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## **THE ARMENIAN GENOCIDE IN ART, FILM, AND INTERNATIONAL RELATIONS**

### ***Abstract***

The Armenian Genocide has inspired diverse artistic expressions, with film emerging as a particularly powerful medium due to its emotional impact and wide reach. This article explores key cinematic works that depict the genocide, analyzing their thematic concerns, narrative techniques, and reception. It examines how these films confront denial, shape memory, and reflect political pressures – particularly Turkey's efforts to suppress international awareness. Through a transnational lens, the article considers how filmmakers of Armenian, non-Armenian, and even Turkish origin approach this sensitive historical subject and its enduring legacy.

**Keywords:** *Film, International Relations, Armenian Genocide, Justice, Publications, armenian community, migration.*

### ***Introduction***

Artistic representations of genocide play a crucial role in shaping public memory and political discourse. Among the many art forms that engage with the Armenian Genocide, cinema stands out for its capacity to convey historical trauma and mobilize international attention. Yet the portrayal of the genocide in film has faced persistent obstacles – ranging from political censorship to cultural denial, particularly by the Turkish state.

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This article examines a selection of key films that engage with the Armenian Genocide, produced by directors of various national and ethnic backgrounds. It focuses on how these films represent violence, trauma, and justice, and the strategies they employ to circumvent or confront political suppression. By analyzing the production contexts, narrative structures, and audience reception of these works, the article aims to understand how cinema contributes to the global recognition of the genocide and the politics of historical memory.

***Armenian Genocide in Art, Film, and International Relations<sup>1</sup>***

The events of the Armenian Genocide have naturally become the subject of many artistic works – visual, musical, literary, and cinematic – with film likely having the greatest impact on its audience among these art forms. This is why Turkey harbors the greatest fears about films depicting the Armenian Genocide and exerts considerable effort both to prevent their creation and to limit their international distribution.

According to Abramyan,<sup>2</sup> limited awareness of the Turkish Genocide (as he calls it) and Turkey's political pressure on artistic works presenting versions of events in the Ottoman Empire that differ from Turkey's officially recognized narrative significantly complicate artists' attempts to portray these events convincingly. The idea of something similar happening with films about the Jewish Holocaust seems completely absurd to us. The constant need to didactically inform and convince audiences of the reality of the Armenian Genocide weakens the stories and other elements of artistic works, which then lack depth and credibility, and their characters and plots often appear one-dimensional. Yet it is precisely the "portrayal of 'microhistory' exploring a given case in depth, through which film can successfully reveal social structures and codes in a given time and place, sources and forms of bonds and conflicts, and tensions between the traditional and the new."<sup>3</sup>

Even the latest attempt to film the Armenian Genocide, *The Cut* (2014) by German director of Turkish origin Fatih Akin, fails in this regard. According to Abramyan, the film *America, America* (1963) by American director of Greek origin Elia Kazan, focusing primarily on Ottoman massacres of Greeks, which

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<sup>1</sup> Mezhlumyanová 2015.

<sup>2</sup> Abramjan 2010, 69–70.

<sup>3</sup> Davis 2000, 6.

are far less subject to embargo than the question of the Armenian Genocide, is much more successful in this respect.<sup>4</sup> According to Abramyan, Kazan managed to capture the relationships among Turks, Greeks, and Armenians in a much more nuanced and credible way.<sup>5</sup> One of the main characters in the film is an Armenian, and the scene of Armenians being burned in a church is most powerful. Among the most well-known artistic depictions of the Armenian Genocide are the books by two non-Armenian authors: *The Forty Days of Musa Dagh* by Franz Werfel<sup>6</sup> and *The Tale of the Last Thought* by Edgar Hilsenrath.<sup>7</sup>

One of the first artistic testimonies about the Armenian Genocide was the book *Ravished Armenia* by Arshaluys "Aurora" Mardiganian, who lost her family to the Ottoman Empire, was sold to a harem, and managed to escape to the USA via Russia. The book was published in the United States as early as 1918, and a year later it was filmed as a silent feature film *Auction of Souls* (1919, sometimes also released under the title *Ravished Armenia*) with Aurora Mardiganian in the leading role. Former American Ambassador Henry Morgenthau also portrayed himself in the film and, together with Aurora Mardiganian, supervised the film's authenticity. The film depicted the events of the Armenian Genocide very graphically; perhaps the most famous scene is the crucifixion of Armenian women, which according to Mardiganian was toned down for the film in reality, women were inhumanely impaled through their vaginas onto stakes. The film was particularly valued for its documentary and educational contribution, enhanced by Aurora Mardiganian's participation in most American screenings. Proposals to ban the film in some American states were rejected because, according to the

