the loss of its essential atmosphere, the atmosphere of dreams, "the opposite side of the same reality" (Jung).

Sergei Paradjanov knew that with the altering of the present the past was disappearing; thus, in just an hour-and-a-half he takes us with him into his mystical dream of poet brother Sayat Nova, and into the rituals of an entire culture laid end on end, as if we might never see them again. As sheer density of experience this film deserves many viewings; as mystical dream experience it requires only one. Paradjanov has approached this film and we, his audience, as he does life, as if there is but one opportunity for us to experience it, so he must give us all that he can.

THE ARMENIAN EXPERIENCE THROUGH FILM

By Elizabeth Koojoolian

On February 20 and 27, CSUF students enrolled in Dr. Dickran Kouymjian's one-unit Saturday course "The Armenian Experience Through Film" were exposed to the works of Armenians in film. The course emphasized the importance of film as an art form as well as a potential political tool.

A film director is judged not just for his technical skill and artistic understanding, but often by the philosophical expression of his work. A successful combination of all these produces a film classic.

Among Armenian directors and filmmakers discussed were Rouben Mamoulian, Sergei Paradjanov, Richard Sarafian, William Saroyan, J. Michael Hagopian, Sarkis Avakian and Nigol Bezjian. Dr. Kouymjian reported that Paradjanov had once again been arrested and imprisoned by the Soviet authorities in Tiflis. Ironically, his film "The Color of Pomegranates" has been officially released and is playing in half a dozen Paris cinemas.

Rouben Mamoulian's early capacity for innovation and creativity was highlighted by his film of 1929, "Applause," starring Helen Morgan. This first sound film for Paramount Studios, was later followed by "Song of Songs" in 1933, starring Marlene Dietrich (viewed by the class). Mamoulian brought with him from Europe and Russia techniques and concepts so often more advanced than those being used by American film-makers.

From the university's unique Saroyan film archive, the television play of 1953 "Bad Men" was shown. It's a humorous story involving two young American Indians. Saroyan showed that though disdained by the racist establishment they had more humanity and compassion than ordinary citizens.

Several documentaries about the Genocide were shown. One of the earliest was made for the 50th Anniversary of the Armenian Genocide—Levon Keshishian's "The Armenian Case." J. Michael Hagopian's "Forgotten Genocide" made for the 60th Anniversary and Sarkis Avakian's film on Armenian community action

were also shown. Mr. Avakian, a guest lecturer, discussed his art and emphasized the fact that film is a powerful political tool in the world today.

It was interesting to notice that the majority of the non-Armenian students in the class was not aware of the Armenian Genocide. It was their first exposure to it though they were all residents of Fresno and surrounding communities. This should raise questions about the effectiveness of the use of the film medium, as opposed to other types of commemorative programs sponsored by the Armenians in this valley. Existing means of communication should be seriously evaluated and we should look for more effective means to reach all the cross-sections of the Fresno and surrounding communities.

Other featured films included Richard Sarafian's touching story "Run Wild, Run Free" which starred actors John Mills and Mark Lester in a 1969 production. Sarafian's most famous film "Vanishing Point" was shown last year by Dr. Kouymjian and was discussed as an allegorical journey.

Two films by a 26-year-old Armenian director Nigol Bezjian were also shown and discussed. One was called "A Rock, a Rope, and a Tree" (1980) and the other "A Cycle Carmen" (1981). The latter had no dialogue. Rather it artistically developed techniques of the silent film age for modern situations. It was a sensitive story of the separation and the reunion of a young couple. Bezjian's film was introduced at the Los Angeles Film Festival on March 28 by Dr. Dickran Kouymjian. Seta Zorian and Garbis Bagdasarian were the leading actors in both these films.

"The Armenian Experience Through Film" will be offered again next year with showing of new films. It is open to regularly enrolled students, and through the Extension Division to Alumni Association members and any interested person who wishes to take this source for enrichment.

Film-makers are urged to send their recent works for showing and critique in the course. They should contact Dr. Kouymjian at the Armenian Studies Program, CSU, Fresno.

INTERVIEW WITH LEO HAMALIAN

By Alan Atamian

Many who say that they are interested in Armenian culture and events also say that they don't get around to supporting them.

This is the belief of Dr. Leo Hamalian, the editor of the New York literary quarterly, *Ararat*. Hamalian gave *Hye Sharzhoom* an exclusive interview at a reception on April 4 after the Fresno premiere of Sergei Paradjanov's "The Color of Pomegranates."

Hamalian revealed that although subscriptions, funding, and publicity remain major problems of *Ararat*. Submissions from hopeful authors and writers are certainly in plentiful supply and are always welcomed.

"Right now one-third of the submitted material—maybe not even that much—gets published," said Hamalian. Some of this work is commissioned by the periodical, the issues of which are now already filled until the summer of 1983 issue, he added.

Many of the articles are sent in by unpublished writers who hope to get that greatly-needed exposure that an estimated readership of 10,000 people or 2,000 subscribing families gives. Hamalian said that he doesn't seek out "new" writers, but attempts to focus on them. "Generally, an editor of a magazine can't seek out talent, but a lot of new writers, Armenian as well as Non-Armenian—know about the magazine," he said. *Ararat* magazine is subsidized by the Armenian General Benevolent Union, but it still lacks funding for use in the following four areas:

a)—Publicity: None of the funding designated for the magazine is allotted towards public relations. For example, not enough renewal notices are being presently sent to subscribers. "Massive publicity is needed," Hamalian stressed.

b)—Commissioned work. This refers to material that is used only because its author has been paid. Hamalian offers examples of how the lack of funds in this area has worked against *Ararat*.

"Bill Saroyan would not allow us to publish anything of his for less than \$500. We told him we didn't have enough money."

Hamalian feels the quality of *Ararat* can be greatly improved if there was the money to pay the writers. "...Pride is established by payment," he said.

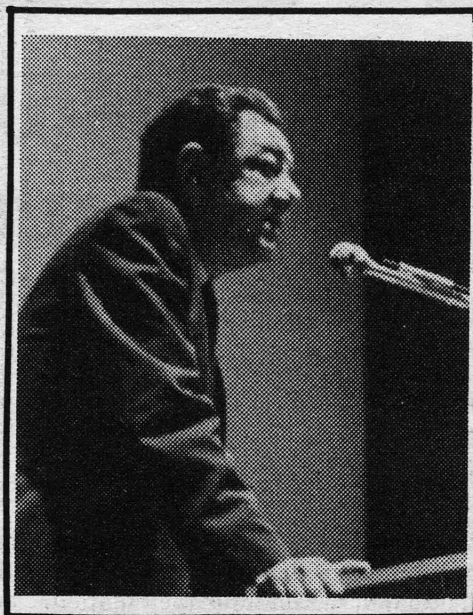
c)—Translation: *Ararat* pays a stipend of \$7 per manuscript page for translation, whereas the "going rate" is \$15 per page.

"A translator does translations seriously, and we should pay him accordingly," he affirmed. "He's doing his job. Somehow we have to pay him."

Hamalian's desire to maintain good relations with the quill of Soviet Armenia by the translation of more recent materials is being blocked by the dollar sign again.

"It's very difficult to get good translations...We're trying to emphasize (this area)," he said.

d)—Subscriptions: Hamalian stressed the need for new subscribers to keep the magazine alive. With the great amount of material submitted the next step would be to establish *Ararat* as a monthly, but more obstacles exist. First, for a monthly, 40,000 subscriptions would be needed to break even with the ensuing higher production costs, said Hamalian. Second, *Ararat* would need an assistant editor and staff in addition to the managing editor and artist presently on "staff." Hamalian said there is no *Ararat* staff or secretary. "I am *Ararat* magazine."



Leo Hamalian Photo: Alan Atamian

Despite all the difficulties encountered, Hamalian remains resolute in his belief in *Ararat* magazine and Armenian culture, if people would only support it.

"The question is whether we are going to have a magazine like this or not. We are going to have to have support from people who don't ordinarily read everything in the magazine."

He added that he finds himself attending all kinds of Armenian events and supporting Armenian performers—even if the quality is not first rate—as a cultural obligation.

In *Ararat*, Hamalian is more discriminate in his choice of topics, expressing "worry of developing a diffuse focus" which would take into account engineering, scientific, and other non-literary accomplishments of Armenians.

Although "The major intent of *Ararat* is mainly to provide an outlet for Armenian writers and historians, *Ararat* also embodies such issues as American assimilation (the next issue will have a special 42-page supplement on what it was like growing up Armenian in America) and Armenian drinking habits (a report from a Harvard University sociologist).

Hamalian said that in each issue he is making a point to include one account of the Genocide from a survivor's viewpoint.

"*Ararat* is more than just a magazine," Hamalian declared. "It's a symbol of our cultural aspiration."

It's up to the Armenians to keep the magazine alive by subscribing to it. The address is AGBU, 585 Saddle River Road, Saddle Brook, N.J., 07662. Subscription rates are \$10 for one year or \$19 for two years.

Hye Sharzhoom has also learned through Professor Dickran Kouymjian that a movement has been afoot to make a subscription to *Ararat* automatic with annual membership to the parent organization AGBU. That would boost subscription to some 8-10,000 and make the magazine available to some 40-50,000 readers. Kouymjian, a member of the editorial board of *Ararat*, has been stressing the need for his kind of arrangement to executive directors of AGBU on the east and west coast for some years. A small increase in dues would cover easily the wide distribution. He says, "If *Hoosharar*, the newsletter of the organization, can be sent to everyone, how much more effective and potentially important *Ararat* would be. It would raise the culture, the literary and artistic perception of the Armenian community quicker than any other series of efforts on the Armenians' part."

GOURGEN YANIKIAN 3 PICTURES

by James Baloian

Yanikian was arrested in Santa Barbara in 1973 for the killing of two Turkish diplomats.

January 27, 1973

Evidence in 58 years
the blur of bars white
and the dark interior
of a bed, sink, toilet,
and threatened mail
spaces of black for eyes

Your dark brows in Armenia
among the whitehair and weathered
portrait for America
the suit stamped 15
and the guardsmen
with nervous keys
and lips for hands
together we wait
for the photograph
to be taken
and the execution of duty

Hiway 101 lights up,
and in Santa Barbara
the suburbs are closing
with dinner silence

further down, Los Angeles
looks red in the eclipse of winter
a constant burning of valuables
and most irritating
the odor of flesh in fire

Recuperation/and the Future

They have welded needles
which keep me alive
I am alive because I am alive

The lost tyme in prison
is not my memory
and my revenge is honest

not masked, nor kidnapped,
I am a soldier of Armenia
my eyes revenge my experience

The eyes of future have no murders
to revenge but their own
the old stories look
like blurred reruns,
and with no electricity
dissolve into the pit of oil,
without song

Revenge is not the next life
each year is my own life
and each year I treasure
each moment with respect

and say to the future,

to root and give the world suicide,

I would not do

A Picture/1981

Let me ask all of you something

if the roots of earth you were born
under were on fire
would you not bring a rug or water
or earth
to stop the flames

if life through the history
of man passed the streets
or roads of your village
and the legends of the oldmen
were written
in libraries of capitols
and the walls of great cities

if history is written on the faces
of grandparents
the legend will continue

...and the legend will continue
in the underground the word
is my brother's throat
the people of the earth cut in half
walking dark lines in a desert
the secret ties of connection
sold with a daughter or a son

and the darkness of being foreign
in another man's land

if patience was the name of progress
let it fall on the land of my body
let it root vigorously
and fruit itself with management
in the elements

Premiere, continued from p. 1

Unfortunately, the unexpected large crowd did not allow for much discussion after the film with the invited experts.

In the late afternoon there was a reception for Dr. Voskeritchian and Dr. Hamalian. Organizers of the event and students from the Armenian Studies Program had an opportunity to talk to them both about their work and the film. Ms. Voskeritchian's husband, Ohanes Salibian, Director of the Institute of Armenian Music at the University of Southern California in Los Angeles discussed the music in the film and also of his institute. Ms. Linda Hamalian told some about her doctoral dissertation on the American poet

Kenneth Rexroth. The Hamalian's were to drive to Santa Barbara the next day to visit Rexroth and collect material for her doctoral dissertation.

