

Armenian Studies Program Book/Video/CD Archival Gifts

Prof. Barlow Der Mugrdechian, Prof. Sergio La Porta, and the Armenian Studies Program would like to thank the donors, authors, and publishers for the following books, periodicals, videos, and archival gifts, either offered personally, or to the Program.

Mr. & Mrs. Tsolag Abdalian, Morley, Perth, Australia, for a copy of *The Heart of the Poet: Private Letters* by Vahé-Vahian (Beirut, Lebanon: Sipan Printing, 2012). 766pp. In Armenian. Letters written by the noted poet Vahé-Vahian have been collected in this volume.

Robert Avetisyan, Special Representative of the Republic of Karabagh to the United States, Washington, D.C., for three videos on Karabagh: “Karabagh: A Hidden Treasure,” “A Video Guide to Karabagh,” and “The Ordinary Genocide: February 1988-Sumgait.”

From the estate of **Jack H. Boghosian**, Fresno, traditional Armenian clothing and accessories, in honor of his father, Avedis Boghosian and his family, from Aydin, Turkey.

Chris Bohjalian, for a signed copy of his *NYTimes* Bestselling novel, *The Sandcastle Girls* (Doubleday, 2012). 320pp. Bohjalian’s sweeping historical novel on the Armenian Genocide.

Cochran Fellowship Program participants, Armenia, for various books in Armenian on Armenian history and culture. The Cochran Program Fellows were in Fresno for a two-week agricultural training program, organized by Dr. Bill Erysian of Fresno State.

Bob Der Mugrdechian, Clovis, California, for a copy of his book, *Memories of People and Places* (Clovis, CA, 2012), 256pp. In English. The author has written 144 shorts stories about Armenians in the Central Valley of California and about general life in the Valley.

Agop J. Hacikyan, Montreal, Canada, for three of his books: *The Lamppost Diary* (Northampton, MA: Interlink Books, 2011), 270pp.; *The Young Man in the Gray Suit* (Northampton, MA: Interlink Books, 2013), 248pp.; and *A Summer Without Dawn* (Northampton, MA: Interlink Books, 2010), with Jean-Yves Soucy, 546 pp. *The Lamppost Diary* is a historical novel based and the Armenian Genocide of 1915. *A Summer Without Dawn* is a story based on the Armenian Genocide, while *The Young Man in the Gray Suit* is the sequel to *A Summer Without Dawn*.

Dr. Robert Hewsen, Fresno, for a copy of *The Origins of the Armenian Alphabet and Literature* by Fr. Krikor Maksoudian (New York: St. Vartan Press, 2006). 176pp. In English. This volume is based on the historical sources for the discovery of the Armenian alphabet. The book provides the historical context for the development of the alphabet.

Dr. Leo Keoshian, Palo Alto, California, for a donation of books with Armenian themes.

Antonia Kloian, Richmond, California, for the original copy of Richard Kloian’s *The Armenian Genocide* (Berkeley, 1985).

Larry Rattner, Rhizome Intermedia, Beverly Hills California, for the DVD *The Son of the Olive Merchant*. The movie was shown in the CineCulture movie series at Fresno State on April 12, 2013. The movie follows the journey of the filmmaker, Matieu Zeitindjioghlu and his wife Anna to Turkey to learn more about the Armenian Genocide.

Prof. Der Mugrdechian Speaks on Fresno Armenians to Valley Cultural Coalition



Prof. Barlow Der Mugrdechian at Keyan Armenian School.

DENISE ALTOUNIAN
STAFF WRITER

The San Joaquin Valley is lucky to be home to a melting pot of distinct cultures. Immigrants from all over the world, including the Armenians, have settled here to become the backbone of its success. One of the most important missions we have is to preserve these rich cultures.

The Valley Cultural Coalition (VCC), a local non-profit organization, has taken on the task to both preserve and build appreciation of all cultures in Central California, in an effort to improve the quality of life. Their mission is “dedicated to ensuring the health of the arts and cultural community through advocacy, communication, cooperation, and collaboration.”

VCC members gathered at the Charlie Keyan Armenian Community School on Thursday, March 14, to enjoy a delicious Armenian meal and to learn more about one of the Valley’s most prominent groups, the Armenians. Professor Barlow Der Mugrdechian, Coordinator of the Armenian Studies Program, gave a talk entitled “From Armenia to California: The Odyssey of the Fresno Armenians (1881-2013),” about the history of the Central Valley Armenian community.

The audience was enthusiastic to learn about the journey of the Armenians to California, one of many cultural groups highlighted in the monthly VCC series.

Der Mugrdechian covered the initial phase of Armenian immigration to the East Coast,

and eventually the journey to California.

Fresno simultaneously grew as both a city and a region with the contribution of the growing Armenian immigrant community. The city of Fresno was incorporated in 1885, some four years after the first Armenians had already settled there. Many Armenian immigrants settled in Fresno and quickly established small businesses and found themselves very successful in the agricultural industry. Today, Fresno is home to one of the last remaining Armenian Diaspora communities that has significant involvement in agriculture.

Those in attendance left with a better understanding of the history and culture of the Armenian-American community of Fresno.

Hye Sharzhoom is an ethnic supplement of *The Collegian*, funded by the Associated Students, and is the newspaper of the Fresno State Armenian Students Organization and the Armenian Studies Program. Articles may be reprinted provided *Hye Sharzhoom* is acknowledged. *Hye Sharzhoom* welcomes prose, poetry, articles and other material from its student readers. For further information concerning the newspaper or the Armenian Studies Program contact us at:

Armenian Studies Program
5245 N. Backer Ave. PB4
Fresno, CA 93740-8001
Telephone (559) 278-2669 •
FAX (559) 278-2129
<http://www.fresnostate.edu/artshum/armenianstudies/>

California State University, Fresno Armenian Studies Program

Fall 2013 Schedule of Courses

Course	Units	Time	Day	Instructor
• Arm 1A-Elementary Armenian (Class #72200)	4	10:00A-11:50A	MW	B Der Mugrdechian
• Hum 11-Hum Baroque/Modern (Class #72634)	3	2:00P-3:15P	TuTh	S La Porta
General Education-Arts & Humanities, Area C1				
• Arm S 20-Arts of Armenia (Class #73052)	3	9:00A-9:50A	MWF	B Der Mugrdechian
General Education-Arts & Humanities, Area D3				
• Arm S 10-Intro Arm Studies (Class #72201)	3	11:00A-12:15P	TuTh	S La Porta
Upper Division Armenian Studies Courses				
• ArmS 108A-Arm History I (Class #72202)	3	9:30A-10:45A	TuTh	B Der Mugrdechian
General Education-Arts & Humanities, Area IC				
• Arm 148-Masterp. of Arm Culture (Class #73111)	3	2:00P-3:15P	MW	S La Porta
• Arm 148-Masterp. of Arm Culture (Class #75814)	3	3:30P-4:45P	MW	S La Porta

