

individual writers in the Diaspora, to be transmitted to the next generation.

I sadly observed that despite a large output of articles, memoirs, scholarly and popular studies of Armenian history, literature, and art in the early post-genocide period, there was no significant effort, individual or collective, to adapt to the new cultural milieu, to renovate the Armenian literature of the period and find new directions and new means of survival in literature, through literature. The exception was the effort of a group of young Armenian writers and poets in France known as the “Paris boys,” the writers who gathered around *Menk* (We), the periodical, and aspired to start a new movement in the Armenian literary world, the *Menk* movement. They advocated a change of outlook and direction, a change in literary values and norms, beginning with ruthless attacks on their mentors and predecessors. To what extent they were successful, and how deep and lasting was the dent they made in the diasporan Armenian mindset, were questions that I tried to address in *The Armenian Genocide in Literature*.

The post-Genocide Diaspora was taking shape. The sense of transience was losing ground. Exilic communities were faced with the impossibility of repatriation. The yearning to return to their homes in their ancestral homeland was beginning to transcend practicality to become an emotionally charged perception of the past. Meanwhile, relocations within diasporan communities and new influxes from Armenia imposed new divides conditioned by degrees of integration into the mainstream societies. Khachig Tölölyan, the son of survivors of Turkish persecutions, Professor of English and Letters at Wesleyan University and, since May 1991, the editor