

ՔՐԻՍՏԻՆԷ ՅՈՎՀԱՆՆԻՍԵԱՆ

**ԳՐԱԿԱՆՈՒԹԻՒՆԸ ՈՐՊԵՍ ՑԵՂԱՄՊԱՆՈՒԹԵԱՆ ՎԱԽԵՐԱԳԻՐ
(ՎԱՐՈՒԺԱՆ ՈՍԿԱՆԵԱՆԻ «ՇՆՈՒԿՆԵՐԻ ՄԱՏԵԱՆԸ» ԳՐՔԻ ՕՐԻՆԱԿՈՎ)¹**

Վերջին շրջանում Հայաստանում եւ Սփիւռքում ցեղասպանութեան երրորդ սերնդի գրողներն ստեղծուել են մի շարք վեպեր, որոնցից մէկը ռումինահայ գրող Վ. Ոսկանեանի «Շշուկների մատեանը» վեպն է: Վեպը գրելու համար հեղինակը հետազոտական մեծ աշխատանք է կատարել, ինչի շնորհիւ այն գրուել է որպէս գեղարուեստավաւերագրական մի երկ: Այս ուսումնասիրութեան նպատակը վեպում վաւերագրականութեան դրսևորումները, գործառոյթները, վաւերագրականի եւ գեղարուեստականի համատեղման քննութիւնն է: Վերլուծում են այն ժանրային, բնագրային առանձնայատկութիւնները, որոնք պայմանաւորում են վեպի վաւերագրականութիւնը: Ուշադրութեան է արժանանում վաւերագրական աղբիւրների ազդեցութիւնը գրողի պատկերային մտածողութեան վրայ: Ներկայացւում են վեպում վաւերագրականութեան գործառոյթները՝ ինչպէս ցեղասպանութիւնն ապրածների, նրանց սերունդների ցնցումային յիշողութիւնը խօսքի միջոցով ամփոփելու, այնպէս եւ պատմական ճշմարտութեան խօսափողի դերն ստանձնելու առումով: Դիտարկուած նիւթը համադրելով յօդուածագիրն ակնարկում է, գրական ստեղծագործութիւնն ինքնին վերածուել է պատմութեան մի իւրօրինակ վաւերագրի:

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LITERATURE AS A MEANS OF GENOCIDE DOCUMENTATION IN THE BOOK OF WHISPERS BY V. VOSKANEAN

During recent years, third-generation writers of the Armenian Genocide and the Diaspora have created several novels, one of which is written by the Romanian-Armenian author V. Voskanean entitled *“The Book of Whispers”*. For writing the novel, the author carried out research, resulting from which the novel is assigned as a fiction-documentary. The purpose of our study is to examine the manifestations, functions, and intertwinement of documentation and fiction in the novel. The study focuses on the genre and textual characteristics which determine the documentary nature of the novel. Of special interest is attested to the influence of documentary sources on the writer’s imagery way of thinking. The analysis presents the functions of documentation in the novel both in terms of overcoming the traumatic memory of those people and their generation who experienced genocide through the light of words and attesting to the role of a “microphone” of historical truth. The literary work itself becomes a history documentation.

INTRODUCTION

In Armenia and abroad the third-generation writers of Genocide victims kept on documenting the fatal tragedy of the motherland and their relatives through novels. In recent decades V. Grigorean’s novels (*“River of Time”* and A. Topchean’s *“Even After Death”*) were published in Armenia, as well as works whose writers are of Armenian origin but they live and created in other countries, among them are Peter Balakean’s *“Black Dog of Fate”*, Antonia Arslan’s *“The Lark Farm”*, Nancy Grigorean’s *“Zabel”*, Chris Bohjalian’s *“The Sandcastle Girls”* and V. Voskanean’s *“The Book of Whispers”*, et al. Generally, an author whose work revolves around the theme of genocide can only partly remain within the limits of artistic imagination, as s/he is forced to be partly a historian, an ethnographer, or a political scientist. On

the other hand, the writer has to overcome the psychological pressure of the material. Perhaps the Armenian writer H. Matevosean meant this pressure when he uttered the following idea: “It is difficult not to talk about 1915, but it is difficult to talk about it within the framework of fiction”².

