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## COMMEMORATION AS A FORM OF REPRESENTATION OF THE HOLOCAUST IN THE CULTURAL SPACE OF UKRAINE IN THE XXI CENTURY

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### **M. Sharpylo. Commemoration as a form of representation of the Holocaust in the cultural space of Ukraine of the XXI century**

**The relevance of the article.** Commemoration<sup>1</sup> of the Holocaust<sup>2</sup> is a practice that is the quintessence of the memory of the Jewish past and a promising approach for comprehension of collective experience. Successful realization of forms of remembrance is actively implemented in the main historical centers associated with Jewish history: Poland, Hungary, Germany, and others. It is there that commemorative practices have become an integral part of the multicultural dimension. For a long time, the national focus of Holocaust remembrance was regulated by political mechanisms post-Soviet space, depriving society of the opportunity to expand the functionality of commemoration. This influenced the presentation of the perpetuation of the tragedy and the formation of self-identity among Ukrainian Jews.

**The purpose of the research.** The article presents an examination of individual examples of modern Holocaust commemorative practices and their impact on the cultural space of Ukraine. The dynamics of urban, visual and memorial aspects of commemoration are identified and analyzed, and their specifics are outlined.

**The methodology** is based on the use of the following methods: historical and cultural methods, which were used to characterize the peculiarities of Jewish cultural memory within the framework of the Holocaust representation; sociological method of visual analysis, which was used to study the specifics of commemoration practices using examples of commemoration; structural and semiotic methods, which were used to determine the relationship between individual and collective

reflection within the memorial space, and to outline the specific symbolism of the tragedy. It is determined that the rethinking of the tragedy of the Jewish people is the result of rethinking the Holocaust in society. This became possible due to the intensification of research into the meaning of the tragedy.

**The results.** It is proven that by reconstructing the image of the past in the sociocultural dimension, it becomes possible to deprive the Jews of local perception and focus on building intercultural communication through the prism of a positive trend in preserving and restoring memory.

**The scientific novelty of the research.** Is presented in the analysis of examples of Holocaust commemoration in Ukraine and the identification of the constituent elements of the cultural space of remembrance.

**The practical significance.** The prospect of a further vector of research is the practical implementation of the theoretical material for creating projects dedicated to the tragedy and Jewry in the national territory.

**Conclusions.** Having carried out a cultural analysis of illustrative examples of Holocaust remembrance, we can draw the following conclusions. Firstly, in the course of the study, we determined that the urban perspective of the Holocaust commemoration, together with the elaboration of the trauma of witnesses, aims to create a tendency to perceive the «other». We believe that this is a mentally necessary strategy for Ukrainian realities. Secondly, we have generalized that commemoration focuses on creating an individual experience of perceiving the tragedy of the Holocaust, making it unique. We argue that a complex conglomerate of feelings, which concentrate visual forms, will allow everyone to find their place in this event, discover its

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1 Commemoration — act or fact of remembering a deceased person or a past event (Oxford Languages Dictionary, <https://www.oxfordlearnersdictionaries.com/definition/english/commemoration>).

2 Holocaust — Hebrew Sho'ah ("Catastrophe"), Yiddish and Hebrew Hurban («Destruction») — the systematic state-sponsored murder of six million Jewish men, women and children and millions of others by Nazi Germany and its collaborators during World War II (Britannica.com, <https://www.britannica.com/event/Holocaust> )

leitmotifs, and construct the context of the future with a clear understanding of the cyclical nature of history. Thirdly, memorial commemoration is the most accessible for reflection. However, the places of memory executions are not without variability in interpretation and are an example of a primary source that makes it possible to study of the Holocaust.

