

words?"²⁴ And break the silence she did. Her literary work revolves around the theme of the Holocaust, although she herself has no memories of the Event. She explains,

The influence of the Holocaust on my work cannot be separated from the influence of the Holocaust on my life. The very subjects which trouble you and inspire you and haunt you as a person, are those which are—in all sorts of disguises—going to reveal themselves in your work. And since the Holocaust is the event which, more than any other, has left its marks on my life, it has become a subject in my work.²⁵

In an earlier study, I compared Liebrecht's short story, "Hayuta's Engagement Party," and Anelka Karmirian's remembrance of her father, "*Hayrs, Arpiar Markaryan*." My purpose was to draw a parallel between Jewish and Armenian children of survivors in specific yet typical cases in which survivors who had never spoken to their children about their traumatic past, suddenly, in their advanced age, began talking about it as if they could no longer contain the secret. This happened especially during family gatherings on festive occasions and caused their children and grandchildren shame and embarrassment. Mordechai, the son of Mendel, and Anelka, the daughter of Arpiar, experienced parallel situations. In both cases, some members of the family showed sympathy and understanding for the hitherto silent elder's

²⁴ Ibid., citing Liebrecht in an interview with Amalia Argman Bracha, *Yediot Aharonot*, December 12, 1986.

²⁵ Savyon Liebrecht, "The Influence of the Holocaust on My Work," in *Hebrew Literature in the Wake of the Holocaust*, ed. Leon I. Yudkin (Rutherford, NJ: Fairleigh Dickinson University Press, 1993), pp. 125–30. Quotation from p. 125.