

## On Ararat an Armenian Movie

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**ABSTRACT:** Art and literature have always been applied as a favorite way of conveying human experiences through centuries to next generations. However, sometimes they have been not used as art for art's sake. Utilitarian literature and art have usually been abused to misrepresent facts and real human history. World War I was a catastrophic disaster for the whole world, especially for the Muslim people living in the Ottoman empire territory and neighboring regions. Since then the separated small countries have been suffering periodical catastrophes afterward. Literature and art, consequently, were affected by them. According to the attitude of the literary figures and artists toward those historical experiences and human sufferings, their productions have tried to be effective on the world's attitude toward those events. Ararat is one of them. It is an Armenian movie that was produced in Canada and won 2003's Canadian Film Festival first prize. The main character of this movie is an Armenian young boy who travels to the city of Van in Türkiye and remember his nation's past experiences during World War I in the city, according to the producers' point of view. The main episodes are the flashbacks to the war between Armenian people and Turkic troops in Van through which war crimes are depicted to arouse the audience's hatred toward Turks in the world. The film producers have inefficiently tried to produce a show through which make the world believe that there has been a genocide by Turkic troops against Armenian people living in the region during World War I. While western world is trying to condemn all hate speeches toward other races, ethnicities and nations around the world, the production of such a film in a country which obviously declares herself as one the most democratic countries in the world does not seem so appropriate to their democratic slogans. Through this essay the researcher will try to analyze it and depict some facts that the producers have tried to misrepresent. Because it is a movie that has dealt with the relationship between the Ottoman Empire and the Armenians living in the territory before World War I.

**KEY WORDS:** Ottoman, Turks, Azerbaijan, Armenia, Ararat

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## Ararat Erməni Filmi

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**ÖZƏT:** İncəsənət və ədəbiyyat həmişə insan təcrübələrini əsrlər boyu gələcək nəsillərə çatdırmaq üçün sevimli bir vasitə kimi tətbiq edilmişdir. Ancaq bəzən bu, sənət xatirinə sənət kimi istifadə olunmur. Faydalı ədəbiyyat və incəsənət adətən faktları və həqiqi bəşər tarixini təhrif etmək üçün sui-istifadə olunub. Birinci Dünya Müharibəsi bütün dünya üçün, xüsusən də Osmanlı imperiyası ərazisində və qonşu bölgələrdə yaşayan müsəlman xalqlar üçün fəlakətli bir savaşı oldu. O vaxtdan bəri ayrılmış kiçik ölkələr vaxtaşırı fəlakətlərə məruz qalırlar. Ədəbiyyat və incəsənət, deməli, onların təsiri altına düşdü. Ədəbiyyat və sənət adamlarının həmin tarixi təcrübələrə, bəşəri iztirablara münasibətinə görə, onların əsərləri dünyanın həmin hadisələrə münasibətində təsirli olmağa çalışıb. Ararat da onlardan biridir. Bu, Kanadada istehsal olunmuş və 2003-cü ildə Kanada Film Festivalının birinci mükafatını qazanan erməni temalı filmidir. Bu filmin baş qəhrəmanı Türkiyənin Van şəhərinə səyahət edən və prodüserlərin fikrincə, öz millətinin Birinci Dünya Müharibəsi zamanı şəhərdə yaşadıklarını xatırlayan erməni gənctir. Əsas epizodlar Van'da erməni xalqı ilə Osmanlı qoşunları arasında baş verən müharibənin füsunkar xatirələridir ki, müharibə cinayətləri tamaşaçılarda dünyada türklərə qarşı nifrət oyatmaq üçün təsvir edilir. Filmin prodüserləri Birinci Dünya Müharibəsi illərində Osmanlı qoşunları tərəfindən bölgədə yaşayan erməni xalqına qarşı soyqırım törətdiyinə dünyanı inandıran bir şou hazırlamağa səmərəsiz çalışıblar. Qərb dünyası digər irqlərə qarşı bütün nifrət xarakterli çıxışları pisləməyə çalışarkən, dünyanın müxtəlif yerlərindəki etnik və millətlərin ararsında, özünü dünyanın ən demokratik ölkələrindən biri elan edən bir ölkədə belə bir filmin çəkilməsi onların demokratik şüarlarına o qədər də uyğun görünmür. Bu məqalə vasitəsilə tədqiqatçı onu təhlil etməyə və istehsalçıların təhrif etməyə çalışdığı bəzi faktları təsvir etməyə çalışacaq. Çünki Ararat Birinci Dünya Müharibəsindən əvvəl Osmanlı İmperiyası ilə o ərazidə yaşayan ermənilərin münasibətindən bəhs edən bir filmidir.