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<sup>4</sup> However, Elia Kazan did not avoid conflicts with Turkey either; the planned filming of the movie directly in Istanbul was practically made impossible by the constant supervision of Turkish censors, and the screening of the film was banned in Turkey due to its anti-Turkish message. It is also at least strange that the film received so little international attention in later years and was not released on DVD until 2011, despite being generally considered a classic by film experts. Balakian also notes the lack of interest in the film; see Balakian, [http://www.salon.com/2015/04/23/elia\\_kazan\\_and\\_the\\_armenian\\_genocide\\_remembering\\_america\\_america](http://www.salon.com/2015/04/23/elia_kazan_and_the_armenian_genocide_remembering_america_america), accessed on 16.04.2025.

<sup>5</sup> Abramjan 2010, 70.

<sup>6</sup> Originally published in German in 1933.

<sup>7</sup> Originally published in German in 1989.

court, it was an autobiographical story and a vivid depiction of the actual living conditions that had recently prevailed in Armenia.<sup>8</sup>

The film was successfully screened in Latin American countries as well. For distribution in Great Britain, censors removed the most brutal scenes from the film, and after a brief screening, the film was completely withdrawn from distribution because “such scenes could cause problems in Muslim colonies.”<sup>9</sup> At that time, the killing of Armenians was still ongoing in the Ottoman Empire. Unfortunately, during the transfer of the film for further distribution in Russia, the film reels were lost, probably stolen or destroyed in a ferry accident en route to Batumi.<sup>10</sup> Thus, a complete version of the film has not survived to this day, which was not uncommon for films from the early era of cinematography. In 1994, fragments of the original film were found and supplemented with subtitles (subtitles for the entire film had been preserved) and intertitles describing the rest of the plot (reconstructed from period media and eyewitness accounts), creating a 24 minute film that gives at least an approximate idea of what the film looked like. In 2009, these fragments were digitally restored and released on DVD.<sup>11</sup> In 2022, Inna Sahakyan managed to document Aurora’s life in an animated documentary titled “Aurora’s Sunrise.” The film was nominated for an Oscar for Best International Feature Film in 2023.<sup>12</sup>

Another significant artistic work that testified to the Armenian Genocide was the publication of the novel *The Forty Days of Musa Dagh* by Franz Werfel. During his travels in the Middle East in 1929, Werfel was shaken by the fate and living conditions of Armenian refugees in Syria and decided to bear witness to these events. In 1933, he published his monumental novel *Die vierzig Tage des Musa Dagh* in Germany. The novel, based on historical facts (the 53-day heroic defense of Armenians on Mount Musa Dagh) and the author’s knowledge of the

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<sup>8</sup> Ravished Armenia, Wikipedia, [http://en.wikipedia.org/wiki/Ravished\\_Armenia\\_\(film\)](http://en.wikipedia.org/wiki/Ravished_Armenia_(film)), accessed on 16.04.2025.

<sup>9</sup> Krbec, [http://archeologiezla.dacc.cz/wp-content/uploads/2012/10/mardiganian\\_patek\\_LN2.pdf](http://archeologiezla.dacc.cz/wp-content/uploads/2012/10/mardiganian_patek_LN2.pdf), accessed on 20.04.2025.

<sup>10</sup> “Auction of Souls” or “Memorial of Truth”, The Armenian Genocide Museum-Institute [http://www.genocide-museum.am/eng/online\\_exhibition\\_6.php](http://www.genocide-museum.am/eng/online_exhibition_6.php), accessed on 20.04.2025.

<sup>11</sup> Mapping the search for the lost film and also the reception of the film in Armenia is detailed in the article Matiossian, <http://armenianweekly.com/2014/04/15/aurora/>, accessed on 17.03.2025.

<sup>12</sup> *Aurora’s Sunrise*, dir. Inna Sahakyan, Armenia, Germany, Lithuania: Bars Media, 2022.

realities, came at a time when the Armenian Genocide was rarely discussed anymore and offered a parallel with the final solution to the Jewish question, which was slowly approaching in nationalist Germany. In 1934, the novel was banned in Germany at the insistence of the Turkish government (the burning of Werfel's books by the Nazis came only later and was related to his Jewish origin), and a year later, its publication was also banned in Turkey. The novel was published in English translation as early as 1934, but in an abridged version; the most controversial passages were omitted from the book with readers in mind. It was not published in full in English until 2012.<sup>13</sup>

For Turkey, which was trying to distance itself from the past of the Ottoman Empire if possible, the book was a disaster. For Armenians around the world, Werfel became a national hero who created an indelible reminder of the calamities that had befallen the Armenian nation.

