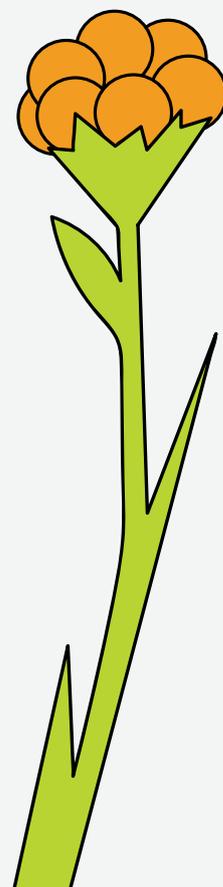


# Yom HaZikaron 2019

Memorial Day for Israel's  
Fallen Soldiers and  
Victims of Terror  
Educational Activities  
for Masa participants





**מסע**  
**masaveh**  
Israel Journey

# Table of Contents

Rationale	4
<b>First Activity:</b>	
"For These Things I Weep" – Assembling the Fragments to Build a World	7
<u>Activity Appendices</u>	
Appendix A: The History of the Shaping of Yom Hazikaron	13
Appendix B: The Statistics Puzzle	14
Appendix C: Kit for "Fragments of Moments"	15
Appendix D: Two Readings for Yom HaZikaron – by Yair Lapid	24
<b>Second Activity:</b>	
Curating Memories– How and What Does a Society Remember?	26
<u>Activity Appendices</u>	
Stamps	30
Monuments	32
Art	35
Songs and poems	37
Soon We Will Become A Song	41
<b>Third Activity:</b>	
"And the Great House Shall Be Struck Down into Fragments" On Memory- Commemoration-Forgetting in the Jewish World	47
<u>Activity Appendices</u>	
In the Path of Memory   Ariel Picard	52
Appendix A: Memory as Reconstruction	56
Appendix B: Memory as correction and as a moral resource	59
Appendix C: Memory as identity resource	63
<b>Viewing the Ceremony</b>	
Suggested Methods for Active and Involved Viewing and for Processing the Ceremony Contents	67

# Rationale

For many Israelis, Yom HaZikaron (Memorial Day for the Fallen Soldiers of Israel and Victims of Terrorism) is a day of general, national commemoration of the memory of those who fell in Israel's military campaigns or in terrorist attacks, whether as soldiers or civilians. For the bereaved families, it is merely an official date. For them, every day is Memorial Day – a birthday, a wedding anniversary, the last day of leave – and every moment has fragments of longing embedded within it.

When we extrapolate our personal and national questions, thoughts, and feelings to the Jewish people as a whole, we can find ourselves confronted with a difficult challenge. The question of how Yom HaZikaron should be discussed in Jewish communities around the world is one that needs to be addressed comprehensively and in depth, and that sometimes poses dilemmas and tensions: Israelis living abroad feel a need to share the unique sentiments that the day evokes in them, as well as their uncertainty about whether non-Israelis can understand what they are going through. Jews in communities outside of Israel have a need to mark the day and to treat it as a basis of solidarity, but they sometimes feel unable to fully connect with the occasion itself, due to perceptions of its local-Israeli meaning.

The educational activities proposed by the Masa Project's Educational Development Team seeks to bridge these gaps, to identify topics and content capable of generating discussion about Yom HaZikaron, to enable diverse participant groups to connect to the issues and ideas raised in the course of discussion about this complex and fraught commemoration day, and to share the

thoughts and questions raised by Yom HaZikaron-related content.

## Educational outline

The educational proposal in the content unit before you makes use of the traditional Masa Yom HaZikaron ceremony as a methodological tool, and situates it within a process that offers an intellectual and ideological continuum for addressing the personal, communal, and national meanings associated with Israel's Memorial Day. However, it should be emphasized that the activities make thematic use of the concept of "fragments," and can therefore stand on their own and be relevant even for those who will not be viewing the ceremony, or who will be viewing it after the fact. The educational process has three components, offered in the form of an Activity Kit to the educational staff active in the various Jewish communities:

- **Pre-viewing activity** – The theme of this year's ceremony is "fragments" – fragments of longing, fragments of memory, fragments of breakage and of life. Each activity offers a different way of looking at and addressing the concept of "fragments of memory," via three angles: the personal angle, the national-social angle, and the broader Jewish angle. The concepts of remembrance and forgetting are addressed as well. For each angle, an activity was designed featuring several different methods; one can make use of a single activity, or employ a variety of methods to create an activity suited to a

specific group/community.

- **Viewing the ceremony** – Viewing the ceremony live, with a proposed accompanying activity and means of processing the viewing experience.
- **Proposed group/community Havdalah ceremony (marking the transition from Yom HaZikaron to Israel Independence Day)** – “A time to mourn, and a time to dance” – The proximity of the two momentous commemorative dates – Yom HaZikaron and Independence Day – and the confusion and disorientation occasioned by the sharp transition between mourning and festivity, have led some organizations (following the lead of Beit Tefilah Israeli) and young Israelis to create a new kind of experience in recent years, one that lingers along the fine line between sorrow and joy and fills that space with a Havdalah (“separation”) ceremony. The ceremony is designed to confer a sense of meaning and togetherness during this problematic transition, and to accompany participants emotionally and intellectually as they move from one pole of experience to the other. The ceremony sparks reflection on the human capacity for switching between different emotional states, and makes use of the Hebrew language, and the language of Jewish morality, at different levels. Assuming that Jewish communities around the world mark Yom HaZikaron and Israel Independence Day, we propose that this special transitional time be marked by a

unique ceremonial activity – a new Israeli-Jewish tradition in the making.

**Best wishes for a meaningful Yom HaZikaron activity,**

**Michael Schwartz, Educational**

**R&D Manager**

**Educational Development Unit, Masa**

# Activities

## Pre-Viewing Activity

# First Activity: "For These Things I Weep" – Assembling the Fragments to Build a World (Personal Sphere)

### Goals:

1. To understand the meaning of the concept of halal ("void") in Israeli society (where the term comes from and why it is used to denote a fallen soldier), and to discuss how Israeli culture addresses loss.
2. To introduce participants to a number of personal narratives that promote an understanding of the sense of missed opportunities and of the concept of the halal.
3. To foster discussion not only of heroism as a channel for national identification, but also of the sense of missed opportunities, loss and the halal, and of those who share and participate in those feelings (relatives, spouses, friends ...).

### The Activity

- + **For the activity leader**
  - o The facilitator who leads this activity should know whether anyone in the group has ties to Israel's bereavement community, and should display sensitivity/make changes to the activity, depending on the relevant participant[s] personal needs.
  - o The activity includes short films that deal with mourning for fallen Israeli soldiers and victims of terrorism. Explain the difference between the two, as well as the way they are connected in Israel (see Appendix A).

1 The answers offered in the file are correct for Yom HaZikaron 2018. Updated answers for the activity day can easily be obtained by searching the web. If the answers prove hard to find, you may contact Michael Schwartz, Educational R&D Manager at Masa: [michaelsc@masaisrael.org](mailto:michaelsc@masaisrael.org).

## Opening – Statistics Puzzle

- o In every corner of a room, hang a letter and ask the group questions that are necessarily linked, in a "dry"/"statistical" way with Memorial Day for the Fallen Soldiers of Israel and Victims of Terrorism. Each question has four optional answers; the activity leader assigns a letter to each option, and only one answer is the correct one. The participant group that stood next to the letter for the correct answer receives a piece of the puzzle.<sup>1</sup> The answers:
  - a. As we enter Memorial Day for the Fallen Soldiers of Israel and Victims of Terrorism, the number of those who have fallen in the line of duty is \_\_\_\_\_ (from 1948 to the present).
    1. A. 2550
    2. B. 130
    3. C. 45,559
    4. **D. 23,645**
  - b. In 2018, \_\_\_\_\_ (what goes here) the number of fallen IDF soldiers increased by \_\_\_\_\_
    1. 5
    2. 25
    3. 64
    4. **71**
  - c. In 2018, the number of civilians murdered in acts of terrorism increased by \_\_\_\_\_
    1. 0
    2. **12**
    3. 64
    4. 23
  - d. The number of Israel's fallen whose burial places are unknown is \_\_\_\_
    1. 48
    2. **176**
    3. 10,000
    4. Not able to be determined
  - e. On Yom HaZikaron, \_\_\_\_\_ people visit Israel's military cemeteries.
    1. **Over a million and a half people**
    2. 20 thousand people
    3. 120 people – the number of Knesset members
    4. It is not customary to visit cemeteries on Yom HaZikaron.
  - f. For the ceremonies, \_\_\_\_\_ "Blood of the Maccabees" stickers are printed for distribution at cemetery and school entrances.
    1. A million
    2. 24,000 – the number of the fallen
    3. **4,100,000**
    4. 7,000,000 – the number of Israeli citizens
- o Once all of the pieces have been given out, the group gathers again to assemble the puzzle (see Appendix B). The puzzle is the text on the meaning of the word halal (<https://www.haaretz.com/premium-word-of-the-day-halal-1.524727>), and one of the participants is asked to read the text aloud (preferably twice):

**Halal: Into the Void on Memorial Day/Shoshana Cordova**

(Ha'aretz magazine, 5 May 2014)

I am hardly the first to note that Memorial Day in Israel is nothing like Memorial Day in the United States. In a country in which military service is mandatory and just about every family knows someone who died in uniform, the day is not seen as a signal that you can wear white shoes, or as a time to shop or barbecue (that comes a day later, on Independence Day), but as a time to acknowledge the loss that is reflected in the full Hebrew name for the day.

The full name of Memorial Day is quite a mouthful:

"Day of Remembrance for the Fallen Soldiers of Israel and Victims of Terrorism" is one of the multiple ways it is translated on official government websites. The Hebrew for "fallen soldiers" is *halalei ma'arkhot Yisrael*, the *halalim* of Israel's wars and military campaigns.

*Halal*, to use the singular, may be more familiar to English speakers as a term used in Islam to refer to things permissible under Islamic law, including approved meat and other foods. In Hebrew though, the meaning of *halal* that is most directly related to Memorial Day is "a person pierced, a person totally wounded, a person slain."

The word is used in the Bible to refer to a dead person or someone who has been killed, as in Deuteronomy: "If one be found slain [*halal*] in the land which the Lord thy God giveth thee to possess it" (21:1) and, perhaps most reminiscent of modern-day use, in I Samuel: "Now the Philistines fought against Israel, and the men of Israel fled from before the Philistines, and fell down slain [*vayiplu halalim*] in mount Gilboa" (31:1). But *halal* doesn't just refer to the dead; it also means outer space, and that's no coincidence.

*Halal* in the sense of "slain" or "pierced" (like the *halelei-herev*, those killed by the sword, described in Jeremiah 14:18) derives from the meaning of space in the sense of something missing on the inside – "to be hollow, to hollow out, bore, pierce." This gives rise to *halil*, the hollowed-out cylinder known as a flute or recorder, and is related to similar words in several other Semitic languages, including Aramaic (*halila*, or "pipe") and Syriac (*halala*, or "cave").

In modern Hebrew, *halal* means a hollow or a space as well as the cosmos. Israel's miniature NASA is called the Israel Space [*Halal*] Agency, while *halal reik*, literally "empty space," refers to a vacuum.

Those who have the most intimate of reasons to mourn on Israel's Memorial Day know firsthand that having a *halal Tzahal*, a fallen Israel Defense Forces soldier, in their family leaves a cavernous *halal* in their lives. The object of mourning, after all, is not the life that was but the life that is no more: the hollow space, the

constantly present absence, that remains. But then, this sentiment was captured long ago; whether *halal* is used in Psalms 109:22 to mean "wounded," "dead" or "hollow," the underlying pain is clear: "For I am poor and needy, and my heart is *halal* within me."

- The following activity is based on A Face. The Day. A Memorial – an online commemorative project, initiated by Beit Avi Chai in Jerusalem in which animation artists create unique memorial stories of Israeli soldiers and victims of terror.

### Fragments of Moments

- o Recognizing the importance of Yom Hazikaron in Israeli society, Beit Avi Chai identified the need to create a meaningful project that could impart personal messages and tributes in a way that speaks to all Israelis and Jews, connecting with thousands of people through the internet. For more information, go to: <https://www.bac.org.il/specials/project/pnym-yvm-zykrvn?language=en>
- o Distribute laptop computers around the room, with earphones (if possible, get outlet splitters, so that two people can watch and listen to the films together at each station); the number of computers should be equal to half the number of participants so they can all be active at all times (e.g., if there are 10 participants in the group, bring and distribute 5 computers).
- o On each computer, load one of the suggested short films, hang a sign above the computer with the name of the film, and next to each computer place a kit (see Appendix C) containing:
  - Information on the event (war, terror attack) in which the person fell
  - A biography of the fallen person
  - A blank page for thoughts, feelings, questions.

Every 15 minutes – ask them to go to the next film.

We recommend 4 such rounds.

- o Films and questions (the films appear in the kit as files with subtitles):
- Hessed (“Lovingkindness” – David and Nava Applebaum; the terrorist attack at Café Hillel in Jerusalem) <https://www.youtube.com/watch?v=-j2ZG7gA8lo>
- Yom Kippur Is Cancelled (Reuven Gavriyahu; Yom Kippur War) [https://www.youtube.com/watch?v=M\\_cQg938S\\_M](https://www.youtube.com/watch?v=M_cQg938S_M)
- Chords (Yaron Blum; terrorist attack at Beit Lid) <https://www.youtube.com/watch?v=2Qi7B33lrsk>
- Guard Duty (Arieh Aloni; Yom Kippur War) <https://www.youtube.com/watch?v=ZOak9WvtLgY>
- A Thousand Kisses (Michal Zohar, car-ramming, Akko) <https://www.youtube.com/watch?v=3vBMJz4JnEg>
- Umbilical Cord (Eitan Nachman) <https://www.youtube.com/watch?v=9IWjdnJAGTc>
- Shimaleh – Tiroayent Takala (Beersheba bus bombing) <https://www.youtube.com/watch?v=T-bZTBlx0A>
- Uri (Uri Grossman; Second Lebanon War) <https://www.youtube.com/watch?v=tePDryAfr48>

### Discussion (full group)

- o Was there a film you found especially moving? Why? What touched you about the story as a whole, and what aspect of memory itself as it was reflected in the film?
- o Each director took a different approach to naming his or her film – how do you think the title choices can be understood? Did

the directors relate only to the person's past, or also to his/her loss?

