Growing in the Shadow of Antifascism

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as women could not attain high political positions and even the wives of the renowned Soviet functionaries did not appear publicly.  

Conclusions

The Ninth Fort Museum, which was created by the Soviet Lithuanian elite itself, presented the commemorative idiom of the antifascist ideology. Nevertheless, the commemoration of World War II in the Ninth Fort Museum during the communist period revealed that despite ideological aspects of its exhibitions and their publicization, Jewish victimhood was not entirely erased, and they could commemorate the Holocaust. The museum included Lithuanian Jewish narratives, especially focusing on the heroic fight of the Lithuanian Jewish partisans against the Nazi regime. Jewish narratives were voiced by the survivors themselves during the commemorative events taking place on the ground of the Ninth Fort’s site. Their experiences, even if partly censored, also appeared in media and their memoirs were published by the state publishing house. Even if they were aware that they were serving as witnesses to the ideological Soviet narrative of the war, still, they saw it as a possibility to transmit their specific Jewish memories of the historical events and to leave their mark in history. However, this paper has also revealed that the war memory in the Ninth Fort Museum was mostly a narrative of male martyrdom, despite Soviet ideology which presented itself as attempting to liberate women from their traditional roles. During the war, female Jewish combatants were not always welcomed as active fighters either and were regarded as weak and not ready to take part in combat missions. After the war, this discrimination based on gender did not disappear. The memories of the female survivors from the Ninth Fort were neglected and they were excluded as active transmitters of memory during the public commemorative events at this site.

Post Scriptum: Changes in the Memorialization in the 1980s

The narratives presented in the Ninth Fort Museum remained unchanged until the late 1980s, when the fascist-centered narrative was changed to a new nationalist one. This new perception of history focused on the crimes of the commu-

76 Solveiga Daugirdaitė, Švystelėjo kaip meteoras: 1965-ieji su Simone de Beauvoir ir Jeanu Pauliu Sartre’u [It flew like a shooting star: Glimpses from the 1965 visit of Jean Paul Sartre and Simone de Beauvoir] (Vilnius: Lietuvių literatūros ir tautosakos institutas, 2015), 249.