

Peter Najarian's *Voyages* (1971) is the site of a painful conflict and attempted reconciliation between the past and the present. "The Armenian Genocide as a collective symbol permeates the entire novel," though there are few references to it.⁹⁹ It is the ever-present past that constantly pressures the present, defeating the efforts of the characters to rise above their unhappiness, find their identity, and adjust to their adopted country. The novel clearly shows the doom of the second generation. Aram Tomasian's search for meaning and value leads him toward loneliness and alienation from society. Then, there is the first-generation survivors' zealous efforts to transmit the memory, as part of the Armenian heritage, to their children and their children's children and generations beyond. Aram's uncle, Vahan Vahanian, a survivor, asks him to translate his memoirs into English so that his grandchildren can read and learn about the Armenian past.

Najarian's *Daughters of Memory* (1986) is again a search for identity and a quest to revive and perpetuate the memory of the Armenian Genocide. Conversations and reminiscences among a group of old women who experienced the Genocide in their youth provide the background and trace the history of the Genocide. "The plot is simple," as the narrator/author maintains: "an old hairy-nosed and horny artist is reviewing his life's work and he confronts the spirit of history, of our species who kill each other and of his grandmother who was slaughtered in the desert."¹⁰⁰

⁹⁹ Lorne Shirinian, *Armenian-North American Literature: A Critical Introduction; Genocide, Diaspora, and Symbols* (Lewiston, NY: Edwin Mellen Press, 1990), p. 141.

¹⁰⁰ Peter Najarian, *Daughters of Memory* (Berkeley, CA: City Miner Books, 1986), p. 3. For a more detailed analysis of Najarian's *Voyages* and