

principal figure and a pace-setter in post-World War II Istanbul Armenian poetry, followed by Zareh Khrakhuni (Arto Jumbushian).¹⁰ This strong inclination toward internationalism drove Turkish-Armenian writers to initiate attempts of rapprochement with Turkish writers and poets. They organized literary events dedicated to Turkish literature and invited Turkish intellectuals to participate. The frequency and popularity of these events gave rise to resentment in some. Rober Haddejian quotes Hagop Martayan expressing his concern in this regard in one of the meetings of the organizing committee: “We need to think of our own bread.” “Our bread, that is, our culture,” Haddejian comments, “is in the lion’s mouth. We had to take control of it.”¹¹ With all this being said, it would be a fallacy to suggest that post-World War II Istanbul Armenian poetry entirely shunned themes of Armenian national interest and did not reflect the Turkish-Armenian experience. In an analysis of Istanbul Armenian modern poetry, Hilda Kalfayan explains,

Images, often surrealistic, and especially symbols come to the aid of the Istanbul Armenian poet to create multiple meanings that lend themselves to multiple interpretations.... The national remains obscure, barely noticeable; the poetry sounds harmless but reaches the reader’s intelligence. It

assassination of Prime Minister Adnan Menderes, the demise of his democratic government, the liquidation of the parliament, and the arrest and incarceration of political leaders.

¹⁰ Zareh Khrakhuni was born in Istanbul in 1926. Aside from his poetic creations, he is known as a critic, analyst, and staunch supporter of Istanbul Armenian modern poetry.

¹¹ Haddejian, *Hushatetr* – 15 (1999), p. 201.