

universal humanitarian ideas with his admiration of the Armenian poet, Eghishé Charents, whose life and artistic creations he believes to be the embodiment of Armenian yearnings and aspirations. Vahé is desperately and hopelessly in search of a way for universal human ideas and aspirations to coexist with Armenian aspirations, hopes, yearnings, and dreams. In other words, he seeks reconciliation and peaceful coexistence between his two identities. Perhaps then he will be able to enjoy the unconditional love Ingrid offers.

Did Karapents' quest for his own and his characters' self-identity come to fruition? Through the numerous characters he created he seems to have arrived at a synthesis. He comes close to synthesis in the characterization of Adam Nourian in his novel titled *Adami girk'ě* (Adam's book).¹¹⁴ Karapents himself corroborates this notion in "*Grogħě ev ir champan*" (The writer and his path), an essay in which he reflects on his own literary legacy, describing it as a lifelong quest to create the attributes of individual and collective human beings with, of course, an emphasis on the image of the diasporan Armenian. In "*Grogħě ev ir champan*," he depicts Adam Nourian "as a kind of anti-hero, one of us, the combination of all of us," who personifies diasporan Armenians in their present crisis, that is, in the process of assimilation. Compared to the same archetype in American literature – the human being in crisis – the character of Nourian "stands out by having priorities and hatred, the duality of being Armenian and American at the

¹¹⁴ Hakob Karapents, *Adami girk'ě* (New York: Vosketar, 1983).