For more information call the Armenian Studies Program at 278-2669 or visit our offices in the Peters Business Building, Room 384. Get a Minor in Armenian Studies. Check on requirements for the Minor in Armenian Studies in the 2013-2014 catalog: <http://www.fresnostate.edu/catoffice/current/armstudhd.html>

HYE SHARZHOOM

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Editor

Tamar Karkazian

Layout

Barlow Der Mugrdechian

Photographer

Barlow Der Mugrdechian

Staff Writers

Denise Altounian

Andrew Esguerra

Tatevik Hovhannisyan

Aleek Karkazian

Suren Oganessian

Ruzan Orkusyan

Emma Shaljian

Marine Vardanyan

Advisor

Barlow Der Mugrdechian
barlowd@csufresno.edu

Armenian Studies Program Faculty:

Barlow Der Mugrdechian, Coordinator, Armenian Studies Program and Director of the Center for Armenian Studies, ASO Advisor, *Hye Sharzhoom* Advisor (barlowd@csufresno.edu)

Sergio La Porta, Haig and Isabel Berberian Professor of Armenian Studies

Sona Haroutyunian, Kazan Visiting Professor of Armenian Studies

Dickran Kouymjian, Berberian Professor Emeritus of Armenian Studies

Dr. La Porta Discusses “Networks of Knowledge” in Talk About 12th-14th Century Armenian Culture

STAFF REPORT

The interconnectivity of the world is a characteristic of our age of globalism. While the pre-modern period did not witness an intensity of interaction comparable to our own, it nonetheless was interconnected. On April 16, Dr. Sergio La Porta, Haig and Isabel Berberian Chair of Armenian Studies at Fresno State, explored some of the areas of interaction between Armenians, Turks, and Georgians in the 12th through 14th centuries. He also demonstrated how Armenians were able to maintain a distinct cultural identity despite their lacking political sovereignty in Greater Armenia and their being dispersed throughout the Middle East.

Dr. La Porta’s lecture, entitled “Networks of Knowledge: Communication and Identity in 12th-14th c. Armenia,” focused on three topics: picturing Armenia, vectors of intercultural contact, and the identification of community markers. In the first part of his lecture, Dr. La Porta discussed the conquest of the Armenian kingdoms of the Bagratuni and the Arcruni by the Byzantine Empire. The Byzantines in turn were defeated by the Seljuk Turks in 1071 and Byzantine power in Armenia collapsed. The destruction of the Armenian kingdoms by Byzantium, followed by the Turkish invasions helped remove an important element of the Armenian population from the region to other parts including Cilicia, caused the establishment



Photo: Barlow Der Mugrdachian

Dr. Sergio La Porta, center, with students at the ASO table.

of a number of Islamic dynasties, and changed the demographics of the area. Dr. La Porta also emphasized that we cannot look for hard boundaries between states in twelfth and thirteenth centuries. Rather than clean lines, he said, “we should imagine a series of points with radiating spheres of influence.” These points were urban centers such as Ani, Erzurum, and Erzuka to mention a few.

Dr. La Porta then explained how trade routes connected these points and that a variety of people traveled along them. He suggested that these interconnections fostered the development of a ‘hybrid’ culture. By this term, Dr. La Porta explained, he meant “that a political, economic, and social language and culture emerged that was comprehensible to everyone in the region, regardless of faith or ethnicity.” He then provided examples from contemporary historical texts, inscriptions, and

arts.

Finally, Dr. La Porta examined how Armenians in Greater Armenia and the dispersion were able to maintain a distinct common identity. He noted that the same routes that brought non-Armenians and Armenians into contact, also brought Armenians from different parts of the dispersion into communication. He pointed to sacred sites along the routes that were places of exchange between Armenians from different areas. He also remarked upon the efforts of the Armenian Church to try to stop a loss of cultural identity. In particular, he focused on how a core of texts helped form a common intellectual tradition among Armenian scholars. This tradition, he said, was later influential in the construction of an Armenian national identity.

Dr. La Porta’s lecture brought new light to the interconnectivity of cultures.

Aftandilian Speaks on “Trans-Generational Trauma”



Photo: Barlow Der Mugrdachian

L. to R.: Dr. Sergio La Porta, Kevork Ajamian, Lilit Grigoryan, Emma Shaljian, Lauren Chardukian, Gregory Aftandilian, Hagop Ohanessian, Tatevik Hovhannisyan, Marine Vardanyan, and Dr. Sona Haroutyunian.

EMMA SHALJIAN
STAFF WRITER

Middle East specialist Gregory Aftandilian was a guest of the Armenian Studies Program on Thursday, April 4, when he presented a talk on “Trans-Generational Trauma: The Impact of the Armenian Genocide on the Second Generation.”

The focus of Aftandilian’s presentation was on how the Genocide affected the offspring of the Genocide survivors. He became interested in this subject while he was writing a paper

on how World War II impacted second-generation Armenian-American identity.

The advent of World War II brought the memory of the Armenian Genocide to the forefront within Armenian-American families, as survivors of the Genocide had to send their sons off to war, with all of the anxieties that entailed.

Aftandilian interviewed World War II Armenian-American veterans and found that the topic of returning home, was more emotional than the topic of their combat experience. As a

comparison, the subject of trans-generational trauma has been explored extensively among children of Holocaust survivors, with more than 500 articles and books written about the subject, while in the Armenian context, it is a relatively new field.

For both Holocaust survivor parents and earlier for Armenian Genocide survivors, children were a representation of survival. Survivor parents had high expectations for their children—often treating them as substitutes for the relatives who perished and communities that had been wiped out. Armenian Genocide survivors tend to be over-protective of their children, and want to ensure their security and protection.

According to Aftandilian, the children of the Armenian Genocide bear a burden, but at the same time they want to learn more about what their parents have gone through and to rediscover their roots.

The second-generation’s efforts to seek recognition of the Armenian Genocide in the 1970s can be traced, in part, to the trans-generational trauma of the Genocide that they experienced as children of survivors.

Research on the children of survivors found that many children of Armenian Genocide survivors were named after the murdered relatives. These children

Dr. Haroutyunian Gives Talk on Genocide in Translation in March

RUZAN ORKUSYAN
STAFF WRITER

The power of translation is the ability to overcome cultural barriers and make history and memories available to a global audience—this was the central theme of Dr. Sona Haroutyunian’s (University of Venice, Italy) second lecture in the series “The Theme of the Armenian Genocide in Literature, Translation, and Cinema.”