- o What feelings/thoughts/ideas were raised in the films? What did the various narrators (mother, father, sister, spouse, stranger) try to “hold onto” while thinking about the fallen person? What did they (consciously or unconsciously) seek to remember?
- o In your opinion, can a single conversation or moment clarify or refine memory? Why?
- o When people are memorialized, they can be seen against the big picture or, as these films show – the focus can be on something small (a single sentence or experience ...). What is the value of each approach? What does each of them emphasize?
- o Do the films you viewed resonate with the text read at the beginning, on the meaning of the word *halal*? In what way?
- o The theme of this year's Yom HaZikaron ceremony, led and produced by Masa, will be “Fragments.” What, in your view, lies behind the choice of this theme? How does it relate to the films you have viewed?

### Group moment:

The activity may be concluded with a joint reading of the texts on missed opportunities (see Appendix D); a single text may be chosen, with each participant reading a paragraph aloud. Another recommendation: Ask the participants to share a memory of someone they knew who fell (in one of Israel's wars, in a terrorist attack in Israel or abroad), or of someone dear to them who was killed in other circumstances, and to light a memorial candle.

### Two Readings for Yom HaZikaron – by Yair Lapid

*(The following column appeared in the Israeli newspaper Ma'ariv on August 22, 1993, 5 Elul, 5753 during a week in which 9 Israeli soldiers were killed*

*in action.*

### **The Missed Chance**

They'll never make it to the big concert – that concert of love – for which they learned all the lyrics and melodies, listening to worn-out tapes played over and over again on weary cassette players. When the band takes the stage and they hit the lights, and the young girls with their soft hair and slender necks raise their heads like white doves, they won't be there.

They'll never tell her, "I love you" – words practiced over and over under night's immunity, against the broken mirrors of military showers reeking of Lysol. They'll have picked out the right shirt, dusted off their jeans, placed her yearbook photo under their pillow. But someone else will have to say those words to her. They won't be there.

They'll never marry. They'll never have children. When the cries of a baby's new life are first heard, they won't be there.

They'll never set off on that long trek to the yellow desert. Their rappelling ropes, supple as snakes, will never unravel in the baggage compartment. The campfire won't be lit. The acoustic guitar, its case adorned by stickers, won't be taken out and no one will forget the second verse. And when a flash flood winds its way through a narrow desert gully, they won't be there.

They'll never "work over" a payphone, and never call to announce that they're coming home or that they won't be able to make it. They'll never lie that everything's fine, that they don't need a thing, that they have enough cash, thanks Mom. On the weekends, out of habit, the car keys will be left out for them. But they won't be there. They won't be discharged from the army. They'll forever wear their stone, square uniforms. They'll forever remain Sergeant Assaf, Sergeant Nir, Sergeant Golan, Lieutenant Eyal, Sergeant Tzachi, Sergeant Avni, Sergeant Ari, Sergeant-Major Rakh'l, and Lieutenant Avi.

Their battalion will return to base, return their

equipment, get their release papers and a pat on the back. They won't be there.

They'll never study. Not in the school of Life, nor in the yeshiva, nor in the university. One Hundred Years of Solitude will forever remain opened to page 120. Beitar Jerusalem will forever remain champions of the soccer league. Yehuda Polliker's next record won't be released until the end of all generations. There are so many things that they still need to learn, chiefly about themselves, but they won't be there.

When they die, we always write about who they were.

But the pain, the real pain

is because of who they'll never be.

### **Life Does Not Go On**

*It's not true that life goes on.*

They always throw that phrase around and it's never, ever true. When you lose someone that close, your life – as you've known it – has ended. Your family may still be yours, but it's a different family. Your parents are different, the way you sit around the table, the way you remember that vacation to Greece and that album of ridiculous photos that has since become a tome of memory.

*It's not true that life goes on.*

People ask you simple questions, like "How are you?" but you understand what they really mean is, "We know" or "We're here for you." Anytime you're feeling sad everyone runs to your side, and you just don't have the wherewithal to tell them that you don't want a support group, just an hour of quiet under the covers.

*It's not true that life goes on.*

Even you can't remain the same person you were. Now you're a bereaved person. You're the person who watches *The Good, The Bad, and the Ugly* on TV and all you can think of is who you saw it with the first time, back in the old Esther Cinema before it was torn down. You're the person who, when you laugh, people

will say you're getting over it. If you keep busy, they'll say you're recovering. If you go away for more than two weeks, they'll say you're escaping.

*It's not true that life goes on.*

Even your past undergoes rewrites. Each time you tell the story of how you took the bus together to Bloomfield Stadium to catch the big soccer derby, you debate whether to call him "my brother" or "my departed brother" or "my brother of blessed memory." Sometimes you leave him out of the story entirely in order to spare everyone the moment of silent embarrassment. Every now and then you run into somebody who's been abroad a long time, and they ask you how your brother is, and you answer that he isn't, at least — he isn't here with us anymore. And you end up having to console them, to settle them down, and you'll remark that life goes on. Except it doesn't.

***It's not true that life goes on. It ends, and it begins again. Differently.***

# For These Do I Weep— Gathering the Fragments to Create an Entire World

## Appendix A: The History of the Shaping of Yom Hazikaron

- The State of Israel initially commemorated the fallen soldiers of the War of Independence on Yom Ha'atzmaut itself. Following requests of bereaved families, the government decided, starting on the third Yom Ha'atzmaut, in 1951, to instigate the "General Memorial Day for the Heroes of the War of Independence" on the previous day, the 4th of Iyar.
- In 1963 the Knesset passed the "Memorial Day for the Fallen Soldiers of the War of Independence and the Fallen of Israel's Wars Law," and anchored its customs in law. In 1980 the Knesset again changed the law's name, which from then on was called the "Memorial Day for the Fallen of Israel's Wars Law," and added reading the Yizkor memorial prayer for the fallen of the underground movements, the Mossad and the General Security Service.
- At the beginning of the 21st century, after a long process of discussions and difficulties in making a decision, the Knesset decided to commemorate the victims of terrorism in the framework of the Memorial Day events. The line "and all those murdered inside or outside Israel by the murderers of the terror organizations" was added to the Yizkor prayer.
- Apart from the Memorial Day for the Fallen Soldiers of Israel and Victims of Terrorism, the State of Israel also has a memorial day for the fallen whose burial place is unknown, on the 7th of Adar – according to Jewish tradition the day of the birth and death of Moses, whose burial place is unknown. The day is marked by a ceremony at the Memorial Wall on Mount Herzl.
- The decision to have a joint memorial day for fallen soldiers and the victims of terror was the subject of dispute among bereaved families in the past decade. Those in favor of the decision think that those who lost their lives for life in the State of Israel share a common lot. Those opposed to it maintain that it is not possible to relate to those who knowingly and bravely risked their lives in the same way as people who did not plan to die.

## Appendix B: The Statistics Puzzle

### Halal: Into the Void on Memorial Day/Shoshana Cordova

(Ha'aretz magazine, 5 May 2014)

I am hardly the first to note that Memorial Day in Israel is nothing like Memorial Day in the United States. In a country in which military service is mandatory and just about every family knows someone who died in uniform, the day is not seen as a signal that you can wear white shoes, or as a time to shop or barbecue (that comes a day later, on Independence Day), but as a time to acknowledge the loss that is reflected in the full Hebrew name for the day.

The full name of Memorial Day is quite a mouthful: "Day of Remembrance for the Fallen Soldiers of Israel and Victims of Terrorism" is one of the multiple ways it is translated on official government websites. The Hebrew for "fallen soldiers" is halalei ma'arkhot Yisrael, the halalim of Israel's wars and military campaigns.

Halal, to use the singular, may be more familiar to English speakers as a term used in Islam to refer to things permissible under Islamic law, including approved meat and other foods. In Hebrew, though, the meaning of halal that is most directly related to Memorial Day is "a person pierced, a person totally wounded, a person slain."

The word is used in the Bible to refer to a dead person or someone who has been killed, as in Deuteronomy: "If one be found slain [halal] in the land which the Lord thy God giveth thee to possess it" (21:1) and, perhaps most reminiscent of modern-day use, in I Samuel: "Now the Philistines fought against Israel, and the men of

Israel fled from before the Philistines, and fell down slain [vayiplu halalim] in mount Gilboa" (31:1).

But halal doesn't just refer to the dead; it also means outer space, and that's no coincidence.

Halal in the sense of "slain" or "pierced" (like the halelei-herev, those killed by the sword, described in Jeremiah 14:18) derives from the meaning of space in the sense of something missing on the inside – "to be hollow, to hollow out, bore, pierce." This gives rise to halil, the hollowed-out cylinder known as a flute or recorder, and is related to similar words in several other Semitic languages, including Aramaic (halila, or "pipe") and Syriac (halala, or "cave").

In modern Hebrew, halal means a hollow or a space as well as the cosmos. Israel's miniature NASA is called the Israel Space [Halal] Agency, while halal reik, literally "empty space," refers to a vacuum.

Those who have the most intimate of reasons to mourn on Israel's Memorial Day know firsthand that having a halal Tzahal, a fallen Israel Defense Forces soldier, in their family leaves a cavernous halal in their lives. The object of mourning, after all, is not the life that was but the life that is no more: the hollow space, the constantly present absence, that remains. But then, this sentiment was captured long ago; whether halal is used in Psalms 109:22 to mean "wounded," "dead" or "hollow," the underlying pain is clear: "For I am poor and needy, and my heart is halal within me."

## Appendix C: Kit for "Fragments of Moments"

### Chessed [Lovingkindness] (David and Nava Applebaum; the terror attack at Café Hillel, Jerusalem, 2003)



#### About the victims

**David Applebaum** was born in the United States to a very religious and very Zionist family. In 1972 he completed his bachelor's degree in psychology, and two years later he completed his master's degree in biology. He continued to medical studies, and in 1978 he qualified as a doctor of medicine at Ohio University. After his studies David did an internship in internal medicine in Mount Sinai Hospital, Cleveland, Ohio, and qualified as a specialist in emergency medicine. In 1977 David married Debra and in 1981 they made aliyah and settled in Jerusalem.

David was someone who acted creatively and led changes in the field of emergency medicine. He was able to attain achievements due to good interpersonal relations with the staff and he coped with every challenge he encountered (from a puddle in the office that no one had mopped up, to a patient with a five percent chance of survival).

When David made aliyah, he operated an emergency ambulance in Jerusalem and made use of a drug to reduce the formation of blood clots, in the patient's home before arriving at hospital. During his work in the emergency room at Shaarei Zedek Hospital he realized that there were many patients who should not be there, and this realization brought him to found Terem – a medical emergency center where patients can receive quick medical treatment before going to

the hospital emergency room. The Terem centers became very popular. Dr. Applebaum maintained that if the medical team manages to raise the patient's spirits, his chances of recovery are better. He spoke words of Torah to some of the patients in order to distract them from the pain.

On September 9, 2003, a suicide attacker blew up the explosives that he carried inside Café Hillel on Emek Refaim in the German Colony, Jerusalem. Seven people were murdered in the attack, including David and his daughter Nava, who was due to marry the next day. Dr. David Applebaum was 50 years old when he died. He was survived by his wife, two sons, three daughters (Natan, Yitzhak, Shira, Shayna and Toby-Bella) and a sister. He was laid to rest in the Har Hamenuhot cemetery in Jerusalem, next to his daughter.

**Nava Applebaum** was born in 1983 in Cleveland, Ohio. She made aliyah with her parents David and Debra Applebaum and her siblings, and the family settled in Jerusalem. Nava was kind-hearted and worked to help others. When she finished her studies at Horev School in Jerusalem, she volunteered in Sherut Leumi in Hadera and for another year in Zikron Menahem, a support center for children with cancer. Nava would entertain the children by dressing up. She wanted to share her happiness with the children she cared for, and she invited those children who were in a good enough condition to attend her wedding with their parents. On the morning of her wedding she planned a party in the ward, for the children who were unable to leave the hospital. They waited for her in the morning, excited, but she did not arrive.

## About the attack

The Café Hillel attack was a suicide attack that took place on September 9, 2003. In the café located on Emek Refaim in the German Colony, Jerusalem, a Palestinian terrorist, a Hamas member, murdered seven Israelis and wounded 57. The terror attack

was perpetrated by Ramez Abu Salim; he first tried to enter the branch of Pizza Meter but was prevented from doing so, escaped, and entered the cafe. He exploded a bomb weighing 3–4 kg that he carried.

---

## Yom Kippur Is Cancelled (Reuven Gavriyahu, Yom Kippur War, 1973)



### About the fallen soldier

When you read the many memoirs written about Reuven Gavriyahu, you discover that an exceptional, warm-hearted, generous and above all, modest, young man, studied and worked and fought here. Reuven was so modest that you can even recognize the surprise in the eulogy that his father wrote about him. "We, the parents of our sons the heroes, are average, simple Jews. And behold, from the stories that reach us from the soldiers, their comrades, our sons arise and stand as figures of fearless warriors. There are parents among us who wonder: who gave birth to these sons, who surpassed themselves by carrying out wonderful acts of heroism and dedication... The truth is that our sons too, like us, like all of us, are simple, ordinary Jews. However, our sons love the State of Israel, our homeland, the land of our forefathers, and as they feel that their country, the land of their heritage, is in danger, they rise to the highest level of fighting ability, resourcefulness and bravery. This is the strong foundation on which the defense force is based and the foundation of the existence

of the State of Israel."

