

y
by Y S

Submission date: 11-Dec-2020 04:08AM (UTC-0500)

Submission ID: 1471941329

File name: American_Culture.edited.docx (23.06K)

Word count: 1762

Character count: 9985

Armenian Folk Arts, Embroidery, Film, Genocide and Culture

Name

Institution

Course

Instructor

Date

Armenian Folk Arts, Embroidery, Film, Genocide and Culture

Armenian Folk Arts

Over the past five millenniums, the Armenian folks were living on the Armenian Highland, where they developed a distinctive form of art that came to be known as Armenian art. The latter title essentially refers to a collection of traditional art consisting of Armenian carpets, metalwork, fresco, sculpture, architecture, ceramic, miniature painting as well as textiles. The miniature painting and architecture came to lead Armenian art (Lai, 2019, p. 77). Also, the duo has demonstrated consistent development over the past centuries.

During the lifetime of the first endorsed Armenian Apostolic Church head, Gregory the Illuminator, an original Armenian church was constructed. The erected churches counterfeited some Armenian pre-Christian architecture properties and were often constructed where pagan temples had been demolished. Simple public buildings known as basilicas characterized the first churches in Armenia. In this cluster of buildings, a section of them exhibited side apses. Also, the classical central cupola cone had been widely used by the 5th century.

Consequently, between the 9th and 11th centuries, Armenian architecture experienced a revitalization. Novel buildings were built which incorporated innovations and old-style edifices. During this time, the ornately carved Armenian cross-stone (khachkars), new churches, and cities were built. Additionally, chief monasteries counting Haghpatavank and Harichavank were established close to the same period.

The production of Armenian illuminated manuscripts characterized the period between the 5th and 17th century. Moreover, the appellation Toro Roslin (the most protuberant Armenian Miniature) and the 13th century marked this art's peak. Although most of this art is extinct, a successful attempt to study it was carried out in the last 20th century (Tokhatyan, 2017 p.65).

Similarly, one of the rich heritage of Armenia is sculptures. These sculpture date back before Armenia became a nation and were created by kingdoms which inhabited that region before the present period. Furthermore, textiles played a significant role in ancient Armenia. Lastly, Armenian folk art equally consisted of engravings and metalworks, such as silver, gold, bronze, coins, and tinned copper (Lai, 2019, p. 77).

Armenian Rugs/Embroidery

Armenian embroidery consists of a collection of sewing works that dating thirty centuries ago. Irrespective of the habitat or place of birth, Armenian women were accustomed to a wide range of needlework (Cohen, 2016, p. 36). The "Khatchkar" or the Armenian cross symbolically represented Armenian folks' strong faith even in the face of most vicious enemies. This embroidery originated from Marsh and was made on velvet with typical eight-pointed Armenian stars. The stars depict the eight directions of the compass. Nonetheless, the original Armenian cross was carved from Mount Ararat's stone and brought to Armenia in 1279.

Another item of Armenian embroidery is the Armenian alphabet. It is a picture containing thirty-eight letters of the Armenian alphabet. The most recent Armenian alphabet was fashioned in 406AD, during the reign of King Vramshapuh (387 to 414). The Armenian religious leaders jointly developed the alphabet. Moreover, the original embroidery contained thirty-six letters, but two more letters were added during the Crusades. All the zeal and zest toward Armenian's production aimed at bearing the brunt of the responsibility for preserving the art and culture from Armenia.

Subsequently, the Haigazian University embroidery logo depicts the institution's history, heritage as well as modern ties. The university was initially established in the city of Beirut, Lebanon, in 1955. Books, Mount Ararat, the lamp, and the cedar tree are the four parts

characterizing the logo (Cohen, 2016, p. 45). The mountain portrays the Armenian heritage while the books depict the source of wisdom and knowledge. Likewise, the lamp symbolically represents the institution's service to the host community, students, faculty, and staff. On the other hand, the cedar tree embodies Lebanon, where the institution was first established and host nation for the largest Armenian communities after the 1905 Armenian Genocide (Cohen, 2016, p. 63). Other items of Armenian embroidery are pillowcases, bedspreads, table runners, and tablecloths.

Armenian Films

Contrary to other countries where the film industry results from the private investments that seek the government's permission to operate, Armenian films are fully backed by the government. The latter characteristic drew its inferences from the Armenian government's decree on April 16th, 1923. This declaration established the Armenian State Committee of Cinema. However, before the pronouncement, "Haykakan Sinema" had been produced. It was the first Armenian film made by a publisher of Armenian-Egyptian descent, Vahan Zartarian. All the production took place in Cairo, 1912, and premiered in the same city on March 13th, 1913 (Petrosyan et al., 2018, p. 117).

Correspondingly, *Armenfilm* was the first film studio in the country, which was established in March 1924. The studio, whose name translated to *Hayfilm* in Armenian, was based in Yerevan. The latter city is the largest in the country and equally serves its capital. Moreover, Yerevan is known for being one of the oldest cities globally, which are continuously inhabited. *Armenfilm* or *Hayfilm* began its production with an Armenian documentary film called Soviet Armenia in 1924. In 1925, an original Armenian silent black and white film. The film was *Namus*, whose director was Hamo Nazarianian (Petrosyan et al., 2018, p. 120). This silent drama

film drew its plot from *Alexander Shirvanzade*, an 1885 novel published under the same title, which denounced the tyrannical rites and customs of Caucasian families. Nevertheless, the film *Namus*, meaning a tradition of honor, designates the lousy end of two lovers whose families engaged them since their juvenile era. However, due to a violation of honor's tradition, the lassie's father married her off to another person.