As early as 1934, even before the English translation was published, Metro-Goldwyn-Mayer (MGM) purchased the rights to film Werfel's novel and immediately began preparations. Turkey soon objected to the film's creation and, after consultation with the U.S. Department of State, requested the film's script for review. Turkey immediately rejected the script as unacceptable, as well as all subsequent revised versions. Despite this, MGM was unwilling to abandon the project, however, after the Turkish threats to launch an international campaign against the film and anti-Semitic insults, it preferred to abandon the project. MGM returned to reviving the project several times (in 1938, 1950, and 1969), but always briefly and without success. The novel was finally adapted for film in 1982, under rather provisional conditions. Armenian businessman John Kurkjian purchased the rights to film the novel in the early 1970s with the condition that if they were not used within ten years, they would revert to MGM. Just before the ten-year period expired, a low-budget film *Forty Days of Musa Dagh* (1982) was created by inexperienced filmmakers of Armenian origin, Mouradian (director) and Hakobian (screenplay), with a significantly shortened plot and minimal ambitions, which went straight to video distribution.<sup>14</sup> In 2006, Sylvester Stallone seriously considered adapting *The*

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<sup>13</sup> *The Forty Days of Musa Dagh*, Wikipedia, [http://en.wikipedia.org/wiki/The\\_Forty\\_Days\\_of\\_Musa\\_Dagh](http://en.wikipedia.org/wiki/The_Forty_Days_of_Musa_Dagh), accessed on 01.04.2025.

<sup>14</sup> Welky 2006, <http://www.filmquarterly.org/2006/03/global-hollywood-versus-national-pride/>, accessed on 25.04.2025.

*Forty Days*, as did Mel Gibson in 2009, but both were discouraged from proceeding by an email campaign launched against them by the Turkish foundation ASIMED (Association For Fighting Groundless Claims of Genocide).<sup>15</sup>

At the very end of his career, successful French director Henri Verneuil (born Ashot Malakian) also addressed the theme of genocide in his autobiographical novel *Mayrig* (Mother), which he subsequently adapted into two films: *Mayrig* (1991) and *588, rue Paradis* (1992), starring Omar Sharif and Claudia Cardinale in the leading roles. Critical reception of the film was and remains largely positive and complimentary.

Canadian director Atom Egoyan's film *Ararat* (2002) premiered at the Cannes Film Festival but, unlike Egoyan's less ambitious films, was screened out of competition, allegedly under pressure from Turkey and at the request of the director himself: "This film deals with a historical period that has never been presented on the movie screen before. Exposing the film to additional pressure from the jury with all the pressures that were already on the film - seemed superfluous."<sup>16</sup> Subsequently, despite its ambitions, *Ararat* had very limited international distribution. In Italy, its screening was banned the day before the premiere, which was to take place on the anniversary of the Armenian Genocide on April 24, 2003. The official reason was that the film distributor had not submitted censorship approval in time. This was a highly unusual reason, as the experienced Italian distributor had never encountered such a problem before, and the film was originally scheduled to be screened a month earlier, so all formalities should have been completed by that time.<sup>17</sup>

In Turkey, *Ararat* was sharply criticized for distorting historical facts, deliberately portraying Turks negatively, and was considered a dangerous threat to the mutual relations of both nations worldwide. Yet the film was originally purchased for Turkish distribution and was withdrawn by the distributor just a few

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<sup>15</sup> Today's Zaman, [http://www.todayszaman.com/national\\_gibson-urged-to-reject-film-with-armenian-allegations\\_128034.html](http://www.todayszaman.com/national_gibson-urged-to-reject-film-with-armenian-allegations_128034.html), accessed on 16.05.2015.

<sup>16</sup> *Ararat*, [http://www.imdb.com/title/tt0273435/trivia?ref\\_=tt\\_trv\\_trv](http://www.imdb.com/title/tt0273435/trivia?ref_=tt_trv_trv), accessed on 03.05.2025.

