

entire novel.”²³ It is the ever-present past constantly pressuring the present, defeating the efforts of the characters to rise above their unhappiness, to find their identity and to adjust to their adopted country. The novel clearly shows the doom of the second generation. The protagonist Aram Tomasian’s search for meaning and value leads him toward loneliness and alienation from society. By contrast, there is the zeal of the first-generation survivors of the Armenian Genocide to transmit the memory, as part of the Armenian heritage, to their children and their children’s children. Vahan Vahanian, a character in Najarian’s novel, asks his nephew Aram 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 another search for identity and a quest to revive and perpetuate the memory of the Genocide. The conversations and reminiscences among a group of old Armenian women who experienced the Genocide in their youth, provide the background and trace the history of the Armenian Genocide.

Vahé Oshagan, a Diasporan Armenian second-generation survivor-writer, deals with the effects of the Genocide by portraying the assimilated, alienated generation in the U.S. against a backdrop of national traditions, with the roots of the nation calling back the lost generation. He demands action by shocking the indifferent masses, for example, by staging shockingly scandalous and unconventional scenes or by all-

²³ For an analysis of Peter Najarian’s *Voyages* and *Daughters of Memory*, see Shirinian, *Armenian-North American Literature* (1990), pp. 123–60. The citation is from p. 141.