**Keywords:** *Holocaust, commemoration, cultural space, places of memory, Ukraine, Jews.*

### **М. Ю. Шарпило. Комеморація як форма репрезентації Голокосту в культурному просторі України XXI століття**

Комеморація<sup>1</sup> Голокосту<sup>2</sup> — практика вшанування, що є квінтесенцією пам'яті про єврейське минуле та перспективним підходом для осмислення колективного досвіду. Успішна реалізація форм пам'ятання активно впроваджується в головних історичних центрах, пов'язаних з юдейською історією: Польща, Угорщина, Німеччина та ін. Саме там комеморативні практики стали невіддільною частиною мультикультурного виміру. Вітчизняний фокус пам'ятання Голокосту тривалий час регламентувався політичними механізмами пострадянського простору, позбавляючи соціум можливості розширити функціонал вшанування. Це вплинуло на презентацію увічнення трагедії та формування самоідентичності серед українських євреїв. У статті представлено розгляд окремих прикладів сучасних комеморативних практик Голокосту та їхній вплив на культурний простір України. Виявлена та проаналізована динаміка урбаністичного, візуального й меморіального ракурсів вшанування, окреслена їхня специфіка. Методика ґрунтується на використанні таких методів: історико-культурологічного, за допомогою якого охарактеризовано особливості єврейської культурної пам'яті в рамках репрезентації Голокосту; соціологічний метод візуального аналізу, за допомогою якого досліджено специфіку меморіальних практик на прикладах комеморації; структурно-семіотичних методів, за допомогою яких було визначено співвідношення індивідуальної та колективної рефлексії в меморіальному просторі, окреслено специфічну символіку трагедії. Означено, що переосмислення трагедії єврейського народу є результатом переосмислення Голокосту в суспільстві. Це стало можливим завдяки активізації досліджень трагедії.

Доведено: у результаті реконструкції в соціокультурному вимірі образу минулого виникає можливість позбавити катастрофу євреїв локального сприйняття та зосередитися на створенні міжкультурної комунікації через призму позитивної тенденції збереження й відновлення пам'яті.

**Ключові слова:** *Голокост, комеморація, культурний простір, місця пам'яті, Україна, євреї.*

**The relevance of the research topic.** The definition of the problem posed will give us the opportunity to reveal the representation of commemorative practices of the Holocaust from the standpoint of duality of approaches. On the one hand, the tragedy exists within the framework of local ethnic history with a constant dynamic of anti-Semitism. This position requires new rhetoric and variability. But there is a problem with breaking the ethical boundaries between Holocaust survivors and interpreters. On the other hand, the analysis of the social nature of the event creates a deep collective memory that needs to be realized.

That is why commemoration is able to consolidate the norms of traditional commemoration and experience. Given that the modern cultural space of Ukraine is variable, it is important to analyze the impact of commemorative practices on the transformation of society in terms of memory preservation.

**Problem statement.** It is important to note that most Holocaust commemoration practices still do not include an educational dimension. In particular, the tragedy is present only in the context of World War II, which makes it difficult to implement a comprehensive approach to the study of commemoration. The outlined problem requires cultural comprehension, where the catastrophe is positioned as a phenomenon of intercultural communication between Jews and Ukrainians and a platform for open dialogue. The development of digital technologies and visual culture makes it possible to modernize remembrance and create conditions for greater awareness of the Holocaust in society. Therefore, this study is an attempt to analyze

1 Комеморація — поминання, дія або факт поминання померлої людини чи минулої події (Oxford Languages Dictionary <https://www.oxfordlearnersdictionaries.com/definition/english/commemoration>).

2 Голокост — (іврит "Sho' ah" («Катастрофа»), їдиш та іврит "Hurban" («Знищення»)) — систематичне спонсороване державою вбивство 6 млн. єврейських чоловіків, жінок і дітей та мільйонів інших людей нацистською Німеччиною та її колабораціоністами під час Другої світової війни (Britannica.com <https://www.britannica.com/event/Holocaust>).

examples of commemorative practices as an element of the memory space of Ukraine.

**Analysis of the latest research and publications.** The basis of our research are examples of commemorative practices of Holocaust representation in Ukraine, their visual analysis. It is worth highlighting domestic works that pay attention to the study of commemoration and memorial practices. Among them are the works of A. Kyridon (2016), L. Machulin (2014). Researchers examine the transformation of memory and outline the perspective of Holocaust presentation through commemorative sites.

In the domestic context, it is worth mentioning a number of published works that raise the issue of Holocaust remembrance, namely A. Podolsky (2020), V. Bobrov (2022), and M. Tyaglyi (2010). The authors agree that eyewitness testimonies, framed with the help of visualization technologies and represented by virtual conversations and memories, allow us to talk about the tragedy «without editing». They force the observer to go through a painful path of comprehension, from indifference to complete immersion in the situation. Thus, everyone can determine for themselves the impact of the Holocaust on the civilization process.