Reuven, son of Leah and Hemi Gavriyahu, was born on Iyar 20, 5707 (April 22, 1947) in Jerusalem. He attended Maaleh elementary school and Kol Torah yeshiva in the city and completed his studies at Ayanot agricultural high school. He was a good, hardworking student and succeeded in his studies. Reuven was also an outstanding athlete and took part in many contests at school, and was known to be very sociable and active among his friends and acquaintances, for whom he was a leader. He was tall and good-looking, and although he was modest, he was confident, had a serious attitude to life and was vivacious and always ready to help others.

Reuven enlisted at the beginning of August 1967 and volunteered to serve in the Armored Corps. After he finished his basic training, he completed a series of courses, a parachuting course, sappers' course, scouts' course and armored corps radio operators' course. His commanders valued his skills and sent him to an infantry officers' course and after he completed this and a reconnaissance officers' course, he was stationed in an armored reconnaissance patrol in the position of operations officer and deputy reconnaissance company officer, and was awarded the rank of

first lieutenant. He was an excellent soldier and an admired commander, who never had to impose his authority and his opinion, as he had natural leadership skills and authority that was derived from morals and friendship. In the War of Attrition, he served as the commander of a reconnaissance unit, and once held a Passover Seder for his men in the open field, during a march.

After he was demobilized from mandatory service, he married in a ceremony that took place in the Old City of Jerusalem: in this way he wanted to demonstrate his family's strong connection with the united Jerusalem, as his parents had married in the same place. Reuven always made an effort not to worry his family: he wrote or called home at every opportunity so they would not worry, and when he set out for war, he did his best to reassure them.

## About the incident

On Hoshana Raba 5734 (October 17, 1973) after twelve days of fighting selflessly to hold back and stave off the enemy's advance, Reuven fought in the area of the "Chinese Farm," in preparation

for the breakthrough of the bridgehead. This was a determined attempt to stop the tanks of the Second Army from penetrating and to prevent them from crossing the Suez Canal. Reuven, who was then acting as the operations officer of the reconnaissance unit, stood on the extreme point in the brigade's zone, halting the enemy's advance at the cost of his own life. His APC was hit and he was killed. He was brought to rest in the military cemetery on Mount Herzl. He was survived by his wife, daughter, parents, brother and sisters and was promoted to the rank of captain posthumously.

His commanders and comrades told of the courageous battle in which he fell: "During all the days of the severe, cruel battles his confident voice was heard over the wireless, directing the armored unit under his command. Even in combat, he tried with all his might to defend the lives of the soldiers under his command and to instill confidence in them. When the battles abated and the soldiers found time to sleep, he remained to guard his men. He did amazing work, with skill and resourcefulness, and he proved his readiness to fulfill any difficult and complicated task."

---

## Chords

### (Yaron Blum, Beit Lid Junction suicide bombing)



#### About the fallen soldier

Tishrei 10, 5735  
(September 25, 1974) –  
Shvat 21, 5755 (January  
22, 1995)

Yaron Blum's great love  
was the computer.  
From the age of 9,

when he received his first Sinclair computer, Yaron dedicated most of his time and talents to it. He learned and progressed through his own efforts, and during his studies in Grade 12 he even started working in a software company. At first, he was employed to crack viruses and, when his employers discovered his ability, they employed him in advanced programming work.

Over the years Yaron took an interest in many and varied fields: from chemistry, aerodynamics and

electronics to photography and drawing comics. He liked playing music with a group of good friends, who were also addicted to computers and liked music and science fiction. His friends said that "still waters run deep" and even in a meeting where hardly anything was said you felt that you were sitting next to a rare soulmate.

In November 1994, Yaron enlisted, and at the end of his basic training he was deployed in the Maintenance Corps. He was sent to a course for maintenance NCOs, received the rank of corporal and was placed in the position of maintenance NCO in the Paratroopers Brigade base in the West Bank. He was very disappointed by this placement, as he wanted to serve in a position that would express his ability in the field of computers and contribute his talents to the system. Nevertheless, he devoted himself to his job in the base's armory, and digitized it at his initiative.

According to his commander, Yaron was a disciplined soldier, who gave much of himself. During his military service, he continued his studies in the Open University, and planned to work after his military service in the Hebrew University's supercomputer project, while completing his studies. Yaron was killed in the terror attack at the Sharon Junction (Beit Lid), together with 21 soldiers and one civilian. He was brought to rest in the Mount Herzl military cemetery in Jerusalem. He

was survived by his parents, his sister Efrat and his brother Noam. He was 20 years old when he was killed. After his death he was promoted to the rank of first sergeant.

## **About the attack**

This was one of the most severe terror attacks in Israel in the wave of attacks of the 1990s. On Sunday, January 22, 1995, two suicide bombers blew themselves up a few minutes apart at the bus stop at Beit Lid Junction, east of Netanya; 21 soldiers and one civilian were murdered in the attack.

Like every Sunday morning, hundreds of soldiers were waiting at Beit Lid Junction for shuttles to the east to their bases in the Samaria area. At 9:20 a loud blast shook the place. The terrible screams of the wounded echoed in the air. Soldiers from the guarding unit and civilians who were there ran to the site of the blast to help the wounded. In the ensuing chaos, no one noticed the second terrorist moving towards the kiosk with the second bomb attached to his body.

A minute and a half after the first blast, the second one followed, which was more lethal than the first because of the crowd of many soldiers and civilians, who hurried to the assistance of the people wounded by the first blast.



## Guard Duty (Arie Aloni, Yom Kippur War, 1973)

### About the soldier and his death

Heshvan 22, 5713  
(November 10, 1952) –  
Tishrei 13, 5734 (October  
8, 1973)

Arie Aloni was born in Kibbutz Dan, great-grandson of Yoseph Feinberg, one of the leaders of the First Aliyah and one of the founders of the city of Rishon LeZion. His father, Yoseph Aloni, was jailed in Egypt during the War of Independence. Arie went to Tze'elim elementary school in Be'er Sheva, and later to the Boyar high school in Jerusalem. Arie loved poetry, and wrote many poems himself. He loved traveling around Israel, always made new friends, and was considered the leader of his class.

Arie was drafted into the Israel Defense Forces in November 1970, and joined the Nahal. He

disliked army life and had a hard time adjusting to military discipline, but gave his all to missions he considered important. He was stationed at the "Village" outpost, on the shores of the Suez Canal. In battles during the 1973 War, he helped rescue casualties, and carried on fighting despite sustaining a head injury. He was killed in combat at the outpost gate. At first, he was considered missing, and in April 1975, the Egyptians handed over his body. He was buried in the military section of the Be'er Sheva cemetery. He was awarded the Medal of Distinguished Service for his bravery.

After his death, his parents received, among other things, the following letter of condolence: "I was Arie's math teacher in Grades 9, 10 and 11. I have no way of consoling you, and the only purpose of this letter is to let you know that one of his teachers remembers him with special affection, for being a wonderful person, and with special admiration, for being the brightest of my students."



## A Thousand Kisses (Michal Zohar, run over in the Akko train station, 2010)

### About the fallen

Michal Zohar, the daughter of Bina and Udi, and younger sister

of Tal, Itai and Yael, grew up and was educated in Gilon, a community in the Galilee in the Misgav region, where she lived during her childhood and adolescence and when she became an adult who was all about love and giving to others. In the framework of her studies and leisure time, Michal

took part in dance groups and in the Misgav dance troupe. She even took an advanced matriculation exam in dance that included a theoretical paper and a practical exam in classical ballet and modern dance and presentation of a composition she wrote. Thanks to her great talent and her untiring efforts, Michal grew up to be an outstanding dancer in the field.

When she finished her studies, she (temporarily) left the world of dance hoping to return to it after fulfilling her military commitment.

Michal chose a designated track to becoming an officer in the Adjutant Corps. Beginning with the basic course, followed by the officers' course and ending with the corps supplementary course, Michal stood out in her internal leadership ability, values and firm opinions, and was selected for additional training as a continuation program to complete her position on the ground as a liaison officer.

## About the incident

On Thursday, November 11, 2010, Michal was on her way home from her military service, hoping to reach Misgav and return to dancing after a year's break, when a truck driver deliberately crashed into the bus stop near the Akko train station, where many people were standing. Michal, who was waiting at the stop, was critically wounded. The doctors fought for her life for many long hours, until at midnight she died of her wounds.

## Context for the film

Just before Eitan celebrated his 20th birthday, his girlfriend Michal asked him what he wanted for a present. "Nothing," he replied, "I don't

need anything; I have you, and that's enough." "Nevertheless," his girlfriend did not give up, "there must be something, think hard." "Alright," he gave in with a smile, "I want a thousand kisses. But really, OK? Don't try to cheat."

"When I heard Michal had been wounded, I left the army. It was already late, and it was a long way," Eitan says, "By the time I arrived she was no longer alive. I didn't even manage to see her in hospital." Eitan went straight to the home of the mourning, crying family. "I saw broken people, and I didn't know what to do," he remembers, "I sat next to Michal's mother and hugged her, and she told me that Michal had prepared something for my birthday. 'I think you're mistaken,' I said to her, 'I will never receive what I wanted,' but she went away and came back with a pretty, decorated box. I didn't know what could be in it. I opened it and saw it was full of candy 'kisses.' That was actually the moment when I realized that that was it. It suddenly hit me and I cried."

---

## Umbilical Cord (Eitan Nachman, fell during his service, 1974)



### About the fallen soldier and his death

Tammuz 1, 5715 (June 21, 1955) – Tevet 8, 5735 (December 19, 1974)

When he was five years old, Eitan and his twin brother Benny spoke a secret language that only they could understand.

Their mother Esther would look at them and try in vain to understand the conversation. At school they were sometimes like a single being: if the teacher called Benny to write on the board in a subject he wasn't good at, Eitan would step forward, and vice versa. When the two discovered girls, they couldn't bear the fact that the experience was separate; that they couldn't share girls. They made up for it with the stories told each other when they exchanged whispered secrets at night. Sometimes, when they could not restrain themselves, one of

them would turn up for the other one's romantic meeting, to see at first hand and express a genuine opinion. Of course, in the end the girlfriend would discover the deception. In the army each of them kept a notebook in his shirt pocket to write down thoughts and experiences that he would later tell his brother in his letters. There was no experience that was not recorded, minute by minute. It was important to them that what one of them underwent, the other would also experience.

Eitan was an athlete. He took part in all the sports activities at school, played soccer in Hapoel Tel Aviv and trained in gymnastics in Hapoel Ramat Gan. In his last years at elementary school, his outstanding tendencies towards manual work were revealed and he registered for Ort Melton vocational high school in Bat Yam. He chose mechanics as his main field of specialization. When the day came,

these two loves – sport and his love of mechanics – prepared Eitan to become an excellent soldier in the IDF.

At the end of July 1973, he enlisted for mandatory service. Eitan remembered his father's stories well and decided to follow in his footsteps, to the Artillery Corps. He got what he wanted. On Tevet 8, 5735 (December 19, 1974), Eitan fell on active duty, at the age of only 19 and a half. He was brought to rest in the military cemetery in Kiryat Shaul. He was survived by his parents and his brother and sister. In a letter of consolation to the bereaved parents, his commander wrote: "Eitan, the team commander, was a quiet, modest commander who was loved and accepted by the soldiers under his command and by his commanders. He was the first to volunteer, and an example to soldiers and commanders."

---

## Shimaleh

### (Tiroayent Takala, the terrorist attack in Beersheba)



#### **About the murder victim**

Tiroayent was born in 1971 in Ethiopia to Demlau and Mula Gobze. When she grew up, she married Tespia Takala and four children were

born to the couple, Geshau, Abif, Degito and Adiso who happily joined their sister Tarik. Tiroayent and her family always dreamed of going on aliyah to Jerusalem, but when the family managed to make aliyah, Takala had to leave her children in Ethiopia. Only after a long period of a determined struggle the exciting news arrived that she could make aliyah and join her family. Tiroayent was a devoted and pleasantly mannered woman, who came to

Israel with much hope in her heart and a strong desire to build and advance in her new life in Israel.

The family was again torn when Takala was murdered in a terror attack, less than a year after she made aliyah.

#### **About the attack**

On Tuesday, Elul 14, 5764 (August 31, 2004), Tiroayent left home in the morning and went to the market on her way home. At about 15:00, two suicide bombers blew up the explosives they were carrying one after the other in two buses in the center of Beersheba, no. 6 and no. 12. About a hundred people were injured in the two explosions. 16 people were murdered, and Tiroayent was among them.

# Uri

(Uri Grossman, Second Lebanon War, 2006)



## About the fallen soldier

Elul 10, 5741 (August 27, 1985) – Av 18m 5766 (August 12, 2006)

Uri was born on Yom Kippur in Jerusalem, the son of Michal and David, younger brother of

Yonatan and older brother of Ruti. Like his name, Uri brought light to those around him, a thin baby with a mane of blond hair and a wise, adult, inquisitive look in his gray-blue eyes. A gentle baby who was delicate-looking, but strong and determined.

From kindergarten until he finished high school, Uri attended the experimental school in Jerusalem. He liked the school's atmosphere of freedom and openness, and enjoyed the educational approach that enabled him to speak to the teachers and principals at eye level. It suited him – to value others and to be valued, not because of their age or the authority that accompanies an official position, but because of their personality and actions.

In adolescence, one summer, the thin, delicate child suddenly turned into a solid, wide-shouldered boy. He began fitness training, and learned yoga and Tai chi. Then his girlfriend, Ayelet, joined his life. "I think," Ayelet eulogized him, "that it was impossible to be your girlfriend, Uri, without feeling that something unique is happening here, that can't be reconstructed, special and different from anything I will ever know. Uri, you gave me an experience – of being in your presence and enjoying your love, and the warmth that you give to people near to you."

When the date of his enlistment approached, Uri

dreamed of being a combatant and a commander in the Armored Corps, like his brother Yonatan before him who also served as a tank commander in Battalion 46 of Brigade 401. How happy he was when he was told he would be enlisting in the Armored Corps. How proud he was to be a gunner in a Merkava 4 tank, one of the first to operate this tank.