<sup>17</sup> Asbarez, <http://asbarez.com/blog/archives/48572>, accessed on 03.05.2025.

days before the premiere under pressure from threats from the nationalist political party Ulku Ocaklari (also known as the Grey Wolves).<sup>18</sup>

In connection with the film *Ararat*, a Turkish book *Art and Armenian Propaganda, Ararat as a case study*<sup>19</sup> also appeared, providing a very detailed overview of films depicting the events of 1915, considering all these films as Armenian propaganda, tools for achieving Armenian political goals and discrediting Turks worldwide. It therefore also provides an inventory of individual foreign Armenian film companies involved in spreading this propaganda, including local authorities (which support the films financially and otherwise), student associations, media, and the church. The author also refutes various assumptions, such as that Turkey tries to prevent the film adaptation of Werfel's *The Forty Days* in 1934, rejects the term genocide, and trivializes the number of Armenian victims. He considers the "truth" about the genocide merely a myth through which Armenian extremists have influenced generations of Armenians worldwide and made hatred towards Turks – one of the fundamental traits of the Armenian nation. The book analyzes in detail the stereotypical depictions of the Armenian Genocide and the Turkish nation, the casting (Charles Aznavour is considered an Armenian activist and extremist), the financing of the film's production, and reactions from both the world and Turkey, including official responses from the parliament, the Ministry of Culture, etc.

Renowned Italian film directors and brothers Paolo and Vittorio Taviani are the authors of the film *The Lark Farm* (*La masseria delle allodole*, 2007), which is an adaptation of the eponymous novel by Italian author of Armenian origin Antonia Arslan. The film tells the historical story of a wealthy Armenian family cruelly driven from their home during the Ottoman Empire era; the story is enlivened by a forbidden romantic relationship between an Armenian woman and a Turk. At the request of the Turkish government addressed to Italian Prime Minister Berlusconi, justified by Turkey's financial participation in the European film fund Euromirage, which co-financed the film, the directing duo

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<sup>18</sup> Welky 2006, <http://www.filmquarterly.org/2006/03/global-hollywood-versus-national-pride/>, accessed on 03.05.2025.

<sup>19</sup> Laciner 2002, <http://www.turkishweekly.net/article/229/art-and-propaganda-ararat-case-study-1.html>; <http://www.turkishweekly.net/article/228/art-and-propaganda-ararat-case-study-2.html>, accessed on 16.05.2015.

promised Berlusconi that they would emphasize the love story in the film at the expense of depicting the Armenian Genocide.<sup>20</sup>

This promise somewhat contradicts the fact that the Taviani brothers rejected an offer from the Cannes Film Festival and deliberately premiered the film at the German Berlinale to draw attention to the Armenian Genocide in countries other than France, especially Germany, which traditionally has a large Turkish minority. This decision provoked criticism in European countries that the film would strongly outrage the Turkish government, especially at a time when negotiations were underway regarding Turkey's possible entry into the European Union.<sup>21</sup> Security measures were increased during the film's premiere for fear of possible unrest. "The Tavianis have managed to create images that viewers will regret seeing because they are exactly the type of images that one can hardly forget. And that is both the success of this film and its curse."<sup>22</sup>

Despite these "almost unbearable" images, the final impression is surprisingly politically correct and criticizes especially the nationalist policy of the Young Turks, while ordinary Turks in the film distance themselves from the official policy of the Ottoman Empire and have mostly positive relationships with Armenians. This conception of the film is apparently both the reason why Turkey was not ultimately too outraged by it and the cause of the film's uneven artistic quality and lack of conviction,<sup>23</sup> which did not generate the response it had expected.<sup>24</sup> The fact remains that *The Lark Farm* received only limited international distribution in cinemas and eventually headed more for television screens.

The latest attempt at a film adaptation of the Armenian Genocide is the film *The Cut* (2014), directed surprisingly by Fatih Akin, a German director of Turkish origin. He was reportedly attracted to the theme of genocide in part

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<sup>20</sup> PanARMENIAN.Net, <http://www.panarmenian.net/eng/news/16898/>, accessed on 03.05.2025.

<sup>21</sup> Azad-Hye, <http://www.azad-hye.net/news/viewnews.asp?newsId=319dgg67>, accessed on 16.05.2015.

<sup>22</sup> Höbel – Smolczyk, <http://www.spiegel.de/international/spiegel/armenian-genocide-at-the-berlin-film-festival-the-lark-farm-wakens-turkish-ghosts-a-466427.html>, accessed on 03.05.2025.

<sup>23</sup> Marshall, <http://www.screendaily.com/the-lark-farm-la-masseria-delle-allodole/4031319.article>, accessed on 03.05.2025.

