Introduction

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World War II
Memories of the Second
Victims: One Family’s
Soviet Heroes and Jewish
Survivors

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From: [Signature]
FIGURE 3.1. Group Photograph with Lenin, 1919.

A commissar is born.
changes in his letter's model is a reflection of self-presentation over his long and eventful life. The portraits made paper, the physical and stylistic links up side by side, the portraits made paper, the physical and stylistic links up side by side.

Figure 3.4. Portrait of Smould from his son's archive.
In the winter of 1942, between Auschwitz and Kraków, my father, in his position as the head of the regiment's artillery, was a key figure in the remnants of the German army. From there he transferred to Russia and my division commander: "In 1939 he was transferred to Russia and my division commander, who was his position, then became battery commander and then battalion commander, that was his position, then he became battery commander and then battalion commander, that was his position, then he became division commander, and so on."

So until 1939 he was there in the Far East, in the rank of assistant battery commander.

Operations in which he had participated during the Second World War:

The logic of the visual display were very well in sketch with jokes and caricatures which excite spectator interest. In favor of stock cipher, the photos bring to mind the connection of a formal position (cardinal pole) the photos bring to mind the connection of a formal position (cardinal pole).}

Figure 3.5 Portrait of Samuel and Yehon from his son's archive.
The Formal Portrait and Its Alternatives

the formal portrait is a response to the visual tradition of portraiture. when the portrait is created by a professional photographer, the focus is on capturing the individual's likeness, often in a controlled setting with a backdrop and lighting that enhances their appearance. this type of portrait is typically commissioned for personal, commemorative, or professional reasons.

However, the informal portrait is a departure from the formal portrait. it is often created in an everyday setting, with the subject in their natural environment, and is less focused on aesthetic perfection. the informal portrait is more candid, capturing the essence of the subject in a less structured manner.

The alternative to the formal portrait is the artistic portrait. this type of portrait is created by an artist, often using traditional techniques such as oil painting or charcoal drawing. the artist interprets the subject's likeness, incorporating their artistic style and vision.

Each type of portrait has its own unique qualities and serves different purposes. while the formal portrait is often associated with tradition and formality, the informal portrait and the artistic portrait offer more flexibility and personalization. the choice of which type of portrait to create depends on the intended use and the preferences of the subject.

Choosing the right portrait for a particular occasion is important. whether it's a formal event, a personal milestone, or a simple family gathering, the portrait should reflect the occasion and the individual.

In conclusion, the formal portrait, informal portrait, and artistic portrait each offer distinct advantages and are suited to different occasions and personal styles. by understanding the differences between these types of portraits, one can make an informed decision about which type of portrait is best suited for their needs.
Jewish boys with aaddle

The image contains text in various sections, discussing topics related to Jewish boys and family experiences. The text is有点难以阅读，但可以看出是关于犹太男孩和家庭记忆的内容。
This is not a question that can be answered as there is no clear question or task presented in the text.
regarding the second image's contribution as the granmother's photograph.

had a chance to look at the image closely, that we developed deep doubts
about this. This was so powerful that it was not until after the interview, after we
had this issue in mind, that I realized the provocative nature of this image.

The second image was also disturbing. I found more disturbing than the first
image in its ambiguity, in the fact that the image was not clear, that it was
blurry, and the face was not visible.

The contrast between the first image, which was clear, and the second image,
which was not clear, was striking.

From Grundy, 1938, her description in the image by removing her glasses.

FIGURE 3.8

The image of Frida Kahlo's grandmothers from which a blurred image was
produced.

Source: Images courtesy of the photographer, with the owner's permission.

L. Yes. I'm sure that this is your grandmother in these first
pictures. Very clear, I don't know where she is.

O. But you seem to be confused that this is your grandmother in these first
pictures. She must have known her
ter-
Thanks to Grandpa, for the Victory Day celebration in 2014, I met my grandmother for the first time. She is the symbol of the victory and the glory of the war, and her stories have been passed down through generations. She is a witness to the end of the Great Patriotic War. Her stories are full of courage, sacrifice, and resilience.

Her stories are a testament to the strength of the human spirit, and they inspire me to be a better person. I am grateful to have known her and to have learned from her.

Soviet Heroes and Jewish Victims

Still photography

The photographs of Soviet soldiers and civilians during World War II are powerful reminders of the sacrifices made by the Soviet Union.

These images capture the sense of loss and grief, as well as the determination to continue fighting.

The soldiers are shown in various poses, some holding guns, others with their backs turned to the camera. The civilians are depicted in more peaceful scenes, such as with their families.

The photographs are a powerful reminder of the atrocities committed during the war. They show the human cost of war and the importance of peace.
Conclusion

Despite the initial resistance from family elders and the community, the collection of photographs and family stories is not an isolated process. It involves the active engagement of family members and the intergenerational transmission of historical memory. This process requires the identification of significant stories and the recognition of their importance in our collective history.

The development of a narrative approach to family history and memory creation involves the active participation of family members. This approach allows for the preservation of family stories and the transmission of historical knowledge across generations.

Figure 3.9: Photographs displayed on the streets of Moscow to commemorate Soviet heroes and Jewish victims.
References

We are grateful to J. Silverman for sharing his enthusiasm for the occasion.

Further information see elsewhere, last accessed 5 November 2017.

Many thanks to J. Silverman for providing information.

Increasingly, the concept of "memory" is increasingly being understood as a social construct, which is a product of cultural and historical contexts. This is particularly evident in the study of memory and identity, where the importance of context cannot be overstated.


