

gaps in his sparse knowledge of the past by delving deeply into the study of Armenian history. The result was a series of novels depicting his perception of the Armenian Genocide. One of those novels, *A Summer without Dawn*,<sup>57</sup> is based on true events, as he indicates on the title page verso. It begins with the Prologue, an atypical fusion of historical, political, and topographical information that skillfully summarizes the situation in Europe and Anatolia at the beginning of the First

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<sup>57</sup> Agop J. Hacikyan, with Jean-Yves Soucy, *A Summer without Dawn*, trans. Christina Le Vernoy and Joyce Bailey (Toronto: McClelland & Stewart, 2000). The French original, *Été sans aube* (1991), has also been translated into German, Italian, Spanish, and other languages. The Armenian translation by Amalia Shahumyan was published in Yerevan in 2005. Quotations here refer to the English version.

I discussed this novel thematically in *And Those Who Continued Living in Turkey after 1915*, where my focus was the experience and the psychological turmoil of Maro, the female protagonist, and how women endured and reacted to their fate during the years of calamity. After her husband, Vartan Balian, was exiled into the unknown, Maro took to the road of deportation with their only son, Tomas. Riza Bey, the governor of Aintab, found them in a deplorable state and fell in love with Maro. She agreed to go with her Muslim rescuer in order to save Tomas. The emphasis in my earlier discussion was on how Maro felt after her miraculous reunion with Vartan, having abandoned Nourhan, the son born to her during her conjugal life with Riza Bey. Heartbroken by her loss, she was unable to enjoy her freedom and the love of her caring husband. "Her wound was the loss of Nourhan and she did not see how it would ever heal" (505). As the story ends, young Nourhan is being raised by Riza Bey's third wife. Looking at a picture in his paternal grandmother's photo album, "He admired the face of the woman who had given him life but he never knew she was his mother" (540).

Interestingly, Hacikyan develops this theme in a sequel titled *The Young Man in the Gray Suit* (Dec., 2012), in which Nourhan, now a successful lawyer known as Nour, searches for a mysterious woman named Maro Balian to whom his father, Riza Bey, has left the legacy of a large sum of money.