The literary works that touch upon the question of genocide often appear on the border between fiction and documentary. The documentary layer of the novels is illustrated in the form of autobiographical facts, historical testimonies, or in other manners. One cannot fail to observe that among the above-mentioned works, the novels “*River of Time*”, “*Even After Death*” and “*The Book of Whispers*” are abundant with documentary material and can be considered literary-documentary novels in terms of genre.

The turbulent historical events of the 20th century led to the apparent documentation of fiction and the novels with the theme of genocide could not be an exception. The Romanian-Armenian author Varuzhan Voskanean, on the occasion of the publication of the novel “*The Book of Whispers*”, expressed his gratefulness to the archives and librarians for their enormous contribution to the creation of the Romanian edition of the book, which also let us figure out the tremendous research the author did for writing the novel.

Documentary figures, sources, and materials are the quintessential components of the artistic structure of the novel. In this connection, Badulescu pointed out: “The author drew on documents he found in archives across the world from the Centre for Research of the Armenian Diaspora in Paris, newspaper and magazine articles published in various countries, documents kept in German archives, testimonies of the genocide and the Armenians’ deportation, books and papers, the author’s discussions with old Armenians and their notes and diaries”³:

One of the essential trends peculiar to the fiction of the 20th century⁴ is the paradigm of documentation, the novel is evaluated both a) within the context of the realization of the genre in general and b) within literature revolving around the theme of genocide.

The present research aims to analyze the documentary manifestations in V. Voskanean’s novel “*The Book of Whispers*”: 1) to reveal their role in the novel;

² Հ. Մաթևոսյան, Սպիտակ թղթի առջև, Երևան, 2004, էջ 33:

³ D. Badulescu, *Varujan Vosganian’s Novel of Postmemory*, A Journal of Literary Studies and Linguistics, Vol. 2, pp. 107–125.

⁴ А. Анохина, Проблема документализма в современном литературоведении, Проблемы филологии культурологии и искусствознания, 2013, № 4, с.189–194.

2) the message that lies behind them; and 3) in what manner fiction and documentary intertwine in the novel.

DOCUMENTARY CHARACTERS

“*The Book of Whispers*” is an autobiographical novel to the extent that the author-narrator put his memories down on paper and illustrated the stories of the “Armenians of his childhood”. The first circle of the stories are the Armenians of his family: grandfather Karapet Voskanean, maternal grandfather Sedrak Melikean, grandmothers, godfather, etc. The “Armenians of the narrator’s childhood” were the Armenians who took refuge in the city of Fokshan after the Genocide. The author tells his story with a unique memoir genre: the entire novel is flooded with the names and surnames of those Armenians, whose stories are not told in the furthermore — merely the names are mentioned. It is not in vain that Voskanean underlined “It’s a matter of chronology, everything becomes clear when people start having names and faces...”⁵. In the novel, there is a reference to those Armenians who were tortured and massacred during the genocide and had anonymous or no graves at all. The quintessential aim of mentioning the Armenians names, who were subjected to genocide, is to perpetuate them and, through the light of nomination, to document the historical fact. The significant importance of the name indication in the novel is also emphasized by the author: “From the beginning, there was a name”⁶.

The novel is constructed with the “sketch” stories of narrators: the story of Misak Torlakean, the story of Harutyun Khndirean, etc. The personal story of both the direct members of his family and the other Armenians connected with them is the small circle that gradually increases in the process of story-telling and turns into a “big” historical circle. “Misak Torlakean was five years old when the first massacres were unleashed by the Ottoman Empire during the reign of Abdul Hamid...”⁷.