Special thanks are extended to Drs. Voskeritchian and Salibian for bringing the film of Sayat Nova in their custody for showing in Fresno. Also thanks are due to Ms. Gladys Peters for her gracious hospitality, to Arlene Srabian, Susan and Cynthia Avakian, Allan Jendian, Don Eskender, Eileen Ohanian, Jack Gahvejian, Gary Edwards (manager of Tower Theatre), Richard Pandukht and the many others who helped make this first and hopefully not last showing of "The Color of Pomegranates" such a resounding success.

Political Violence

THE PARDON

By Marco Agabashian

From the time of Mohammed II, the Ottoman Sultan who in 1453 seized Constantinople and overcame the Byzantine empire, to Talaat Pasha the ruthless Minister of the notorious Committee of Union and Progress of Young Turk fame, who in 1915 ordered the complete extermination of all Armenian peoples, the subject nation of Armenia was dealt with increasingly repressive rigidity. Nearly five hundred years of continual and unyielding oppression brought the people of Armenia into the twentieth century as a desensitized group of ununited and lethargic individuals. Emotionally crushed by their demonic rulers the Armenians herded themselves with inordinate enthusiasm into the church in search of pastoral contrasts to the Hell they lived in on earth. This clasping to any relief from the torment of their existence entwined the Armenians within the religious dogma of the church, a dogma that of itself requires complete humility and submission. This subliminally induced belief, that only through death could the miseries of the present be relieved, placed the Armenian people comfortably in line for the gallows of the Turkophile Young Turk government.

The complete lack of understanding which the Turkish government brought to its own internal politics and the barbaric way its war-state mentality dealt with individuals and communities reduced the Armenians, possibly one of the most gifted of all nations, to one whose apathetic resistance manifested itself in the total commitment to living onward toward their only moment of glory: their own death.

With the hopelessness of this Ottoman induced lobotomy in mind, the Armenian leadership completed the process by implementing a policy of isolationism in the Armenian community. Its elements consisted of: clinging to the status quo, going along with the system, suppressing any notions of popular revolution, shutting eyes to the realities of the situation, doing business as usual and praying that the nation would survive until the Turkish government somehow managed to civilize itself. In short, Armenians were brought to a point where they could perform effective genocide on themselves.

Of course we all know what happened; Armenians were almost completely massacred. What was left of them scattered in total humiliation to the four corners of the earth. The Turks effectively killed most of the spirit of that generation. The Genocide itself continued the process and the resulting flight completed the psychic collapse that was to ruin an entire generation of Armenians.

It is hard for me to imagine let alone describe how I see the children of these immigrants. Strangers in a strange land, trying to survive in an environment absolutely foreign to them, daily having to deal

with the resultant insanity of their surviving relatives. This first generation kept themselves together as much as possible and carved out their empires with only the minor neuroses witnessed by us all.

We really have to thank our parents, for we the second and third generation Armenians, may be the first since the 14th century to have been raised free of fear and without the yoke of oppression. As a nation we are regaining our personality. Our truly creative qualities, submerged for so long, are again starting to flourish. It could be said that we have been afforded the opportunity to declone ourselves. Quickly we are approaching the Armenians of centuries ago who had the strength and the vitality to ward off great conquerors for thousands of years.

But now that we are once again finding ourselves, what do we do with this new self confidence? Do we give this new-found vitality to the new countries we happened to have been delivered to? Shall we forget the past, drop our involvement with our collective history and start with our own individual histories in these new found lands? Should we say that since Soviet Armenia exists the Armenians there should carry the ball for our survival? Do we assimilate into these new cultures of ours no matter how foreign or degenerate they may be? Should we look back on Turkish Armenia as an unfortunate historical experience that really has nothing to do with us today in our present state—a relic of an unfortunate past—events that have come and gone? Should we forget that the Turkish state so hated our existence that it committed itself to total war against us in the hope of wiping us off the face of this earth? Should we now forgive it and not wage unconditional war against it? Are we as apathetic in our freedom as we were in our captivity? Maybe we can roll over one more time for the Turks and make Adolph Hitler's statement, "Who remembers the Armenians?" a complete reality. Who will remember us if we are unwilling to remember?

And even though we New World Armenians have been softened by the creature comforts of the West, and even though the financial seductions of this world have the capacity to render us as apathetically listless as before, even if we can somehow visualize these petty California vineyards as plots of our own land, even if the "IAN'S" of our names are the only connection we have with Armenia, and even if we have lost all of the elemental qualities of the Near East, can we not still applaud those few energetic young men who want to regain lands and our national rights, who refuse to let their nation fall into the annals of history as losers? Can we not at least have the courage to publically understand and support these daring men who would fight and die in the name and for the honor of our ancestors?

ԱՍՏՈՒԱԾՆԵՐՈՒ ԾԱՆԱՊԱՐՀԸ

գրեց՝ ԾՈՐԾ ԶԱՓԱՐԵԱՆ՝

Այսօր սփիւռքահայը իր աչքերը կը փակէ Հայաստանէն հեռու: Պատմական դէպքերու դաժան վճռին հետեւանքով բոլորս ալ նետուած ենք սփիւռքի առօրեայ նուաստացեցուցիչ պայմաններու գիրկը ուր կեանքը իր բոլոր երեսներով կը սպառնայ մեր էութեան ու ներմակ ջարդի աստուածները մեզմէ կը խլեն մեր ազգութիւնն ու ինքնութիւնը: Քաղաքնապետը այսօր կը ճզմէ ամէն ազգային ջիղ կամ ապրում, կը խառնէ ազգայինը միջազգայինին ու կը ստեղծէ կոպիտ ու ցուրտ անտարբերութիւն: Ու անդին՝ ազգադաւ հայկական հոսանքներ դժբախտաբար անելիով կը խաթարեն հայկական հրամայականը...

Ներկայիս հայութիւնը կ'ապրի այնպիսի պայմաններու մէջ, ուր ամէն օր, ամէն ժամ անելի ու անելի սուր կերպով զգալի կը դառնայ հայութեան առանձնութիւնը, ինքը իր բախտին մնացած ըլլալու իրականութիւնը: Ո՛չ մէկ պետութիւն, ո՛չ մէկ ազգ այսօր զօրավիգ կը կանգնի հայ դատին, եւ անելին, անոնք «լուծեան պատ» մը կը քաշեն հայկական բոլոր բողոքներու դէմ, տրուած ըլլալով որ անոնք զանազան տեսակի շահերով կապուած են հայկական հողերը բռնազրարող Թուրքիոյ:

Այնքան աստե՛ն որ հայ անհատը կը հեռանայ Հայաստանի գաղափարէն, եւ հայահոծ Միջին Արեւելքի երկիրներէն, ո՛չ թէ անպայման ֆիզիքապէս, այլեւ հոգիով ու հաւատքի տկարացումով, հայ դատի լուծումը պիտի ըլլայ անկարելի ու երազային...

Այս ողբերգական դրութեան դէմ պայքարելու համար՝ սիրելի հայ իրաւ ընկերս, քեզի կը մնայ միայն ու միայն մէկ ճանապարհ-- ճանապարհը ուր անցեալին քալեցին «Անոնք»..., որովհետեւ եթէ երէկ այդ ճանապարհը կը կոչուէր Ծովասար, Սասուն, Զէյթուն, Մուշ, Վան, այսօր կը կոչուի Սփիւռք եւ վաղը գուցէ Երեւան, Կարս, Արտահան:

Ծանապարհ մը լեռներու վրայով, վե՛ր, անելի՛ վեր, լայն, կոյս հորիզոններ ընդգրկելու տենդով ու համբուրուելով իմաստի հետ... Մասիսի հետ...:

Ծանապարհ մը որուն ծառայութեան համար կը փոքրանան բոլոր տեսակի մեծութիւնները. ճանապարհ մը ուր ջերմութիւն, շունչ պիտի փոխանակուէ ժայռին հետ, ապա փուշին հետ ու նոյնանաս այդ սրբազան հողին ու քարին հետ...:

Ծանապարհ մը, վառօդի, կրակի, քրտինքի, անսահման զոհաբերութեան, դժնդակ գիշերներու, տանջանքի առաւօտներու, կախաղաններու, բանտերու, զանկերու ու ոսկորներու արիւնոտ Յեղափոխական Ծանապարհը...:

Ծանապարհ մը, այն կազմակերպութեան որ իր ծրագիրը կը յարմարցնէ ժողովուրդին, ժողովուրդէն բխելով ու միայն ժողովուրդին համար եւ իր վարդապետութիւններով, իր գաղափարաբանութեամբ ու աննկուն կամքով կ'ուզէ իր հայ զինանշանով երթալ, հայ ու միմիայն հայ ուղիի մը մէջէն, ազատութեան եւ ազգային սուրբ արժէքներու թանկագին բեռը ուսերուն...:

Ծանապարհը այն կազմակերպութեան որ ՚. Աղբալեան կոչեց «Զարհուրելի բայց հմայիչ»: Այո՛, զարհուրելի բայց հմայիչ, ընկերս, ուր պիտի տաս ու տաս...: Ծանապարհ մը վեհութեան ու հեզութեան, փառքի ու «խեղճութեան»...

Վերջապէս ճանապարհ մը, ուր պիտի աստուածանաս յանկարծ, դառնաս աստղ մը եւս անմահներու յանրժապալ համաստեղութեան մէջ...:

Անցեալին հայ բանաստեղծը զգուշացուց քեզ ըսելով.-

«Հաւատալով թէ կրնաս, օ՛հ բարձրացիր քաջ տղաս,

Սակայն քանի վեր ելլես, պիտի մսխ ու դողաս

Մնաս միմա՛կ, խեղճ տղաս...»:

Այո՛, ընկերս, պիտի մսխ'ս, պիտի մնաս միմակ, հո՛ն բարձրունքներուն վրայ, պաղ մշուշին հետ, ու սուրավով փոթորիկներուն հետզուգահետ մերթ ընդ մերթ յաղթելով նոյնիսկ անո՛նց...:

Ծառերը քեզ սխալ պիտի թարգմանեն, ոճանք պարզապէս իրենց հանգամանքի, աթոռի մոլուցքով եւ կամ կեանքի ընկերային պարտադրանքներուն տակ, պիտի խուսարին իրականութենէն եւ զայն նկատեն հոգեբանական խանգարումներու հետեւանք: Վաշխառուներու իրենց եսակեդրոն պահպանողական բնոյթով, սեփական շահի եւ հանգիստի ձգտումով պիտի աչպանեն այդ ճանապարհի ընթացքը: Եւ ուրիշներ իրենց ճղճմ, խակ մտածումներով ու յիմար դատողութեամբ զայն պիտի կոչեն ֆաշիստական մոլեռանդութիւն...:

Բայց ընկերս՝ քաջ իմացիր թէ պիտի գայ օրը, դատաստանի՛ օրը, եւ այն բոլոր պիտի թնկին քու ոտքերուդ տակ, պիտի փոքրանան քու Նեմեսիսեան դէմքին ու շուրթին ներքեւ, որովհետեւ անոնք պարզապէս «կեղծ» յեղափոխականներ են, անոնց մտածելակերպը ձեւական է, անհաստատ, ու չ'անցնիր խօսքի սահմաններէն անդին: Անոնք կը հետեւին յեղափոխութեան նորոյթին, ու ո՛չ մէկ պատրաստակամութիւն ունին իրենց ետ զոհելու հաւաքական իտէալին...: Բառին բուն իմաստով անոնք «սալոնի» յեղափոխականներ են, «շուկայի» վրայ աղմկող կազմակերպութիւններ..., որոնք խորապէս

and the Armenians

ARMENIAN TERRORISM : WHY?

