

world of suffering and survival of the whole nation. And it is then that the urge to share the story with the world sets in. In some cases, the adult child has a chance to interview the aging parent before they pass and collect enough information to piece together the survivor's life story.⁵⁴ In other cases, the elderly parent is encouraged to write down what he or she remembers, and the adult child, out of a sense of filial duty or deeply impressed by the story of the parent's and the whole nation's macabre past, undertakes the task of presenting that story in order to make the whole world know about the colossal crime, a crime against humanity that was committed with impunity.⁵⁵ In still other cases, the information collected or the rough draft of the parent's memoir becomes the raw material for a novel presented as a fictionalized story of the Armenian Genocide.

⁵⁴ In Kaspar Hovannisian's case, for example, it was only a few months before his death that he consented to allow his son Richard to record his oral history of his traumatic past, a past that cast its shadow over four generations of that close-knit family.

⁵⁵ In my previous book, *The Armenian Genocide in Literature*, I introduced a number of memoirs by first-generation survivors published by their children, either in the original Armenian or in English or French translation. Examples are: *To Armenians with Love* (1996), Hovhannes Muğrditchian's memoir translated into English and published by his son, Paul Martin; *A Hair's Breadth from Death* [2003], Hampartzoum Chitjian's life story, dictated in Armenian, translated into English by his daughter Sara Zaruhi Chitjian, and published in Armenian and English editions; *Le journal de mon père* (2008), Hrant Sarian's diary translated into French and published electronically by his daughter, Louise Kiffer; and *Im housheri chanaparhov* (2009), Yervand Kyureghyan's manuscript published in its original form by his son Varouzh Kyureghyan with Introduction, explanations, and commentary.