The lecture, given by Kazan Visiting Professor Haroutyunian on March 14, 2013 at Fresno State, explored the role of translation in the history and evolution of the Armenian Genocide, highlighting the greater global attention and understanding that translation has brought to the Armenian Genocide.

Dr. Haroutyunian expanded the definition of translation to encompass a series of events. “Thinking about the contribution of literature in raising awareness about the Armenian Genocide,” she said, “what I have asked myself is if literature is the immediate step after the historical event. According to me, it is not. The historical event comes first. What then follows is the translation of that event in the minds of the survivors, i.e., their memory and interpretation of the event. Then, memory becomes the subject of oral history making the intergenerational transmission possible. The oral history comes into the minds of the writers of memoir and fiction, then there comes the literary translation and finally, the filmmaker, if such a story makes it to this step, translates the text in order to render the film as she or he has interpreted or translated the story. In effect, we have here different layers of translation upon translation—to use memoirist Gunter Grass’s term, with this theory we are ‘peeling the onion.’”

These different layers of translation upon translation are what enable personal memories and written words to take wing and reach a greater audience.

To illustrate her thesis, Dr. Haroutyunian gave a detailed account of the translation history of Antonia Arslan’s *Skylark Farm*. The novel is a historical narrative that has carried the Genocide beyond its historical facts and enriched it with new shades. As in many novels, the historical dimension of Arslan’s novel is introduced through conversations, character building, and other literary techniques. But the real power of the novel is that it has surpassed the borders of Italy, its birthplace, accessing

felt special, because an obligation was placed on them, directly or indirectly, to bear the hopes and aspirations of the survivors—not only for the family, but also for the Armenian people as a whole.

Within some Armenian families, the Armenian Genocide was not discussed and others tried to shield their children, as much



Dr. Sona Haroutyunian
Photo: ASP Archive

a global readership that has led to international awareness of the Armenian Genocide.

In countries such as Hungary, where the Armenian Genocide is not recognized, readers of the novel were appalled by the events described in the novel, and bewildered by the fact that these events were never mentioned in their history books. Dr. Haroutyunian also provided a stunning visual representation of the novel’s journey as it traveled across the globe and was translated into fifteen languages.

As the Armenian translator of *Skylark Farm*, Dr. Haroutyunian explained her own experience in translating the genocide novel. The task was intensely emotional. She described waking up in the mornings and feeling the duty to make the stories of the characters known. She even felt ashamed to take breaks to eat while the characters of the story starved in the deserts of Anatolia. All the characters were talking to her, crying to be heard.

Despite these and other challenges, Dr. Haroutyunian kept her promise to complete the translation before the movie release in 2007. More recently, she translated Arslan’s second novel, *Road to Smyrna*, which only exists in the Italian and Armenian editions.

Dr. Haroutyunian’s lecture and the heartbreaking passage from *Road to Smyrna* read in Armenian and English, captivated the audience, leaving many yearning for more information. Some of the audience remarked how it was regrettable that there was no Arabic translation of the novel. Dr. Haroutyunian explained that an Arabic translation was in progress and that a Turkish translation has been completed, but has never been published.

The lecture was enjoyable and engaging, and emphasized the key role translation plays in transmitting the culture and history of a people. In a way, it also urged attendees to record their own memories and experiences, as these may one day be valuable historical resources.

as possible, from the trauma. They didn’t want to burden their child with the vivid descriptions of what they had gone through.

By sharing his research, Aftandilian presented new insights into this fascinating topic of survival, and presented new information about the long-term impact of the Genocide.

Congratulations Graduating Seniors and Armenian Studies Minors for 2012-2013

Rita-Marie Costanian
Social Work
Minor in Armenian Studies

What did you value most from your experiences in the Armenian Studies Program?

I valued learning about the history of my culture. Being Armenian has made me who I am today, and I truly enjoyed and appreciated having the opportunity to further my education about my heritage.

What was your favorite Armenian Studies class, activity, or event?

My favorite Armenian Studies class was Armenian Studies 20, Arts of Armenia, because I gained knowledge about Armenian church architecture, manuscript painting, and artwork that I had never learned about before.

What are your plans after graduation?

After graduation I plan to attend USC to receive my Master's Degree in Social Work.

Do you have any advice to incoming students?

Enjoy your time at Fresno State because it will fly by.



What was your favorite Armenian Studies class, activity, or event?

My favorite class was Armenian 148, Masterpieces of Armenian Culture. I took this class with my sister and it was so much fun learning about the many folktales and stories we read. The authors were so creative, and it was just another reason for me to be even more proud of my culture.

What are your plans after graduation?

I plan on becoming very successful in the world of advertising and giving back to those in need. I will also continue to be involved within the Armenian community and dedicate more time to it.

Hagop Ohanessian
MA in History
ASO President

What did you value most from your experiences in the Armenian Studies Program?

It has helped me appreciate who I am as an Armenian and it makes me feel proud of being Armenian. The Armenian Studies courses have helped shape my Armenian identity and culture,

What was your favorite Armenian Studies class, activity, or event?

Being active in the Armenian Students Organization, and going to Armenia with Professor Barlow and other students in the Program.

What are your plans after graduation?

My plan after graduation is to enter law school in the fall.

Do you have any advice to incoming students?

Get involved in the Armenian Studies Program by taking courses and becoming active leaders in the Armenian Students Organization. It is the best thing that happened to me, and it will be the same for you.



Lauren Hoekstra
Exercise Science

What encouraged you to take an Armenian Studies course?

My grandparents, as well as close family members encouraged me to take Armenian Studies classes. As a freshman, my close family friend Debbie Cloud told me it would bring me closer to the Armenian community and teach me about my heritage.

What did you value most from your experiences in the Armenian Studies Program?

I learned so much about my culture and in doing so found so many close friends that I share an Armenian connection with. There is nothing like that Armenian connection and what better way to

find it than through knowledge.

What was your favorite Armenian Studies class, activity, or event?

My favorite Armenian studies class was the Armenian language class. I really enjoyed learning the alphabet, reading the script, and being able to share that with my grandparents. It has been such a joy and a blessing to be able to share my involvement in the Armenian Studies Program with my grandmother, Charlotte Kasparian.

What are your plans after graduation? My plans after graduation are to become an example of health and wellness for all of my generation. I am currently in the process of opening and managing an exercise studio with my mother, called "The Bar Method," where I will be instructing full time. Come and join me for a therapeutic workout!

Phillip Der Mugrdechian
History
Minor in Armenian Studies

What did you value most from your experiences in the Armenian Studies Program?

I loved learning the Armenian language, as well as gaining a more in depth look at Armenian culture and history.

