

the scars of the past, for their children to grow up in, they did not succeed.

After the parents' death, the son or daughter discovered, through fragmented memorabilia left behind, or through renewed interest and the usual reverence that creeps into one's heart toward a dead parent, the full scope of the source of their unexplained pain and dark disposition, the tremendous burden of memory that had weighed so heavily upon the parent. Virginia Haroutunian resented her mother's strange behavior and strove all her life to adjust to it, only to learn in the end that it was the Genocide and its aftereffects that had caused her mother's peculiar, unfathomable behavior, ruining both their lives. Her memoir, *Orphan in the Sands* (1995), is the story of that complex symbiotic relationship conditioned by the transmission of their ethnic identity with the historical memory at its core.

David Kherdian speaks of the same experience in "For My Father" and in another poem titled "My Father" in a collection of poems titled *Homage to Adana* (1970). These and many other poems by Kherdian echo the ineffaceable, tormenting memory of the Genocide that was unconsciously transmitted to him through his father.

The burden of tragic memories was indirectly yet effectively transmitted, for it fit perfectly into the family atmosphere and the parent-child relationship experienced by the generation born in the Diaspora to the survivors of the Genocide. The first generation had difficulty accepting the new kind of Armenianness the second generation adopted. These survivors of the Genocide resented the loss of the Armenian language in their progeny and their criticism of