In 1935, the first Armenian film, *Pepo*, was shot with Nazarianian as the director. Today, the Armenian film industry has produced famous directors who have left an indelible mark by contributing to global cinema.

Armenian Genocide

During World War I, a Turkish nationalist movement known as the Young Turks steered an extradition and mass killing campaign against all Ottoman empire subjects with Armenian roots. According to Armenians, the campaign sufficed for genocide since it entailed the Young Turks' government's intentional attempt to extinguish Armenian folks. Nonetheless, due to the lack of official extermination policy, which was executed against Armenians as a group, Turkey's government admits the presence of atrocities. Still, it refutes the claims that it was a genocide act (Oranlı, 2020, p. 4).

Before the genocide, the Armenians were non-Muslim minorities in the vast Ottoman Empire. They exhibited a definite sense of collective identity and were personified in the Armenian church and language. Despite being about 2.5 million people at the start of the 20th century, Armenians still came inferior to the dominant Kurdish nomads in the Ottoman Empire (Oranlı, 2020, p. 7). However, they co-existed with them in homogenous neighborhoods and villages in towns as well as cities.

The Armenians faced a tough and rough life in the Ottoman Empire. Despite being difficult, it was virtually unpredictable. The dominant Kurdish nomads harshly treated the Armenians regularly. Moreover, the Armenians had little recourse before the courts and judges when they were victimized through violence and annexation of their property, land, or livestock since the entire justice system favored the Muslims. Therefore, in 1987 and 1980, Bell and Federation revolutionary parties were formed by young Armenian activists to agitate for an autonomous state in a quest to protect their compatriots (Oranlı, 2020, p. 12). This led to the eruption of anti-Armenian feelings that culminated in mass violence at the end of the ¹19th and early 20th centuries. Thousands of Armenians were killed in a series of massacres by the Kurdish men from 1985 to 1909.

Armenian Culture

Various elements underscore the Armenian culture. They include architecture, geography, literature, and the Armenian folks' music and dance. Between the Armenian conversion to Christianity and the Arab invasion period, the Armenian architecture was typified by simple basilicas or churches with side apses. The classical cupola cone was extensively used by the 5th century. More intricate niched buttresses and blistering Hrip'sime style were formed by the dawn of the 7th century. Also, the latter period saw centrally-planned churches built.

Subsequently, the creative art of carpet weaving equally distinguishes the Armenian culture. In the antique days, women were predominantly carpet weavers. Nevertheless, on a few occasions, men from Karabakh, as well as some instances of a whole family, practiced the art. Although currently forgotten, *Artsakh*, the oldest Armenian carpet, was made in the 13th century by Banants villagers (Mikayelyan, 2020, p. 52). Similarly, Armenians connected the art of carpet

weaving to the making of curtains (Mikayelyan, 2020, p. 54). Many foreign exemplified the Armenian carpet as a unique work of art.

The creative art of literature started among the Armenians about 401AD. The author of Armenian history, Moses of Khorne, was the prominent author of most literary arts. Similarly, other works deemed as the country's classics were created by the famous Armenian writer Alexander Tertzakian in the 17th century. Literary works by Moses of Khorne on Armenian history were pictographically represented. Moreover, Moses doubled as a hymn writer, poet, and grammarian. His works have universal acclaim since they entail unique materials on Armenia's antique oral traditions before Armenia converted to Christianity (Frodsham & Rowland, 2017, p. 309). Likewise, Moses' literary works trace the history of Armenia from his days back to its genesis. Lastly, the Armenian dance is performed by men who face each other in twosomes. It is chiefly characterized by a frontward movement when partakers hastily approach one another and dynamically clap onto the palms of dancers' hands in the opposite row.

References

- Cohen, J. P. (2016). The East as a Career: Far Away Moses & Company in the Marketplace of Empires. *Jewish Social Studies: History, Culture, Society*, 21(2), 35-77.
- Frodsham, D., & Rowland, D. (2017). Emerging Computer Technologies for Cultural Heritage: The Armenian Church, Famagusta. In *The Armenian Church of Famagusta and the Complexity of Cypriot Heritage* (pp. 301-312). Palgrave Macmillan, Cham.
- Lai, O. (2019). Armenia. *ArtAsiaPacific Almanac*, 14, 77.
- Literature: From the Oral Tradition to the Golden Age* (Vol. 1). Wayne State University Press.
- Mikayelyan, N. A. (2020). CROSS STONE ART AS INSEPARABLE PART OF DEVELOPMENT OF MEDIEVAL ARCHITECTURE OF ARTSAKH. *Известия высоких технологий*, (1), 51-55.
- Oranlı, I. (2020). Epistemic Injustice from Afar: Rethinking the Denial of Armenian Genocide. *Social Epistemology*, 1-13.
- Petrosyan, M. T., Sahakyan, N. Z., & Trchounian, A. H. (2018). Chemical composition and antimicrobial potential of essential oil of artemisia dracunculus l., cultivated at high altitude armenian landscape. *ԵՂՀ Գիտական տեղեկագիր-փոխա և կենսաբանություն*, 52(2), 116-121.
- Tokhatyan, K. S. (2017). Rock carvings of Armenia. *CoBAO*, 64(1), 61-83.

ORIGINALITY REPORT

1%

SIMILARITY INDEX

0%

INTERNET SOURCES

0%

PUBLICATIONS

1%

STUDENT PAPERS

PRIMARY SOURCES

1

Submitted to Coronado High School

Student Paper

1%

Exclude quotes Off

Exclude bibliography On

Exclude matches Off