After training, Uri had a difficult service, mostly in the territories, standing exhausted at barricades and on reconnaissance along the separation barrier. "Uri always was a real left-winger, a humanist," says Yonatan. "A man of peace who opposed violence, and he maintained these opinions throughout difficult, tiring active service in the territories. At the same time, Uri was a fighter, a brave, tough combatant, who always insisted on being at the front, a real Zionist who was prepared to give everything for the state."

Uri sought a way to behave humanely also in the framework of his role at the barricades. When he approached a Palestinian car to check it, he did everything he could so that the forced, unpleasant meeting would take place in a tolerable way. If there were children in the car, he tried very hard not to frighten them or hurt their parents.

Again and again, Uri was disappointed in his wish to become a tank commander, but he knew his abilities, did not give in, and struggled for his right to go on a commanders' course. In his determined struggle he reached the chief Armored Corps officer, and eventually was accepted and greatly succeeded in the course.

Uri wanted to return as a commander to the company in which he had served as a soldier, but he well understood the complicated challenge

that would face him. He returned, coped with the difficulties, and became a good and liked commander: he did not cut corners, did not give in to himself or to his soldiers, was not burned out.

In July 2006, four months before he was due to be demobilized, Uri was supposed to go with his family on a trip to Guatemala to meet his brother Yonatan, who was already at the end of his long trip in South America. But then the Second Lebanon War broke out, and Uri went north with his company, to the Golan Heights.

## About the incident

On July 30, 2006, Uri's tank entered Lebanon for the first time, and for two weeks the team was active in Lebanon. On Saturday night, August 12, 2006, in the last hours of the war, when he was in a rescue campaign in Khirbet Kasif in the eastern sector, the tank was hit by an anti-tank missile, fired by the Hezbollah, and all its men were killed: Major Benaya Rein, First Sergeant Adam Goren and Sergeant Alex (Sasha) Bonimovich were killed together with Uri.

Yonatan, his older brother, said then: "Uri was a charming, wonderful person with a pure heart. He was always surrounded with friends. He supported Maccabi Haifa and Manchester United, and he liked eating hummus – the first thing he would do when he came home from the army was to drive to Abu Gosh, and order hummus at Abu Shukri... No one ever managed to make me laugh like he did with our crazy private humor, which now no one will understand."

His father, the writer David Grossman eulogized him: "This boy, with his ironic viewpoint and his terrific sense of humor, will be no more. The young man with an understanding that was so much deeper than his years will be no more. The warm smile and the healthy appetite will be no more, the rare combination of determination and gentleness, will no longer exist, his commonsense and wisdom will be no more. Uri's endless tenderness will be no more, and nor will the internal peace with which he calmed every storm. We'll no longer watch 'The Simpsons' together, or Seinfeld, we won't listen to Johnny Cash together with you, and we won't feel your strong, calming embrace..."

## Appendix D: Two Readings for Yom HaZikaron – by Yair Lapid

The following column appeared in the Israeli newspaper Ma'ariv on August 22, 1993, 5 Elul, 5753 during a week in which 9 Israeli soldiers were killed in action.

### The Missed Chance

They'll never make it to the big concert – that concert of love – for which they learned all the lyrics and melodies, listening to worn-out tapes played over and over again on weary cassette players. When the band takes the stage and they hit the lights, and the young girls with their soft hair and slender necks raise their heads like white doves, they won't be there.

They'll never tell her, "I love you" – words practiced over and over under night's immunity, against the broken mirrors of military showers reeking of Lysol. They'll have picked out the right shirt, dusted off their jeans, placed her yearbook photo under their pillow. But someone else will have to say those words to her. They won't be there.

They'll never marry. They'll never have children. When the cries of a baby's new life are first heard, they won't be there.

They'll never set off on that long trek to the yellow desert. Their rappelling ropes, supple as snakes, will never unravel in the baggage compartment. The campfire won't be lit. The acoustic guitar, it's case adorned by stickers, won't be taken out and no one will forget the second verse. And when a flash flood winds its way through a narrow desert gully, they won't be there.

They'll never "work over" a payphone, and never

call to announce that they're coming home or that they won't be able to make it. They'll never lie that everything's fine, that they don't need a thing, that they have enough cash, thanks Mom. On the weekends, out of habit, the car keys will be left out for them. But they won't be there. They won't be discharged from the army. They'll forever wear their stone, square uniforms. They'll forever remain Sergeant Assaf, Sergeant Nir, Sergeant Golan, Lieutenant Eyal, Sergeant Tzachi, Sergeant Avni, Sergeant Ari, Sergeant-Major Rakh'l, and Lieutenant Avi.

Their battalion will return to base, return their equipment, get their release papers and a pat on the back. They won't be there.

They'll never study. Not in the school of Life, nor in the yeshiva, nor in the university. One Hundred Years of Solitude will forever remain opened to page 120. Beitar Jerusalem will forever remain champions of the soccer league. Yehuda Polliker's next record won't be released until the end of all generations. There are so many things that they still need to learn, chiefly about themselves, but they won't be there.

When they die, we always write about who they were.

But the pain, the real pain is because of who they'll never be.

## **Life Does Not Go On**

### **It's not true that life goes on.**

They always throw that phrase around and it's never, ever true. When you lose someone that close, your life – as you've known it – has ended. Your family may still be yours, but it's a different family. Your parents are different, the way you sit around the table, the way you remember that vacation to Greece and that album of ridiculous photos that has since become a totem of memory.

### **It's not true that life goes on.**

People ask you simple questions, like "How are you?" but you understand what they really mean is, "We know" or "We're here for you." Anytime you're feeling sad everyone runs to your side, and you just don't have the wherewithal to tell them that you don't want a support group, just an hour of quiet under the covers.

### **It's not true that life goes on.**

Even you can't remain the same person you were. Now you're a bereaved person. You're the person who watches *The Good, The Bad, and the Ugly* on TV and all you can think of is who you saw it with

the first time, back in the old Esther Cinema before it was torn down. You're the person who, when you laugh, people will say you're getting over it. If you keep busy, they'll say you're recovering. If you go away for more than two weeks, they'll say you're escaping.

### **It's not true that life goes on.**

Even your past undergoes rewrites. Each time you tell the story of how you took the bus together to Bloomfield Stadium to catch the big soccer derby, you debate whether to call him "my brother" or "my departed brother" or "my brother of blessed memory." Sometimes you leave him out of the story entirely in order to spare everyone the moment of silent embarrassment. Every now and then you run into somebody who's been abroad a long time, and they ask you how your brother is, and you answer that he isn't, at least – he isn't here with us anymore. And you end up having to console them, to settle them down, and you'll remark that life goes on. Except it doesn't.

### **It's not true that life goes on. It ends, and it begins again. Differently.**

# Second Activity : Curating Memories— How and What Does a Society Remember?

## Goals:

1. To introduce participants to the scope of remembrance and the ways in which Israeli society remembers its fallen in the public space and at the national level.
2. To discuss the importance and nature of the choice to remember publicly / on the societal plane, and the limits of societal remembrance (should there be a single national memory and a single mode of remembrance? Can other options be implemented? Should remembrance be "free" of religious/political views? Is that possible?)
3. To create a safe space open to the full range of emotions, thoughts, and opinions about present and future, and about how the participants view themselves and who they would like to be as individuals and as a people, through engagement with the question of memory and its features in Israeli society.

## Activity:

**Curating. Memory—mini-Hebrew lesson on the word *le'etzor* – a verb with two meanings:**

- + **To keep, store away – "He kept her words in his heart," "He stored the letters in the attic."**
- + **To collect, amass, curate – especially in a museum context: the curator is responsible for preparing museum exhibitions – selecting items and deciding how to display them.**

The first part of the activity relates to both of these meanings.

- Divide the participants into several groups (3-4 participants per group). Place around the room a variety of cultural artifacts relating to bereavement and the commemoration of fallen IDF soldiers and victims of terrorism in Israel (see activity appendices in the Appendix Kit), ask the participants to examine the cultural artifacts, and invite them to read the accompanying explanatory texts. The cultural artifacts included in this kit are:
  - o Postage stamps
  - o Monuments – They are part of Israel's physical and cultural landscape, and tell stories of both heroism and tragedy.

According to the Department of Families and Commemoration in the Ministry of Defense, there are nearly 3,000 monuments and memorial sites for Israel's fallen throughout the country, including official monuments of the corps or brigades to which they belonged; there are national memorial sites and private remembrance sites created by the families of the fallen.

- o Visual art (photography, paintings, films)
- o Poems

+ **For the activity leader**

- It is, of course, appropriate and even desirable to add any other artifacts that might occur to you, beyond those included in the appendices.
- Ask each group to curate its own memorial corner with the various materials that they viewed (if they want to, and are able, they can and should add materials of their own); once the memorial corners have been completed, invite the participants to visit each other's corners.
- Discussion:
  - o Which cultural artifact (image, text, poem...) especially touched you? Stirred you? Angered you? Why?

Regarding the group work:

- o Was it easy for you to assemble the memorial corner together? How did you work on it? What messages/ideas was it important for you to convey?
- o You can emphasize, based on all the material introduced in the course of the activity, that Israeli culture tends to transmit national memory via personal, sometimes intimate, narratives about the fallen; Israeli artist Avi Ganor has said of Israel's

commemoration culture: "So there will be no misunderstanding – someone died and the void he left fills up with markers: memorial candles, paratrooper's wings, songs, summaries. Someone was there and he is no more, now he is marked."

- Is it good that "every person has a name?" Is the use and dissemination of intimate items to the public at large (names, stories ...) appropriate, or disrespectful to the fallen? Is it a proper way of marking Yom HaZikaron?
- To whom does Yom HaZikaron actually belong? To the bereaved families or to society at large?
- Can we really generate identification with personal mourning? How? Why?

• **What and how a society should remember**

+ **To the activity leader**

Israel's bereavement culture is rooted in three points of broad consensus: 1) Bereavement is the unavoidable price of the people's and the state's existence and, therefore, the individual's sacrifice promotes the collective's survival; 2) Private and national bereavement complement each other, and the Israeli public as a whole feels empathy and solidarity with the families of the fallen, and shares their pain; 3) Bereavement transcends political disagreement. Alongside these points of consensus, other voices appear to be emerging; for some segments of Israeli society, the individual, private elements, not the collective ones, are what counts; many young people see Yom HaZikaron as an invitation to reflect on their feelings, to

clarify for themselves what they feel and what they think about on Yom HaZikaron, and to see not only how the day affects them, but also how the citizen can influence the day itself. For other segments of society, bereavement is no longer perceived as necessary, but rather as a personal disaster that need not have happened, and therefore stretches the bounds of national solidarity. The social system whose purpose is to connect private and national bereavement repeatedly awakens confrontation – bereavement has become political, and different sides enlist it for ideological struggles.

- o In each corner of the room, place "segments" of Israeli society (Haredim/Arabs/political activists/recently-discharged IDF soldiers), and invite the participants to examine the way each segment remembers.

+ **Haredim**

Haredi yeshiva commemorates Yom Hazikaron- <https://www.youtube.com/watch?v=CZDTkD8mMzg>

+ **Activity leader mediation**

In the video segment, the narrator says it's a complicated day for the Haredi public, and wonders how it is mediated for pupils who have never observed it. It is appropriate to add to the corner a segment explaining the complexity of Yom HaZikaron for many different streams of ultra-Orthodox Judaism that do not identify with the Israeli state institutions or national holidays, and do not regard the siren as a Jewish custom. Use can be made of these segments:

<https://www.haaretz.com/.premium-moment-of-silence-not-for-these-israelis-1.5247347>

<https://www.mako.co.il/video-blogs-weekend/opinion-videos/Article-d9953ed9ed9a261006.htm>

+ **Political activists (Israeli-Palestinian Memorial Day)**

The Israeli-Palestinian Memorial Day Ceremony 2016

<https://www.youtube.com/watch?v=dPB-zotnLds>

+ **Activity leader mediation**

An Israeli-Palestinian Memorial Day ceremony organized by Combatants for Peace and the Parents' Circle Families Forum, held on Yom HaZikaron Eve and broadcast live in public places in Bethlehem and other localities. The speakers, bereaved family members, speak in pairs – an Israeli and a Palestinian. At the 2012 ceremony, for example, Moti Fogel, whose brother, along with his wife and three children, was murdered in a terrorist attack in Itamar, spoke together with Siham Abu Awwad, whose brother, Yussuf, was killed by IDF fire at the entrance to the village of Beit Ummar in February 2000. Each year, the speakers share their personal experiences with ceremony participants, and call for an end to the killing on both sides.

The ceremony sparks controversy within the Israeli public. In 2015 the Samaria Settlers' Committee called upon the Minister of Defense not to allow Palestinians to attend the event, and there were even demands that a section be added to the Memorial Day for the Fallen of Israel's Wars Law prohibiting "events with terrorists." In 2017, several prominent right-wing activists came to protest the ceremony, arguing that its participants aid and abet Israel's enemies, liken Palestinian terrorists to IDF soldiers, and legitimize the murder of Jews. The organizers responded to these claims by noting that the ceremony does not

memorialize those who killed innocents. Some of the ceremony participants were subjected to spitting, and had stones, sticks, and mud thrown at them. (From Wikipedia).

+ **Fragments**

- Yom HaZikaron For Veterans  
<https://www.tabletmag.com/jewish-life-and-religion/190237/yom-hazikaron-for-veterans>
- On Memorial Day, honoring the fallen – and giving solace to the living  
<https://www.timesofisrael.com/on-memorial-day-honoring-the-fallen-and-giving-solace-to-the-living/>

+ **Activity leader mediation**

The Israeli approach to Yom HaZikaron changes and evolves with time; many young people today want to expand traditional perspectives on the day, disrupt the silence that prevails regarding the combat experience and its impact on Israeli life, and generate a discourse of sharing and processing the personal and societal effects of combat. At a ceremony held 5 [years ago], two combat veterans shared their experience. Their families sent them to the army and got them back alive – but permanently altered. By means of a ceremony encompassing the Yizkor prayer, narratives, artistic segments, and dialogue circles, the organizers seek to create a space that contains the story of Israeli society as a whole – with its sorrow and pain over the fallen, and the living memory of Israel's wars borne by the living.