What was your favorite Armenian Studies class, activity, or event?

By far, the best part of my experience in the Armenian Studies Program was actually traveling to Armenia for a study abroad course. It was a truly amazing experience that I will never forget.

What are your plans after graduation?

I plan on continuing my education in the field of history.

Do you have any advice to incoming students?

Try to branch out and experience new things, such as the Armenian Studies Program. You won't regret your decision.



Tamar Karkazian
Business Administration-
Sports Marketing Option
ASO President, Public Relations Officer
***Hye Sharzhoom* Editor**

What did you value most from your experiences in the Armenian Studies Program?

What I valued most from the Armenian Studies Program was being able to take something I learned in an Armenian Studies course, and share it with those around me through ASO and *Hye Sharzhoom*. I loved the fact that we had many opportunities to get involved with our culture outside of class.

What was your favorite Armenian Studies class, activity, or event?

Although there was a lot I enjoyed, I have to say being able to work on *Hye Sharzhoom* was probably my favorite part of the program. Being able to share the successes of the Armenian Studies Program with others was great.

What are your plans after graduation?

After graduation, I will move to Los Angeles with my sister and start marketing in the Sports Industry. I am still trying to decide whether to work at the collegiate or professional level.

Do you have any advice to incoming students?

Fresno State has a lot to offer, so find something you love to do and get involved with it.

Mounah Saksouk
Psychology
Minor in Armenian Studies

What encouraged you to take an Armenian Studies course?

I was encouraged to take an Armenian Studies course by a few Armenian friends that I made back home in Los Angeles. I wanted to learn the Armenian language in order to communicate with them.

What did you value most from your experiences in the Armenian Studies Program?

My experiences taking Armenian Studies courses has made me value the rich and historical culture of Armenia, the Armenian people, and the Armenian spirit of unity and survival.

What was your favorite Armenian Studies class, activity, or event?

My favorite Armenian class would have to be Masterpieces of Armenian Literature. Reading excerpts from various literary works and poems broadened my perspective and introduced me to new knowledge. Also, Dr. La Porta made the class very interesting.

What are your plans after graduation?

My plan after graduation is to pursue a Masters degree in International Relations.

Do you have any advice to incoming students?

My advice to incoming students is to get engaged in your courses, educate yourself outside of the classroom about important topics you find interesting in class, and participate in the guest lecturer presentations. You will truly find an minor in Armenian Studies exciting.



Tania Kasparian
Mass Communications and Journalism,
Advertising
Minor in Armenian Studies

What encouraged you to take an Armenian Studies course?

The beauty of my race, culture, and religion, as well as my thirst to learn more about it was what got me to take an Armenian Studies course.

What did you value most from your experiences in the Armenian Studies Program?

Armenian Studies has given me a great amount of information about Armenia and its people that I wasn't aware of. It has also helped me answer the many questions I had about my unique people that I can now share with my children and those around me.

*Photos: Cary Edmondson, University Photographer
and Barlow Der Mugrdechian*

CineCulture Series Features Film
“The Son of the Olive Merchant”



Photo: Barlow Der Mugrdechian

L. to R.: Larry Rattner, Matieu Zeitindjioglu, Prof. Mary Husain, and CineCulture Club President Narek Avetisyan.

RUZAN ORKUSYAN
STAFF WRITER

Documentary and fairytale, film and animation—the different genres piece together to paint a startling truth of Turkish denial and revisionism regarding the Armenian Genocide. Mathieu Zeitindjioglou’s movie “The Son of the Olive Merchant” was screened as part of the CineCulture film series and class on Friday, April 12, and was co-sponsored by the Armenian Studies Program.

A large audience of three hundred was in attendance at the Peters Educational Center auditorium to welcome filmmaker Zeitindjioglou, who had flown in from Paris to be present at the Fresno premiere. Prof. Mary Husain, who teaches the CineCulture class, introduced the director, explaining the importance of screening such a film. The CineCulture club is headed by President Narek Avetisyan.

The film underscores Martin Scorsese’s quote, “Now more than ever we need to talk to each other, to listen to each other and understand how we see the world,

and cinema is the best medium for doing this.”

“The Son of the Olive Merchant” chronicles Anna and Mathieu Zeitindjioglou’s honeymoon to Turkey and their search for the truth about Mathieu’s Armenian heritage and the Armenian Genocide. With a simple camera, the couple travels throughout Turkey, questioning and discussing with people they meet about the “Armenian problem,” careful not to provoke controversy by using the word “Genocide.” In addition to the honeymoon footage, the film also includes additional interviews with historians, news footage, historical documents, and an animation that tells the story of Mathieu’s ancestors.

By presenting the stark truth, “The Son of the Olive Merchant” not only educates the audience about the Armenian Genocide, but more importantly, it provides a unique, yet unpleasant glimpse into Turkish culture that highlights Turkish ignorance and denial of the Armenian Genocide. With its passion, the movie motivates Armenians and non-Armenians

SEE CINECULTURE PAGE 7

ValleyPBS Screens “Orphans of the Genocide”

ALEEK KARKAZIAN
STAFF WRITER

“Knowledge is power”—this idea was the driving force behind the creation of the documentary “Orphans of the Genocide.” Motivated by this powerful concept, ValleyPBS (based in the San Joaquin Valley) screened the film on Thursday, April 18, bringing together the director of the film, Bared Maronian, actor Ken Davitian, and Armenian Studies Program Coordinator Barlow Der Mugrdechian. Leslie Davis, from the ValleyPBS development office, hosted the evening broadcast.

“Orphans of the Genocide” incorporates interviews with Armenian orphans to tell the story of 150,000 Armenian children who were left parentless as a result of the Genocide. Researcher Missak Kelechian’s findings about the site of an Armenian orphanage located at the present day Antoura College near Beirut, Lebanon, where 1,000 Armenian Genocide Orphans had lived and were forcefully converted and “Turkified” during W.W. I., inspired the documentary.

Robert Fisk, an award-winning journalist, whose article “Living Proof of the Armenian Genocide” was published in 2010 by *The Independent*, was also interviewed in the documentary.

About three years ago, after reading an article about Kelechian’s research, filmmaker Bared Maronian was motivated to start working on a 20-minute documentary about these orphans. After an abridged version of this documentary was nominated for an Emmy, Maronian realized there was potential for a bigger project and created a nearly two-hour long version of the documentary.

Maronian’s goal was to enable viewers to understand “the human experience of those orphans. Although they were Armenians,



Photo: ASP Archive

L. to R.: Host Leslie Davis, flamenco guitarist Vahagni, Prof. Barlow Der Mugrdechian, director Bared Maronian, and actor Ken Davitian, joined together for the April 18 Fresno premiere of the documentary film, “Orphans of the Genocide.” The goal was to have the film air nationally on PBS.

the experiences of [these innocent children] were universal. Any child of that age, in that situation, would have felt the same.”