The history of the Armenians, who in the narrative are living in Fokshan, started in Western Armenia, thereby bringing the toponyms Trabzon, Adana, and Erzurum into the spatiotemporal dimension of the novel. “This story, which we call the Book of Whispers, is not my story. It started long before the days of my childhood. It was not in Fokshan that my childhood began. It started in Sebastia, Diyar-

⁵ Վ. Ոսկանյան, Ծշուկների մատյանը, Երևան, 2014, էջ 208:

⁶ Վ. Ոսկանյան, 2014, էջ 139:

⁷ Վ. Ոսկանյան, 2014, էջ 213:

bakir, Bitlis, Adana and the region of Cilicia, Van, Trabzon, in all those vilayets of Eastern Anatolia, where the Armenians of my childhood were born and who are considered the protagonists of this book”⁸. The scope of documentary characters expands through documentary geographical space and historical time. This device is almost always applied in the narration of the novel: a “sketch” of creativity initiates with the story of one person, which gradually evolves into elucidation of the flow of a larger story.

The story of each documentary character is a piece (sketch) or, as the narrator of the novel states, a fragment of a general, uninterrupted story. The heroes are personalized by their names, still, their stories are identical to each other: “The stories are so similar... it’s like we’re telling all the stories at once”⁹.

If the names of documentary characters, and the dates of their documentary stories and events concretized the historical-documentary fact, then from the artistic plan these people and their stories become identical because they “passed through unimaginable suffering”¹⁰.

The novel “*The Book of Whispers*” is a perfect fictionalization of the psychology of trauma. What unites all these real characters? First, silence as a result of trauma. The narrator of the novel indicates that “the Armenians of his childhood” never talked about what had happened to them. “Many of the survivors refrained from speaking of their horrible experience, especially to their children”¹¹. That is the reason why their stories are told by the author-narrator of the novel. Another type of silence is whispering. The suffering that “the Armenians of his childhood” passed through made them talk about any historical event only in a whisper. They are those people who have lost the ability to speak loudly as a result of trauma¹². Consequently, the next unifying feature is their traumatic memory. These people no longer live where they currently are - in the temporal domain in which they continue their existence. For them, memory overwhelms the life that is not lived in the present: “Memory is more relevant than life”¹³.

⁸ Վ. Ոսկանյան, 2014, էջ 207:

⁹ Վ. Ոսկանյան, 2014, էջ 223:

¹⁰ Վ. Ոսկանյան, 2014, էջ 191:

¹¹ R. Perroomian, *The Armenian Genocide in Literature*, Yerevan, 2014, p. 335.

¹² M. Ritter, *Silence as the Voice of Trauma*, The American Journal of Psychoanalysis, 74, pp. 176–194.

¹³ Վ. Ոսկանյան, 2014, էջ 473:

Finally, those documentary people live in their visions apart from their documentary stories: “It seemed that the great grandfathers and the great grandfathers of my great grandfathers were rotating around the same circle, constantly facing the same pains and visions”¹⁴. The documentary stories of the novel and their documentary protagonists intertwine with these imaginary visions because what they experience is beyond rationality; “For rational thinking, the act of genocide becomes unencompassing and beyond reason”¹⁵. In the novel, the other circle of documentary characters includes historical figures and famous names. They are also related, in one or another way, to the author-narrator’s biography, to his family, or the Romanian-Armenian community in general. Among the characters are Misak Torlakean, a participant in the Nemesis operation, Levon Zohrap, Grigor Zohrap’s son, Dro (Drastamat Kanaean), etc. Their personal story also evolves in the novel, abundant with facts presented through historical events: the Nemesis operation, the massacre of Armenian intellectuals, the First Republic, and the Second World War.

Another circle of documentary names in the appropriate episodes of the novel are the coordinator-leaders of the Armenian Genocide.