**AÇAR SÖZLƏR:** Osmanlı, türklər, Azərbaycan, Ermənistan, Ararat

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## Ararat'ta bir Ermeni Filmi

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**ÖZET:** Sanat ve edebiyat, insanlığın yüzyıllar boyunca edindiği tecrübeleri gelecek nesillere aktarmanın en sevilen yolu olarak her zaman başvurulmuştur. Ancak bazen sanat için sanat olarak kullanılmamışlardır. Faydacı edebiyat ve sanat genellikle gerçekleri ve gerçek insanlık tarihini yanlış tanıtmak için istismar edilmiştir. Birinci Dünya Savaşı, başta Osmanlı İmparatorluğu toprakları ve komşu bölgelerde yaşayan Müslüman halklar olmak üzere tüm dünya için büyük bir felaketti. O zamandan bu yana, ayrılmış küçük ülkeler periyodik felaketlerle karşı karşıya kalıyor. Dolayısıyla edebiyat ve sanat da bunlardan etkilendi. Edebi şahsiyetlerin ve sanatçıların bu tarihi tecrübeler ve insanlığın acılarına karşı tutumlarına göre üretimleri, dünyanın bu olaylara karşı tutumu üzerinde etkili olmaya başlamıştır. Ararat da onlardan biri. Ararat, Kanada'da çekilmiş ve 2003 Kanada Film Festivali birincilik ödülünü kazanmış bir Ermeni filmidir. Bu filmin ana karakteri, yapımcıların bakış açısına göre Türkiye'nin Van şehrine seyahat eden ve burada halkının Birinci Dünya Savaşı sırasındaki geçmiş deneyimlerini hatırlayan Ermeni bir genç çocuktur. Ana bölümlerde Van'da Ermeni halkı ile Türk birlikleri arasındaki savaşa dair geri dönüşler yer alıyor ve bu savaş suçları izleyicide dünyada Türklere karşı nefreti uyandırmak amacıyla tasvir ediliyor. Film yapımcıları, Birinci Dünya Savaşı sırasında Türk birliklerinin bölgede yaşayan Ermeni halkına karşı soykırım yaptığına dünyayı inandıracak bir gösteriyi verimsiz bir şekilde yapmaya çalıştı. Batı dünyası ise diğer ırklara yönelik tüm nefret söylemlerini kınamaya çalışıyor. Dünyanın her yerindeki etnik kökenler ve uluslar içinde, kendini dünyanın en demokratik ülkelerinden biri olarak ilan eden bir ülkede böyle bir filmin çekilmesi, demokratik sloganlarına pek uygun görünmüyor. Bu makale aracılığıyla araştırmacı onu analiz etmeye ve yapımcıların yanlış tanıtmaya çalıştığı bazı gerçekleri tasvir etmeye çalışacaktır. Çünkü Ararat Birinci Dünya Savaşı öncesi Osmanlı Devleti ile bölgede yaşayan Ermenilerin ilişkilerini konu alan bir film.