<sup>24</sup> The unconvincing nature of the film is quite aptly characterized by an unusually objective Turkish review: Esmen, <http://www.hurriyetdailynews.com/default.aspx?pageid=438&n=this-lark-cannot-fly-2007-02-17>, accessed on 03.05.2025.

because he himself belonged to a minority in Germany.<sup>25</sup> He collaborated on the film with renowned American screenwriter of Armenian origin Mardik Martin and cast French actor of Algerian origin Tahar Rahim and Turkish actor Bartu Kucukcaglayan in the main roles. For historical accuracy, Akin studied historical works, including those by Taner Akçam. In the film, the Armenian Genocide is linked to the extermination of Native Americans, which Akin justifies as follows: "I know well that Turks would not accept an Armenian hero. So I used the extermination of Native Americans to evoke compassion in them."<sup>26</sup>

The title of the film, *The Cut*, in Russian distribution perhaps even more aptly titled *Шрам* (Scar), refers both to the physical cut to the main character's throat and more generally to murder, the breaking up of Armenian families, and the radical cutting off of Armenians from their past. And after all these wounds, incurable scars remain, both physical and metaphysical.<sup>27</sup>

Overall, however, the film was not very successful; according to critics, it does not reach the quality of Akin's earlier award-winning films, the characters lack deeper motivations, and the plot resembles a picture depicting historical facts but lacking context.<sup>28</sup> According to Akin, the film's failure and misunderstanding stemmed from Western audiences' lack of knowledge about events in the Ottoman Empire.<sup>29</sup> It is rather surprising though, that Akin's film would ultimately be screened in Turkey and, despite threats from nationalists preceding its premiere, the screenings eventually proceeded without further problems or unrest.<sup>30</sup>

Another significant historical drama about the Armenian Genocide in a feature film was director Terry George's *The Promise* in 2016. The film depicts a love triangle against the backdrop of the deportation and massacres of Armenians

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<sup>25</sup> Today's Zaman, [http://www.todayszaman.com/anasayfa\\_director-fatih-akin-the-cut-is-not-a-film-about-genocide\\_366337.html](http://www.todayszaman.com/anasayfa_director-fatih-akin-the-cut-is-not-a-film-about-genocide_366337.html), accessed on 06.06.2015.

<sup>26</sup> Hürriyet Daily News, <http://www.hurriyetdailynews.com/fatih-akin-says-he-is-ready-for-polemics-over-his-film-on-armenian-genocide.aspx?pageID=238&nID=71172&NewsCatID=381>, accessed on 30.04.2025.

<sup>27</sup> Loosely based on Bradshaw, <http://www.theguardian.com/film/2014/aug/31/the-cut-review-fatih-akins-armenian-genocide-epic-draws-blood>, accessed on 06.03.2025.

<sup>28</sup> See, for example, Weissberg, <http://variety.com/2014/film/festivals/venice-film-review-the-cut-1201295023/>, accessed on 03.05.2025.

<sup>29</sup> Today's Zaman, [http://www.todayszaman.com/home\\_director-fatih-akin-the-cut-is-not-a-film-about-genocide\\_366337.html](http://www.todayszaman.com/home_director-fatih-akin-the-cut-is-not-a-film-about-genocide_366337.html), accessed on 06.06.2015.

<sup>30</sup> Ibid. The nested quote is from Davis 2000, p. 6.

during World War I. The leading roles featured Oscar Isaac (as Mikael Boghosian), Charlotte Le Bon (as Ana Khesarian), and Christian Bale (as Chris Myers).<sup>31</sup>

Simultaneously with this film, a documentary by director Joe Berlinger titled *Intent to Destroy: Death, Denial & Depiction* was created. The film was made during the shooting of *The Promise* and combines behind-the-scenes footage from the feature film with interviews with historians, experts, and survivors. Berlinger focuses especially on the Armenian Genocide, systematic denial, and cultural representation. The documentary expands on and reveals insights into the film *The Promise*, highlighting how this complicated and politically sensitive topic (e.g., Turkey's request to the U.S. State Department) has long influenced the history of genocide presented in film, more than a hundred years after its occurrence.<sup>32</sup>

Artistic depictions of the Armenian Genocide can also be viewed in terms of their distance – that is, immediate eyewitnesses and survivors (painter Arshile Gorky, composer Komitas, composer Aram Khachaturian, author of the anthem used by the Armenian SSR, writer Aurora Mardiganian, writer Hrachya Kochar), their descendants (writer William Saroyan, singer Charles Aznavour, writer Antonia Arslan, film director Henri Verneuil), and further generations of their descendants, who have considerable distance from the events themselves yet still inherit them culturally (film director Atom Egoyan, film director Don Askarian, members of the music group System of a Down, composer Hayk Vardan).