It should be noted that Ukrainian Holocaust researchers focus on establishing an intersection between the event and the present, raising the topic of commemoration in the context of these fundamental tasks. However, the domestic empirical base of commemoration practices are dynamically evolving, which opens up the field for their scientific study.

Subjectively, our topic is studied in the vector of foreign publications. Firstly, the study of the historicity of the tragedy was facilitated by German- and English-language sources. His scientific achievements include diverse works by H. Arendt (2012), M. Gilbert (2014), and P. Longerich (2021). The authors thoroughly consider the temporality of the Holocaust. Among the scientists in this vector of research, it is worth to single out the theorist and fundamentalist of the study of tragedy, R. Hilberg, who with his voluminous work “The Destruction of European Jews” opens a new stage for understanding

the event. The revolutionary work contains an analysis of “closed” German documents and depicts the Holocaust as an obvious historical and social phenomenon. The scientist confidently asserts that this event is the result of human humility (Hilberg, 2001, p. 10). The representative of the functional historiography of the catastrophe, K. Browning complements the opinion of R. Hilberg with his theoretical work “The Origins of the Final Solution”. The researcher argues that the Holocaust was the result of cumulative radicalization, that is, it was not planned but arose as an impulse to fight for territory (Browning, 2004, p. 25). We believe that the outlined theses are quite debatable and devoid of an objective point of view regarding the causes of the tragedy.

Opposing opinions are expressed in the collective monograph edited by R. Brandon and W. Lauer “The Shoah in Ukraine” (2015). He presents articles by well-known experts on the history of the Holocaust in Eastern Europe and Ukraine. The works are dedicated to Ukrainian Jews and give an idea of what exactly happened in the country.

The methodological and functional essence of the key terms: “commemoration”, “place of memory”, “collective past” is reflected in the works of the main theorists of memory studies<sup>1</sup> M. Halbwachs (1967), A. Assman (2006), and P. Nora (1981). Scholars viewed commemoration as a new way of communicating and a progressive cultural adaptation of individually lived experiences. Historian of religion J. Assmann explores the phenomenon of remembrance and defines it as a personal form of actualization of cultural values. Of great importance in this regard are the representative practices of constructing the past — the ritual of commemoration (Assmann, 2006, p. 112).

Sociologist E. Toffler distinguishes different stages of memory development and points to their changes in the historical context (Toffler, 1993, p. 115). Historian T. Snyder considered remembrance from the perspective of an axiological approach, within which it is presented as the preservation of cultural meanings (Snyder, 2017, p. 202).

It should be noted that representatives of Holocaust studies outline commemoration in the

<sup>1</sup> Memory studies is a scientific field that studies the use of memory as a tool for remembering the past (Sage Journals <https://journals.sagepub.com/home/mss>).

context of understanding the historicity of the tragedy and the cultural tradition of the Jews.

It is worth noting that there are no full-fledged fundamental studies on the commemoration of the tragedy, but the American professor M. Berenbaum in his work “The World Must Know: History of the Holocaust” focuses on the need to rethink the memorial retrospective and expand the meaning of remembrance through visual media (Berenbaum, 2006, p. 54).

The purpose of the article is to analyze Holocaust memorial projects and their impact on the cultural space of Ukraine. To achieve this result, we consider the peculiarities of the implementation of commemoration practices and their existing meanings.

The presentation of the basic materials of the research. The cultural paradigm of the Holocaust considers commemoration as a way of constructing and expressing the image of the tragedies of the Jewish people. It consists of norms of honoring victims and forms of remembrance. The representation of a tragic event in the context of a post-industrial society<sup>1</sup> should satisfy the need for interactive reading, refuting the formalization of the ritual that was a constant in the Soviet period. Such a trajectory makes it possible to rethink the narratives of the tragedy and create the basis for the formation of a culture of remembrance.

Referring to the study of the social nature of memory, M. Halbwachs and his follower P. Nora, who in their works repeatedly emphasized the need to form a collective perception of historical events not only with the help of monuments but also with the help of cultural forms that are able to expediently broadcast the narratives of events for the public (Halbwachs, 1967, p. 25; Nora, 1981, p. 41).