- Discussion:
  - Which Israeli modes of remembrance surprised you? What emotions/feelings did the remembrance modes you encountered arouse in you? Why?

- How does your community remember bereavement (and, perhaps, other events unconnected to bereavement)? How does it resemble, and differ from, the Israeli way of remembering the fallen?
- Should there be one single national memory, via one single mode? Why?
- Can different options all be included? Should remembrance be "free" of religious/political overtones? Is that possible?

# Curating Memory – How and What Does Society Remember?

## Stamps

Since Memorial Day 1952, Presidents, Prime Ministers and Ministers of Defense have signed personal letters to bereaved families of the fallen, and Israel's premier artists take part in designing the covers and stamps for this commemorative day. A great collection of Yom Hazikaron stamps is displayed at:

<http://www.boeliem.com/content/1971/519.html>

<https://xnet.ynet.co.il/design/articles/0,14563,L-3094682,00.html>

<http://israelphilately.org.il/he/catalog/search?q=%D7%99%D7%95%D7%9D+%D7%94%D7%96%D7%99%D7%9B%D7%A8%D7%95%D7%9F&stamps=on&series=on>

### 1969 stamp

A stamp issued during the War of Attrition, after which the State of Israel suddenly matured, and became much less innocent. Accordingly, the commemorative stamps are much sadder, more despondent and melancholy. The images of flowers that the designers used previously are replaced with images of memorials and mourning customs, such as lowering the flag to half-mast.



### 1957 stamp

A jet plane draws the number 9, to represent 9 years of independence. The young state wants to emphasize its military strength and national pride



## Memorial Day stamp – 1975

A stamp issued two years after the Yom Kippur War.

The Yom Kippur war brought Israel face to face with one of War's cruelest tragedies - that of the missing. In the course of this savage war many hundreds of the fallen remained unidentified and were listed as missing. Even now, after months of searching and after strenuous efforts at identification, there still remain dozens of fighters whose burial place is unknown.

The 7th of Adar has been fixed as the national



Day of Remembrance for the soldier whose burial place is unknown. This day is, by tradition, the day on which Moses died, of whom it was said "but no man knoweth of his sepulchre unto this day" (Deut. 34.6). Each year, on this day, a national memorial service is held at the Mt. Herzl Military Cemetery with the participation of members of the bereaved families, cabinet ministers, public figures and representatives of the Defense Forces.

The flower Red Everlasting flower is known in Hebrew as "Dam Hamacabim" (Blood of the Maccabees) and is a symbol for The Memorial Day for Israeli Fallen Soldiers and the Victims of Terrorism.

The flower's name is derived from a legend stating that a red flower grew wherever the blood of a Maccabee was spilled to the earth. The flowers therefore commemorate the many soldiers and people who gave their lives for the state, its safety and its independence.

## Monuments

they are part of our physical and cultural landscape, and tell stories of both bravery and tragedy. According to the data of the Ministry of Defense's commemoration division, there are nearly 3,000 monuments and sites that commemorate Israel's fallen soldiers, including the official monuments of the military corps or brigade to which the fallen soldiers belong; national monuments; and also, private monuments created by the families of the fallen soldiers.

### The men of silence: In memory of the fallen of the flotilla



Only divers, "the men of silence," can reach the memorial that commemorates the twelve men who were killed in the flotilla disaster in September 1997 in Lebanon, as it is thirty meters under water, on the seabed. Twelve chairs with the names of the fallen combatants are attached to the body of an old missile ship, which sank opposite the Shavei Tzion beach in the Western Galilee. Although the remains of the ship have disintegrated, the site is still popular with amateur divers and it is also populated by interesting species of fish.

On the shore there is also a monument that is accessible to those who prefer to keep two feet on the ground: twelve stone slabs leaning on one another, tilting as if about to fall.



- **Video about the underwater monument**

<https://www.youtube.com/watch?v=73wOL1v07VY>

- **About the incident**

The IDF's elite units sometimes carry out operations deep inside enemy countries. Most of these operations end successfully and the public do not know about them; however, some of them, those that meet with complications or fail, remain in the public's awareness for a long time. One of these operations is was the campaign known as the Flotilla Disaster – the worst event in the unit's history. On the night of September 4, 1997, 16 combatants from Shayetet (Flotilla) 13, under the command of the unit's deputy commander Lt. Col. Yossi Korakin, set out on an operation near the town of Ansariya in Lebanon. When advancing on foot towards the objective, the combatants were attacked with a number of roadside bombs, the force, which had split into two groups, clashed with Hezbollah terrorists, and 11 combatants, including Korakin, were killed. Four more combatants were severely wounded and only one combatant remained functioning. He returned fire, sent the initial report of the incident and managed the arrival of the rescuing forces.

## Monument commemorating the victims of the Beit Lid terror attack (1995):



On Sunday morning, January 22, 1995, there was a double terror attack by two suicide bombers at Beit Lid junction. The first blew himself up in a bus stop among the soldiers who were waiting for their Sunday bus and the second exploded 3 minutes later among the people who were removing the dead and injured and also caused many casualties; 22 Israelis were murdered in the terror attack and 66 were injured. The monument at Beit Lid Junction was built to commemorate the people killed in the terror attack.

The monument was built by artist Sara Konforty and this is what she says about it:

"The Beit Lid junction monument was built in 2002 and I created it over 3 years. It is 30 meters high and it covers 2.5 dunams. I was asked to design the monument and the area around it.

I built this monument with great reverence, super-

human physical work and a minimal budget – 22 figures ascending a ladder, becoming gradually smaller, in memory of the 22 soldiers who were murdered at Beit Lid Junction by the terrorists. Each figure represents a soldier who is no longer alive.

The message that I wanted to convey in building the monument is an expression of strength and power that cannot be ignored. I wanted to say – we are larger than life – no one can vanquish us. As much we are attacked, we will become stronger and overcome them. We have a right to live here, and we will not vanish, we are here.

For me, the monument visually expresses the terrible tragedy that occurred. I chose how to build the figures, the nature of the figures, their size, their style, how to place them on the ladder – in order to express the inner feelings of those who remain here.

This monument is intended to be a general symbol in Israel, it is intended to express power, strength, a strength that is larger than life, a reminder for us, for those who remain here, so that we will not forget.

## The monument to the Bedouin soldiers



The Bedouin in Israel are some 200,000 Muslim Arabs. Most of them live in the Negev and the minority in villages in the Galilee and in mixed cities. Collaboration between the Bedouin and the IDF began in the War of Independence, when tens of Bedouin joined the Palmach and asked to help the defense forces. Since then, many of them have served in the IDF, as trackers and as combatants. A desert patrol battalion operates in the south and many of its combatants are

Bedouin. The site, between the Bedouin villages in the Galilee, commemorates the heritage of the Bedouin fighters and the combatants who fell in all of Israel's wars and was only dedicated at the end of the 1990s. Today it is a state site supported by the Ministry of Defense, with an impressive monument in the form of a Bedouin tent flap, herb garden and tracker's path.

The commemorative traditions of the Bedouin are different from those of the Jews, and most of the IDF fallen from the Bedouin community are buried in civilian burial, not in military cemeteries. This prevents the bereaved parents

from commemorating their loved ones in state ceremonies. Since the site was dedicated, it is a focus for official ceremonies, and thousands of the

members of the Bedouin community go there on Memorial Day from throughout Israel.

---

## Art

### Adi Nes – The Last Supper (1996) – picture



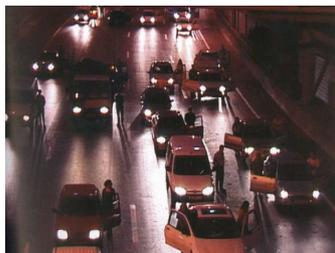
What appears to be a routine photograph of soldiers eating is, in fact, a carefully staged scene showing Nes's characteristic attention to detail. It was inspired by Leonardo da Vinci's Last Supper, depicting one of the most dramatic moments in the story of Jesus: the announcement of Judas's betrayal, which led to the Crucifixion, the ultimate sacrifice. In Israeli society and art, the soldier is often represented as an object of reverence. Brave and confident, he is the heir to mythical figures like the pioneer. Nes chooses to emphasize the youthfulness of the soldiers, in transition from adolescence to adulthood, from innocence to disenchantment. They face the greatest danger of all, the risk of dying in battle. Nes's analogy between the iconic Christian scene

and Israeli reality conveys a political message regarding commitment and sacrifice. Like the apostles, the soldiers are disciples of an ideology, a power stronger than themselves. But they are also victims of a geopolitical constellation over which they have no control. The bullet holes in the wall, cigarette smoke, and bitten apple are symbols of transience, reminding us that this might indeed be their last supper. The red cups seem to hint at the element of the blood of the Maccabees – the symbol of Memorial Day is the flower Red Everlasting (Dam Hamakabim – the Blood of the Maccabees), which according to tradition flowers everywhere where a drop of the blood of the Maccabees fell. The Ministry of Defense issues stickers with the picture of the flower and they are distributed at the different memorial ceremonies and worn on the lapel.

(From the website of the Israel Museum–  
<https://www.imj.org.il/collections/202486>)

### Yael Bartana, Trembling Time – video art

<https://vimeo.com/93190569>



Yael Bartana filmed her work, Trembling Time, from a bridge over the Ayalon highway during the two-minute silence on the evening of the Memorial Day for the IDF fallen. The video illustrates the change that takes place in the feeling of time during the siren – the work stretches the two-minute Memorial Day siren over 6 minutes and 20 seconds, as it was filmed from a position overlooking the four lanes of the Ayalon Highway.

The event lacks a plot: cars stop in slow motion, people get out of them slowly and stand on the road. The event is familiar to the Israeli observer, and nevertheless is festive and special, and it is undoubtedly a strange ritual in the eyes of a foreign observer. Bartana calls it Trembling Time. A fluid time, expropriated from the ongoing flow of time; a private time, which for two minutes becomes collective time; everyday time stops, stretches itself and, like the name of the work – trembles. The effect is achieved both by the slow motion and by the sound of the siren. The Jerusalem–Tel Aviv road's usual noisy time changes in front of our eyes and traps the people in a kind of time capsule.

## Beit Avihai videos (animation)

A Face. The Day. A Memorial – an online commemorative project, initiated by Beit Avi Chai in Jerusalem in which animation artists create unique memorial stories of Israeli soldiers and victims of terror.

Recognizing the importance of Yom Hazikaron in Israeli society, Beit Avi Chai identified the need

to create a meaningful project that could impart personal messages and tributes in a way that speaks to all Israelis and Jews, connecting with thousands of people through the internet. For more information, go to: <https://www.bac.org.il/specials/project/pnym-yvm-zykrvn?language=en>

Examples of videos can be found in this kit (first activity)

## Ilana Yahav – Sand Art (in memory of Hadar Goldin)

<https://www.youtube.com/watch?v=MZ70gbB-FNr0>

The story of the death of 23-year old Hadar Goldin is one of the most severe and painful events in Operation Protective Edge. Goldin was kidnapped during a clash of Givati combatants with Hamas terrorists on the eve of discussion of a ceasefire. One of the terrorists blew himself up, and during the battle Goldin was kidnapped into a tunnel. During the incident Major Benaya Sarel and Staff Sergeant Liel Gidoni were killed.

At first the members of the family were informed of the kidnapping. In view of the news of the end of combat in Gaza, they held a press conference in which they asked not to end the campaign until Hadar was brought home. "For three kidnapped soldiers we went out and paid in many casualties," Hemi said at that press conference.

However, a few hours later the full, painful picture emerged. Minister of Defense Moshe (Bogie) Ya'alon, the head of the IDF's Manpower Directorate Orna Barbivai, and IDF Chief Rabbi Rafi Peretz visited the family's home in Kfar Saba and informed them of the terrible news: the IDF had reached the conclusion that the officer did not survive the kidnapping attempt.

Ilana Yahav, an artist who works in sand, created a video that includes fragments from his life story.

### To the counselor

- Two fragments stand out in Ilana Yahav's video
  - o The family at the beginning – two children the same height; Hadar and his twin brother Tzur. This can be connected with Beit Avihai's video Umbilical Cord
  - o "Strength and modesty" – Hadar was a remarkably gifted young man, a happy and lively person with an easy and winning smile. He was an accomplished painter and graphic artist who addressed both secular and religious themes in his art. Hadar was an inspiration to all who knew him. He was a "people-person," and he firmly believed and preached the importance of sharing joy and friendship among all people. Together with his twin-brother Tzur, they embroidered on the belts of their rifles the words Strength & Modesty in an effort to define the characteristics of a Jewish fighter, who has the courage to use his weapon when needed, but also has the humility to restrain from its use in the service of peace
  - o For further information:  
<https://www.yediot.co.il/articles/0,7340,L-4837470,00.html>

# Songs and poems

## + To the counselor

Many more songs and poems have been written about IDF fallen soldiers and have become a part of the Israeli and Hebrew cultural heritage, and the poems below can be added to or replaced by others. Examples of websites that tell additional stories:

- <https://travellingisrael.net/%D7%94%D7%A1%D7%99%D7%A4%D7%95%D7%A8%D7%99%D7%9D-%D7%9E%D7%90%D7%97%D7%95%D7%A8%D7%99-%D7%A9%D7%99%D7%A8%D7%99-%D7%99%D7%95%D7%9D-%D7%94%D7%96%D7%99%D7%9B%D7%A8%D7%95%D7%9F/>
- <http://www.baba-mail.co.il/content.aspx?emailid=40001>

## Blood Covenant/ Emanuel Tzabar

<https://www.youtube.com/watch?v=sL-0pzlbpqw>

With God's approval, and with the people's approval, we rode on winds and storms, trusting that You will not raise Your hand on the boy

And in the divine assembly, and in the earthly assembly, one is still talking and the other one arrives... that night, let darkness take it, that night came

Well learned and ready, knowing the time has come, they galloped, Harels, Yuvals, Soldiers... Lebanon, armor, a sound which shatters cedars

On that night, Mother, Harel was led (in Heb.: Yuval) with lamentations

One is still talking and the other one arrives, Mother, Yuval has fallen on your altars

On that night, Father, there was a great scream, one is still talking and the other one arrives

Harel will be led (to be buried), Yuval and Harel, and the city of Talpiyot is bereaved

Talpiyot to you my land, Harels in your gate, a covenant of blood, an eternal covenant in your flesh

The terror of days will be comforted by your newborn, and you, live through your blood...