**ANAHTAR KELİMELER:** Osmanlı, Türklere, Azerbaycan, Ermenistan, Ararat

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## در آراعات یک فیلم ایرانی

### چکیده:

هنر و ادبیات همواره به عنوان روشی مورد علاقه برای انتقال تجربیات بشری در طول قرن‌ها به نسل‌های بعدی مورد استفاده قرار گرفته‌اند. با این حال، گاهی اوقات از آنها به عنوان هنر برای هنر استفاده نشده است. معمولاً از ادبیات و هنر فایده‌گرا برای ارائه نادرست حقایق و تاریخ واقعی بشر سوء استفاده شده است. جنگ جهانی اول یک فاجعه فاجعه بار برای تمام جهان، به ویژه برای مردم مسلمان ساکن در قلمرو امپراتوری عثمانی و مناطق مجاور بود. از آن زمان کشورهای کوچک جدا شده متحمل فجایع دوره ای متوالی شده اند. ادبیات و هنر، در نتیجه، تحت تأثیر آنها قرار گرفت. با توجه به نگرش اهالی ادب و هنرمندان به آن تجربیات تاریخی و مصائب بشری، تولیدات آنان سعی کرده است در نگرش جهانیان به آن رویدادها مؤثر باشد. آراعات یکی از آنهاست. این فیلم یک فیلم ارمنی است که محصول کانادا بوده و جایزه اول جشنواره فیلم کانادا در سال ۲۰۰۳ را از آن خود کرده است. شخصیت اصلی این فیلم پسر جوان ارمنی است که به شهر وان در ترکیه سفر می کند و تجربیات گذشته ملت خود در طول جنگ جهانی اول را در این شهر به یاد می آورد. اپیزودهای اصلی، فلاش بک های جنگ بین مردم ارمنی و سربازان عثمانی در وان است که از طریق آن جنایات جنگی به تصویر کشیده می شود تا نفرت مخاطب را نسبت به ترک های جهان برانگیزد. تهیه کنندگان فیلم به طور ناکارآمد سعی کرده اند نمایشی تولید کنند که از طریق آن جهان را به این باور برسانند که در طول جنگ جهانی اول یک نسل کشی توسط نیروهای ترک علیه ارمنی های ساکن در منطقه صورت گرفته است. ساخت چنین فیلمی در کشوری که آشکارا خود را در میان اقوام و ملل سراسر جهان، یکی از دمکراتیک ترین کشورهای جهان معرفی می کند چندان مناسب شعارهای دموکراتیک آنها نیست. محقق از طریق این مقاله سعی خواهد کرد آن را تجزیه و تحلیل کند و حقایقی را به تصویر بکشد که تولیدکنندگان سعی در ارائه نادرست آنها داشته اند. چرا که آراعات فیلمی است که به رابطه امپراتوری عثمانی و ارمنی های ساکن در این سرزمین قبل از جنگ جهانی اول می پردازد.

**کلمات کلیدی:** عثمانی، ترک، آذربایجان، ارمنستان، آراعات

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## INTRODUCTION:

*Thou murdered! Why didst thou murder,*

*Till to be murdered again the one who murdered thee?<sup>1</sup>*

*Jalal Al-Din Rumi (1207 – 1273)*

Only about 18 kilometers away from **Urmia**, in **Azerbaijan**, there is a village called **Balanuş (Balanush)** that some local people refer to it as “The Global Village” because of its ethno-religious texture. The majority of the native people living in the village have been Azerbaijani Turks who are Shiites, and some of them “Ahli-Haq” who consider Imam Ali as their godlike leader. On the other hand, there are a few Armenians, Assyrians, and recently added Kurdish families. Muslims in other parts of the country do not let any other religious followers to enter their rites and rituals. However, the people in Azerbaijan, and specially this village, never mind it. So, they have been living in peace and mutual love and respect for centuries. And this quality of life has been the dominating atmosphere in Azerbaijan. Even now Urmia itself is a multicultural city in which the Azerbaijani ethnicity as majority is living in peace with previously called ethno-religious minorities. Moreover, there are some Armenians in **Tabriz**, the **central city of Azerbaijan**, living in peace, complete freedom, and in an environment like their own independent country.

One of the most outstanding characteristics of **Turkic nations** is that they love guests and strangers. They have always preferred their guests even to their own family members. Their tables have been laid waiting for their guests and their family members have been serving them.

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<sup>1</sup> Translated by the writer of this article.

Their doors and their warm bosom have always been open to their guests. They have had formal feasts called "Yığma" after which the comers could take any food remaining on the tables. On the other side, unfortunately, there have always been people who do not deserve it. Therefore, history or dealing with it is something that the modern human should approach it cautiously and really carefully. Impartial dealing with a region's history and ethnography needs a thorough contemplation through the whole historical context as an inseparable unity.

There used to be a kind of equilibrium in the strategic region of **the Caucasus** and the **Middle East** before the **industrial revolution** and the increasing need for energy and raw material. The gluttony of the industrial countries, and their melancholy of leading, and therefore, exploiting the whole world brought the tragic disasters of the two World Wars and their subsequent catastrophes. They abused human's ignorance, emotions, sensations, beliefs, and values to reach what they wanted. And the world now we are living in it is the outcome of their deeds. Hatred, cynicism, and revenge are going to be the domineering trend and international sensation. On the other hand, unfortunately, the contemporary mass media has become a common tool for deteriorating the facts, specially the historical ones. And the utilitarian approach toward art and movies has become a fashionable trend, on the price of sacrificing its aestheticism.