By Zaven A. Vetzmadian

My father would have heartily applauded the recent slaying of Turkish Consul Kemal Arikan in Los Angeles. He would have been just as proud of the Justice Commandos as he was of septuagenarian Gourgen M. Yanikian, when he assassinated two Turkish diplomats in Montecito nearly ten years ago.

But my father, Shavarsh Vetzmadian has been dead for nine years and has carried to the grave a load of hatred, and bitter memories of unimaginable suffering. And yet, can it be said that such memories and experiences are truly buried? The fact that there exist groups such as The Justice Commandos of the Armenian Genocide, or the likes of Yanikian who are prepared to "take arms against a sea of troubles," seems to prove otherwise. Why?

It is very hard for Americans to imagine how it was. But there were Americans, British and Scandinavian eyewitnesses who saw old men, women and children marched without food or water to deaths in deserts. They reported of people crucified or burned in churches, women ravaged, people used for bayonet practice and some even buried alive. These things happened, albeit, a long time ago but they have been documented by reliable sources. Yet, not one apology, acknowledgment of responsibility or offer of restitution has ever been made.

My paternal grandfather, Kyriakos, was allegedly an important businessman whose income was partly derived from a chain of bakeries that provided bread to Turkish garrisons. One uncle was an officer in the Turkish Army, while the eldest, who had studied law in Germany, handled the business and financial end from a head office in Istanbul. My father told me that both my grandfather and eldest uncle were stuffed into jute sacks and dumped into the Bosphorous at the onset of World War I. The other uncle deserted after being placed in a labor battalion. He went back to their hometown Kharpert (Harpur) and was killed in action while defending his town. There were 25 close relatives who lived under my grandfather's roof and another 55 kinfolk who were responsible in various endeavors ranging from wheat farming, tending orchards and vineyards to making wines, rakhi brandy and managing bakeries. No one has survived except one niece, who now lives in Canada.

My father's situation was quite different, since he had always been a rebel. He went underground at 19, first helping the Young Turks against Sultan Abdul Hamid. Later as an activist in the Armenian Revolutionary movement, he instructed remote villagers in the use of weapons, self-defense and guerilla warfare. Sometimes he posed as a school-teacher and on other occasions as a Kurdish shepherd. He was arrested in Kharpert where he had returned to inquire about his family following a massacre. There, a Turkish physician, whom my grandfather had helped financially with studies abroad, was in-

strumental in aiding my father to escape certain death. Obviously, this is a classic example (one of thousands perhaps) that not all Turks condoned the mass killings, and no doubt many did what they could to help. However my father also recalled the fate of a fellow guerilla who had been captured during the Moslem Bairam holidays. A Turkish garrison commander, not wishing to taint his hands with the blood of an "infidel" on a holiday, ordered the village butcher to do the honors. Later some troopers played soccer with the Armenian's head.

My father joined the Tzarist Russian Infantry, then served under British Gen. Edmund Allenby during decisive campaigns against the Turks in the Middle East and at the end of the war, transferred into the French Foreign Legion which was still fighting Turks in Syria. At this time he received his third combat injury which crippled his knee and put him out of soldiering.

During my college years, my father could never understand how I could become friends with Turkish students. He couldn't accept the rationale that today's Turks were not responsible for the death of his loved ones. That the Allies or Axis powers could forget, forgive and live with each other in peace, was never a valid argument for my father, at least where Turkey was concerned.

"Those people robbed us of our lands, our culture, our artifacts, our heritage and urinated upon our pride as their mules and donkeys were allowed to urinate in our churches," he would boom. "That in itself is unforgivable, let alone their inhumanity."

Germany has more than acknowledged her atrocities against the Jewish people during the second genocide in history. They have granted millions of marks in war reparations and compensation to Jewish survivors. Turkish history in contrast sidesteps the whole Armenian question. It justifies the deaths of countless civilians as the unfortunate consequences of war. Never accepting responsibility for the organized killing of 1.5 million Armenians, never admitting any attempt at wiping out a whole race.

I do not condone terrorism against innocent people, or any senseless violence for self gratification. In America we seem to have too much of it going around. But I wonder how things would have been, if the cause of justice had been served in 1918 and later. How different it would have been if Turkey had seen fit to extend a hand in friendship to the newly established Armenian Republic to her east, suggesting perhaps that bygones be bygones, and offering to work things out. Would Kemal Arikan be dead today? Would there be any need for terrorism?

I understand how the family of the slain consul must feel, and how others saddled with an injustice or deprivation of kin and property must feel. That is how my father felt, and this could also have been a motivating factor for the action in Los Angeles.

MYTHS AND FACTS OF HANDGUN CONTROL

By Tom Key

Since the January 28th killing of Kemal Arikan (Turkish Consul in Los Angeles) Armenians have been crawling out of the woodwork to write letters, voice opinions, and even offer justifications why Arikan was killed. The 40,000, usually quiet Armenians in the San Joaquin Valley, have been declaring disassociation and condemnation of the killer(s). Unfortunately, nothing has been said about the weapon. Arikan was killed with a handgun, as was John Lennon, Robert Kennedy, and numerous others.

I am personally surprised that at least those Armenians are not speaking out against handguns. Possibly they, like many others, know only the myths of handgun control, and not the facts. This is why I am directing my energies to informing others about the myths and facts of handgun control.

Myth: Guns don't kill people. People kill people.

Fact: Over half of all murders and suicides are committed with handguns, which are five times more likely to cause death than knives, the next most popular murder weapon.

Most murders are spontaneous acts, committed during the heat of violent passions. Without a handgun available, many murders would be turned into non-fatal assaults if the attacker were forced to use some less potent weapon. The 3,000 who die in gun accidents every year would live if no guns were around.

The South's murder rate is double the rate in the Northeast, where only half as many households have guns. Handguns make murder and suicide quick, convenient and sure.

Even granting for a moment that guns don't kill people it is painfully clear that people with guns kill people. It is also important to realize that guns don't die, people die.

Myth: Handguns are needed for self protection.

Fact: A handgun in the home is much more likely to result in death or injury to family members than it is to burglars.

On the average, a mere 2% of burglars are shot every year and for every burglar who is stopped, six family members are shot in accidents. One fourth of those accidentally killed are less than 14 years of age.

Few intruders kill their victims. Nearly three-fourths of all murders occur between family members, friends or lovers, a situation which is encouraged by the easy access to handguns in the home.

Instead of protecting family members from intruders, a handgun in the home is like a time-bomb.

Myth: The Constitution guarantees the personal right to bear arms.

Fact: The Second Amendment to the U.S. Constitution states that "A well regulated militia being necessary to the security of a free State, the right of people to keep and bear arms, shall not be infringed."

The United States Supreme Court has ruled four times that this does not guarantee the right to personal gun ownership. Instead, it establishes the right of State

Militias—now the National Guard—to bear arms. The Constitution protects the collective right to bear arms for military purposes in maintaining the security of the state. The right of an individual to possess handguns exists only in myth, not in the Constitution.

Myth: Saturday Night Specials are used in most handgun crimes.

Fact: The Saturday Night Special is generally described as a cheap, short-barreled, low caliber handgun.

The myth that Specials are used in most handgun crimes has encouraged the false belief that only these cheap handguns need be eliminated to reduce crime. Most proposed anti-Special laws would only stop their manufacture and have no provisions for taking care of the millions of Specials already in circulation.

The New York City Police Department has reported that only 39% of the handguns it confiscates are Saturday Night Specials. Both attempts on President Ford's life and the attempt on President Reagan's life were with regular, standard-sized pistols.

Most of the 40 million handguns in this country are quality weapons, and elimination of the Saturday Night Special alone would have little effect on reducing handgun crimes, suicides or accidents.

Myth: Handgun control won't work.

Fact: In Great Britain, where handguns are strictly controlled, there are less than 500 handguns per 100,000 people. In the U.S., there are 12,000 handguns per 100,000 people. In 1974, Houston, Texas, alone had over four times as many handgun murders as all of England and Wales, with over 50 million people.

The gun murder rate in the U.S. is 200 times higher than in Japan, where private handgun ownership is totally prohibited. New York City, which has the toughest gun control law in the country, has the second lowest murder rate of the ten largest cities.

Proper gun control laws do work and could save thousands of lives every year.

Myth: The National Rifle Association can block any attempt at handgun control.

Fact: Many people who favor handgun control have given up because the N.R.A. is all-powerful.

While the N.R.A. does have the power to mount massive letter-writing campaigns which have frightened some legislators, its ability to sway elections on the issue of gun control is highly questionable. The N.R.A. has taken credit for defeating a few pro-control Senators and Congresspersons, but these people actually lost for reasons other than gun control.

In the January 1975 issue of the American Rifleman even the N.R.A. admits that 27 Congresspersons who opposed gun control lost in the previous elections—while not one Congressperson who favored control was defeated.

Obviously the N.R.A. is not all-powerful, and the more people who learn that, the more who will decide to take a positive stand for handgun control.

If united, the Armenians could represent a powerful lobby force capable of eliminating the problem of handguns.

THE EAGLE AND THE BOAR

By Catherine Burke

Characters: Eagle, whose job it is to understand everything pertaining to eagles; Boar, whose job it is to clarify the goings-on of the forest for all who live there; Wolf, whose job it is to say nothing since there is nothing to say because nothing ever happened.

Once upon a time all eagles dwelt on the ground in the depths of the forest, in fact, in some of its lushest parts. But the wolves who coveted the homeland of the eagles decided one day to drive them away. The wolves drove some of the eagles away, pouncing on them and devouring many in the process. (This led the eagles, as well as the other animals of the forest to believe that the wolves wanted not only to acquire the depths of the forest for themselves, but also to rid the world of all eagles.)

The wolves, having settled comfortably into their new territory, decided to forget all about eagles now that they had moved to other parts of the land. The eagles, however, did not forget about wolves; subsequent generations of the young especially did not forget, what with time and the world proceeding as if all was as it should be.

Then one day, not too long ago, a lone eagle swooped down from the side of the cliff, hard onto the back of a large wolf; the eagle sailed off into the air then dropped the wolf into a ravine, killing him instantly. Word of the event rang through the forest, and everywhere the animals were asking why an eagle would swoop down on a wolf and drop him into a ravine from high in the air. These animals did not remember the past, even the recent past; in fact, they might not have known that there was a past that needed remembering.

Questions about the young eagle's actions created such a noise in the forest that it finally woke up the tusky boar, scribe in charge of recording forest events. The boar, in the interests of clearing away the confusion and eliminating the noise that prevented his sleep, said, "Don't worry; I will go and ask the eagle who studies such things about this matter." Before his audience could ask him if he would also be visiting the wolves, though, he was already on his way up the side of the cliff, his pen and his paper tucked firmly up under his hock, or whatever it is that boars tuck such things under.

Out of breath and red in his usually pink face, the forest scribe finally reached the top of the cliff where the brightest members of the forest gathered every day to study relationships and interrelationships, to look at all sides of the issues pertaining to the forest. There he found the eagle, whose job it was to try to understand all things pertaining to eagles.

The boar and the eagle discussed the matter at hand, but, instead of the boar asking the eagle the question which was ringing throughout the forest below—that

is, why it is that an eagle would swoop down on a wolf, then drop him in a ravine from high in the air—he asked, "What do you think of the killing?" Now the eagle was caught unprepared for this question, was mystified by it. It seemed to serve no useful purpose, it being that this eagle, like most of his kind and like most forest animals for that matter, lived by the same law: that killing is wrong and that wrongs cannot be made right by killing.

Without expressing his puzzlement, however—and to be certain that the boar was clear on things—the eagle said, "Of course I do not believe in killing, this or any other one. But now, since explaining is one thing I do up here on the cliff, let me explain why it is that eagles—an eagle, to say it precisely—would swoop down on a wolf and drop him into a ravine from high in the air."

The boar listened attentively to the eagle and took many notes during their talk. At its end the forest scribe thanked the eagle, tucked his pen and notes up under his hock, and climbed back down the cliff to the forest floor. That afternoon he sat in his thicket and read all his notes, then balanced the tiny, close-set lenses of his glasses on his nose and set to work while the animals of the forest waited patiently outside.

