

never able to transcend, or rather never tried to transcend the pain of the tragedy that was his grandmother's, the tragedy that became his fate at the age of nine. His strongest literary creations are about his "Granny" and "bearing witness to her agony." He shares her agony; he is part of it: "I try to be a spectator of that tragedy which culminated in a London hospital room in 1978 where Granny saw Turkish horsemen around her bed before she died. But, alas, I am not the spectator. I am a character caught in that play which never, never, never reaches its equilibrium."¹⁰

The author may strive to establish further factual evidence in order to combat denial. Mae M. Derdarian speaks with the voice of her grandmother, adding her own imagination and artistic skill to create a work of art, *Vergeen: A Survivor of the Armenian Genocide* (1996). Her motivation is not only to tell the story of her grandmother, but also, as she notes in her acknowledgment, "to immerse the reader in her story and to refute historical revisionists who deny and distort the facts of the Armenian holocaust."¹¹

These works may be the result of a sudden discovery of the past and an identity that was denied to the third generation. Peter Balakian's *Black Dog of Fate* (1998) is a perfect example of a journey into the past after the sudden discovery of a family secret tied to the Old World. The author is motivated to also record the history of the Armenian Genocide. The result is a well-written mélange of memoir and documentation. It is, as the author himself puts it, a

¹⁰ Alishan, "An Exercise on a Genre" (1992), p. 352.

¹¹ Derdarian, *Vergeen* (1996).