In the novel “*The Book of Whispers*” there is a constant illustration of Armenians, who in 1915 countlessly threw themselves in the Euphrates River, their bodies were dried in the deserts of Der-Zor, and then buried en masse, so that they would occupy less space. The novel also presents the official decision of the Ottoman Empire to dispose of the bodies that were no longer placed in the river. Then, in the novel, the wheel of history reaches the *anonymous* victims of Stalin’s regime, who were deprived of their names under the concept of “The enemy of people”. Contrary to the anonymous graves of these victims, the author of “*The Book of Whispers*” engraves the names and surnames of the heroes in his novel, because “when everything becomes clear in terms of chronology, when people begin to have names and faces... from that point our story begins”¹⁶.

Each documentary character of the novel has its own, individual story in the Book of Whispers, where they, with their real names, lived and unlived lives, make “*The Book of Whispers*” as authentic as the history of the century itself.

¹⁴ Վ. Ոսկանյան, 2014, էջ 191:

¹⁵ Ա. Խառնապյան, Ջայնի ալյուզիան շշուկներում, Վէմ հանդես, 2015, № 1, էջ 61–77:

¹⁶ Վ. Ոսկանյան, 2014, էջ 208:

DOCUMENTARY FACTS AND SOURCES

Although the author of *“The Book of Whispers”* qualifies his novel “not as a history textbook, but as a book of conscience state”, one of the peculiar features of this novel is that it should be perceived both as history and as a literary creativity. As we have already mentioned, the author’s expression of gratitude in the Romanian edition of the novel testifies to the great amount of research work that he has done. That work also testifies to the author’s conscious intention to preserve the historical authenticity of his novel.

In the narration, the “sketch” story of each character is presented accurately with special reference to toponyms, the exact date and time, which gives the novel a documentary quality. Generally, such characteristic features are typical for the representation of literary memoir the theme of which is genocide. In this connection, R. Perroomian stated: “Their detailed accounts of places, with their peoples and institutions which they name and describe, come close to documentation”¹⁷.

The literary-aesthetic lines of *“The Book of Whispers”* have specific citations of historical-documentary materials and historiographical databases which make the novel a special literary-documentary creativity. In characterizing documentary literature, some theorists consider that the work, which is abundant with documentary materials, historical sources, etc. should have the status of documentary literature¹⁸.

In *“The Book of Whispers”* historical-documentary sources are presented in two versions: through direct extracts and the narrator’s recital. Based on intertextuality the direct extracts make the novel become a written resource about genocide. As for the second essential function, it is the narrator’s documentation of historical truth. During the presentation of the French translation of the novel, the author noted: “We whisper when we are sincere”¹⁹. The direct extracts taken from many testimonies and archives are the honest, unmediated kind of “voice” – *the voice of historical truth*.

The narration of the novel is interspersed with many direct extracts that represent the Turkish government orders and the testimonies of the employees from the Embassies of different countries. Of special interest is the extract taken from the

¹⁷ R. Perroomian, 2014, p. 344.

¹⁸ В. Муравьев, Документальное, Литературная энциклопедия терминов и понятий, 2001, с. 234–235.

¹⁹ Ա.Խառնապալան, 2015, էջ 64:

notebook, entitled “Nemesis” which was the author’s grandfather – Karapet Voskanean’s notebook. It contains toponyms, dates, as well as the names of those people who took revenge on the Turkish leaders. That notebook is the first document related to the history of genocide in the author’s life.