על דעת המקום ועל דעת הקהל,  
רכבנו סופה וגם סער, בוטחים,  
אל תשלח ידך אל הנער  
ובישיבה של מעלה ובישיבה של מטה,  
עוד זה מדבר וזה בא,  
הלילה ההוא, יקחהו האופל, הלילה ההוא בא  
למודים ושבעים, יודעים את השעה,  
שעטו הראלים, יובלים, חילים  
לכנון ושריון וקול שובר ארזים  
בלילה ההוא, אמא, הראל לקינות יובל  
עוד זה מדבר וזה בא, אמא, יובל על במוותיך חלל  
בלילה ההוא, אבא, היתה צעקה גדולה,  
עוד זה מדבר וזה בא  
הראל גם יובל, יובל גם הראל, ועיר תלפיות שכולה  
תלפיות לך ארצי, הראלים בשערה, ברית דמים,  
ברית עולם בבשרך  
את אימת הימים ינחמו ילודיך, ואת בדמיך חיי

- o On the third day of the First Lebanon War Yuval Harel, the son of Miriam and Yehezkel, a soldier in the IDF's armored corps was killed by an anti-tank missile in Ein al-Hilwa, near Sidon. Friends of another soldier by the same name, Yuval Harel son of Hayya and Yosef, read the announcements published by the IDF's office, and thought mistakenly that their friend was killed. They delivered the terrible news to Hayya and Yosef, but after some phone calls and investigations it was determined that their son was still alive. Two days later, on June 10th, 1982, that Yuval Harel, a soldier in the Nahal's 50th paratrooper's battalion, was killed in battle. When soldiers from the IDF's office visited the parents to break the tragic news to them, they refused to believe, and explained that they know of the other soldier by that name, who was killed in Lebanon.
- o Both soldiers were from the Talpiyot neighborhood in Jerusalem, and they were buried next to each other, in the same row, at the military cemetery in Mount Herzl. Emanuel Tzabar, an Israeli poet who wrote his first poem while serving in the northern front during the Yom Kippur War, learned of this tragic story. He wrote a very moving and powerful poem, replete with biblical references, Covenant of Blood. The song is also known in Israel as על דעת המקום - With God's Approval, and היובלים וההראלים - The Yuvals and the Harels.
- o The poet invokes images of the night of Kippur, when the congregation chants together the Kol Nidre prayer. He says that the people trusted that God will not raise his hand against the boy, an allusion to the binding of Isaac, which was God's way to show humanity that he does not want human sacrifices. The divine and earthly assemblies are also taken from the Kol Nidre prayer, and it is possible that the poet recalls here the terrors of Yom Kippur war, when Israeli citizens were summoned out of synagogues to report to their reserve units. The refrain "one is still talking and the other one arrives" is taken from the biblical story of Job, who does not have time to digest one tragic event before he hears of the next one, similarly to the tragedies which struck the two neighboring families.
- o The soldiers are described as willingly going to battle, ready to defend their country and knowing that the time has come. The poet then references Psalm 29 - לְבָנוֹן וְשִׁרְיוֹן וְקוֹל שׁוֹבֵר אֲרָזִים - changing the word Siryon, the Phoenician name for Mount Hermon, into Shiryon, Armored Corps. He thus describes the deafening noise of the tanks moving towards Lebanon, and the missiles and mortars surrounding them and wreaking havoc. He goes on to speak of the night in which the parents were told that their son was killed, which for one family was a repeated nightmare. We would have wanted that night to never exist, or, in the borrowed words of Job, to be taken by darkness. On that night there was a great scream, an echo of the one mentioned in the Torah regarding the death of the firstborn in Egypt. Tzabar also invokes David's eulogy for Jonathan, and describes the battlefields as blood-thirsty altars.
- o He concludes with a statement taken from the book of Ezekiel בְּדַמֵּיךָ חַיִּי - through your blood you shall live. This verse has been understood throughout the ages as saying that the Jewish People will survive and persevere despite, and perhaps because, of the suffering. We do not know if the poet is willing to accept this statement or not, but he tries to offer consolation to the citizens of Jerusalem, whom he sees as a collective mourning together, by saying that we must keep our hopes for our future generations.

## Bab El Wad/ Haim Gouri

<https://www.youtube.com/watch?v=2nddT3NpQqE>

Here i'm passing, standing near the stone  
a black asphalt road, rocks and ridges  
an evening comes slowly, a sea wind blows  
a light of a first star behind Beit Machsir

,Bab al-wad

forever remmember our names please  
convoys broke in the way to the city  
in the sides of the road laid our dead  
.the skeleton of iron is as silent as my friend

here had boiled in the sun tar and lead  
here nights had passed in fire and knives  
here sadness and glory are housed together  
a burned bullet-proof vehicle, and Name of an  
.unknown person

...Bab al-wad

,and I'm walking, silently passing by  
and I remember them one by one  
here we fought together on cliffs and a stony  
ground  
.here we were together one family

...Bab al-wad

a spring day will arrive, Cyclamens will bloom  
redness of Anemone in the mountain and in  
the valley  
the one who will walk in the way we had been  
,walking  
shouldn't forget us, us Bab al-wad

...Bab al-wad

פה אני עובר. נצב ליד האבן,  
כביש אספלט שחור, סלעים ורכסים.  
ערב את יורד, רוח ים נושבת  
אור כוכב ראשון מעבר בית-מחסיר.

באב אל וואד,

לנצח זכר נא את שמותינו.

שירות פרוצו בדרך אל העיר.

בצדי הדרך מוטלים מתינו.

שלד הברזל שותק, כמו רעי.

פה רתחו בשמש זפת ועופרת,

פה עברו לילות באש וסכינים.

פה שוכנים ביחד עצב ותפארת,

משרין חרוך ושם של אלמונים.

באב אל וואד...

ואני הולך, עובר כאן חרש חרש

ואני זוכר אותם אחד אחד.

כאן לחמנו יחד על צוקים וטרש

כאן היינו יחד משפחה אחת.

באב אל וואד...

יום אביב יבוא ורקפות תפרחנה,

אדם כלנית בהר ובמוך.

זה אשר ילך בדרך שהלכנו

אל ישפח אותנו, אותנו באב אל וואד.

באב אל וואד...

bab-el-wad, or Sha'ar HaGei in Hebrew, is the name of the entrance to the narrow part of the road leading to Jerusalem from Tel Aviv. This passage and the nearby fort of Latrun held particular strategic importance during the 1948 War of Independence – without control of the road, it was impossible to get

convoys of food, water, and medicine to the Jews in Jerusalem without tremendous loss of life.

As a result, several bloody battles were fought in the area during the War of Independence, and this place came to symbolize the ultimate sacrifice for the security and well-being of the country.

## We Don't Want/ Avi Koren

<https://www.youtube.com/watch?v=HSR40XoN12w>

Our eyes are already dry from the tears  
and our mouth is left with no words,  
What else can we ask for,  
we have already asked for everything,

Give us rain in it's due time,  
and scatter flowers in the spring,  
And let him come back to his home,  
we don't want more than that.

We have already hurt a thousand scars,  
and we hid a sigh deep inside,  
Our eyes are dry,  
please tell us we passed the test.

Give us rain in it's due time,  
and scatter flowers in the spring,  
Let her be with him again,  
we don't want more than that.

We have already covered one grave and  
another,  
We've buried our heads among the gum  
trees,

In a minute the sigh will burst out,  
accept it as a personal prayer.

Give us rain in it's due time,  
and scatter flowers in the spring,  
And let us see him again,  
we don't want more than that.

Eliezer (Leshke) Grundland was born in 1945 in Rehovot. After he was demobilized from the IDF he began his law studies. He did his reserve duty in the paratroopers. On the first day of the Six Day War he fell in battle in Sanhedria in Jerusalem. Avi Koren wrote the words of the song in memory of Leshke, his good friend and in the hope that

כבר יבשו עינינו מדמעות,  
ופינו כבר נותר אילם בלי קול.  
מה עוד נבקש, אמור מה עוד?  
כמעט ביקשנו לנו את הכל.

את הגשם תן רק בעיתו,  
ובאביב פזר לנו פרחים,  
ותן שיחזור שוב לביתו,  
יותר מזה אנחנו לא צריכים.

כבר כאבנו אלף צלקות,  
עמוק בפנים הסתרנו אנחה.  
כבר יבשו עינינו מלבכות -  
אמור שכבר עמדנו במבחן.

את הגשם תן רק בעיתו,  
ובאביב פזר לנו פרחים,  
ותן לה להיות שנית איתו -  
יותר מזה אנחנו לא צריכים.

כבר כיסינו תל ועוד אחד,  
טמנו את ליבנו בין ברושים.  
עוד מעט תפרוץ האנחה -  
קבל זאת כתפילה מאוד אישית.

את הגשם תן רק בעיתו,  
ובאביב פזר לנו פרחים,  
ותן לנו לשוב ולראותו -  
יותר מזה אנחנו לא צריכים.

another friend, Yosef Rein, would return in good health from the battles in the Suez Canal in the War of Attrition. They gave the song to a young soldier in the Navy troupe, Shlomo Artzi, who was looking for songs for his first album. For further information:

<https://www.maariv.co.il/culture/literature/Article-582818>

## Soon We Will Become A Song – a project that has become a tradition

During the First Lebanon War, a soldier was interviewed by a national newspaper. He metaphorically expressed his fear of falling in battle: "Soon we will become a song, soon we may not be here." His somber statement later inspired the launch of the radio project **Soon We Will Become a Song**.

The project is led by the IDF's Radio Station (Galei Tzahal) and many Israeli musicians. The project pays tribute to fallen soldiers and victims of terror by turning their poems and letters into songs. Their texts have been collected and turned into lyrics ever since 2001, and some date as far back as the establishment of the State of Israel (1948).

The project's lyrics and musicians' use of diverse melodies have moved the entire nation – as many of the texts were written by soldiers in their early twenties. The songs are broadcasted on radio stations throughout Israel on Yom HaZikaron, Israel's memorial day for fallen soldiers and victims of terror.

## Mom, Dad and Everyone Else

<https://www.youtube.com/watch?v=IL9eJjDiKK8>



*Mom, Dad and Everyone Else*  
Lyrics: Sgt. Reuven Politi

*And when the night ends and the sun shines  
Will you know, mom, what we have seen?  
Trees around, towering treetops but scorched trunks  
Big houses around but they are ruined,  
their color faded  
I'm walking on ruins, mom  
And believe me, here there is no pear and no flower*

*We are not heroes, because our job is grim  
The sun will set, the darkness will come  
And then we will sleep in our clothes in bed  
Yes mom, it is important, it is hard and  
it is terrible*

*I swear that it is hard but I am staying  
The ground is grey, and the horizon is black  
And the blue in the sky seems to slow and it waits  
And does not touch, it does not touch the  
black horizon between them is a space,  
no connection and everything else  
And it is very hard but I am staying  
There is a wire fence and after it a drawn sword  
Mom, dad and everyone else*

*We are not heroes, because our job is grim  
The sun will set, the darkness will come  
And then we will sleep in our clothes in bed  
Yes mom, it is important, it is hard and it is terrible*

*And when the night ends and the sun shines  
Will you know, mom, what we have seen?*

**אמא, אבא וכל השאר**  
מילים: סמל ראובן פוליטי

וכשהלילה תם והשמש מאירה  
התדעי אמא מה לעינינו נראה?  
עצים סביב, רמי צמרת אך חרוכי גזע  
בתים גדולים סביב אך הרוסים הם דהויי  
צבע  
מהלך על הריסות אני, אמא  
ותאמיני לי אין כאן שום אגס ואין כאן פרח

לא גיבורים אנחנו כי מלאכתנו שחורה  
תשקע השמש, תבוא העלטה  
ואז ננום בבגדנו במיטה  
כן אמא, זה חשוב, זה קשה וזה נורא

בחיי שזה קשה אך אני נשאר  
אפורה האדמה ושחור האופק  
וכחול שמים כאילו משתהה והוא ממתין  
ולא נוגע, הוא לא נוגע באופק השחור  
ביניהם חלל, שום קשר וכל השאר  
וזה קשה מאוד אך אני נשאר  
יש כאן גדר תיל ואחריה חרב שלופה  
אמא, אבא וכל השאר

לא גיבורים אנחנו כי מלאכתנו שחורה  
תשקע השמש, תבוא העלטה  
ואז ננום בבגדנו במיטה  
כן אמא, זה חשוב, זה קשה וזה נורא

וכשהלילה תם והשמש מאירה  
התדעי אמא מה לעינינו נראה?

Sergeant Reuven Politi served as a combatant in the Egoz reconnaissance unit and was killed on Tishrei 24, 5734 (October 20, 1973), in the Yom Kippur War. He fell two days before his 19th birthday. Reuven, the son of Mazal and Moshe, was born on Tishrei 25, 5715 (October 10, 1954) in Jerusalem. His love of the arts played an important role in his life. He was an active member of the Jerusalem Theater and took part in plays that were performed there. He also wrote philosophical poems and executed artistic welding and engraving works in different metals. Reuven was an outstanding athlete, and

a member of Hapoel's wrestling team. Reuven successfully passed the entrance tests for acceptance to the marine commando unit, but decided that he did not want to sign up for service in the standing army and instead he joined the Egoz reconnaissance unit. In the Yom Kippur War Reuven took part with his unit in the defensive battles in the Golan Heights. He was hit and killed by Syrian artillery fire on his unit who were positioned at Tel Antar, after they conquered it from the Syrians. Reuven was brought to rest in the Mount Herzl military cemetery in Jerusalem. He was survived by his parents, sister and two brothers.