Later that same day, anticipating peace in the forest and a return to his nap, the forest scribe put down his pen, satisfied that he had written what needed to be written. He stepped out of his thicket and up on to the stump next to it, from which he read his report to the assembled animals. The boar read of how terrible it was that an eagle would swoop down on a wolf, then drop him into a ravine from high in the air, and how necessary it was that the community of eagles proclaim the wrongness of it.

The clamor of voices in the forest became a roar; the bull elk trumpeted from the back of the din: "But what about the answer to our question—why it is that an eagle would swoop down on a wolf and drop him into a ravine from high in the air?" The forest scribe did not answer, however, because he had stuck the unused notes from the conversation at the top of the cliff in his sensitive ears and was hurrying back into his thicket. This left the forest animals in an even greater state of uncertainty about things past, present and future. And, as other boars, scribes in their forests, heard about the tusky boar's report, they announced it to their own residents. Confusion and alarm spread like wildfire from forest to forest until it seemed like the entire land crackled with many questions, few answers. This was because the answers were stuffed in the ears of the boar who slept peacefully in his thicket.

Moral: Bits of truths are sometimes worse than lies.

ARMENIANS AND THE WEST

by Rahageets

Armenians may find it sufficiently difficult to wade through the terrible complexities of an Armenian struggle divorced of super-power rivalry. Unfortunately, however, as with other third-world peoples, the Armenians cannot escape this aspect of their struggle. Should Armenians continue to feign the non-existence of this most very real and crucial consideration, all efforts at developing an effective strategy for liberation will prove illusory. If the implications for East and West of a solution to the question of Armenia have until now, eluded the Armenian community, they have surely not been lost on American policymakers.

One cannot exaggerate the strategic importance of Turkish-occupied Armenia. In the January 28 edition of the *New York Times*, we read that a cause of tremendous concern for N.A.T.O., "from the military standpoint, is the continuing weakness of Turkey, which geographically should be the N.A.T.O. country most influential in deterring Soviet support for any Arab coalition fighting Israel or, at worst, a Soviet military move in Southwest Asia." The *Times* continues, "Eastern Turkey, which borders Syria, Iraq, Iran and the Soviet Union, should be, in the eyes of Western planners, a base for strong Turkish forces."

The *Wall Street Journal*, in its lead editorial of February 1, makes clear that American sympathies cannot lie with Armenian aspirations. It notes that the Armenian Secret Army for the Liberation of Armenia (ASALA) claims that its aim is to liberate Armenian lands occupied by Turkey. The editor explains, "That is, the eastern part of the country, which borders Iran, Iraq, Syria and the Soviet Union. Because of the massacres few Armenians still live there, but it does contain airfields from which planes could overfly the Persian Gulf." Because ASALA asserts that these lands, once liberated, be united with Soviet Armenia (although not necessarily under the current political arrangement), the *Wall Street Journal* concludes, "In short, the avowed purpose of the leading Armenian terrorist group is to detach a strategic hunk of N.A.T.O. real estate and attach it to the Soviet Union." The editorial calls for greater U.S. government surveillance of the Armenian community and declares, most threateningly, that "Armenian dissidence in the U.S. clearly deserves the highest scrutiny."

Turkish-occupied Armenia, and so Turkey itself, then, is the keystone of N.A.T.O.'s Middle East strategy. Armenians think justice and return from forced exile; Americans think oil-fields. If American and Armenian interests are, in fact,

irreconcilable, then let us say so and open the way for a new and more effective methodology and ideology of liberation.

Why is it when the Armenian Community speaks of the liberation of Turkish-occupied Armenia, American officials grow uneasy and ask why we do not instead worry about "liberating" Soviet Armenia. Why, when Armenians gather by the thousands to demonstrate against the present regime in Turkey and its failure to address the Armenian problem, does the media ignore us, but when only several hundred demonstrate against the military regime in Poland is there national press coverage? The Western media and Western governments do not and will not support our struggle against a regime with which they share the strongest of military, economic and political aspirations. Why when the military junta in Turkey commits excesses (documented by Amnesty International) unheard of in Poland, does U.S. Secretary of Defense Weinberger have nothing but praise for the generals in Ankara? Why, according to a C.I.A. document seized in the American Embassy in Iran and recently summarized in the *Washington Post*, has the Israeli secret police cooperated so closely with the Turkish secret police (M.I.T.) in gathering intelligence on "anti-Turkish terrorists" (Armenians)?

The Armenian Revolution has powerful enemies in the facist regime in Turkey and those governments which support it. As such, Armenians can no longer afford to view their struggle in isolation. It is, in fact, part of a wider struggle against imperialism and the Armenians would do well to develop strategy and alliances within that framework. When the United States considers Turkish-occupied Armenia "a strategic hunk of N.A.T.O. real estate," backs the Turkish military government and does nothing to address Armenian grievances, it is only natural that Armenians begin to realize that support in their war for liberation will come from elsewhere.

For Armenians living in the West, the unavoidable realization that, under present conditions, Western and Armenian interests do not at all coincide can prove terribly uncomfortable. The Western media will continue to malign Armenians and distort the nature of their cause. Western governments will continue to arrest our heroes and to cooperate with the Turkish government in efforts to suppress the Armenians and their aspirations. And, in the coming years, as the Armenian struggle intensifies, Armenians with divided loyalties may remember how simple things were in the good old days when liberation was just a dream and a lot of talk.

շար. էջ 8 է՞

կը վնասեն հայկական ընդհանուր շահերուն: Անոնք յեղափոխութիւնը կը դարձնեն լոկ մտային մարզանք, բարձրաթոյշ խօսքեր: Իսկ ուրիշներ իրենց մեծ ստամոքսներով զայն կը գտնեն ջերմիկ պարահանդէսներու, ճաշկերոյթներու բնոյթին մէջ...:

Ընկե՛րս, հայ Յեղափոխութիւնը սահմանուած չէ որոշ ժամանակի մը համար, մեր ազատագրական պայքարը սահմանուած չէ վայրերով ու կարճ ժամանակով աւարտելու: Միացեալ, Ազատ եւ Անկախ Հայաստանի իրականացման պայքարով կը պայմանաւորուի անոր մտահոգութիւնները: Ան կը կարօտի

անսահման զոհաբերութեան, համագործակցութեան, ոյժի, կամքի եւ ամանաւանդ հարազատ գիտակցութեան ու խիղճի:

Զարթնի՛ր, ընկե՛րս:

Սփիւռքի այս մութին մէջ լուսաւոր քանի մը կէտեր կան միայն տակաւին փայլելու: Ասոցմով է որ կը գծուի մեր կեանքի ուղին: Գիտակից հայուն համար կեանքը մի քանի օր է միայն, գոյնէ մի քանի ժամ: Մնացեալը խոշոր պարսպ մըն է, մութին մէջ կորսուած անիմաստ յիմարութիւն մը: Մնացեալ բոլոր օրերը կրկնութիւններ են, այսօրը մնան վաղուան, այս շաբթուան օրերը մնան գալիքներուն: Ստամոքս լեցնելու ու պարպելու մեքենայական անսահման

կան վարժութիւն, ու շատերու համար ալ լոկ դրամապաշտութիւն:

Հայ անկեղծ ընկերս, մեր ազգը քեզիպէտներուն պէտք ունի: Սուրբ պայքարդ խառնէ առօրեայիդ, հացիդ, ջուրիդ, անունիդ, ուրախութիւններուդ ու վիշտերուդ, գիրքերուդ ու աղօթքներուդ: Թո՛ղ փառքը աշխարհի ու կեանքի զանազան խաբուսիկ երեւոյթները ու քալե՛ սուրբ ճանապարհէն:

Այն ժամանակ պիտի դառնաս ո՛չ մէկը,այլ ի՛նքը ժողովուրդը...: Պիտի դառնաս զինուորը քու գաղափարիդ, ոգիդ ներշնչումի, նուիրումի:

Այդ ճանապարհէն քալելով է միայն որ պիտի անցնիս մեր փառապանծ մարտիկներու շարքերուն մէջ, Հայ

Աստուածներուն շարքերուն:

Ամման եւ հերոսները: Ամման՝ իրենց սրբազան խոյանքի սխրանքով, իրենց զոհաբերման անմար ոգիով: Հերոսներն են որոնք կը կերտեն պատմութիւնը ու պատմութիւնն է որ կը յաւերժացնէ զանոնք:

Ընկե՛րս, սփիւռքի այս Բաբելոնական խառնիճաղանչին մէջ, այս համատարած ու ցուրտ ափերուն վրայ, ուր հարիրաւոր հայ ու օտար Բէլեր կը վխտան հայ ժողովուրդի իրաւունքները ոտնակոխելով, կայ միայն մէկ միփոքրութիւն, յաղթանակի հատաքը՝ մեր պայքարող զինանշանին ճանապարհը, «զարհուրելի բայց հմայիչ ճանապարհը»:

POETRY

It Is Spring, Spring by Aram Arax

*It is Spring, the Spring
of the blood-soaked century,
The Spring of the Armenian.*

*Twentieth century,
A hyena nation, stone-heart, murderer,
Black soot, black moss, vile world.*

*News travels from mouth to mouth,
Black, black shadows,
And gallows in the wide square of
Bayazid,
Twenty heroes, Henschag martyrs.*

*It is Spring, Spring
Bloody Spring,
The Spring of the Armenian.*

*With what adolescent dreams can one
live
Europe is burning with World War
Brave-souled Van displays the flag of
rebellion
The Armenian volunteers with the
Russian soldier on
Armenian land.*

*It is Spring, blood
How can one look at the rose buds
At the butterflies of nubile almond
trees
At the cherry tree with red earrings.*

*How can afflicted hearts greet
The return
Of swallows
Of the magpie who greets good
morning
To the refulgent mornings.*

*How can one announce to the farmer,
To the milker of grapes
The fertile birth of clusters
That drip from the grape vine*

*Twentieth century,
A murderous nation,
Black soot, black moss, hypocritical
world*

*Tragic news
From the province of Armenia
Arrest, kidnappings,
murders,
The evil destiny of the Armenians*

*In our black century,
In the year 15 on the 24 of April,
In the black night,
They reap the harvest of western
Armenian sowers
They drive them far
The distant Changher,
an obscure Turkish village, on the
mountain
sides of Anatolia.*

*The shame of the century
The shame of unscrupulous humanity
The shame of the Turk, forever and
ever...*

*A distant village,
With its ancient prison
In the prison cells, silent, morgue
The Arab warden, a kind old man
extinguishes the sad weeping candles.*

*The carefree bats fly in the empty
prison cells
The old minaret, the fanatical mullah
Sings with confusion—Allah Ekber—
his morning prayer.*

*He prays in the morning with the rays
of blood
The just sun is blood, is tear
The mullah prays
I wish this lamentable morning of the
dark night had never broken.*

*Twentieth century
Newly carved with Armenian blood
With the Armenian bones
Condemnation of murder
Unextinguishable history, the mourn-
ing song of wrath.*

*Where are they? What happened to
the deported Armenians?
Who were imprisoned in the ancient
prison of Changher?
Where are they? What happened to
the fanatical mullah,
Demirel, Bayar, Boulent Echevid?*

*The abyss valleys of the Anatolia,
And the serpentine rivers painted with
blood,
The gypsy birds, the witches, the evil
eye, the fanatical mullah
Know Echevid.*

*You know him too; you cannot speak,
It is a purulent wound, insult to the
Turk*

*The shame of the century,
Black thorne, black soot on the con-
science of humanity.*

*Der Zor, desert,
Cemetery of Armenians and the new
Golgotha
And crucifixion.*

*Universal massacre, plunder without
conscience
Kidnappings,
The curse of trembling lips, curse,
begging
The sun is blood, the sand is blood,
ungrateful world.*

*Hills of corpses, buried without tombs,
Hills of bones,
Savage vultures, with bloody hearts
hanging from their beaks.*