During the Nazi occupation of Ukraine 1941–1942, Jews were murdered in almost every settlement. The Soviet authorities tried to hide these data and to avoid mention of the number of victims. However, thanks to the efforts of researchers and volunteers, it was possible to restore the Holocaust’s place in the historical past of Ukraine. A. Podolsky emphasizes

that today there are about 2,000 places of executions in the country. They are located in remote places, so it is difficult to find them, especially to install memorial signs (Podolsky, 2020, p. 10). However, the rapid growth of interest in the past allowed the Holocaust to gain the right to material visualization. The Jewish heritage, which was kept silent for a long time, is being reconstructed to preserve the memory. We can see the restoration of synagogues (an illustrative example is the religious building in Ostroh), old Jewish cemeteries. At the same time, commemorative practices are being modernized. As scientist L. Muchulin notes, Ukrainian society should move away from the Soviet perception of memorials and try to take care of its identity (Muchulin, 2014). It should be noted that working with forms of memory in Ukraine is a rather complicated process, because there are prejudices and stereotypes imposed by the dominant ideology of anti-Semitism.

Based on all of the above, we will characterize the Ukrainian Holocaust commemoration space. It is represented by forms of memory that interpret the tragedy of the million people. For this purpose, we selected the most significant practices of commemorating the event that can be seen on the territory of Ukraine, and separated them into thematic groups:

1. Urban perspective. Commemorative practices embedded in the cities, villages spaces. This includes “stumbling stones” interactive presentations of the Holocaust by memorial centers such as Babyn Yar, monumental buildings with an interactive function (“Space of Synagogues” in Lviv). We believe that such formats work with a meaningful form of memory, when the public searches for the meanings of the Holocaust, encountering commemorative objects in everyday life;

2. Visual perspective. Forms of visual tribute that are successfully implemented with the help of digital and media tools. For example, projects of the Babyn Yar Holocaust Memorial Complex<sup>2</sup>, with which you can interact virtually and in real life. Such commemorative practices are new for the cultural

<sup>1</sup> A post-industrial society is a society that has moved from a goods economy to a service economy, increased the pace of innovation and invention of new technologies and explored their applications. Many countries, including the United States, are in the post-industrial stage (Study.com <https://study.com/academy/lesson/post-industrial-society-definition-characteristics>).

<sup>2</sup> The Babyn Yar Holocaust Memorial Complex a memorial in Kyiv dedicated to the victims of the Holocaust (<https://babynyar.org/en>).



space of Ukraine, because not all institutions involved in the representation of the Holocaust have such an opportunity;

3. Memorial perspective. Commemoration of the Holocaust by means of the creation of monuments — places of shootings of the Jewish population. As we have already noted, there are a lot of mass burials of Jews on the territory of Ukraine. The Ukrainian-German project “Protect Memory” is engaged in the restoration. The most famous places have installed signs of honor or entire monumental compositions. These places work with the emotional component of each visitor, because they are in close proximity with a sense of the tragedy that happened here in the past.

According to this classification, firstly, we can state that commemorative practices have their own gradation and approach the representation of the Holocaust in different ways. We believe that they have a high educational potential. Secondly, we see a problematic field of commemoration in Ukraine, namely the locality of perception. In most cases, the memory of the Holocaust remains relevant only for Jews. Therefore, it will be appropriate to take a closer look at examples of commemoration and determine the appropriateness of their implementation at this stage.

#### **Urban perspective.**

#### **“Stumbling Blocks”, “Space of Synagogues” complex, Lviv, Ukraine**

The significant contrast between Soviet rituals of commemoration and modern forms of commemoration is based on the ability to use the cultural field to modify collective memory. This thesis is confirmed by A. Assmann, who considers memory as a new form of communication and progressive cultural adaptation of individually lived experience through constant contemplation of objects of “reminder” (Assmann, 2012, p. 95). That is why today there are urban objects that harmoniously adapt tragedy to everyday life. Using foreign commemorative experiences, which are successfully implemented on the streets of European countries, domestic trends are also evolving.

“Stumbling Blocks” or *stolperstein* is a project by the German artist H. Demnig (1947), which is a massive memorial to the victims of the Holocaust. They can be found in many parts of

the world, including Ukraine. These are thousands of commemorative bricks with the symbolic message “One stone, one life”. Former prisoners of concentration camps were involved in the implementation of the idea.