Actor Davitian decided to get involved in the screening of the film to help spread “...awareness and information. Knowledge is power... If this film does well here, it will air in many other markets, letting people know what really happened to the Armenians. And I believe there is a very large correlation between what happened to the Armenians, what happened to the Jews, and every other ethnicity. So, if as a civilization, we can say ‘We are going to stop you if you do something like this,’ that would be a lot.”

Valley PBS was the first station to air “Orphans of the Genocide.” According to ValleyPBS President and CEO Paula Castadio, “We were fortunate because the filmmaker came to us... The reason he came to our door is because of our concentrated Armenian population here. He wanted to premier his show for the very first time in a place that would be responsive to it. When

we learned of the film and watched it, we felt that he told the story beautifully, in a way that would really compel our community to watch and support it.”

The live screening and fundraising effort was just the initial phase of the project. Maronian’s goal is to have “Orphans of the Genocide” air on different PBS stations in various cities across America, exposing more and more people to the plight of the Armenian orphans. After the film has reached the end of its screening lifespan, Maronian plans to send a free DVD of the film to as many university or museum libraries, and humanitarian organizations as possible, in order to keep spreading the information about the Armenian orphans.

Through the passion, dedication, and commitment of people like those involved in the screening of “Orphans of the Genocide” and in participating in other Commemoration Events, the knowledge of what the Armenians experienced during the Genocide can be used to create a better world for all of humanity.

Dr. Haroutyunian Concludes Lecture Series with “The Theme of Genocide in Cinema”

TATEVIK HOVHANNISYAN
STAFF WRITER

The Armenian community has been learning quite a bit about the effects of translations this spring semester, as Dr. Sona Haroutyunian (University of Venice, Italy), the 10th Kazan Visiting Professor of Armenian Studies, has shared her knowledge in a three-part public lecture series on “The Theme of Genocide in Literature, Translation, and Cinema.”

Dr. Haroutyunian concluded her series on Wednesday, April 10, with a presentation focused on “The Theme of the Armenian Genocide in Cinema.”

Dr. Haroutyunian discussed the dramatized version of Antonia Arslan’s genocide narrative, *Skylark Farm*, directed by the Taviani brothers, and co-produced by Italy, Spain, Belgium, France and the European production company Eurimages.

The Taviani brothers asserted that the film was to be a freely inspired version of *Skylark Farm*, with the plot being relatively



Photo: Artashes Frangulyan

Dr. Sona Haroutyunian, center, with students after her concluding lecture on Thursday, April 10.

similar to that of the novel, but that as directors they had the right to editorialize and to insert material not found in the book.

“This is quite normal,” explained Dr. Haroutyunian, “because even if it originates from a novel, the filmmaker translates film with their own perception (translation) of the fiction. The goal is to awaken curiosity, interest, and even engagement

in the historical event. The limitations and strengths of the film adaptation are evident in the selection of passages from the novel, the cinematic treatment of those passages, and the omission of passages. The production of the film itself is a translation within itself.”

To illustrate her points, Dr. Haroutyunian screened several scenes from the film. She stated

that the genre the filmmakers chose to use was important as well, and explained how a different film genre would have created a different kind of viewing experience.

“When we ask about the effect of a film, we are dealing with the rhetorical and artistic purposes of the film, i.e. we are probing into the film’s *skopos* or purpose with regard to audience. Cinema is an excellent tool to raise awareness about the Armenian Genocide to large audiences,” said Dr. Haroutyunian.

When the Taviani brothers were shooting the film in 2006, they wanted to see their movie circulated through Italian schools. Dr. Haroutyunian stated that the goal was accomplished as the film is now shown in eighth grade classrooms, when the students learn about World War I.

Dr. Haroutyunian stated that the purpose of her three public lectures was to analyze the different effects that each medium (literature, translation, cinema) has on the experience of its readers and audience—what that

medium was trying to cultivate, the limitations of each and, as the audience witnessed, how all of them brought greater attention to the historical phenomenon of the Armenian Genocide.

Dr. Haroutyunian concluded, “I would like to extend my sincerest thanks to the Armenian Studies Program for inviting me to teach and lecture at Fresno State, and to my students who with their enthusiasm made my lessons a living experience.

My warmest regards also to the hundreds of Armenian and non-Armenian audience members who attended my public lectures, organized by the Armenian Studies Program, the Department of Linguistics at Fresno State, the USC Institute of Armenian Studies, the AGBU Fresno, the Women’s League of the Charlie Keyan Armenian Community School, and by the Keyan Armenian School.

I am indebted to them for all the discussions and the detailed comments and exchanges, which have given me new insights for my further research.”

14th Annual Armenian Film Festival Attracts Large Audience



Photo: ASP Archive

Film director Hayk Hambartsum, center, with students.

SUREN OGANESSIAN
STAFF WRITER

On Friday, March 8, a large audience attended the 14th Annual Armenian Film Festival, considered a favorite by many Armenian Studies Program supporters. Held on the Fresno State campus, the festival showcases little-known independent films produced in Armenia or by Diasporan Armenians.

Funding for the Film Festival is provided through the Thomas A. Kooyumjian Family Foundation.

This year the Festival had a special guest, Hayk Hambartsum, director of *Metzarents*, who answered questions after the screening of his film.

My Mother's Voice, is a documentary featuring the harrowing tale of Genocide survivor Flora Munushian, mother of the film's director Kay Mouradian. Munushian lived in Hajin, Turkey, until 1915, when the Armenians were deported. When stopped at a camp near Aleppo on the way to Deir Zor, She eventually traveled to Boston to marry a man she knew only from a photograph, in hopes of a better future. The film and the story are deeply moving, and Kay Mouradian not only serves as a voice for her mother, but of all victims of the Armenian Genocide.

After Water There is Sand, directed by Saro Varjabedian, is a film where Armenian identity is illustrated through the tale of Tamar, an 80 year-old widow who travels to Armenia with her daughters to fulfill her late husband's longtime goal—to take a family photo in front of Mt. Ararat. The story becomes not just one about the grief a widow feels for the loss of her husband, but the grief that Armenians feel for the loss of their homeland, just out of reach.

The Epiphany-An Armenian Christmas Story is a short film directed by Ella Hatamian. The film follows a wealthy Southern Californian Armenian family whose turn it is to host an Armenian Christmas party. The film is told through the eyes of their teenage daughter, who would much rather be at a party with her friends than be stuck at a family get together. However, chaos ensues during the preparation for the party, with a series of unfortunate accidents

nearly ruining the meal they had prepared. Through the experience though, the young girl manages to appreciate her family a little more.