*Der Zor, desert, cemetery
A spider's web, web of insolence
Valley of tear
Downy orphans, starving orphans.*

*Twentieth century,
A hyena nation, without conscience,
murderous
Black soot, black moss, a world
tormented by pain.*

*We are Armenians, Armenians, Bulent
Echevid.
We do not forget,
We do not forget obscure Changher
With its ancient prison*

*We do not forget immortal Varoujan,
Khajag and Sevag and Siamanto
The Armenians — Hayr Mer — at Fa-
ther Gomidas's last vigil*

All, all remnant, martyr

*We do not forget hellish Der Zor
The first crime, the crime of the
century,
Of massacre of the Armenian people*

*We do not forget the land of the
Armenians
That is occupied by force, deserted,
orphaned and bare
Our Father's just will
OUR HOLY LANDS, OUR HOLY
LANDS, OUR HOLY LANDS...*

*Twentieth century
The shame of the century
And condemnation
Newly carved with the blood and bone
of the Armenian*

*Starving groups of survivors of the
Genocide, of hell
Became cranes all over the world
Many of them chose the Arab land.
Appreciating the hospitable spirit of
Arab nations
And it became the Armenian nest,
paternal home.*

*Old people, sad, afflicted,
Widowers, widows, countless or-
phans,
Kind, Black eyes of adolescents,
Armenian Black eyes
searching for love, compassion and
respect.*

*They became cranes,
Brave, self-devoting, friends
To the Arab nations' struggle of
liberation
To the noble battle of class struggle.*

*The shining rays of October
Shone with goodness
On the emerald mountains of the
Fatherland
And Armenia was reborn*

*ARAVOD LOUSO
Sun-splendor, Armenia,
Star-coated diaspora
Vow of solidarity, new Sardarabad.*

It is Spring, Spring.

April 24, 1980

*translated by
Flora Tchaderjian*

*The swallow lives
in open woodlands,
in the borders between fields,
and sometimes
in small towns.*

*The swallow builds
its life in grasslands
near fencerows,
and on the ryegrass prairie.*

*In the lowlands
and mountain valleys
the local race prefers small farms
with stands of firs nearby.*

*Some swallows find their way
to the city,
settle in its heart.*

*A spirited and congenial race,
swallows live in peace
with others
until there is intrusion:*

*When the Blackbird
invades the land
swallows fight until they die
or are driven out.*

*Exiled in other woodlands,
other towns,
other valleys,
the survivors wait
for a new season, another spring,
for the fulfillment of
an ancient promise
that will return them home.*

*Catherine Burke
Spring 1982*

LECTURE

Continued from page 1

Yet, if we were to follow a Greek drama, for instance, more attention and active thought would be required on our part. Understanding hylozoic art demands this same kind of attention and thought. Of course, the results of such an effort are usually very rewarding.

Gorky had a high degree of aesthetic sensitivity. He did not create art to pander to whatever was popular at the time. As Dr. Mooradian said, "Gorky had much faith in the masses. He felt that great art should not be lowered so that the masses could understand it. He felt conversely that... the masses had to be elevated to understand great art because the masses are capable of doing it, the problem being historically that they have never had the opportunity or the leisure to be able to develop the consciousness of getting into art..."

Gorky himself had a very tragic life. He was born at a time which would soon witness the deepest agony of the Armenian nation. In 1908, his father, Sedrak Adoian, left Armenia in order to avoid the Turkish conscription which forced Armenians to fight against their own people. Gorky's schooling and art study was cut short in 1915 when the onslaught of the Turkish forces went into full motion. The Adoian family became a segment of the death march on the road toward Caucasian Armenia. After reaching Erevan, the Adoians managed to survive and endure in the midst of grave circumstances. They remained there for about three years, obtaining jobs whenever possible. Two of Gorky's sisters had already left for America in 1916. Only Gorky's mother and sister, Vartoosh, remained. In December of 1918, their mother became very ill, and in March, 1919, she died of starvation.

By the following year, Gorky and Vartoosh had made their way to America. Gorky went to Providence, Rhode Island, where he was reunited with his father. While in Providence, he attended the Technical High School for about six months. Later, he taught art for a short period of time at Boston's New School of Design. In 1925, he moved to New York City where he hoped to find a more

favorable atmosphere toward art. At least in New York there would be an abundance of museums and art galleries where he would spend endless hours studying the works of the masters. In New York City he also taught at the Grand Central School of Art. While Gorky himself was a student at several art schools, there was generally no challenge in it for him as he was already better than many of his teachers. In the years ahead, Gorky continued to work at his art and to develop his skill and knowledge about the subject.

Toward the end of his life he suffered several personal misfortunes all within a short succession of time. In 1946, three dozen oil paintings and drawings were lost in a fire at his studio in Connecticut. A month later, he underwent surgery for cancer. In 1947, his father died. In 1948, as a passenger in a motor vehicle accident, he sustained severe injuries which resulted in a broken neck and paralysis of his painting arm. Shortly after this, his wife left with their two children. On July 21, 1948, Gorky hanged himself after having written these words on a wooden crate, "Good-bye My Loveds."

Gorky loved his art. He loved his mother country just as deeply and was very sad at what he had to leave behind there. A good portion of his works are autobiographical in nature. They reflect upon life in Armenia, his family, and his uniquely Armenian experiences.

Throughout his entire career, Gorky studied and did research. He was not one to throw a painting together, but rather he spent many painstaking hours doing sketches and drawings of the anticipated work. Some of his paintings took years to complete. He was the consummate artist.

Gorky was a very serious student of art; and, in the early part of his career, he spent much time learning about the great masters. He first apprenticed with Cezanne. To Gorky this meant undergoing an exhaustive study of the artist and his method or form of painting. As Dr. Kouymjian explained in class, "He worked through every stage of development that Cezanne himself went through in terms of lines, shape, light, textures, background, foreground... until he felt he understood what it was that Cezanne was trying to do, to achieve what Cezanne was trying to do, and then to step beyond



Karlen Mooradian and students at L.A. County Museum.

that..." This is one reason why Gorky was so poorly understood by his critics. They were not able to comprehend what he was trying to accomplish and concluded that he was merely imitating others.

In the same manner Gorky studied other artists, such as Picasso, whom he greatly admired.

Whenever Gorky encountered something which he felt to be interesting or innovative, he would work on that same thing at home to see how he could master it. The purpose of this rigorous self-training, as Dr. Kouymjian also mentioned, was because Gorky wanted to "... fully understand and fully execute the artistic vocabulary already pioneered by the masters of his time..." He wanted to become totally proficient in the language of art. It was only after he had accomplished this that he began to use this language to create the masterpieces that would convey his thoughts and emotions.

Students who attended this unique Gorky class were afforded the opportunity of seeing an exhibit of the artist's work at the Los Angeles County Museum of Art on February 6, 1982. A tour of Gorky's paintings was conducted by a docent of the museum. A second tour was then conducted by Professor Mooradian, who provided many personal anecdotes to specific paintings and discussed Gorky's painting habits.

After viewing the L.A. County Museum Gorky show, the class went to the Rutberg Gallery to see another exhibit which featured paintings by Gorky and his friend, Burkhardt. Professor Mooradian said that the vast collection of Gorky's works, drawings, sketches, and letters now in his and his mother's possession will be sent to Erevan, where they will be available for future study.

Mooradian and his mother Vartoosh are both painters. Later this year there will be a special exhibit of their works and those of Gorky's in Japan.

Lady Shushanik Adoian wanted her son to see himself as a person on the path toward achieving greatness. He was not to discredit her or his people by being insignificant. When Vosdanik Adoian changed his name to Arshile Gorky in 1925, it was with the thought that he would reclaim his Armenian name after he had realized that greatness. Unfortunately, a number of tragic events in his later life hindered these plans. Nevertheless, he is considered one of America's greatest and most prodigious artists, and though he died before the terms "Abstract Expressionism" and "The New York School" were coined, he is considered by many as one of the inspirations for these movements. Those who have seen and experienced Gorky's art can know that he did achieve this greatness in every respect.

BILINGUAL EDUCATION

Continued from page 5

For one additional hour daily, students go to a different teacher in a different classroom for Armenian language instruction. Students are taught to read and write Armenian as soon as they speak it well enough to profit from reading and writing instruction. Texts published in the United States, Lebanon, and Soviet Armenia are used.

To compensate for the time spent studying Armenian and to increase instructional time in English academic subjects, physical education is reduced to about 30 minutes weekly, and afternoon recess is eliminated. (Public schools must, by law, devote a total of 150 minutes weekly to physical education and afternoon recess. This legal requirement does not apply to private schools.)

Armenian heritage is taught by the Armenian teacher during the Armenian language hour. Pride in Armenian culture is also encouraged by the general Armenian atmosphere of the school, by student visits to groups of elderly Armenians to sing Armenian songs and recite Armenian poetry, and by the honoring of Armenian martyrs by making April 24, Martyr's Day, a school holiday.

When one visits Armenian Community School, one quickly senses student and staff pride in accomplishments and enthusiasm for teaching and learning. The staff feels that the school's strengths include Christian Education, Armenian language and heritage instruction, small class sizes, good student discipline and excellent parent and community involvement.

Problems that concern the staff are related to the bilingual aspect of the school's program: lack of a formal English as a Second Language program and how to maintain high student achievement in English while also devoting one hour daily to Armenian.

HURON ELEMENTARY SCHOOL

The bilingual-bicultural program at Huron Elementary School has the following goals:

1. Teaching each student at the level of his/her language (Spanish or English) and academic competencies.
2. Progress by most students of one grade level per year in English or Spanish reading, language and mathematics.
3. Positive student attitudes toward the Mexican-American, Anglo-American, Afro-American and Asian-American cultural heritages.

Huron School has an extensive testing program to assure that all students receive instruction appropriate to their individual needs. Entering students are tested and classified as Fluent, Limited or Non-English Speakers. As is legally required, Limited or Non-English Speakers who speak Spanish fluently usually receive all instruction in all subjects (see Appendix) in Spanish. Such students also receive 30 minutes to one hour of English as a Second Language (ESL) instruction daily. Fluent English Speakers are taught in English only. Some, but not all, also receive Spanish as a Second Language (SSL) lessons if they do not speak Spanish well.

Non-English Speakers generally take from two to five years to be re-classified as Fluent English Speakers. Their English fluency is re-tested at least once a year. When they have become Fluent English Speakers, they usually receive all instruction in English, starting English reading in first or second grade level books.

There is no provision in the school's program for continuing Spanish instruction once a Spanish speaker speaks English fluently. However, Spanish is freely spoken by the school's bilingual staff to all students, regardless of their English fluency.

Students are tested, grouped and taught mathematics in their homerooms. Placement tests are given in English or Spanish reading and ESL or SSL (depending on students' language classifications) to form instructional groups. Teachers exchange students for these subjects to reduce the number of groups per classroom. Spanish reading and language arts are taught by the bilingual teachers.

Huron students spend most of their relatively short school day studying reading and language arts in English and/or Spanish. Appropriate time is also devoted to mathematics and physical education. Other subjects such as social studies, science, art, etc. are taught less than in most schools. Such subjects are usually taught in English and/or Spanish (practice varies from teacher to teacher) in the homeroom to the class as a whole.

Most of Huron School's reading, language, social studies and science textbooks in Spanish are published in the United States. The remainder come from Latin America or Spain. The current mathematics texts are in English only, but in 1982-83 there will be books in Spanish available for students who need them.

ARMENIAN RESTAURANT REVIEW

by Tom Key

Recently Dr. Kouymjian's Armenian Studies 10 class, Introduction to Armenian Studies, conducted a survey of luncheons served at four Armenian restaurants in Fresno. These luncheons were held on a series of Fridays, each following a course lecture presented by Dr. Kouymjian. The survey was limited to The Peach Tree, Armenian Cuisine, Stanley's, and Sassoon's.