#### **TEXT:**

Recently I saw an **Armenian movie**, *ARARAT*, which made me to comment on it. It is a Robert Lantos film written and directed by **Atom Egoyan**, in Serendipity Point Film and Ego Film Arts companies, Canada, in 2002. The movie tries to illustrate what *they say* happened to the ethnic group that once used to live in the city of **Van** in **Turkey**, which now the Kurds claim their ownership on it since Adam and Eve. And both of them have made pyramids older and larger than the pyramids of Egypt there. According to the documents "*the inhabitants*

*numbered fifty thousand, three-fifths of whom were Armenians, two-fifths Turks*"<sup>2</sup> then in early 20th century. The movie starts with a photo of a young boy and his mother which is going to be an outstanding work of art for Armenians by the same boy who becomes an artist after moving to the United States, **Arshile Gorky** – "(1904-1948), Armenian-born American painter, whose work combined geometric abstraction and quasi-figurative surrealism, and who acted as a major link between European surrealism and United States abstract expressionism. Gorky was born Vosdanig Manoog Adoian at Khorkom, Van, in Turkey. Between 1946 and 1948, just as Gorky emerged as one of the most important artists in the United States, he experienced a series of personal tragedies that ended in his suicide".<sup>3</sup> The movie producers later add in the movie this character after a lot of studying, because his last name reminds the audience Maksim Gorki "also Gor'kiy, pseudonym of Aleksei Maksimovich Peshkov (1868-1936), Soviet novelist, playwright, and essayist, who was a founder of socialist realism. Although known principally as a writer, he was also prominent in the Russian revolutionary movement".<sup>4</sup> Postscript edition of Gorky's character has various goals, but one of them could be tying a rope to the trigger of the Russian audience's emotions. In the meantime, the photo of Arshile Gorky with his mother symbolizes **Madonna and the son**. So from the first scene the movie nails down **Christianity's** flag on the background and persuades the Christian audience's sympathy toward their "insulted values" during the movie. Later in it, Raffi says: "This is it, mom. Madonna and the child . . . in the island of Akhtimar where all began."

The Crucifixion scene carved on stone on the painter's desk is more outstanding than anything else there. It represents and emphasizes Christianity and what is going to happen to Christians not Armenians. The vast use of the symbol of cross, "*willfully destroyed*" not ravaged by time

<sup>2</sup> THE AMERICAN MISSION AT VAN : NARRATIVE PRINTED PRIVATELY IN THE UNITED STATES BY MISS GRACE HIGLEY KNAPP (1915). <http://net.lib.byu.edu/~rdh7/wwi/1915/bryce/a02.htm#II>

<sup>3</sup> Microsoft Encarta 2006. © 1993-2005 Microsoft Corporation.

<sup>4</sup> Ibid.

churches, Christian **Trinity** – “Dad, you, and me” – and Christian art reinforces the idea that the director tries to convince the audience that what is going to happen in the movie is what happens to Christianity on the whole, and therefore to irritate their collective subconscious and arouse their worldwide sympathy. From the starting point the movie looks more like **Crusades** than a movie. It is accompanied by Azerbaijani folk music which is a factual witness of Azerbaijani dominating culture and its adaptation by their Armenian guests – the instruments **Balaban** and **Tar** are inseparable and main instruments in **Azerbaijani national music**. Then it shifts to another scene in which an old man – Edward Saroyan, the character as a film director in the movie, starring Charles Aznavour – with a far look on his face dreaming **Mount Ağrı**, Ararat in Armenian. The old man has pomegranate and tries to bring it in through the customs office, but David, the officer – Christopher Plummer – does not allow. Pomegranate is the symbol of blood in the local culture. The third scene introduces Raffi<sup>5</sup>, a young drug addict Armenian boy who comes out a drug runner at the end of the movie, his mother Ani (Arsinée Khajian), and his girlfriend Celia (Marie-Josée Croze) who is really his step-sister in a party in Canada. He is reading a poem in Armenian which is a popular Azerbaijani folk tale that is another witness to their intermingled cultures and the fact that they used to live in peace in small ethnic groups among Turkic nations in the region. The accompanying music at the party is the famous Azerbaijani song “**Sarı Gəlin**” (The Blond Bride), but it does not have Azerbaijani soul and spirituality.