Next was a short film directed by Arshak Zakaryan called *The Woman*, which centered on the conflict felt by a widowed single mother in Armenia, whose only son is about to enter the Armenian army to serve in the Karabagh army. She had already lost her husband and brother in the Nagorno-Karabakh War, and is understandably worried that she will lose her son too. The film is a snapshot of the lives of many Armenian women in Armenia today, and a testament to a conflict that has gone on long

enough to where those who were just being born when it started are now fighting in it. The women of Armenia are the unsung victims of the war.

Metzarents, directed by Hayk Hambartsum, featured the story of a struggling Armenian-American actor named Vahag. While practicing to play the role of poet Misak Metsarents in a play, he starts to grow more and more distant from his Korean-American girlfriend Hanna, a fellow actor. Playing Metzarents causes Vahag to reconnect with his roots, and in the process, to begin to question what it means to be happy, and whether or not his relationship with his girlfriend is working out due to the growing rifts between the two of them.

Director Hayk Hambartsum discussed why he made the film and explained that the film had been inspired by real life events, such as his being in a relationship with a non-Armenian, and reconnecting with his Armenian heritage through acting. He came across the poems of Misak Metzarents while researching another Armenian writer, Yeghishe Charents (who in turn was responsible for exposing Soviet Armenians to Metzarents' work).

This year's Film Festival featured strong and thought-provoking pieces throughout, and it has become one of the most endearing yearly events put on by the Armenian Studies Program.

14TH ANNUAL ARMENIAN FILM FESTIVAL -AFTER WATER THERE IS SAND (2012) (USA, ARMENIA), Director: Saro Varjabedian; ARAGIL, THE WHITE STORK (2010) (ARMENIA), Director: Shirak Kojoyan; ARMENIAN ACTIVISTS NOW! BIRTH OF A MOVEMENT (2012) (USA, ARMENIA), Director: Robert Davidian; THE EPIPHANY (2012) (USA), Director: Ella Hatamian; MEMORY WITHOUT BORDERS (2012) (USA, ARMENIA, AZERBAIJAN), Director: Mehmet Binay; METZARENTS (2012) (USA), Director: Hayk Hambartsum; MIDNIGHT FISTFIGHT (2012) (USA), Director: Robert Nazar Arjohan; MY MOTHER'S VOICE (2012) (USA), Director: Kay Mouradian; SO FAR FROM HOME (2009) (CANADA), Director: Lorne Shirinian; VOYAGE TO AMASIA (2011) (USA, ARMENIA, TURKEY), Directors: Randy Bell and Eric Hachikian; THE WOMAN (2012) (ARMENIA), Director: Arshak Zakaryan

"The Armenian in America"



MARINE VARDANYAN
STAFF WRITER

The words "Wherever we reached, wherever we went, everywhere we left an indelible trace," by the Armenian poet Paruyr Sevag are proven true by Stepan Partamian, in his latest book *The Armenian in America*.

In the United States, where the Armenian Diaspora consists of more than a million Armenians, the Armenian people have definitely left their mark throughout the country.

On April 7, 2013 television host and researcher Stepan Partamian paid a visit to Fresno, to present his new book *The Armenian in America*, which features nearly 600 breathtaking and insightful photographs documenting Armenian landmarks, institutions, and signs in America. Colorful photographs display the history of Armenian-Americans and the footprints Armenians have left in this nation throughout the many years. Flipping through the book, you can find photographs of Armenian landmarks such as churches, schools, cemeteries, businesses, and street signs, each with its own caption.

Driving alone across America, Partamian visited 45 states with

the help of his navigation system, and with his laptop and camera in tow. He captured and documented the testimony of an Armenian existence in well-populated areas, along with locations where there are only a handful of Armenians.

The book takes one on a photographic journey throughout America to learn of the historical presence of Armenians and their influence in establishing landmarks, landscapes, and historical sites.

The statue of Gomidas in Detroit, Michigan, the first Armenian Apostolic church built in America, in 1890, in Worcester, Massachusetts, the Armenia Town Hall founded in 1856 in Juneau County, Wisconsin, and the Soghomon Tehlirian monument in Fresno, are only a few examples of sites presented in the book.

On the last page of his captivating book, Partamian leaves a short message for his readers, "Next is the world." Having completed the documentation of *The Armenian in America*, Partamian is moving on to a larger project, creating a similar photographic documentation of *The Armenian in the World*, which he plans to release in 2015, in honor of the 100th Anniversary of the Armenian Genocide.



Photo: ASP Archive

Stepan Partamian

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TATEVIK HOVHANNISYAN • STAFF WRITER

Why do you think recognizing the Armenian Genocide is important?



Knarik Kazaryan
Junior
Major: Biology

Recognizing the Genocide is the least the world can do towards the affirmation of such a crime. What would it be like if Turkey had succeeded in the complete extermination of the Armenians? All the great Armenian contributors, famous artists, builders, scientists, doctors, and many more, would not have existed. I can't fathom the thought. Until we all choose to think likewise, Armenian or non-Armenian, we will be accomplices to the denial.

Aram Hajian
Senior
Major: Business Administration, Finance

The Armenian Genocide needs to be recognized globally, because of the definition assigned to the term genocide by the United Nations. The definition is applicable to what happened to the Armenian people in 1915. By not recognizing what happened in 1915 as Genocide, Turkey has shown the rest of the world that it is possible to avoid consequences for actions that are illegal globally.

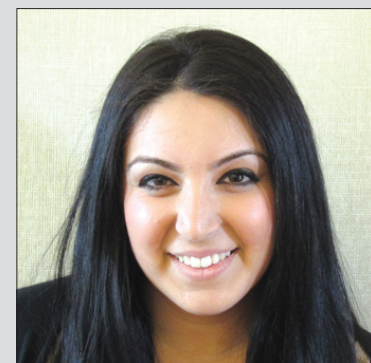


Marine Vardanyan
Sophomore
Major: Public Health

We have all heard of the saying "history repeats itself." I believe this is especially true when great humanitarian tragedies are ignored or when the severity of the events is understated. Every violation of human rights deserves recognition and reparation. If we recognize the Holocaust and the Bosnian Genocide, why then, do we not recognize the first Genocide of the 20th century? It is a tragedy that denial of the Genocide continues to spread the message that yes, you can get away with such heinous crimes.