The students participated on a volunteer basis, using a printed checklist to evaluate each restaurant. The mean results are graphed below, for convenience, on a scale of 10, with 10 as perfect, 9-superior, 8-very good, 7-good, 6-fair, 5-average, 4-poor.

The Peach Tree
Ventura and Peach
251-0034

The Peach Tree is reasonably priced and offers generous portions. The restaurant is large and open and very comfortable. All dishes at this restaurant were good, but the Shish Kebab was exceptionally superior. The specially selected lamb meat, marinated and seasoned to perfection, is by far the best in town. The Peach Tree receives an overall rating of 8, "very good."

Armenian Cuisine
Bullard at Palm
435-4892

Armenian Cuisine appears slightly overpriced. It is the smallest of the four restaurants and offers a very personal atmosphere, although it is not entirely authentic. The Shish Kebab here was sliced, min-

imizing the amount of meat of the sandwich. The meat was also covered with tomato sauce, which connotes more of an Italian cuisine. This stuff is, however, very tasty, and is highly recommended, even though it's not authentically Armenian. The pilaf was exceptional, both wheat and rice were delicious.

Stanley's on Shaw
Shaw at Cedar
222-3771

Stanley's, the largest of the four restaurants, complete with cocktail lounge and banquet facilities, scored favorably in most categories. With its church-like atmosphere, Stanley's is very comfortable and is best suited for that afternoon business luncheon. Also offered is one of the finer take-out and deli sections among the four restaurants. Overall, Stanley's is rated a 7, "good."

Sassoon's Restaurant
Cedar at Shields
224-0577

Unquestionably, the superior of the four restaurants. The attitude in general, at Sassoon's, is very personal and pleasant. Sassoon's offers a greater selection of foods, Armenian specialties, steaks, and seafoods, all of which are served with complimentary lavash and home-made tourshi. All dishes at Sassoon's were found to be excellent, warranting a conservative rating of 9, "superior."

The class would like to thank the management of the four restaurants for each in turn graciously receiving us and allowing us to feel at home. Each of the four restaurants are of the highest caliber, and not a bad meal was found at any of them.

	Peach Tree	Armenian Cuisine	Stanley's on Shaw	Sassoon's Restaurant
Atmosphere	7	5	6	7
Soups and Salads	7	5	4½	8
Pilafs	6½	7	6	7½
Breads	7½	5½	7	8
Main Course	8	6½	7	9
Libations	6	6½	6	7
Service	7½	6	7	7½
Portions	9	7	8	9½
Overall Rating	7½	6	6	8



Photo: Garv Kazaniian

BOOKS

by Dickran Kouymjian

Books, periodicals, pamphlets, tapes, records for review or exchange should be sent to the Armenian Studies Program, California State University, Fresno, CA 93740.

Vahé Oshagan, **The English Influence on West Armenian Literature in the Nineteenth Century**. The Alex Manoogian Lectures on Modern Armenian Literature, Vol. 1. Cleveland State University (Cleveland, 1982), 53 pp. Available through Program in Linguistics, Cleveland State University, Cleveland, Ohio 44115. \$4.40 postage included.

For some years Professor Vahé Oshagan has been collecting material on the influence of English literature on Armenian letters in the nineteenth century. Already in the early 1970's he presented a preliminary lecture on it to the British Council in Beirut. The subject grew out of his interest with the early Armenian school of translations, especially the Smyrna movement. In a sense it is the curious counterpoise, until now neglected, to the overpowering influence of French letters on Armenian intellectuals in the nineteenth century.

In presenting his subject Oshagan first describes the intellectual renaissance literature especially as it was most intensely felt in Constantinople. The volume contrasts broad analysis of periods and styles with specific writers like Mamourian, Shishmanian, Medzarentz and Vorperian, the Mekhitarists movement with special emphasis on Lord Byron and the impact of Shakespeare on Armenian writing are also placed in perspective. In the interesting and speculative "Afterward," Oshagan not only discusses current movements in the diaspora, but unequivocally feels that Armenian literature today is developing in the United States in two directions, in English and Armenian. Appendices at the end afford a list of Armenian intellectuals favoring English language culture and a chronology of major English language books translated into Armenian from 1870 to 1913. This book, written in Oshagan's usual provoking style, is a handsome addition to the few solid studies in modern Armenian literature available in English. Professor John Greppin is to be congratulated once again for having the imagination to inaugurate these lectures and publish them in an attractive, yet modestly priced, edition.

Anoush, An Opera by Armen Tigranian Based on a Poem by Hovhannes Toumanian, English version by Gerald E. Papasian, produced by Wayne State University Press for the Michigan Opera Theatre (Detroit, 1981), 57 pages. \$3.00.

This handsomely prepared booklet presents the entire working libretto of the 1908 opera by Tigranian as used for the historic American premiere by the Michigan Opera Theatre last fall. The Opera's general director, David DiChiera, has provided an interesting preface to the script and Mr. Papasian presents the background of the opera's composition.

C. Max Jacob, **Les Allies sont en Arménie**, with a new preface by Krikor Beledian, reprint (Paris, 1976), 20 pages. This passionate poetic plea for Armenia by the famous French symbolist poet and painter was originally published in 1916.

Max Jacob, a Jew converted to Roman Catholicism, suffered a fate similar to his Armenian friends in a Nazi concentration camp in 1944. The beautifully printed book was sent to the program by French Armenian painter, Dikran Daderian, and can be secured through him at 22 rue du Dragon, 75006 Paris.

Zaven Messerlian, "The Premeditated Nature of the Genocide Perpetrated on the Armenians," **Hask Armenological Yearbook**, new series, Vol. 1 (Antelias, 1980), pp. 135-170, offprint in English.

This thorough overview of the 1915 Genocide is complete with maps and illustrations and documented with footnotes throughout. Mr. Messerlian, Principal of the Armenian Evangelical High School in Beirut, has given us one more of his important monographs in a series of books and articles dealing with modern Armenian political history. The first volume in the revived **Hask** yearbooks was reviewed in the last issue of **Hye Sharzhoom**.

Hagop Terjimanian, editor, **The First Holocaust, The Genocide against the Armenian Nation** (Pasadena, 1982), 104 pages, available through Siran Editions, P.O. Box 40097, Pasadena, CA 91104. \$6.00 postage included.

This much advertised book is a collection of quotations from various sources on the massacres of 1915-1923. The book is liberally illustrated with photos from various periods. The volume is a slightly updated version of a booklet prepared by the National Committee of Lebanon in 1975 for the commemoration of the 60th Anniversary of the Genocide under the title **The Truth about the Massacres and Deportation of the Armenian Population of the Ottoman Empire, 1915-1922**, originally edited by Terjimanian under the name Hagop A. Tarkmanian. The source of each citation and passage is carefully given. Present day commentaries are also included.

Aram Tolegian, **Armenian Poetry Old and New, a Bilingual Anthology**, Wayne State University Press (Detroit, 1979), 379 pages. \$18.95.

This handsomely produced anthology fills a gap in the recent series of English books on Armenian poetry. It not only includes a survey of Armenian poetic output from the fifth to the twentieth century, but also, on facing pages, the original Armenian texts. Professor Tolegian compiled and translated the entire volume. A most useful introduction traces the history of this literary form in the Armenian tradition. The book also has photographs of the writers providing a closer sense of just who many of the Armenian poetical greats were. Tolegian is already well known in this domain by his translation of Hovhannes Toumanian's **Sasountzi Davit**, included in the present volume. The works of some sixty poets are presented, from Sahag Barteve of the fifth century to the recently deceased Barouyr Sevak. Almost all the medieval troubadours/ashougs are included, as well as the traditional greats, Naregatsi and Sayat Nova. The English translations are themselves poetically rendered, whether from the ancient **grabar**, the rhymed verse of later times, and contemporary blank verse.

See Books, p. 15

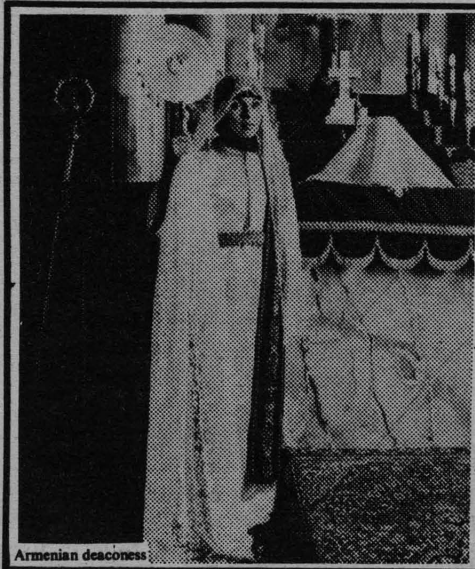
WOMEN IN THE ARMENIAN CHURCH

by Yedvard Gulbekian

The attempted genocide of the Armenians during the first world war resulted in much more than the loss of a large proportion of the Armenian nation, its material culture, and the Armenian plateau, for the chaos caused by murder, hunger, exposure, disease and invasion, severely disrupted the continuity of customs and traditions, and stunted the proper development of Armenian institutions during this century.

Fortunately, much of the musical heritage of Armenia had been saved thanks to the selfless efforts of Komitas vardapet, and one significant folk epic *Sasounsi Davit* had been committed to writing by Garegin bishop Srvandztyants in the 19th century, but much else was irretrievably lost. In particular, the church of Armenia suffered losses which undermined its structure and theology in such a subtle manner as to consign the pre-1915 situation to oblivion.

One of these victims, now submerged in the national consciousness, was the ministry of women in the church. It will certainly come as a surprise that such a ministry existed at all, and one would have great difficulty in finding anyone living today who remembered it from first-hand knowledge. Its existence was brought to light in 1974 during an historical exhibition in Tehran. This carefully prepared



Armenian deaconess

display of Armenian costumes through the ages, which was later published in book form, included the vestments of a 19th-century Armenian deaconess from Constantinople. Yet, such a significant item attracted little attention.

Women played an important role in the Christian church in apostolic times and later. The Acts of the Apostles mention several women who assisted saint Paul in his mission to the pagan world. The conversion of Armenia is closely associated with the saints Hrip'sime and Gayane, while that of neighboring Georgia became common in the church. For instance, the cathedral of St. Sophia in Constantinople

was allotted forty deaconesses in the 7th century.

It should be said that members of the diaconate are fully ordained ministers (*pashtonyayo*) of the church. They may conduct services, baptize, marry and bury, but since they are not priests they cannot celebrate the eucharist. That deaconesses were not in minor orders, as some have claimed, but members of the clergy is indicated by the circumstances that they were ordained by bishops, by a rite similar to that for the ordination of men, and they were subject to the bishop's court. Deaconesses served in the orthodox churches until the 12th century. The order was revived by the Maronites in Lebanon in the 18th century, and by the Roman Catholics earlier this century. But the church of Armenia, which had women ministers until their demise as a consequence of the action of the *Ittihad* party during the first world war, has forgotten that they ever existed.

The ministry is not the only role which women may fulfil in the church, for it is a widespread misunderstanding that the vardapet, the doctor of the church, is necessarily a priest. In fact, there is no such requirement, and one can search the *Kanonagirq Hayots* in vain for it. On the contrary, a study of ancient Armenian literature makes it perfectly clear that the vardapets were *not* priests, and until 1915 did not, in general, perform that function.

The medieval writer, Mkhitar Ayriva-

netsi, listed the orders of the church as follows:

yepiskopos (bishop), *qahana* (priest), *sarkavag* (deacon), *dpir* (clerk), *grakardats* (lector), *saghmosasats* (chorister). The *vardapet* does not appear in the hierarchy, and correctly so, since that calling belongs to an altogether different one, defined by the apostle Paul: apostles, prophets, vardapets, powers, healers, etc (1 *Corinthians*, xii, 28).

This being the case, there can be no objection to women of a proper spiritual and academic standard studying in the theological seminaries and graduating as vardapets of the church. What is more, even the conservative Roman catholic church has accepted the validity of this view as part of its attempt to pull itself into the 20th century before the 21st is upon us. Pope Paul VI elevated two women to the doctorate of the church in 1970.