Synchronizing with the Jewish tradition of associating the memory of the dead with stones, the creator experiments with a new form of intercultural communication. Mini-monuments embedded in urbanism that are improvised transform ordinary people into accomplices in the practice of commemoration. On the memorials, there are symbolic plaques with information about the victims of Nazism. “Stones” are fixed near the place of the last stay of a person so that passers-by symbolically “stumble” and reflect on the content of this art object. The metaphorical essence of the installation is a personified life transformed under the influence of a devastating event.

“Stumbling Blocks” is open to semiotic reading. They can symbolize the transfer of someone else’s un-lived history into the present, as well as cultural and political motives for condemning and blaming aggressors. It is worth noting that G. Demnig in a certain way limited the vectors of his project, reducing it to the dominant one — drawing attention to the large number of victims among Jews and moving to a new rhetoric about the Holocaust.

Currently, Ukraine has installed stones in Kyiv and Rivne (pic. 1) and plans to expand such a commemorative initiative in the future.



*Pic. 1. «Stumbling block», Kyiv, Ukraine.*

*Photo M. Sharpilo*

An equally successful example of commemorative urbanism is the interactive memorial “Space of Synagogues” in Lviv (pic. 2). Emphasizing the

cultural influence of the Jewish community on urban architecture, the authors of the concept emphasize the preservation of the ethnic heritage of Ukraine. It can be said that the fragmentary nature of the life/memory categories is fully realized in the memorial.



Рис. 2. «Synagogue Square», Lviv, Ukraine.  
*Photo M. Sharpylo*

We can state that the urban language of memorial interactive is the search for answers in real time. Therefore, such commemoration is not intended to imitate “eternal tragedy”. Objects of remembrance can take on a new meaning every minute, so it is advisable to encourage society to interact with them.

Urban objects try to engage the individual in a delicate conversation without offering an answer. Urban space expands opportunities for public reflection.

### Visual perspective.

#### Projects of the Babyn Yar Memorial Complex: “The Way”, “The Tree of Life”, “The Crystal Wall of Crying”, “The Mound of Memory”

The widespread belief that the Holocaust is defined by the boundaries of ethnic interpretation and identified only with the Jewish people, which we have already mentioned, creates an intercultural distance that taboos tragedy. This is characteristic of the Jewish cultural paradigm, which prioritizes stability in order to preserve its identity within a religious tradition. The researcher I. Charny has repeatedly emphasized that in order to deeply understand tragedy and develop empathy, it is necessary to pass suffering through the prism of Jewish perception (Charny, 2000, p. 312). The Babyn Yar Memorial Complex is successfully working with this. It can be considered a more success memory project in contemporary Ukraine that reveals the Jewish tragedy. We can say that Babyn Yar rejects the ideology of “silencing the Holocaust” and allows

us to talk about the Holocaust within the concept of the formation of national consciousness.

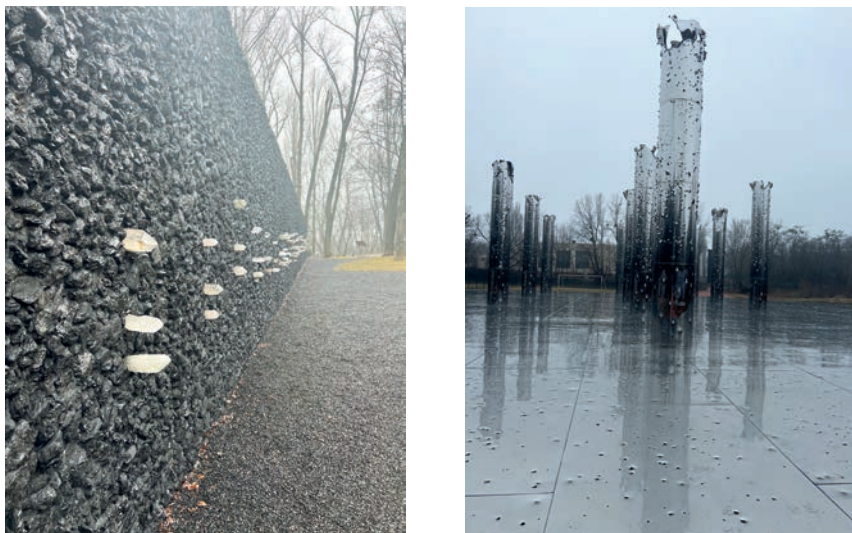
The complex, which is at the center of public discourse, has an internal regulatory mission that allows us to dispel the stereotypes of Ukrainians that the tragedy belongs only to the Jews. Historian T. Snyder has repeatedly emphasized that the Holocaust remains a universal constant and does not need to be evaluated within a country or ethnic group. It is important to include the catastrophe of the Jewish people in the creation of Ukraine’s right to self-determination (Snyder, 2017, p. 60).

