

and continued to write and teach in various countries where Armenian survivors of the Genocide had taken refuge. Vahé Oshagan received his Ph.D. in comparative literature from the Sorbonne in Paris and taught philosophy and French, English, and Armenian literature in various universities. His creative literature in multiple volumes and his critical articles in the diasporan Armenian press were the guideposts of their time. He died in Philadelphia in 2000.¹⁵

Karapents and Oshagan were among the few who wrote in Armenian. The majority of responses by second-generation survivors are in the language of the host country where they were educated and mastered the art of creative writing. Indeed, aside from those raised in Middle Eastern countries where Armenian education was well established, the new generation raised in Europe and America did not receive sufficient training in the mother tongue to use it as the primary medium of their artistic expression. A significant exception is Alicia Ghiragossian (her own spelling), born in Cordoba, Argentina, in 1936 to a family of Genocide survivors

¹⁵ For a general idea of the life and work of this writer, also beyond the scope of the present thematic study, see the following articles, all published in *Asbarez* daily newspaper (Los Angeles): Marc Nichanian, "Vahé Oshagan Ardzakagir" [Vahé Oshagan, prose writer], February 10, 1990, p. 10; Grigor Shahinian, "'T'akardin shurj' hatorin arit'ov" [On the occasion of *Around the snare*], August 4, 1990, p. 4; Grigor Beledian, "Banasteghsutian masin" [About poetry], February 14, 1995, p. 9; Rita Vorberian, "Grakan Lousardzak t'iv 27" [Literary searchlight no. 27], February 14, 1995, p. 13; Rubina Perroomian, "Sp'iuurk'ahay nor tipari p'nt'rtuk'ë Vahé Oshakani gegharvestakan ardzaki mej, Vahé Oshakan k'narakan herosin chanach'elu chigov" [The quest for the new diasporan Armenian image in Vahé Oshagan's artistic prose: An effort to know Vahé Oshagan, the lyrical hero], February 14, 1995, p. 16.