## Nothing Will Hurt Me

<https://www.youtube.com/watch?v=IKDWRWqPS3s>

<i>Nothing will hurt me</i> Lyrics: Lt. Erez Shtark	שום דבר לא יפגע בי מילים: סגן ארז שטרנק
<i>Nothing will hurt me, nothing Not a woman, not the bullet of a terrorist, nothing Because that is what I swore to my brother, my sister, to my parents And I cried in the nights and worried during the days Because I was afraid that something would hurt my parents And my father's voice has echoed in my head for years</i>	שום דבר לא יפגע בי, שום דבר לא אישה לא כדור מחבלים, שום דבר כי ככה נשבעתי לאחי, אחותי, להורים ובכיתי בלילות ודאגתי בימים כי פחדתי שמהוה יפגע בהורים וקולו של אבי מהדהד לי בראש כבר שנים
<i>If anything happens to you There is no meaning in my life There is no meaning in my tomorrow There is no meaning in my life There is no meaning in my tomorrow</i>	אם יקרה לך משהו אין לי טעם לחיים אין לי טעם למחר אין לי טעם לחיים אין לי טעם למחר
<i>If you are standing here, over me I probably have not kept my promise I'm sorry, honestly I'm sorry, honestly I'm sorry, honestly</i>	אם אתם עומדים כאן מעלי כנראה שלא עמדתי בהבטחתי מצטער, בחיי מצטער, בחיי מצטער, בחיי
<i>If anything happens to you There is no meaning in my life There is no meaning in my tomorrow There is no meaning in my life There is no meaning in my tomorrow</i>	אם יקרה לך משהו... שום דבר לא יפגע בי שום דבר לא אישה לא כדור מחבלים שום דבר
<i>Nothing will hurt me Nothing Not a woman, not the bullet of a terrorist Nothing</i>	

The poem was written by First Lt. Erez Shtark, who was born in Haifa on Tevet 20, 5731, December 24, 1975. Erez served as a battalion-level communications officer of the Beaufort and he fell in the Helicopter Disaster in 1997 at the age of 21. Shtark left a notebook of poems and a diary, and this poem was in the notebook. In an

interview with his sister, Oshrat, published when the song was broadcast on the radio, she said that the poem "was at the end of the notebook, and on the previous page there was a drawing of a tombstone, on which the name Erez was written. My older brother Ilan and I found it together and we were stunned, as if he knew."

The music was composed by Yoram Hazan, Knesiat Hasechel soloist, who said in the same :interview

I chose a poem that would represent the tragedy in the clearest way, a poem of worry that is characteristic of Israeliness, parents who worry all the time about their children. Apart from that, the

fact that the poem is a prophecy that was fulfilled, makes it more difficult. I have never in my life sung such a direct text. It is inconceivable that a person could write such words. Soldiers experience difficult things around them and it leads to a kind of cynicism about what they are going through, and you can see it in the poem.

## A Boy Returns from the Army / Yoav Kant

[https://www.youtube.com/watch?v=MnB\\_mnXehtg](https://www.youtube.com/watch?v=MnB_mnXehtg)

A boy returns from the army  
and the open spaces are in his eyes  
and the dust is in his hair  
and the artillery is in his ears  
and the shrapnel is in his body and his soul  
is empty  
because he remembers.

נער שב מן הצבא  
ובעיניו המרחבים  
ובשערו האבק  
ובאזניו התותחים  
ובגופו הרסיסים ונשמתו ריקה  
כי הוא זוכר.

Yoav Kant was born on August 8, 1951, the son of Aviva and Micah. Yoav volunteered to serve in the paratroopers. In the Yom Kippur War, Yoav took part in the offensive across the Suez Canal. He was killed during the attack on the outposts and trenches on the west bank of the Suez Canal on Tishrei 28, 5734 (October 24, 1973) and brought to rest in the Mount Herzl cemetery. He was survived by his parents and two brothers. He was 22 years old.

**Boaz Krauzer**, aged 20 from Tel Aviv, who serves in a military troupe, composed the music and performs the song. Krauzer says of his encounter with the poem that "When I read this miniature poem, I felt that I had it in my head within a second. It is so small and so precise, and from the first reading there is already something very strong and moving about it."

## Send Him Off

<https://www.youtube.com/watch?v=n390Y7ESZu8>



**Send Him Off**  
Lyrics: Pvt. Binyamin Frank

*Send him off, let him go free  
Though you know that he won't come  
back to you  
Send him off, let him go where he belongs  
To the stalks bending in the wind*

*Let him take off his shoes, run,  
play with the wind  
Let him whistle and sing, skip on the  
stones in the road  
Let him live as he lived  
Don't be sad any more because he is gone,  
As a bird to freedom, return to routine  
Because you know, your love won't come  
back to you*

**שלחי אותו**  
מילים: טוראי בנימין פרנק

שלחי אותו, תני לו ללכת לחופשי  
אף כי יודעת את שלא יחזור אליך  
שלחי אותו, תני לו ללכת למקומו,  
לשיבולים הכפופות ברוח

תני לו לחלוץ את נעליו, לרוץ  
להשתובב עם הרוח תני לו לשרוק  
ולזמר, לדלג על אבני דרך תני לו לחיות  
כפי שחי

אל תתעצבי עוד כי הוא הלך,  
כציפור לדרור, שובי לימי החול  
כי את יודעת, אהובך לא יחזור אליך

Binyamin (Benny Frank) was born on Nisan 7, 5715 (March 30, 1955) in Kiryat Tivon. He attended the local elementary school and completed his studies in the high school in his home town. When in high school he edited the school newspaper, which was considered to be one of the best student newspapers. In Grade 9, he underwent a crisis in his studies as it seemed to him that studying was a race after exams and grades. However, he later became an active student, and then his good qualities were revealed: he was a man of conscious and ethics, who also had a sense of humor. His moral level was such that when he was still a boy, he vacated his bed in hospital after an operation

to make way for the wounded of the Yom Kippur War.

One of his teachers said of him that he "had many talents, but was modest. However, he was aware of his social responsibilities, he was an alert young man, who wanted to acquire knowledge... He had a level-headed, multifaceted outlook, but was always able to place the emphasis on what he thought should be emphasized. In particular, he was sensitive to social problems and to political involvement."

The many poems that he left are evidence of Benny's interest in literature and poetry.

On June 9, 1974 he joined the army and found a place where he could contribute despite his health. He served in a communications unit in a role that suited his physical ability. He took part in a telegraph operators' course in the scope of his military service. Benny fell in active service on

Av 11, 5734 (July 30, 1974) at the age of 19. He was brought to rest in the cemetery in Kiryat Tivon. He was survived by his mother and two sisters.

He wrote the poem about his girlfriend; however, after his death it received a new meaning.

# Third Activity:

## "And the Great House Shall Be Struck Down into Fragments"

### On Memory-Commemoration-Forgetting in the Jewish World

#### Goals:

1. To explore the role of collective memory (versus forgetting and non-forgetting) in culture, religion, and Jewish tradition, and the manner/degree to which it is present in the participants' experience.
2. To discuss the need to perpetuate Jewish memory, and what memory and its perpetuation mean for the participants, in terms of ideology and identity.

#### The activity:

+ **For the activity leader**

**The activity is based on a text written by Dr. Ariel Picard**, Director of the Kogod Research Center for Contemporary Jewish

Thought and former Educational Director of the Shalom Hartman Institute's Be'eri program (see article in the activity appendices). **Dr. Picard outlines a "path of memory" and the various functions of memory for the Jewish people: memory as reconstruction** (experiences seeking return to the past and ascent to a better future) **and memory as a personal/national resource and an identity resource**— the ability of a society leading a shared existence to compose a shared past, commemorate it (as a social-ideological-cultural act), and thereby transform it into collective memory for transmission to future generations, via education, culture, and ceremony. In

this way, memory becomes a means of creating a shared identity, and a vehicle for the individual's sense of belonging to the group.

- "We aren't always the slaves of memory; sometimes we are its masters."
  - **In advance**, ask all of the participants to bring objects related to memory and commemoration (personal or familial), and have them take turns sharing the personal or family stories associated with the objects.
  - When the round of sharing has ended, read the following passage together with the participants:

"Suddenly, memory strikes us. A shimmering thought, an awakening emotion. We remember – our loved one who is no more, the stirring experience that took place somewhere in the past, the fear and the anxiety, the happiness and the joy. We aren't always the slaves of memory; sometimes we are its masters. As individuals and as a society, we are engaged in shaping memory and controlling it. When we open old picture albums, or image files on the computer, we discover that our days passed quite pleasantly. We went on nature hikes, saw flowers, the kids laughed and cavorted, and we were radiant in our nimbus of family happiness. We didn't photograph our moments of embarrassment, sorrow, or anger, and so they don't appear in our albums or on our Facebook walls. We mark family memorial days -- days when we remember those who perished in the Holocaust or those who fell in the course of their IDF or security service duty – and on these days as well we

shape our memory. We choose what is good from people's lives, the things we miss, and prefer to forget the other sides of their personalities. Forgetting has its advantages; "Were only memory to exist, what would become of us? We would be crushed beneath its burden and would become slaves to our memories, to our forebears" (Berl Katzenelson, "Between Memory and Forgetting"). Our choices about the nature of our memory and the depth of our forgetting, are made consciously and unconsciously; what they share is that the focus of remembrance is not the past, but rather the present. Memory is a useful tool. The awareness that we are shapers of memory is important, as it puts us in a position where choice is possible. Our choice is expressed in the decision about what we want to do with memory."

- Explain that the activity is a "journey along the path of memory," and that during it we will expand our investigation of memory beyond the "personal" or the "familial" to the "national," and engage with the question of why the Jewish people observe a memorial day. The activity may be framed as an invitation to explore our responsibility, as members of the Jewish people, to re-examine the day's frameworks and content, to challenge our thinking, and not to regard memory as a burden imposed on us.
- Ask the participants to keep with them the objects they brought throughout the journey (they should place the objects according to the categories to which they belong – reconstruction/correction and moral resource/identity resource).

- **Station 1 – Memory as reconstruction**

- Make two half-circles of chairs (per the number of participants), with the backs of the chairs of each half-circle touching those of the other, as illustrated below:



- **"If the father of history was Herodotus, then the fathers of meaning in history were the Jews. Only Israel, and no other people, regarded the imperative to remember as a religious commandment for the entire people."** (Zakhor, Yosef Yerushalmi, Am Oved, 1989)

- Start with Beit HaMidrash on the right – Each pair receives a sentence about the memory required of the Jew as an integral part of his life, which in its positive sense fosters nostalgic return to the past so as to reconstitute it in the present, and provides a tool for the renewal of emotion and meaning (see Appendix A):

- "In each and every generation, a person is obligated to regard himself as though he actually left Egypt."
- "Remember what Amalek did to you."
- "As a reminder of the Creation."
- "Remember Shabbat to keep it holy" (Exodus 20:8).
- "If I forget thee, O Jerusalem, let my

right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth" (Psalms 137:5-6)

- "Is Ephraim my dear son? Is he a pleasant child? For since I spake against him, I do earnestly remember him still: therefore my bowels are troubled for him; I will surely have mercy upon him, saith the Lord."

- Ask the participants to turn and sit in the half-circle on the left, and screen the film **Siren** by the director and screenwriter Jonah Bleicher ([www.minijo.studio](http://www.minijo.studio)); Afterward, hold a full-group discussion:

- What did you sense/feel while viewing the film, or afterward?
- Is "reconstructive" remembrance, the kind that relates to what is tangible, to memory-awakening objects, dangerous? Does nostalgia have a negative sense? Do pre-determined patterns of memory, with very clear content and form, have a negative side (uncoupling of form and content)?
- What can be done to overcome "dangers" of this kind? (The transition from reconstruction to correction: when memory is built on an inanimate monument, it may be forgotten: when the rest of memory is connected to the present, to experience, to correction – the memory remains, while its correction takes place as well.)

- **Station 2 – Memory as correction and moral resource**
  - o Return to the full group and distribute several copies of the attached poems and passages (see Appendix B) on the floor. Ask the participants to choose a passage that interested them/aroused their curiosity/touched them. When all of the participants have made their choices, ask them to find the other participants who chose the same passage they did. When they have divided into groups, give each group a discussion sheet:
    - Why did each group member choose the passage? Why did it touch him?
    - What message do they take away from the passage? What, in their view, was the author trying to say?
    - Which way does the memory in the text point you – looking forward? Looking backward? Both? In what way?
  - o Research assignment (requires a computer and Internet access; you can ask the participants to bring their own computers).
    - Ask each group to search for information on changes in the commemoration culture of Israel/ the countries where the participants grew up, to find remembrance modes that are not “silent/ inanimate” (i.e., memory that doesn’t rely on an inanimate monument: a sports event, a cultural event, a charitable enterprise, classes or seminars), and to present them to the rest of the group.
    - Open the subject up to discussion:

Why is there a movement of this kind in Israel/in the community to which they belong? What are those who want to remember and be remembered (families, friends ...) seeking to transmit via these events? (Passivism versus activism, new energy, channeling on behalf of tikkun olam ...)