With the help of visual simulation, Babyn Yar creates a traditional Jewish space: a synagogue, the “Crystal Wailing Wall” (pic. 3), and the audiovisual installation “The Tree of Life” (pic.4), which intrigue with their revolutionary approach to expanding the meaning of memory. Those who attend the events at the complex can get to know themselves through the prism of the Holocaust. Characterize your own moral qualities, attitude towards victims and their stories. This form allows the Jewish community to temporarily lose its autonomy and create a performance of remembrance to assert a common future.

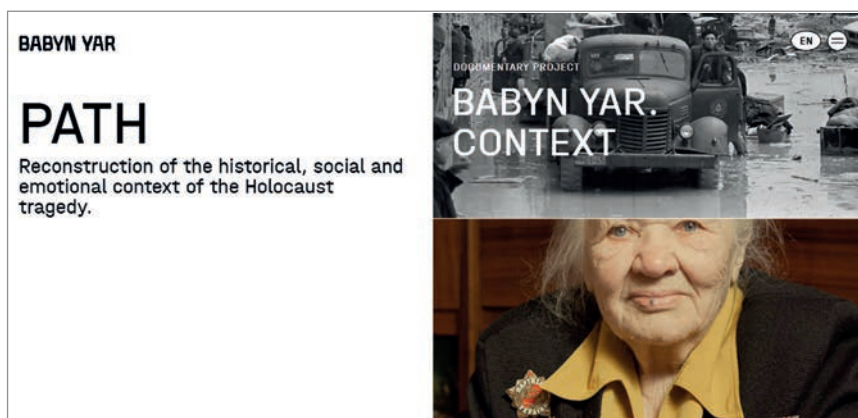
Given that most of the traumatic moments of the Holocaust are artificially distant for society, with the help of visibility, Babyn Yar represents alternative methods of enlightenment designed to create a digital space where memory is discussed as a component of self-identification. In this process, cultural images and their symbolism change significantly. M. Hirsch, a researcher of the peculiarities of collective memory after the Holocaust, emphasizes that the present must abandon the homogeneous perception of historical narratives and focus on transforming them for new social experiences (Hirsch, 2012, p. 118).

Trends in visibility are changing material monuments. An example is “The Way” project (pic.5), which uses the reconstruction of the emotional context of the tragedy of the Holocaust and includes virtual diaries and audio performances. Everyone has the opportunity to create their own interactive story and feel like an observer of terrible events. “The Way” is a project aimed at self-reflection. Using visual language, commemorative





Pic. 3–4. “The Crystal Wailing Wall”, “The Tree of Life”, Babyn Yar Museum, Kyiv, Ukraine. Photo M. Sharpylo



Pic. 5. Project “The Way”, Babyn Yar Museum  
Photo project <https://babynyar.org/en/path>



Pic. 6. The future project “Memory Mound”, Babyn Yar Museum, Kyiv, Ukraine.  
Photo M. Sharpylo

practice allows you to represent images of tragedy through text, color, and voice.

It is also worth noting the future perspective of the Babyn Yar memorial complex the “Mound of Memory” (pic. 6). It will be the first reproduction of spatial modeling using virtual technologies. The shape and appearance of the commemorative object are similar to a burial mound. The sociocultural field of such commemoration is the interpretation of the Holocaust, which will create mechanisms for understanding the tragedy.

In our opinion, the cultural crisis of the Holocaust lies in the fact that it is not perceived by Ukrainians as part of national history and does not fall into the sphere of collective memories. However, the encouragement of the Babyn Yar complex to learn and live through the tragedy of the Jews by expanding the functionality of commemoration creates opportunities for uniting the two identities.

