

young Istanbul Armenian literary movement and approved of the innovations introduced in poetry writing, in terms of both content and spirit. However, he did not attempt to follow the innovative styles and remained the true and sincere storyteller and painter of Armenian village life. Rober Haddejian describes the man as a humble, unpretentious, very amiable human being who, despite his fame and the respect he enjoyed among Istanbul Armenian literary circles, lived in abject poverty on the meager salary of a menial job entrusted to him in an Armenian establishment.¹³

Arpiar Der Markaryan was a name I came across as I was searching for Armenian survivor-writers to take me into their world of complex sentiments and unravel the conflicting urges: the impulse to talk about their past traumatic experience, to put the memory of that experience into writing in order to somehow reach catharsis and alleviate the burden of memory; the urge or the coercion to keep silent, to suppress the memory in order not to bring more peril down on their heads, and, more importantly, not to hurt anyone else as they had been hurt beyond measure. Arpiar Der Markaryan typified that classic image of the first-generation survivor-writers in Turkey.¹⁴

¹³ Haddejian, *Hushatetr* – 15 (1999), pp. 181–2.

¹⁴ See Arpiar Der Markaryan, *Ardzagank yev Antsorde* (2006). This publication contains two works that were previously published separately, *Ardzagank* (Echo, 1946) and *Antsorde* (The passerby, 1962), and other stories and sketches. The publisher provides in this volume a comprehensive section of notes explaining the terms used, giving additional information about the places and people mentioned in Der Markaryan's writings. The book also houses Der