In the novel, the historical-documentary sources are also presented through the light of the narrator’s historical-political analysis and in the form of indirect reproduction in the narrator’s speech. The narrative of the novel constantly diverges between the historical documentary databases and the events related to personal life. In the novel each “piece or fragment” maintains its relative independence, the explanation of such authorial approach we may find in the novel. Speaking about one of the characters, – Noratunkean, the narrator underlines: “his life consisted of fragments, not as a continuous course of life... to story-tell the life, it was necessary to have a tool of montage that would connect the separate episodes”²⁰. The narrator has built his novel based on such “fragmented” pieces, thus conveying the traumatic memory of his protagonists who experienced “unimaginable suffering”, the interrupted course of life. Their fragmented life is not meant to be understood or made sense. “Whoever suffered, could not understand”²¹. The researchers of Armenian Genocide literature noticed the specificity of such trauma literature which has an episodic, fragmented nature of narrative²²:

The literary time of the novel is in a constant process of compression and expansion, the course of historical time is continuously disrupting, moving events forward and backward. In this case, the historical-documentary excerpts and references of the novel also have an apparent role in chronology maintenance. “I used the dates not because we needed more details for our stories uttered by whispers, but because it was the only way I could clearly present the sequence of events.”²³:

Similar to his Grandfather Karapet’s record book, his grandson makes his “*Book of Whispers*” the remaining part of the historical documentation about genocide, and the story of the “Armenians of his childhood”, a fragment of the “endless history of Armenians”.

²⁰ Վ. Ոսկանյան, 2014, էջ 356:

²¹ Վ. Ոսկանյան, 2014, էջ 187:

²² R. Perroomian, *The Armenian Genocide in Literature*, Yerevan, 2014, pp. 331–335.

²³ Վ. Ոսկանյան, 2014, էջ 473:

Voskanean's novel "*The Book of Whispers*", through the various ways of fictionalizing documentary materials, reflects the phenomenon that Lukov called "genre generalization"²⁴. With that terminological qualification, the theorist describes the phenomenon of the structural destruction of genres which subsequently is replaced by the principles of artistic consciousness: psychological, historical, biographical, documentary, etc. "*The Book of Whispers*" is a unique manifestation of such characteristic features of the 20–21st century literature.

PHOTOGRAPHY AS A MEANS OF DOCUMENTATION

An entire philosophy of photography is created in the novel "*The Book of Whispers*". As mentioned above, the photographs have the function of documentation of history. In this connection, Badulescu stated: "Of all the documents used, photographs are the most precious and suggestive. Vosganean writes a compelling novel in which the history of the Armenians is visually represented by their photographs"²⁵. So, the grandson of photographer Karapet Voskanean composes his fiction as a photo album manifestation by citing, telling, and creating many photos as historical testimonies.

One "frame" among many photos is autobiographical which contains the photographs of the author's family tree. On the one hand, the photos are the means of cognizing the roots and identity - a bridge to relate to ancestors, he has not met. On the other hand, in the narration, they are "read" by the author-narrator as the carriers of historical information. For example, the photographs of grandfather's father Grigor, and grandmother's mother Mariam illustrate the clothes and geographical location of Armenians living in Western Armenia. Photos taken before the genocide replace the un-lived lives of the dead and "living" victims. "In the book of whispers, the photographs often replace people", and "The Armenians of my childhood lived more in photographs"²⁶.

²⁴ **В. Лук**, Жанры и жанровые генерализации, Проблемы филологии и культурологии, 2006, № 1, с. 141–148.

²⁵ **D. Badulescu**, *Varujan Vosganian's Novel of Postmemory*, A Journal of Literary Studies and Linguistics, Vol. 2, p. 112.

²⁶ **Վ. Ոսկանյան**, 2014, էջ 156,157:

The photography storytelling becomes one of the main narrative devices in the novel, where there is a reference to the photographs taken by foreigners in the Der-Zor desert. In that photograph documentary, the literary story is created about the blank stares of the people in the photos, skeletonized bodies, that seem to die with open eyes²⁷. In this way, in the novel, the photographs are not merely mentioned as historical documents but also become a means of artistic narration.

The photographs of family members, as well as the other photos, are again like a “passing ticket” towards the “big” story circle. Thus, the illustration of General Dro’s photos gradually expands to the process of including his participation in historical events. The reference to photographs gives additional credibility to the narration of the novel, as in the case of the rest types of documentation.