### Memorial perspective. Places where Jews were shot.

Memorials are the most generalized commemorative practice that can be found almost throughout Ukraine. They commemorate the brutal destruction of Ukrainian Jewry.

In Soviet times, most of the places of execution were deliberately forgotten, only today, with the help of the cultural institutions, and Jewish communities, is a real map of the Holocaust being recreated, on which there are thousands of mass graves. In this context, we consider it appropriate to analyze several illustrative examples of material objects of commemoration.

The contents of the Holocaust are symbolically represented in the monument to the dead Jews in the village of Bakhiv, Volyn region. It consists of artificial mounds of different heights, symbolizing the waves of life (pic. 7). It is assumed that the viewer



*Pic. 7. Holocaust Memorial, Bakhiv village, Volyn region, Ukraine.  
Photo <http://www.protecting-memory.org/uk/memorial-sites>*



*Pic. 8. Memorial, Berdychiv, Ukraine.  
Photo <https://oda.zht.gov.ua/>*



*9. Menorah, Drohobych Yar, Kharkiv region, Ukraine.  
Photo M. Sharpilo*



should feel the immensity of the world and delve into his own reflections. A. Podolsky, a researcher of the history of the Holocaust, emphasizes that such places of memory are created for individual visits because a person concentrates on his own perception of the tragedy (Podolsky, 2020, p. 347).

An atypical monumental solution is also the composition of memorials on the site of the former ghetto in Berdychiv (pic. 8). Black stone slabs leaning towards each other are associated with lost people. Such a commemorative practice is aimed at embedding in the sociocultural space the memory of those who were destroyed by Nazi terror. This thesis is emphasized by Holocaust researcher M. Tyaglyi. The scientist emphasizes that the comprehension of the Holocaust depends on the “new” collective memory, which is constructed precisely through monuments (Tyaglyi, 2010, p. 26).

The scale can be seen in the 20-meter Menorah (Tree of Life) (pic. 9), which is part of the Drohobych Yar memorial complex near Kharkiv. Historian V. Bobrov considers this monument to be a symbol of the hard-won Jewish identity (Bobrov, 2022, p. 3). Compared to previous examples of memorials, the Menorah represents the “tragic silence” in which the greatness of the people and their immense grief are preserved. The commemorative object invites a silent dialogue and the perpetuation of hundreds of Yar names. Today, the stone seven-candlestick is not only a memory but also a memory of the military invasion of the Russian Federation. As a result of the shelling in 2022, the Menorah was damaged.

The above analysis of the monumental heritage dedicated to the Holocaust allows us to talk about similar commemorative tendencies from two sides. Firstly, regardless of the condition and research of the places of execution, they must be put in order, preserved, and entered into the card index of the Jewish heritage of Ukraine. Secondly, monuments as part of cultural memory represent themselves not only as an object of remembrance of the Holocaust and the embodiment of the Soviet tradition of commemoration, but also as a powerful tool for creating collective memory. Supplementing existing monuments with innovative elements will allow us to analyze the traumatic experiences of generations.

**Conclusions.** The problem of comprehending the Holocaust through commemorative practices focuses on the ethical approbation of the victimhood of the victims<sup>1</sup> of the event and conscious cultural traumatization in order to form a collective memory. This is an attempt to create interethnic communication within the framework of the implementation of forms of commemoration.

Having carried out a cultural analysis of illustrative examples of Holocaust remembrance, we can draw the following conclusions.

Firstly, in the course of the study, we determined that the urban perspective of the Holocaust commemoration, together with the elaboration of the trauma of witnesses, aims to create a tendency to perceive the «other». We believe that this is the necessary strategy for Ukrainian realities.

Secondly, we have generalized that commemoration focuses on creating an individual experience of perceiving the tragedy of the Holocaust, making it unique. We argue that a complex conglomerate of feelings, which concentrate visual forms, will allow everyone to find their place in this event, discover its leitmotifs, and construct the context of the future with a clear understanding of the cyclical nature of history.

Thirdly, memorial commemoration is the most accessible for reflection. However, the places of memory executions are not without variability in interpretation and are an example of a primary source that makes it possible to study them in the context of the Holocaust.

<sup>1</sup> Victimisation — (from Latin *victima* — victim)(Acas <https://www.acas.org.uk/discrimination-and-the-law/victimisation#:~:text=Victimisation> ).

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