The other scene introduces David’s family and their guest Ali, Elias Koteas, a Greek-Canadian actor who is cunningly depicted in the movie as Turkic-Canadian. The director uses an innocent child through a classical praying scene at the meal to induce just from the first moment that

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<sup>5</sup> Raffi is the pen name of the most renowned Armenian novelist of late 19<sup>th</sup> and early 20<sup>th</sup> centuries, Hakob Melik-Hakobian. His novels include: Jalaeddin (1878), Khent (1880), Davit-Bek (1881-1887), and Samuel (1888).



“Ali does not believe in God”. Consequently, Jevdet Bay, the character that Ali plays his role in the movie, does not believe in God. So he is bad and what horrible sins he can commit! The idea is reinforced again through the movie at the museum. A group of children are looking at a painting in which two nude boys are warming themselves in front of the fire after bath. At the same time Ali enters and shows his real personality by his homosexual and discourteous behavior with his friend. In the meantime, the director again uses some innocent school boys who ask Ali if he is going to take the bad guy’s or the good guy’s role. Ali emphasizes that he is going to take “*a very, very bad guy’s role*”. Then he terrifies the children there. The way that the movie depicts Jevdet Bay’s character is the obvious outflow of the playwright’s cynicism toward humanity and his hatred toward other nations. The major *theme* of the movie is *hatred*. Therefore, comparing the movie with **Homer’s Iliad** and the movie “TROY” based on it – through which the author’s respect toward both *Achilles* and *Hector* arouses the reader’s respect toward Homer and his worldview – makes ARARAT a cynical scene of Mr. Egoyan’s one-sided hatred against Turkic nations. If the grand style and sublimity of Homer’s work have made it eternal, Mr. Egoyan’s one-sided view and hatred will make even the next generation Armenians to forget and ignore his misleading hyperboles.

Then the movie continues with Ani’s conference on Arshile Gorky and her interpretations of Armenian history during which Celia interrupts her trying to take out Raffi arousing the audience’s sympathy on his poor mother. Then they continue the movie with a porno scene and the argument on his father’s quality of death preceding his mother’s objection to his drug taking. Following it Edward declares “the Armenians’ ownership of Mount Ararat” and a book is directly introduced to the audience: “*An American Physician in Turkey: A Narrative of Adventures in Peace and War, by Clarence Douglas Usher, published in New York, in 1917*”. The first stronghold, Christianity, was introduced in the beginning, and the second one can be nothing but the super power of the U. S. and her community. When the American physician in

the movie tells Jevdet Bay: “We are under protection of the government of **the United States of America** ... Our premises are part of the United States of America ...,” he takes forward the American public sensations and sympathy toward their citizen who is under oppression by Turkic army then. Specially Jevdet Bay’s way of ridiculing “...The United States of America ...” is meant to be another turn to the screw. The American flag carried by young Arshile Gorky and the praying ceremony in which the American physician is praying to God among other Armenians is another worn-out cliché abusing Christian belief to persuade the Christian community to accept the idea of “genocide”.

After that, Arshile’s mother appears in a scene with her son. Her persona has been chosen appropriately, and by the way Ms. Lousnak Abdalian, by her suitable appearance and facial expressions fulfills the job well. She is innocent like all mothers around the world who have suffered the catastrophes of war. She plays her motherly role of teaching and training the next generation. However, mothers should be careful of what they teach their next generation. If they teach hatred and revenge, they will indirectly be responsible for the hidden fire of the prejudice. In spite of this, she has a message to the world by telling her son: “If the Turks capture you, you will never give up your faith. **You will never forget your mother tongue.** If you survive, it will be to tell this story.” This is a universal message for the colonized people who their mother tongue is being threatened by repression, discrimination, assimilation, lack of educational system and native mass media. Specially this could be a good message for more than **35,000,000, Azerbaijanis** who are deprived of the natural law of education, media, and many other benefits of citizenship and natural rights in their own home, in the country where about **130,000, Armenians**<sup>6</sup> enjoy the bliss of native education in their schools and up to Master Degree of Armenian language and literature in Tehran and Isfahan Universities in Iran,