Photographs are the devices to overcome the spatio-temporal dimension in the novel. In this connection, they are directly opposed to death. In the novel, the significance of photographs is emphasized several times. The Armenians, who foresaw the death, had their photos taken in Western Armenia, the grandfather was photographed before his death. Photographs are another documentary device to engrave the memory of those who did not “live their lives”, to save their history from oblivion.

In “*The Book of Whispers*” the existence of photographs is characterized by the fact that for the narrator, the photographs become not only the plot developing basis but a model of narrative building. In other words, the narrator not only transforms documentary photographs into words but also creates a literary image as a photograph. In this case, we can say that from a structural viewpoint, the photographs, as documentary devices, have a direct impact on the writer’s artistic way of thinking. A lot of episodes of the novel impress the reader precisely as static visual images, like the “photograph” of people stuck in the sand or the image of Romanians being shot²⁸.

The author of the novel refers to the art of photography several times, emphasizing the importance of details in photographs. It seems he describes the significance of the photo through the prism of his pictorial way of thinking. The novel seems to be a collection of separate photographs, like a photo album. There are no dynamics in artistic images, there is merely a static state with a thorough description, especially through emphatic visual impact.

²⁷ Վ. Ոսկանյան, 2014, էջ 338–341:

²⁸ Վ. Ոսկանյան, 2014, էջ 249:

Hence, in the novel, a story is constructed based on documentary photos, and the story is transformed into a photographic image. In the novel *“The Book of Whispers”*, the photo documents reinforce the artistic thinking of the narrator and the influence of the form on the narrative. The novel is created as a photo album.

Dwelling upon further observation on the question of intertwinement of documentation and fiction the literary theorist Zatonsky notes that for becoming part of fiction “the details of the documentary truth must have sufficient imagery load”²⁹. In the case of *“The Book of Whispers”*, the documents of genocide, particularly the photographs, are so overloaded with imagery that they exceed the boundaries of artistic imagination despite their documentary form. Moreover, they become part of the image system of the novel. According to Mestergazi, the function of the transformation of fact into fiction is the third level of documentary genre implementation. That is how the work becomes artistic³⁰. It is a fundamental background for considering the novel as a literary-documentary novel.

THE DOCUMENTARY ROLE OF LITERATURE

Due to theoretical perceptions, the documentary basis in literature is generally considered as the objective side of the work in contrast to imagery thinking. Document and literary work are contrasted as objective and subjective realities³¹. In the case of *“The Book of Whispers”*, these boundaries are relative not only because of the already mentioned fact that the objective documents with their imagery often exceed even the boundaries of the subjectivity of figurative thinking. The novel also violates these boundaries by assigning the literary work the role of documentation.

The author contrasts his fiction, full of historical dates and events, with a history textbook: “This is not a history textbook, but a book of conscience states”. But at the same time, he calls his novel a manuscript, like his grandfather’s only written manuscript of genocide revenge entitled “Nemesis”. And finally, instead of choosing the name “book”, he preferred to entitle the novel as a manuscript (in Armenian as “matean”), which is a special reference to the works of ancient Armenian literature,

²⁹ Д. Затонский, Роман и документ, Вопросы литературы, 1978, N 12, с. 141.

³⁰ Е. Местергази, Литература нон-фикшн/non-fiction: экспериментальная энциклопедия, Москва, 2007.

³¹ Произведение искусства как документ эпохи, часть 1, Москва, 2014, с. 259.

historical- literary works, which were also called manuscripts – matean, where there is a dialectical unity of history, historical facts, and literature.