Another level consists of artistic works by authors of non-Armenian origin, which can again be divided into eyewitnesses and contemporaries (writer Franz Werfel, American ambassador and writer Henry Morgenthau, film director Elia Kazan) and members of later generations (writer Edgar Hilsenrath, writer Louis de Bernieres). A separate chapter comprises artists of Turkish origin who, with their works that do not align with the official Turkish view, have exposed themselves to sharp criticism or even legal proceedings (writers Orhan Pamuk and Elif Shafak<sup>33</sup>, film director Fatih Akin, Azerbaijani writer Akram Aylisli).

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<sup>31</sup> *The Promise* (2016 film), Wikipedia, [https://en.wikipedia.org/wiki/The\\_Promise\\_\(2016\\_film\)](https://en.wikipedia.org/wiki/The_Promise_(2016_film)), accessed on 02.05.2025.

<sup>32</sup> *Intent to Destroy*, <https://intendtodestroy.com/>, accessed on 02.05.2025.

<sup>33</sup> For more details on her novel *The Bastard of Istanbul* (2007), Kohoutková 2009, 212.

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## ՄԱՐԹԱ ՄԵԺԼՈՒՄՅԱՆ

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## ՀԱՅՈՑ ՑԵՂԱՍՊԱՆՈՒԹՅՈՒՆԸ ԱՐՎԵՍՏՈՒՄ,

## ԿԻՆՈՅՈՒՄ ԵՎ ՄԻՋԱԶԳԱՅԻՆ

## ՀԱՐԱԲԵՐՈՒԹՅՈՒՆՆԵՐՈՒՄ

### Ամփոփում

Հայոց ցեղասպանությունը ներշնչանքի աղբյուր է հանդիսացել արվեստի մի շարք ձևերի համար, այդ թվում՝ կերպարվեստի, երաժշտության, գրականության և կինոյի: Հատկապես կինոն առանձնանում է հանրության վրա իր զանգվածային ազդեցությամբ, ինչի պատճառով Թուրքիան բազմա

միցս փորձել է խոչընդոտել նմանատիպ ֆիլմերի արտադրությանը և միջազգային տարածմանը: Յեղասպանության թեմայով ֆիլմերի մեծ մասը ստեղծվել է Հայաստանի սահմաններից դուրս՝ հատկապես այն երկրներում, որտեղ կան խոշոր հայկական համայնքներ: Այս կինեմատոգրաֆիկ ներկայացումները ընդգրկում են տարբեր ժանրեր՝ վավերագրական և գեղարվեստական ֆիլմերից մինչև պատմական վերարտադրություններ: Դրանց մեծ մասը պատկերում է հայ ժողովրդի տառապանքները ցեղասպանության ընթացքում, ինչպես նաև դրա երկարաժամկետ հետևանքները սփյուռքի համատեքստում:

Վերջին տարիներին աճել է հետաքրքրությունը ցեղասպանության հարցը ժամանակակից տեսանկյունից վերլուծելու նկատմամբ՝ ուշադրություն դարձնելով ոչ միայն պատմական ծանր հետևանքներին, այլև ինքնության, կոլեկտիվ հիշողության և արդարադատության խնդիրներին: Կինոգործիչները կինոն օգտագործում են որպես միջոց՝ լռեցված պատմությունները բարձրաձայնելու և անցյալի սարսափները ժամանակակից հասարակական ու մշակութային խնդիրների հետ առնչակցելու համար: Որոշ ֆիլմեր հիմնված են անձնական վկայությունների և արխիվային նյութերի վրա, իսկ մյուսները ընտրում են խորհրդանշական կամ այլաբանական մոտեցում՝ ցեղասպանության հուզական և հոգեբանական ազդեցությունները արտացոլելու նպատակով: Տեսողական լուծումների, երաժշտության և լեզվի ներգրավմամբ այդ ստեղծագործությունները ձեռք են բերում հուզական մեծ լիցք՝ հնարավորություն ընձեռելով հանդիսատեսին ներգրավվել պատմական իրադարձությունների մեջ թե՛ մտավոր, թե՛ հուզական մակարդակներում:

**Բանալի բառեր՝** *Ֆիլմ, միջազգային հարաբերություններ, Հայոց Յեղասպանություն, արդարություն, հրապարակումներ, հայկական համայնք, գաղթ:*