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<sup>6</sup> Page 1, No 1008, IRAN DAILY, November 21, 2000.

because according to secretary of the Armenian Episcopal Council, Ysaei Abrahamian “*the Iranian nation has always been a top supporter of the Armenian people. From the historical point of view, the Iranian government was the first in the world to officially recognize the government of Armenia*”<sup>7</sup>. What a haste without any hesitation! Moreover, the leader of the eastern Assyrian and Chaldean Church, Patriarch Denkha, has told: “Religious minorities living in Iran, including Assyrians, enjoy equal political and social rights with Muslims”.<sup>8</sup>

When Jevdet Bay’s soldiers and “*their wild allies, the Kurds*”<sup>9</sup>, arrest young Arshile Gorky and his friend, Sevan, there are two Kurdish soldiers who take away his friend to torture him while he is screaming and crying. The scenery of city ruins and the dead people scattered around with a doll’s head on a spear against a wall looks the most artificial part of the special effects. The use of Kurdish soldiers with their ethnic cloth reinforces the idea that Armenians consider the whole Muslim community as their enemy, and there is no difference between Turkish or Kurdish enemies, as they confess: “*There is no class of Mohammedans that can be exempted from blame*”<sup>10</sup>. So this could be a lesson to the Kurdish ethnic community and people who are Muslims and have lived in the region intermingled with their Turkish brothers for centuries. I hope Armenians have not forgotten the crimes they have committed in Turkey and Azerbaijan with their allied Russian brothers when they invaded Azerbaijan and Van and consequently Jevdet Bay and his forces retreated during the same period. The crimes that they have committed then still remain in the people’s memory, because some of the grandparents who were the eyewitnesses of those crimes have depicted the facts that they have suffered to their next generations. On the other side, the crimes that Armenians have done in Qarabag,

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> <http://net.lib.byu.edu/~rdh7/wwi/1915/bryce/a02.htm#II>

<sup>10</sup> <http://net.lib.byu.edu/~rdh7/wwi/1915/bryce/a04.htm#IV>, 27. URMIA : STATEMENT BY THE REV. WILLIAM A. SHEDD, D.D., OF THE AMERICAN (PRESBYTERIAN) MISSION STATION AT URMIA ; COMMUNICATED BY THE BOARD OF FOREIGN MISSIONS OF THE PRESBYTERIAN CHURCH IN THE U.S.A.

Khojali, Agdam, Shusha, and the regions which they have invaded in 1992 are still new wounds on our face of honor. The readers can refer to the related documents in different websites, for example [www.khojaly.net](http://www.khojaly.net), or <http://www.visions.az/history,137/>.

Azerbaijani and Turkish nations are not forgetful. Contrarily, they are simply forgiving and not opportunist revenge seekers. One of the main differences between them is this that Turkic nations have not tried to be the early bird to catch the worm. As I told already the Armenian minority life in welfare and total freedom among the majority of Azerbaijanis in Urmia, Tabriz, Tehran, and today Turkey should be an outstanding evidence for the world that Turkic people have always been kind, generous, and forgiving toward them.

The movie reaches its climax during the discussion between Ali, Edward, and Raffi questioning if there has ever been such genocide. Ali's hatred of Jevdet Bay's character is the hatred of the audience of the movie toward him. Raffi confesses: "After watching your (Ali's) play I could perceive my father's feelings when he killed that Turkish diplomat". He used to think his father was a terrorist, and therefore now that he has understood him the audience and the world should understand that Raffi's father was not a terrorist but a real hero. The movie producers try to convince that Ali and people like him do not know anything about the history, so it does not worth discussing it. Raffi compares Armenians with Jewish people in Germany and the Turks with **Adolf Hitler**. They want to make their movie something like the **Schindler's List**. However, they themselves know that there were many differences. Jewish people did not fight with others and they did not betray their own country helping the invaders. It was Adolf Hitler's psychopathic view toward the world and his fascist theory of pure and superior German race that led to such a disaster. But here as the movie producers try to show and approve that the fight between Armenians and Turkish army is "*an amazing self-defense*" not a real war through which deceived Armenians help the invaders and betray their own country. According to what

