

reaches through art, through images, never expressed directly.¹²

Indeed, both Zahrad's and Khrakhuni's poetry best elucidate this phenomenon. They sing the pain of human beings in their struggle for justice and to attain and preserve their identity as human beings, but with a nationalistic approach and interpretation, that struggle can epitomize the Armenian Cause.¹³

Unable to pursue the cause of the Armenian nation in dispersion, and sometimes even unaware of that cause,¹⁴ Istanbul Armenian poets of the 1950s espoused the cause of humanity, especially in their own country where injustice prevailed. An important work by a group of Turkish-

¹² Kalfayan, *Bolsahay nor banasteghtsutiune* (1998), p. 11.

¹³ Khrakhuni's poem titled "Patmutiun" (History), about the brothers Remus and Romulus and the birth of Rome, begins with the following four lines:

Their totem was wolf
And ours was lamb
Here is the issue
The rest is history.

One cannot help thinking that the poet was alluding to the history of the Turkish-Armenian relationship.

¹⁴ Rober Haddejian (Rober Haddeler) attests that Armenian intellectuals of the 1950s had no contact with Armenia and the Armenian Diaspora outside Turkey and did not know much about the life, the literature, and overall the cause of the Armenians outside Turkey. He also maintains that the Diaspora, in turn, was unaware of Turkish-Armenian literature and believed that it was basically dead. The weekly literary insert first published in *Marmara* in 1955 was to fill that gap and become the pulse of Istanbul Armenian literary life. See Haddejian, *Hushatetr – 15* (1999), pp. 20-1.