The late Nicolas Zernov, a prolific writer on church affairs, wrote in 1939 how impressed he had been when personally present at the eucharist in the Armenian church of St. Stephen in Tiflis "where a woman deacon fully vested brought forward the chalice for the communion of the people." The heritage of Armenian deaconesses, destroyed by the *Ittihad* party, should now be revived, and the Armenian seminaries should be opened to women, as they would have been in the normal course of events had the disaster of 1915 not taken place.

UTAH

Continued from page 5

whole group of people in the territory of Utah know about Armenians may result from their contact with Mormon Armenians. Zeidner concluded his section on Armenians in this manner:

The sacrifices endured by all in the course of coming to Utah are most impressive; many have exchanged lucrative businesses in the old country for the most menial sort of work in Salt Lake City. The devotion of this small community is a great credit to their (Mormon) church.

These Armenians, like so many others, appear to have distinguished themselves in their chosen religious and vocational communities. Zeidner says, "In keeping with national patterns, however, Utah Armenians are well represented in education and medicine, far out of proportion to their modest numbers in this state." As I write, many miles away and weeks in time apart, I wonder what the group is that contacted Sarkissian, and how distinct their culture is in Utah. What are their activities to enlighten themselves and their fellow community and church members about the past and present situation of Armenians? I am looking forward to my next trip to Utah so I can learn more about these people. Next time I will try to call more than one of the Armenians I found scattered throughout the telephone directory.

I must add to this the comments of an acquaintance after I described my soul-searching about the Mormons. He said that the majority of people in Utah are Mormons, so the Armenian pattern fits right in. He also suggested that these people may have had no other hope of leaving Armenia than by becoming Mormons. He

stopped short of saying that Armenian missionaries would be sent into Utah! The Gagosian story certainly corresponds to these last two points, particularly his willingness to return to his village.

Though I did not directly pursue the story of these modern Armenians in Utah, the series of encounters I had there did have enough of an impact on me that the stage was set for my own more serious examination of Armenian issues further along on my trip. I had adequate time to reflect and read during the long winter nights and on the straight roads as I drove on. In my tent I read about Armenians before falling asleep, and I would wake up with and later have ideas, questions, feelings and experiences of Armenianism that were new to me.

I began to think about the Armenian Question in a new light because of these Armenians who have settled virtually every corner of the continent. First, what has been the role of these people in the history of their areas? Second, how do other Armenians keep information and cultural experiences going to and from these out-of-the-way Armenians, and what role do they have in the future of the diaspora? To me, this last question is rapidly becoming a key one for the 1980's.

Even though the number of Armenians is small, Utah is also small—about 1.5 million. Armenians have occupied significant parts in the history of the population 150 Armenian laborers were found in the employment records of the Utah Copper Company for the period 1910-1920, even though the 1920 census recorded the Armenian foreign-born element in Utah at 80 persons. By the 1970's Zeidner would conclude:

The Armenian colony is too small and available data on dates of arrival here, trends in employment, and places of residence too disparate to permit generalization

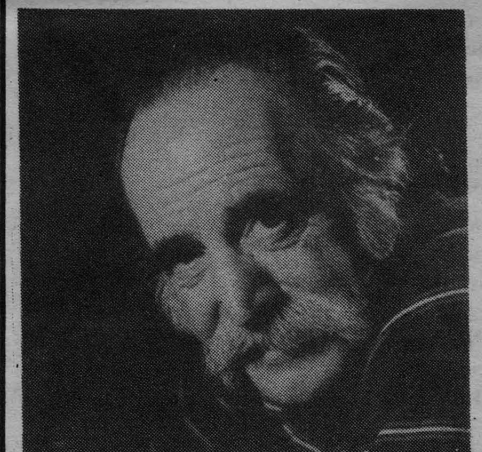
by the writer. One must therefore conclude tentatively that most of the non-Mormon Armenians came here from the northeastern states and California in response to unique opportunities for self-improvement or to join relatives.

Sarkissian probably came here for the reason stated, and it must be added that he is a prominent citizen in the activist and folk singing communities of Utah.

And, a Col. Kerrigan M. Manoukin, a Utah immigrant from Adana in Cilicia commanded the Army Proving Ground at Dugway during World War II. Californians may well be familiar with Dr. Herond Nishan Sheranian who attended the University of Utah Medical School circa 1917, moved to Los Angeles in 1933, and published *Odyssey of an Armenian Doctor*. Sheranian had become a prominent Salt Lake City ophthalmologist and had founded a hospital and clinic before leaving for California. Many know of the Armenian conductor of the Utah Symphony.

I cannot say how important a chapter in the history and future of all Armenians those in Utah represent. But my hunch is that it is very important and that we should know more about them and that our organizations and cultural groups should make efforts to get information on cultural programs to them if they are not already doing it. Anyone doubting this has only to look at the pictures in *Utah's Peoples* of Armenian converts to the Mormon church: the Sheranians, Kezerians, Gagosians, and Tavoians of Zaza taken in Armenia in 1901, and the Apshians, Ouzounians, Polwgians, Gengosians, Hindoians, Polosagians, Nalbontians, Golishians, and Verzerians of Aintab taken in the old country in 1905. What our history is includes the story of each of these people; what our future will be depends on their descendants.

SAROYAN MEMORIAL PLANNED AT CSUF



© Kallin

On the occasion of the first anniversary of the death of writer William Saroyan, a special program is tentatively scheduled for Friday, May 15 at 7:30 p.m. in the Conley Art auditorium on the CSUF campus. The event will be sponsored by the Armenian Studies Program, the Child Drama Center, and members of the English Department.

A play reading is planned as well as an illustrated lecture on the minute details of Saroyan's life in Paris. For further information contact the Armenian Studies Program at 294-2832 or the Child Drama Center at 294-2053.

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Bilingual Education

Continued from p. 5

Homeroom teachers teach Mexican/Chicano, Anglo, Black and Asian history and culture either as a separate subject or integrated with other subjects such as social studies. Thanksgiving, Martin Luther King Jr.'s Birthday, and Chinese New Year's Day are highlighted by appropriate classroom lessons. School-wide ceremonies with dances, parades, choral singing, poetry readings and dramatic presentations honor Mexican Independence Day (Sept. 16), Cinco de Mayo (May 5), Halloween, and American Independence Day, which is celebrated in April since July 4th comes during summer vacation.

Huron School's strengths include an effective discipline policy and a superior system of ability grouping. Few students are bored, frustrated, or badly behaved. Parents generally give strong support to the teachers when discipline problems do arise. Another strong point is the good child-adult ratio (about 15 to 1) which results from full-time aides in all homerooms plus two special education teachers.

On the other hand, teachers are discouraged by low student achievement. Nearly all graduating sixth graders read English at two or more years below grade level, for example. Insufficient parent involvement in their own children's academic progress and in the parent advisory groups weakens the school's program. Another serious problem is disagreement within the school and the community over what kind of a bilingual program Huron School should have. Some parents and teachers want less instruction in Spanish. Others want students to continue learning oral and written Spanish after they have learned to speak English fluently.

HOW THE TWO SCHOOLS COMPARE WITH OTHER BILINGUAL PROGRAMS

Nationwide there are a variety of approaches to bilingual education. **Immersion** programs teach a second language quickly by involving students in intensive second language instruction for long periods during the school day. In **Non-immersion** programs, students study the second language for 30 minutes to one hour daily. Second language learning is more gradual. **Transitional** programs generally stop instruction in a child's first language once he or she has learned English. Their purpose is to teach mathematics, reading, social studies, etc. in the language the non-English speaker understands only until he/she is ready to profit from instruction in such subjects in English. **Maintenance** programs continue instruction in the first language after the student has learned English. These programs also aim to teach in languages children best understand. But, in addition, they are designed to produce fully bilingual graduates and to promote pride in first languages other than English. Most schools use a combination of these approaches.

The problem of teaching in two languages may be handled in several ways. In **self-contained classrooms**, the bilingual

teacher groups and teaches all students according to their language and academic competencies. **Team teaching** involves exchanging students between homeroom teachers. In **pull-out** programs, one or more special teachers do not have homeroom classes. Homeroom teachers send students to them during part of the school day for instruction in one or more specified subjects. In all programs, adult and student volunteers and paid aides may help teachers to meet individual students' instructional needs.

Armenian Community School uses immersion techniques for teaching English and non-immersion maintenance methods for teaching Armenian. Its aim is to produce students fully bilingual in English and Armenian. Huron School uses non-immersion techniques for teaching ESL and SSL. The school's goal is fluent English-speaking graduates with non-Spanish speakers knowing some Spanish. Instruction in Spanish for Spanish speakers is transitional; it terminates once they speak English.

Neither school has totally self-contained classrooms. Armenian Community School has a pull-out program for teaching Armenian. Huron School uses team teaching for teaching English and Spanish language arts (reading, writing, and oral second language instruction). It also has an aide who pulls out students for additional ESL lessons. Both schools make use of paid aides and adult volunteers. Huron teachers also use student volunteers at times.

CONCLUSIONS

Armenian Community School's graduates are much more proficient in English reading, writing and speaking than are Huron School's students. Four factors probably account for most of this difference. In Huron, Spanish is the primary language used in the neighborhoods and at places of business. In Fresno, the common language is English. Thus Armenian Community School's students have more opportunity to practice English outside of school than do Huron students. Armenian Community School's parents have great interest and involvement in their children's academic success. They selected the school, pay for the education, and thus are motivated to see to it that their children do well. Some Huron parents are equally involved in their children's achievement, but many have a less enthusiastic attitude toward education. Armenian Community School's English immersion and Armenian maintenance programs produce greater achievement in English more quickly while encouraging knowledge of and pride in the Armenian language. Huron's gradual approach to English results in students starting English reading and writing late in their school careers. By then, catching up is difficult. The termination of formal Spanish instruction once English is learned also places English "above" Spanish in many students' minds. Finally, the greater amount of time devoted to academic instruction at Armenian Community School results in relatively higher academic achievement.

Books

Continued from p. 13

Along with Diana Der Hovanessian and Marzbed Margossian, **An Anthology of Armenian Poetry** (New York, 1978), Tolegian's book presents those interested in the long and rich tradition of Armenian poetry a comprehensive sampling. In the case at hand there is also the possibility to check immediately the Armenian text and acquire a feeling for the original. In this connection two earlier anthologies—**Armenian-North American Poets: An Anthology**, edited by Lorne Shirinian, Manna Publishing (St. Jean, Quebec, 1974) and **Armenian-American Poets**, a **Bilingual Anthology** compiled and edited by Garig Basmadjian, Alex Manoogian Cultural Fund (Detroit, 1976), round out a handy collection in English. Together the four volumes provide sufficient material for a course in Armenian poetry in English translation. And though Aram Tolegian's translations are not like Diana Der Hovanessian's, who is a professional working poet, still his **Anthology** in its faithfulness to the original Armenian and accompanied by the original texts themselves, will serve for sometime as the corner stone to the study of Armenian poetry.

Rev. Edwin M. Bliss, **Turkey and the Armenian Atrocities**, reprint edition of the original 1896 publication with a new preface by Dickran Kouymjian, Meshag Publishing (Fresno, 1982), 574 pages and 48 plates. \$20.00, available from Meshag Publishing, 1281 North Wishon, Fresno, CA 93728.

This somewhat neglected study by missionary scholar Edwin Bliss presents in a clear and scholarly manner the steps which led up to the 1894-96 massacres and describes in prophetic terms the carefully orchestrated Turkish government plan which unfortunately will be relived in even more brutal terms during the 1915-18 Armenian Genocide. It should remind all apologists for the deeds of the Turkish state in 1915 that twenty years earlier the same state was already engaged in systematically planned atrocities. It should also silence all critics who suggest that the Ottoman Bank seizure in August of 1896 was the cause of these massacres, since Bliss' book was sent to press before the incident even took place. The worst of the atrocities had already occurred before the incident.