the American physician has written in his mentioned book he writes a letter to send it to the Americans or any foreign council telling them: "*There is an internal trouble in Van ...*" to get help in the movie. The question here is "What was the reason and motivation of such a trouble?" The answer is obvious: it was not "an amazing active self-defense" – as Raffi says – in fact, it was the Armenians who helped the invaders – "*In April the Van campaign of the Russians, with the aid of Armenian volunteers, began.*"<sup>11</sup> – and killed their own country people. According to documents offered by foreign elements, who themselves were sympathizing Armenians and even supporting them, Armenians "*not only rose in rebellion, occupying a number of important towns, including Van, but extended important help to the Russians in the latter's campaign in the Caucasus*".<sup>12</sup> Therefore, in Anatolia and neighboring places it was the Armenian ethnic who forgot their brotherly life in the bosom of their Turkic landlords and betrayed their own country. Raffi confesses that "Armenia was historically part of Turkey," so, anyhow they were the citizens of Turkey and Azerbaijan. So, they should be afraid of what Wikileaks did these days. If one day their plot with other countries comes out and the historical documents are published for the public in the world, there will not be any bridges left behind. For the moviegoers who have seen movies like Schindler's List it is not necessary to discuss the technical characteristics of ARARAT like its run-of-the-mill performance or acting, the story, music composition, lighting, special effects, sound effects, and its flashback techniques. The movie is exactly an average film-within-the-film through which Saroyan's film scenes frame the graphic scenes of the hyperbolized deteriorated history. In addition, it is contrasted with roughly shot camcorder scenes of lake Van and Mount Ağrı in Turkey taken by Raffi. But the most ridiculous scenes are the ones that in one of them Turkish soldiers are lashing nude

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<sup>11</sup> Ibid

<sup>12</sup> <http://net.lib.byu.edu/~rdh7/wwi/1915/bryce/a02.htm#1>, 1. DESPATCH FROM MR. HENRY WOOD, CORRESPONDENT OF THE AMERICAN "UNITED PRESS" AT CONSTANTINOPLE ; PUBLISHED IN THE AMERICAN PRESS, 14th AUGUST, 1915.

women and enforcing them to dance at the same time and finally burn them. By the way, in order to boost the irritation of the audience they use a German woman as eyewitness. And the other one is where when "Turkish soldiers are massacring Armenians around the lake in the movie", simultaneously a Turkish soldier is raping an Armenian woman on a cart while she is holding her daughter's hand and the girl is under the cart. These scenes remind the class of some chauvinist Russian cinema in which it was an old cliché that was used to condemn "Capitalism" and western world during the cold war period, the doctrine that Armenians approve through this film that they have been the really good pupils of it.

The outcome of chauvinistic hatred toward others brings agony as the one that has been depicted thoroughly on Arshile's face and explained the reason of his suicide after symbolical covering of his mother's hands on the painting. The neighboring nations should be the judge themselves and consider their own gain and loss. If they try to deteriorate the history to create their melancholic dreamy kingdoms as Raffi dose in this pure Armenian cliché, they will be the real loser of the modern world with daily-updated-modern thoughts. Raffi says: "There is nothing here to prove that anything happened". If there were any minimal proof, the American and other western world representatives and holocaust scholars could find it in Turkey. Why are there mass murder burial places today in Baku and other cities in Azerbaijan? It is obvious that the mass murder documents show that it was Armenians who massacred Azerbaijanis. Azerbaijanis are peaceful people and they have proved it by their patience since 1992. Armenians should not take their tolerance for granted, instead they should appreciate it and try to compensate the damages they have done to the territories they have occupied or at least quit it.

## CONCLUSION:

Ararat is an Armenian movie which had inefficiently tried to misdirect the real history of the region. The world we are living in it nowadays needs peace and tranquility even more than before. It is facing natural disasters, and catastrophes human beings themselves have been responsible for. The problems our world is facing with, such as pollution, global warming, rain forests destruction, drug trafficking, hunger, homeless people, unemployment, and overpopulation, need tolerance and cooperation between nations. These problems know no color, no race, no religion, or no various cultures. So misdirecting the history and seeking for revenge by blowing its fire is a waste of time and energy for the whole world and what the blowers will suffer even more. The realistic approach is to accept one's historical mistakes and trying not to repeat them. Human beings need to appreciate the life today and its bliss instead of looking for any irrational meanings out of it.

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