Alik Pilavian
Sophomore
Major: Liberal Studies

It is important to recognize the Armenian Genocide because not only has there been 98 years of denial, but those who were killed were our ancestors. The 1.5 million that were killed are the reason why we have this drive to keep going and never give up. I think it is extremely important to educate as many people as we can about what happened to our people. By educating ourselves, as well as others, we will one day achieve what we have been fighting for. We will never forget nor will we back down.



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ASP BANQUET, FROM PAGE 1

university. He welcomed everyone affirming the significance of this event that annually brings together faculty, community, and students.

Dr. Sergio La Porta then shared some of his experiences at Fresno State for the past four years, emphasizing how important the interaction with students was. He then thanked the community for their continued support of the Armenian Studies Program.

Dr. Vida Samiian, Dean of the College of Arts and Humanities, emphasized the strength of the Armenian Studies Program, pointing out that it is one of the strongest programs on campus, and that it is the first Program at the university to receive an endowed chair.

“The two faculty of the Armenian Studies Program work as hard and as extensively as eight faculty members, teaching, doing research, and in engagement with the community. We have phenomenal faculty in every respect and that is why the Armenian Studies Program has been so successful.” Speaking about community involvement, Dr. Samiian said, “Without your [community] participation, the Program could not be as successful as it has been.”

Fresno State President Dr. Welty shared his optimism about the future of the university, with its outstanding faculty and administration. “I am deeply appreciative of the time you have invested in working with me, but also committed to what you believe in. Thank you for your investment in the Armenian Studies Program and in the University. The Armenian Studies Program is the top Program in the United States, and with your support it will continue to serve students for years and years.”

Guests were then transported to Armenia by Matthew Karanian’s featured talk on “Armenia’s First Travel Guide: A Creative Journey.” Karanian explained how he had come to write the travel-guide *Armenia and Karabagh*, emphasizing the fact that he and photographer Robert Kurkjian focused on the modern aspects of Armenia. They wanted their travel-guide to be original, balanced, and honest. Growing



Photo: James Ramirez

Matthew Karanian up, Karanian had little knowledge of Armenia, but rediscovered it in 2001, realizing that it had changed significantly. Turning his focus to students, he advised them that the best way that any of them could help Armenia was by being the “best you can be,” because “Everyone has something to contribute to Armenia.”

As the evening was coming to an end, three graduating students, involved in various aspects of the Armenian Studies Program, were asked to share their thoughts and experiences for the past several years. Mounah Saksouk, an international student, explained that she got involved with the Armenian Studies Program because of her love of culture, and that through the various Armenian courses, she learned that her culture and the Armenian culture were more similar than different.

Hagop Ohanessian, a graduate student, shared his experiences, particularly as President of the Armenian Students Organization. He enjoyed the relationships, organizing events, and noted how being involved helped him keep in touch with his roots.

The final student to speak was Tamar Karkazian, who explained how she had become involved, as President of ASO, and as editor of *Hye Sharzhoom*, because she wanted to represent her culture and her people well, in both the Armenian Studies Program and to the greater community.

Saving the best for last, the Armenian Studies Program professors closed the evening by recognizing the more than forty students in attendance, congratulating them on their efforts. As students received their awards, one could see the excitement and joy on their faces.

BOHJALIAN, FROM PAGE 1

bestsellers *The Double Bind*, *The Night Strangers*, and *Midwives*, which became a number one bestseller and was chosen for Oprah’s Book Club. Bohjalian graduated from Amherst College in Massachusetts, and currently resides in Lincoln, Vermont.

Fresno was Bohjalian’s first stop on a tour launching the paperback edition of *The Sandcastle Girls*. His talk was cosponsored by the Armenian Studies Program, the Armenian National Committee, of America, and publisher Doubleday. Bohjalian’s lecture, held in a packed Leon and Pete Peters Educational Center Auditorium, focused on his childhood, his travels in the Middle East, and just what had inspired him to craft such a gripping story about the Armenian Genocide.

Writing *The Sandcastle Girls* was, for Chris Bohjalian, a rediscovery of his soul. In doing research for the novel he embarked on a tour of Armenian landmarks of the Middle East, visiting Lebanon and also Armenia. He was particularly moved when visiting Anjar, Lebanon, where the refugees from the Musa Dagh resistance resettled.

On a mural painted at one of their cathedrals was the phrase “Let them come again, we are still the mountain.” Bohjalian interpreted this as saying no matter where we go on this planet, Armenians everywhere will always be a part of “the mountain,” be it Musa Dagh or Ararat.

As Bohjalian put it, “These two mountains are an inseparable part of the geography of the Armenian soul.” It was inspiration from that phrase which, in part, helped

CINECULTURE, FROM PAGE 5

alike to find the Armenian within them and fight the injustice of denial.

There were scenes that were difficult to watch, such as that showing beautiful Armenian churches turned into stables. There were clips that showed some Turks completely denying the Genocide, and in addition, saying that the Armenians were the perpetrators, and that the Armenians committed Genocide against the Turks. It was disturbing to find out that the Turkish government has warped the history of Armenian and Turkish relations, and what is more, it displays these lies in museums and history books. These museums and history books portray Armenian victims as Turkish victims, giving a false voice to those who will never speak again.

One man interviewed in the movie did not admit to Genocide, but claimed killing the Armenians was necessary to protect the Turkish families. But if this is so, then why kill millions of Armenians, women, children, and elderly?

The movie, although personal and passionate, provided an objective view. When interviewing Turks, Mathieu and Anna hid their sentiments, and with persistence, poked and prodded for the truth,



Photo: Raffi Mouradian

L. to R.: Prof. Barlow Der Mugerdechian, Chris Bohjalian, and Marine Vardanyan in front of the Saroyan Theatre.

him to write what he calls “the most important story I will ever write.”

Bohjalian is the grandson of Armenian Genocide survivors who had immigrated to America. His father was Armenian and his mother Swedish; paradoxically however, he learned more about his Armenian heritage from his mother than his father, spent his entire life striving to integrate himself into American culture. His mother loved her in-laws however, and became enamored with Armenian culture. Another major draw to his Armenian heritage from an early age was, unsurprisingly, the food. After purchasing an Armenian cookbook that contained stories and anecdotes along with recipes, Bohjalian had his first urge to try and tell the story of what had happened to his ancestors in 1915.

Bohjalian’s first attempt at creating an Armenian Genocide narrative in 1993 was, in his words, “a train wreck.” He said that it lacked a gripping plot and engaging characters, and was

more of a documentary than a story. And at the time he was writing it, Carol Edgarian’s *Rise the Euphrates* was released, causing Bohjalian to conclude that the world already had a beautifully written Armenian Genocide narrative and didn’t need his.