"Note on the Christian Minorities of Turkey," issued by the Churches Committee on Migrant Workers in Europe (CCMWE), Working Party on Christian Minorities in Turkey (Brussels, 1981), 7 typed pages. Available at their address; Avenue d'Auderghem 23, B-1040 Bruxelles, Belgium, or by contacting, Dr. Edmond V. Minasian, M.D., 2600 Capitol Avenue, Sacramento, CA 95816.

Already in 1979 the same Churches Committee on Migrant Workers in Europe issued an 87 page booklet entitled **Christian Minorities in Turkey** in several languages. At the time there was some mention of this remarkable publication, especially in the French Armenian press. Since then little interest has been displayed by Armenians in the work of CCMWE. Dr. Minasian brought this new "Note" to our attention. Thanks to his own interest, he has established a working relation with the Brussels group. In a letter of March 24 Minasian reports that he sent copies of this publication to various Armenian newspapers and organizations, but that

only **Hye Sharzhoom** and the Armenian Studies Program at Fresno State took the time to show interest and respond. We hope that others will avail themselves of the continuing series of documents that this church group sponsors on Christian minorities in Turkey, especially the Armenians.

Armenians in the Eighties: Prospects and Challenges, Proceedings of a conference sponsored by the Armenian Assembly, California Council, in cooperation with the Armenian Student Association, U.C. Berkeley, September 11-13, 1981, Berkeley, 95 mimeographed pages. \$5.00 available through the Resource Center of the California Council of the Assembly, 4250 Wilshire Boulevard, Los Angeles, CA 90010.

The now famous "Berkeley conference" has been one of the most important, but least reported, gatherings of scholars and activists concerned with the direction of the Armenian diaspora. Despite its provoking and challenging nature, despite the publication of the papers before the conference, the Armenian press has failed to report on it. Only Barbara Megeurian, editor of the **Mirror-Spectator**, and herself a participant, and Professor Khachig Tololyan (who was not even present) have written analyses of the conference, or in the later case the published proceedings. Tololyan's long review of a selection of the papers appeared in **Armenian** in the Paris daily **Haratch**, showing again that French and European Armenians seem to be more sensitive to new intellectual or political trends than American Armenians. The failure of our press to report on the conference is understandable, but unforgivable; simply put, Armenian American papers are not professional. Almost without exception they are scissors-and-paste operations that wait for news to be sent to them to fill in their pages. Beside Megeurian, the only paper to have a reporter there was the **California Observer**, which failed, however, to publish anything significant on the conference. Needless to say the **California Courier** had no one covering the event, since of course that paper never covers anything except an occasional fund raising banquet for an Armenian politician, but neither did **Asbarez**, **Nor Or**, **Baïkar**, **Nor Gyank**, the **Reporter**, the **Armenian Weekly** or **Hairenik**.

This appalling reality was aggravated by the failure of the organizers to send the usual post-conference press release. In this case, the omission is unfortunate.

The conference was remarkable in that among the dozen or so papers several openly took a hostile attitude toward America's unwavering alliance with Turkey and several papers took the bold step of publicly stating that the United States, with its current pro-Turkish foreign policy, was really the major stumbling block toward progress in the struggle for Armenian rights. Several scholars even suggested that the structure of Armenian-American life, with its upper middle class aspirations and wealth, was itself a hindrance to the active pursuit of the Armenian question. Several papers took an open Marxist or at least left-socialist position and made a case for Armenian alliance with the Third World. At least three papers openly discussed the Armenian Secret Army for the Liberation of Armenia and the Justice Commandos of the Armenian Genocide and their radical ideology. All of these thought-generating ideas were actively discussed by a varied

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Books**Continued from p. 15**

audience of 150 individuals from every economic category, though mostly upper middle class, every political persuasion, and every age group. The remarkable part of it all was that the Armenian Assembly, a very "establishment," bourgeois organization, and not a political or revolutionary group, sponsored the event. They are to be commended.

A second conference in the series will be held in the fall in Fresno around the subject of Armenian institutions in the diaspora. Those interested in presenting papers may contact the Armenian Studies Program of Fresno State.

Iris Papazian, "The Cilician See at Antelias: Fifty Years of Leadership," 26 pages, and, "The Seminary of the Armenian Catholicate of the Great House of Cilicia: 1930-1980," (in Armenian), 26 pages, Prelacy Educational Series, No. 3, and No. 5 both published in New York, 1981. Available through the Armenian Apostolic Church of America, 138 East 39th Street, New York, NY 10016.

These two brochures will introduce to the Armenian reader the history of the Cilician See after its tragic and forced

exile from the ancient Armenian capital of Sis during the massacres of 1915-23. The ultimate establishment of the Catholicate and the Seminary in premises previously owned by the Near East Relief is both a dramatic and courageous story of how one more segment of the Armenian nation not only survived, but after half a century, produced a stronger, reformed, and modern institution able to survive under the new stresses of a Lebanon caught up in civil war.

Baruyr Sevag, "Twelve Poems," dramatically read by Ara Hovanesian, sound tape, 60 minutes, \$7.00, postage included. Available through Petag for Art, 2345 Washington St., San Francisco, CA 94115 or the Armenian Studies Program, CSUFresno.

This is surely one of the most impressive offerings of Armenian poetry yet produced. Ara Hovanesian, a well known Armenian actor from the Theatre '67 of Varoujan Khedshian of Beirut, now in America, has rendered the extraordinary powerful and lyrical poems of Baruyr Sevag in a truly remarkable tape. Each of the poems is accompanied by appropriate background effects - suitable to the subject or mood of the poem. The result is at

times almost hypnotic. Even those who cannot understand Armenian are overwhelmed by the rhythm and cadence of the poetry and Hovanesian's interpretations. Though Hovanesian reads them in their original eastern Armenian language, never have Sevag's poems been made so accessible to western Armenian speakers.

"Petag for Art" is a new movement composed of young intellectuals from Lebanon and Syria now in the United States whose backgrounds are either in theatre or the arts. Their intent is to present, as a service to the Armenian public, important works of Armenian literature and culture with the most exacting quality possible. Among the founders of the group are, in addition to Mr. Hovanesian, his fellow actor Garbis Baghdassarian, star of the recent film by Nigol Bezjian, "A Cycle Carmen," Bezjian himself, and Levon Der Bedrossian.

Yves Ternon, **The Armenians, History of a Genocide**, translated from the French by Rouben C. Cholakian, Caravan Books (Delmar, New York, 1981), 368 pages with bibliography and index, available through Caravan Books, P.O. Box 344, Delmar, NY 12054.

Since its publication in 1977, Ternon's book has been one of the few synthetic histories of the Armenian massacres and genocide. Subsequently, Ternon has authored two other books on Armenia, one, co-edited by Gerard Chaliand, on the same subject. Like the earlier study of Jean-Marie Carzou, **Un genocide exemplaire** (Paris, 1975), and unlike the much poorer American ventures in this area - Boyajian and Nazer - it is well researched and carefully written. It possesses style as well as a critical approach to the problem, and, therefore, can be recommended for both the layman and the college class room. In the United States nothing comparable has yet been produced.

Rouben Cholakian, a professor of French at Hamilton College, was in France in 1978 when he undertook the task of translating this detailed study. Once again we must thank Norman Mangouni, Director of Caravan Books, for providing Armenian studies with another fine volume produced in the best printing tradition and basically subsidized by himself. Certainly next to the Calouste Gulbenkian Armenological Library, no other series of Armenian publications comes near to the quantity and the quality of works provided for us by Mr. Mangouni.

GIFTS

Once again the Armenian Studies Program would like to thank the following individuals for the donation of books, periodicals, and other Armenian materials for its archives.

Zabelle and Toros Gosyan of San Francisco for two cartons of Armenian books including titles from Armenia on history and literature. Among these the original French edition of Jacques de Morgan's Armenian history was of special interest. Also included was a selection of English language titles.

Mrs. Dorothy Sergius of Fresno has donated a carton of interesting, mostly religious, Armenian books, including a concordance of the New Testament printed in Smyrna in 1848. She was also gracious enough to loan to the Armenian Studies Program an interesting series of old family photographs which will be reproduced and then returned.

We urge everyone who has books, newspapers, periodicals, photos, letters, and other Armenian related materials to call the Armenian Studies Program at (209) 294-2832 and let us either copy them or acquire them for our archives.

PUBLICATIONS AVAILABLE

Index of Armenian Art, Fascicule I, 10th Century Illumination, 1977, out of print

IAA, Fascicule II, 11th Century Illuminations, 1979, \$3.00

David of Sassoun: A Symposium, Program, 1978, 8 pages, \$1.00

Armenian Architecture by D. Kouymjian, 1981, \$2.00

William Saroyan Festival, Program, 1981, 28 pages, \$2.50

Armenian Architecture, IVth-XVIIth Century, Illus. Catalogue, \$5.50

Hye Sharzhoom, complete back issues, 1979-1982, \$5.00

All prices include postage and handling. Please make checks payable to the Armenian Studies Fund and send to:

Armenian Studies Program
California State University, Fresno
Fresno, CA 93740

ARMENIAN DATELINE

With particular sorrow we have received the news of the death of Levon Khatchikyan, Director of the Matenadaran in Erevan. Khatchikyan was responsible for seeing this unique institution, exclusively devoted to the study and preservation of ancient Armenian manuscripts, into the modern age. Not only did he personally handle nearly everyone of the more than 11,000 Armenian manuscripts kept in the Matenadaran, but his remarkable four volumes series on the Armenian colophon (memorials of scribes) of the period 1300 to 1500, remains the paradigm for the organization of this rich material. Along with Karekin Catholicos Hovsepian he will be remembered as the person to nearly single-handedly bring to the attention of the scholarly community the enormous wealth contained in these bits of primary historical testimonies. His own work also extended to the preparation of critical texts, analyses of various aspects of the cultural and economic life of Armenia in the middle ages, and long surveys of the general history of the 14th to the 16th centuries, among the least known in Armenian historiography. Khatchikyan was an extremely gentle person, his soft-spoken and humble manner, his willingness to aid the younger scholar and the foreign visitor, are legendary. He will enter the intellectual pantheon of the Armenian nation along with such earlier figures as Leo, Manandian, Abeghian and Adjarian. Hye Sharzhoom and the Armenian Studies Program express their sorrow to Khatchikyan's family, co-workers at the Matenadaran, and colleagues, wishing them courage in continuing the work he helped set in motion.

*The Hamazkayin Cultural Association of Fresno presents the Fresno Hamazkayin Chorus under the direction of Varoujan Assadourian in its first annual concert on Sunday, May 23, 1982 at 3:00 p.m. at the Fresno City College Theater.

*Sassounian Defense Committee has been formed in Fresno. Send your contributions to: SASSOUNIAN DEFENSE COMMITTEE, P.O. Box 15213, Fresno, CA 93702-5213.

*The Armenian Community School of Fresno is having its annual year-end dinner-program (hantes) in the Holy Trinity Armenian Apostolic Church Hall on Sunday, June 13, 1982 at 1:30 in the afternoon. A special program will be presented by the students.

*The CSUF Armenian Alumni Annual Scholarship Fundraiser will sponsor the play GREASE presented by the CSUF Drama Department in the CSUF John Wright Theatre. The event will take place on Wednesday, May 12. A wine and buffet reception will be held at 7 p.m. The play will start at 8:15 p.m. Donations are 10.00 dollars per person. For tickets contact Arlene Srabian at 299-2714 or 294-2828.

HYE SHARZHOOM NEEDS YOUR SUPPORT

Hye Sharzhoom is the official newspaper of the Armenian Studies Program and the Armenian Students Organization of California State University, Fresno. It is sent without charge to thousands of Armenians throughout the world. Though there is no subscription fee, we urge readers to support our efforts with donations of any amount. This request has assumed a special importance because of increased production and mailing costs.

Yes, I would like to support the Armenian Studies Program with a donation of \$ _____ to be used for:

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