The role of the historian, who undertakes the narration of this novel, also changes the role assigned to literature in modern times. In the novel, it is repeatedly emphasized that the story revolves around “the Armenians of his childhood”, the unspoken stories of his ancestors. It is noteworthy that when defining the concept of documentation in literature, Mestergazi not only considers the real characters as documentary protagonists but also their oral stories that are written down³². In this connection, “The Book of Whispers” entirely becomes a documentary fiction. Voskanean intends to maintain the stories of those people from oblivion, to perpetuate them, therefore, through this novel the role of documentation is assigned to literature as well. And the literary work, through the paradigm of documentary stories of documentary characters, is equated to a historical document.

The next role that assigns this novel as a document of truth is its therapeutic significance for those who directly or indirectly have the trauma of genocide. The author himself pointed out that the novel can be called in another way as “*Balasanman Matean*” (The Healing Manuscript)³³. Writing down the unspoken stories and turning them into literature, has an intention behind it – to bring those people, their generations out of the trauma of silence. That is another role of literature of the genocide documentation. The intertwinement of documentary and fiction in the novel thus reveals the “potential of literature to solve the experience of trauma” and asserts that “only literature can provide access to the world of trauma”³⁴.

There is another role that this novel can be assigned as genocide documentation. In the authors’ speech attached to the Romanian publication of the novel, V. Voskanean expressed his gratefulness to all researchers and those people who had a public attitude towards his work and evaluated the materials of his novel as a modern and “unreconciled part of history”³⁵. The Armenian Genocide has been denied by the perpetrators for more than a century and is not recognized officially by the

³² E. Местергази, 2007.

³³ Վ. Ոսկանյան, 2014, էջ 191:

³⁴ P. Trimarco, *The Extremities of Literature: Traumatic Memory in Two Novels by Kazuo Ishiguro*, Text Matters, 2023, p. 13.

³⁵ Վ. Ոսկանյան, 2014, էջ 489:

world³⁶. The documentary materials of the novel, the novel itself - as a documentation of the genocide, also has the intention of breaking this silence, of becoming a written testimony about the “unreconciled part of history”.

CONCLUSIONS

In the novel “*The Book of Whispers*” the concept of documentation has multifaceted functions. The part of the characters in the novel is documentary and based on the biographical stories of “the Armenians from the author’s childhood”. In the novel various historical sources are presented either through direct quotations or using the narrator’s reinterpretations, which make the novel manifest as a “generalization of genres”, thus combining the biographical, historical, psychological, and documentary sources. The study of the documentary layer of the novel allows us to consider it as a literary-documentary novel.

The novel not only includes and relies on documentary materials but also becomes a genocide documentation. It puts into paper the documentary stories of the people who experienced genocide. Through the prism of the novel, silence turns into words by bringing out and expressing the trauma of the people and their descendants who experienced genocide.

The actuality and importance of the novel “*The Book of Whispers*” as a means of genocide documentation is emphasized to such an extent that the Armenian Genocide has not yet been accepted and recognized. As a testimony, the literary work also assigns the role of recording the historical truth.

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Հայոց ցեղասպանություն, վաւերագրականություն, գեղարուեստավաւերագրական վէպ, լուսանկար, հոգեցնցում, Cartea şoaptelor:

³⁶ J. Danielian, *A Century of Silence*, The American Journal of Psychoanalysis, Vol 70, pp. 245–264.

РЕЗЮМЕ

За последнее время писатели третьего поколения о геноциде в Армении и Диаспоре создали ряд романов, один из которых написан румынским армянским писателем В. «Книга шепотов» Восканяна — это роман. Для написания романа автор проделал большую исследовательскую работу, в результате которой роман был написан как художественно-документальный роман. Целью данного исследования является рассмотрение проявлений, функций и сочетания документального и художественного в романе. Анализируются жанровые и текстовые особенности, которые определяются документальностью романа. Уделяется внимание влиянию документальных источников на образное мышление писателя. Функции документального фильма представлены в романе как в плане утешения травмирующей памяти переживших геноцид и их поколений посредством слова, так и в плане взятия на себя роль микрофона исторической правды. Литературное произведение само становится документом истории.