Bohjalian didn’t make another attempt to write a genocide novel for 17 years, until his friend Khatchig Mouradian encouraged him to. This time, settling on the idea of weaving a romance into the history, Bohjalian was much more successful, and the novel has found an audience with people who never heard of the Armenian Genocide and would be hard-pressed to even find Armenia on a map.

Bohjalian said that some people told him that he was “losing his mind” and that no one would want to read it.

Fortunately, this was far from the case, in part thanks to powerful marketing from Armenian organizations such as the ANCA and the AGBU.

revealing the nature of Turkish revisionism. The animation detailed the story of Mathieu’s paternal grandfather, who escaped the Genocide by changing his last name to a Turkish one. In his disguise, he was able to

eventually move to France, but he and his descendents were forever forced to carry the name of those who killed their people.

While a documentary, “The Son of the Olive Merchant” was a **SEE CINECULTURE PAGE 8**

AVETISYAN, FROM PAGE 1

1988, and attacks by Azerbaijan, the Karabagh War began, with young soldiers, along with volunteers from our own Central Valley, joining the fight to defend their land. The war had a devastating effect on Karabagh, but the people of Artsakh (historical name for Karabagh) have since recovered, bringing about progress and development that can be seen today.

The constant threats and aggression from Azerbaijan have not been successful in disturbing the positive direction in which Karabagh is now heading. Avetisyan explained the great advances that are taking place in the region. NKR is now exploring new economic opportunities and is developing its infrastructure. The country now is able to provide about 70% of its own electricity. With many projects underway, such as a high-end hotel in Stepanakert, the Republic of Karabagh has demonstrated that their goals can be achieved, despite its hostile neighbor.

Robert Avetisyan’s visit to

Fresno was not only to celebrate the 25th anniversary of the Karabagh Liberation Movement, but to also share with the audience the years of adversities and accomplishments experienced.

Mark Samoulian, who visited Artsakh in 2012, commented “Attending the NKR lecture with Robert Avetisyan was truly a privilege. It felt good to be updated and informed about news and current events within our beautiful Karabakh.”

Avetisyan spoke of NKR’s history, modern-day conditions, and then responded to various questions from the eager audience. During his presentation, Avetisyan was also awarded a plaque from Congressman Costa, with the Congressman’s statement on the 25th Anniversary of the Liberation Movement.

Avetisyan concluded by reemphasizing the perseverance of the people of Karabagh and invited everyone to visit the beautiful region.

“The sincerity you’ll meet in Artsakh is unique to only this piece of land.”



Students participated in a “Silent Protest” at noon.

APRIL 24, FROM PAGE 1

by 1:00PM to participate in the main commemorative event. Prof. Barlow Der Mugrdchian of the Armenian Studies Program briefly welcomed the audience and gave remarks about the significance of the Genocide. ASO President Hagop Ohanessian then followed with his thoughts about the Genocide.

The Charlie Keyan Armenian Community School students sang “Bidi Gnank” (We are Going), and “Hye Enk Menk” (We are Armenian). Their enthusiasm and passion, along with the choice of songs, emphasized the sentiment that the Armenians had survived the Armenian Genocide.

Three ASO members, Knarik Kazaryan, Lilit Grigoryan, and Benjamin Tanielian, read from the personal testimonies of eyewitnesses to the Genocide and from the words of U.S. officials who had commented on the Genocide. For those who were just learning about the Genocide, this part of the program showcased the historical aspects and provided evidence about the atrocities.

The Arax Armenian Dancers of Fresno, led by Zar Der Mugrdchian, followed with a traditional Armenian dance.

Following concluding remarks by ASO Vice-President Marine Vardanyan, ASO members Kevork Ajamian, Tatevik Hovhannissyan, Ruzan Orkusyan, and Emma Shaljian sang “Garun A” (It is Spring), accompanied by Aramais Orkusyan playing the guitar. This Komidas piece was appropriate, as those in

attendance placed flowers on the model of the Armenian Martyrs Monument.

ASO also raised awareness earlier in the week with an informational table on Monday, April 22, in the Free Speech area of campus. They passed out brochures, as well as answered questions by students.

On Tuesday evening, April 23, the ASO screened the documentary “The River Ran Red,” by J. Michael Hagopian, which was then followed by a night vigil. This film captured the testimony of Genocide survivors



On Tuesday evening, April 23, students held a vigil.

from around the globe who had been witness to the horrors. Immediately following the showing, those gathered solemnly walked from the Industrial Technology building to the Free Speech Platform in silence.

Community Events

Two other events took place

on April 24, a Flag Raising at City Hall in the morning, and the Community Commemoration later in the evening, taking place at the Pilgrim Armenian Congregational Church. For the hundreds in attendance, they heard messages of the importance of remembering our past without allowing it to hinder our future. The sermons reminded the audience of what a strong and thriving people the Armenians are. While the Genocide is a significant part of the past, the Armenian people have never allowed it to impede their progress and success. As Pastor Ara Guekguezian so poignantly stated, the memory of 1915 will always be in our hearts, however it must never entangle us, but instead inspire us.

The special guest keynote speaker for the evening was former United States ambassador to Armenia, John Marshall Evans. Mr. Evans served as ambassador to Armenia from 2004-2006, before he was forced to leave his position early, as a result of his outspokenness on the issue of Genocide, and his willingness to characterize the events of 1915 as Genocide. Ambassador Evans gave the audience an insight on the current status of the Republics of



The theme for the week of April 24 was “Hands on Human Rights.”



ASO Vice-President Marine Vardanyan.

number of performances by each of the organizations.

ASO members recited a poem by Paruyr Sevag, “We are Few in Numbers, but We are Armenian.” The students added a visual element, by creating an large Armenian flag as they recited.

ASO’s theme for their commemorative activities this year was “Hands on Human Rights,” to emphasize the importance of getting involved with getting justice. And this group of students did just that.



ASO President Hagop Ohanessian addressing those gathered on April 24.



Students from the Keyan Armenian Community School performed two songs.

County Board of Supervisors Pass Resolution Recognizing Karabagh



The Fresno County Board of Supervisors passed a resolution recognizing the independence of Karabagh and also recognizing the Armenian Genocide. Fifth from left is the Consul General of Armenia, Grigor Hovhannissian. Next to him center, is Supervisor Andreas Borgeas, author of the resolution, with students and faculty from Fresno State.

CINECULTURE, FROM PAGE 7 personal journey for the director. His voyage did not lead him to absolute truth, but rather to the discovery that truth is subjective and understanding who is right and wrong is difficult. One thing remained clear, as long as revisionism continues, the scars

of Armenian and Turkish relations will never mend, but at least “The Son of the Olive Merchant” can begin to educate everyone about these issues, motivating even non-Armenians to ask questions, expand their knowledge, and fight alongside the Armenians for justice.

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