- **Station 3 – Memory as identity resource – connection and opposition**
  - Stretch a rope from wall to wall, and hang the passages (from Appendix C) on it according to a “ranking scale” (from recognizing Jewish historical memory as linked to identity and the sense of shared identity, to unburdening oneself of it); Print the passages on A3 paper so there will be room for writing in the margins.
  - Ask the participants to read the hanging passages and to write, in the margins, responses, feelings, and thoughts that came up while they were reading the texts.
  - Ask the participants to stand next to the passages that especially moved them or that they connected with; when groups have formed around each passage, ask them to engage in group discussion:
  - Ask the group to read the responses and thoughts that everyone in the group left on the passage.
  - Why did the group members choose to stand next to this poem? Why does it speak to them? What, in particular, “grabbed” them?
  - Is the Jewish past present in their private lives? In what way? Why?

- What power does the past and its memory have to shape collective Jewish identity? Is it a positive force? Is it a negative force? Is it a neutral force?
- What does collective memory give us? And, conversely – what does it demand of us? Is it an asset or a liability?
- Is there tension between the past as an identity-building resource, and as a tool for moral correction? In what way?
- Conclusion – you can end the activity with the following passage:

“Here, then, is the path of memory: it begins with the experience of reconstruction, seeking to return to the past and feel it. From there it descends into the valley and rises up the mountain of memory, striving to repair the trauma of the past and ascend to a better future. The path winds around the circles of personal and national identity and belonging, and brings us to the realms of action and creative endeavor where we build our lives as individuals and as a society.”

**You can echo the question about the path – in what way does each of them tread this path as described, in what way does each of them choose not to tread the path in this way, and when?**

# "And the Great House Shall Be Smashed to Bits" – On Memory–Commemoration–Forgetting in the Jewish World

## In the Path of Memory Ariel Picard

April 15, 2018

Nisan 30, 5778

In memory of my father Baruch Picard,  
who fell in the Yom Kippur War,  
Tishrei 12, 5734

Suddenly the memory hits us. A thought that flashes, a feeling that awakens. We remember – the loved one who is no longer, the exciting and moving experience that happened once upon a time, the fear and anxiety, the happiness and joy.

**We have to understand that it is our responsibility to reexamine these frameworks and this content, and not to accept the mountain of memory as something that is forced on us.**

We are not always just the subjects of memory; sometimes we are its owners. As individuals and as a society, we are occupied with molding and controlling memory. If we open the old photo album or file of photos in the computer, we discover that we have passed our entire life pleasantly. We hiked in the country, saw flowers, the children laughed and were happy and we were beautiful and elegant

at our family celebrations. We did not photograph the moments of embarrassment, sorrow or anger, and therefore they do not appear in the album or on our Facebook page.

We mark family memorial days, on which we remember the Holocaust victims and the fallen of the IDF and the security forces. and on these days too we also mold memory. From the entire life of a person who is close to us we choose the good things and those that arouse longing, and prefer to forget the other aspects of their personality. Forgetting has benefits; "Had the world had nothing but memory, what would have been our fate? We would have succumbed to the burden of memories. We would have become slaves to our memory, to our ancestors (Berl Katzenelson, 'Between memory and forgetting'), Choosing the nature of memory and the depth of forgetfulness takes place consciously and unconsciously, and what they have in common is that the focus of memory is not the past but the present. Memory is a useful tool.

Awareness of our being molders of memory is important, as it places us at a point where it is possible to choose. Our choice is manifested in the decision about what we do with memory.

## 'Renew our days as of old': Memory as reconstruction

The first role of memory is to help us to repeat an experience from the past that was significant and that we want to return to in the present. Thus, on Passover we say: "In each generation a person must see himself as if he has left Egypt." This is nostalgia. In its positive sense it seeks to enable a return to the past as a resource for life in the present, as a means to renew the emotion and significance. We return to the places where we grew up, to the sites we visited, to the friends from then, in order to again feel the aroma that accompanied us in our youth. From there we return to the 'here' and 'now' with renewed strengths and seek to re-establish our world as we dreamed of it in the past. As Jews, we return every year to the exodus from Egypt and the parting of the Red Sea, to the giving of the Torah and to the tabernacles we lived in in the wilderness. As Jews of the present time, we return to the memory of the Holocaust and to the feelings of redemption that accompanied the founding of the State of Israel and the reunification of Jerusalem.

**This is the meaning of memory as a retrospective correction [tikkun]: when memory is built on a monument, a silent statue, is liable to be forgotten; when memory is connected to the present, to existence, to correction, the memory remains and it also generates its correction.**

As memory is an experience, and not only mental awareness, it connects to the concrete, to objects, which arouse memory. Jewish tradition shaped the holidays so that they would recreate memory concretely and in a sensory way. We remember slavery and the exodus from Egypt on Seder night when we eat "Pesach, matza and maror," which in their taste and their symbolic significance illustrate the memory for us, and therefore "One cannot say this unless matzah and the bitter herb are

lying before you." Sitting in the temporary Sukkah illustrates the days of the travels in the wilderness when we left Egypt, the Hanukkah lights remind us of the menorah in the Temple in the days of the Maccabees, and fasting and sitting on the ground on Tisha Be'Av illustrate the sorrow of the destruction of the Temple. "For whenever I have spoken of him my thoughts would dwell on him still."

Memory that recreates focuses on the past and on the attempt to relive it in our awareness. Therefore, it is liable to exhaust the people remembering and it is difficult to hold on to it over the generations. Yehuda Amichai wrote a wonderful poem about this that begins with the words "Let the memorial hill remember instead of me, that's what it's here for. Let the park-in-memory-of remember..." Amichai describes the difficulty inherent in memorial ceremonies and objects that become a burden, and he ends with the request "let all of them remember so that I can rest" (from: "Behind all this some great happiness is hiding").

Indeed, there is a danger in this kind of memory – we tend to glorify and exalt the past and to forget the unpleasantness and pains that were our lot. Because of this we are liable to become engrossed with the past and run away from the present, and worse – to become engrossed with the trauma of the memory of the past in a way that will not enable us to experience the presence. This is the negative sense of nostalgia, becoming engrossed with memories and elevating them in a way that overshadows the present.

This danger has another aspect; sometimes we are slaves to the content and form of the patterns of memory that have been created in Jewish or Israeli tradition. Culture and tradition and determine for us what we remember and what we do not and what is the fitting way to remember. We have to understand that it is our responsibility

to reexamine these frameworks and this content, and not to accept the mountain of memory as something that is forced on us.

In order to overcome these dangers, we have to move on from reconstruction to correction.

### **'For we were strangers': Memory as correction and as a moral resource**

Memory can bring with it a double correction – correction of the past and of the present. Sometimes, we want to rectify the trauma that an event in the past has created, by means of memory, and reverse the direction of the memory. Then the commemorative event becomes a tool for correction, and does not remain an imitation of the trauma, which establishes the memory as enslavement. Thus, the anger that accompanies the difficult memory becomes a therapeutic act.

**Memory, both personal and national, is a resource for identity and belonging. The continuum of personal existence depends on memory – in which the path we have walked is embedded and where the signs for its continuation are also located.**

Thus, for example, when we hold a memorial service or mark the anniversary of the death of a loved one, we remember their qualities and the happiness that they brought to our lives, but we also want to draw strength from that person's figure and from the stories about them into our lives in the present. The delicate transition from the sorrow and mourning that accompany the memory and the attempt to draw energy from the memory for the present and its correction is an exhausting journey. This change can be identified in the culture of commemoration in Israeli society. Memory and commemoration are changing from a monument, a commemorative statue or tombstone, frozen stones that stand in glory in their place, to festive events such as 'a race in memory of...' or

'a charitable endeavor in memory of ....'. No more standing in frozen silence opposite the memory, but an active, physical act that creates new energy. This is the deep expression of who the person we are remembering was in their short life.

This is the meaning of memory as a retrospective correction: when memory is built on a monument, a silent statue, it is liable to be forgotten; when the memory is connected to the present, to existence, to correction, the memory remains and it also generates its correction.

The perception of memory as correction for the present means channeling the energy of memory to "Tikkun Olam," that is to say, for moral benefit. This is what the Torah teaches us in many verses that mention the exodus from Egypt as a motive that commits us to moral behavior towards slaves and strangers. We, the people of Israel, were strangers and slaves in the land of Egypt and suffered from our enslavers and oppressors. Therefore, we enable slaves to rest on the Sabbath and behave with respect to strangers: "You shall not wrong a stranger or oppress him, for you were strangers in the land of Egypt" (Exodus 22: 20).

Thus, the memory of the destruction of the Temple causes us to think about the reasons for the destruction. If gratuitous hatred is what caused the destruction of the Temple, we will add, as Rabbi Kook said, gratuitous love. So also, in our attitude to the Holocaust. We learn from the Holocaust our responsibility for the existence of the people of Israel as an independent nation that can defend itself. This is an initial and existential layer, on which we have to build, out of awareness of the Holocaust, the moral commitment towards those who today are in the situation we were in during the Holocaust; towards the persecuted, the refugees, those who are hated because of their race, the color of their skin, because of their culture and their religion.

## Memory as a national, personal and identity resource

We do not know the future. What will happen to us personally? Will we continue to live together – as a family, a society, a people?

**A society that conducts shared life – a family, a community, a nation – creates the shared past in its collective memory and passes it on to the future generations by means of the education and cultural systems and through family and national rituals. In this way memory becomes a means of creating a shared identity and the individual's feeling of belonging to the group.**

Memory, both personal and national, is a resource for identity and belonging. The continuum of personal existence depends on memory – in which the path we have walked is embedded and in which the signs for its continuation are also located. My personal identity depends on this continuum that memory gives me. Our personal past experience is very important for making decisions about the present and future. A society that conducts shared life – a family, a community, a nation – creates the shared past in its collective memory and passes it on to the future generations by means of the education and cultural systems and through family and national rituals. In this way memory becomes a means of creating a shared identity and the individual's feeling of belonging to the group. The past, although it has already happened, is not frozen; it too can be molded by the present. We must not agree blindly to the way and content in which the past is molded. However, unlike the future, which is completely unknown, the past is something that can be discussed and maybe even agreed on, thus creating a community and national identity and partnership.

Here too there is a danger. When the community and national identity is built only on the past, and particularly when it is built on a trauma from the

past, we are liable to become enslaved by the past. Rabbi Soloveitchik described this as the transition from a 'covenant of fate' to a 'covenant of destiny'; his student David Hartman wrote an article the title of which is 'Auschwitz or Sinai?' There is tension between memory as a resource for identity and as a tool for moral correction. The question that needs to be thought about is whether memory requires of us, demands of us anything, or whether it only gives us a privilege, a right? In order for memory to cause correction it has to demand of us, the people who remember, in the present, to be better.

This therefore is the path of memory. It begins with an experience of reconstruction, which wants to return to the past and feel it. From here the path descends and ascends in the valley and mountain of memory and aspires to rectify the traumas of the past and rise to a better future. The path encircles the circles of identity and personal and national belonging and brings us to the spaces of activity and creation in which we build our lives as individuals and as a public.

## Appendix A: Memory as Reconstruction

### o Remember what Amalek did to you

Remember what Amalek did to you on your journey after you left Egypt. How, undeterred by fear of God, he surprised you on the march, when you were famished and weary, and cut down all the stragglers in your rear. Therefore, when the Lord your God grants you safety from all your enemies around you, in the land that the Lord your God is giving you as a hereditary portion, you shall blot out the memory of Amalek from under heaven. Do not forget!

Deuteronomy, chapter 25, verses 17–19.

- Try to find out: What is the event described here?

(To the counselor: these verses relate, apparently, to the incident described in Exodus about Amalek fighting against the people of Israel at Rephidim: Amalek came and fought with Israel at Rephidim. Moses said to Joshua, "Pick some men for us, and go out and do battle with Amalek. Tomorrow I will station myself on the top of the hill, with the rod of God in my hand." Joshua did as Moses told him and fought with Amalek, while Moses and Hur went up to the top of the hill. Then, whenever Moses held up his hand, Israel prevailed; but whenever he let down his hand, Amalek prevailed... And Joshua overwhelmed the people of Amalek with the sword.

Then the Lord said to Moses, "Inscribe this in a document as a reminder, and read it aloud to Joshua: I will utterly blot out the memory of Amalek from under heaven!" And Moses built an altar and named it Adonai-nissi. He said, "It means, 'Hand

upon the throne of the Lord!' The Lord will be at war against Amalek throughout the ages."

Exodus, chapter 17, verses 8–16

- Why in your opinion do we have to remember what Amalek did?
- What is the importance of memory here? Why was a commandment to remember necessary? How does this memory influence the Jews' self-perception?
- \What is special about the story of Amalek? Why is it necessarily to remember him specifically?
- What is the significance of this commandment?
- Why do we have to remember specifically the actions of Amalek and not for example the actions of Egypt? What is the power of the Jewish memory, and what awareness does it create in Jewish culture?
- In your opinion, is Amalek a specific case or a representation of everyone who has attacked Israel throughout the generations?
- o **"In each generation a person must see himself as if he has left Egypt"** (Mishna, Pesachim, Chapter 5, Mishna 10):
  - Why must a person regard himself as if he has left Egypt?
  - Look up the following sources in Deuteronomy. What do the Scriptures want people to do (rituals, objects) in order to remember the exodus from Egypt? How do you remember the exodus from Egypt until this day? Why is it necessary to connect the memory to concrete things?

- **Exodus 13: 3:** And Moses said to the people, Remember this day, on which you went free from Egypt, the house of bondage, how the Lord freed you from it with a mighty hand: no leavened bread shall be eaten... And you shall explain to your son on that day, 'It is because of what the Lord did for me when I went free from Egypt.' And this shall serve you as a sign on your hand and as a reminder on your forehead – in order that the teaching of the Lord may be in your mouth – that with a mighty hand the Lord freed you from Egypt. You shall keep this institution at its set time from year to year.
- **Deuteronomy 24: 17:** You shall not subvert the rights of the stranger or the fatherless; you shall not take a widow's garment in pawn. Remember that you were a slave in Egypt and that the Lord your God redeemed you from there; therefore do I enjoin you to observe this commandment.
- **Deuteronomy 16: 9:** You shall count off seven weeks; start to count the seven weeks when the sickle is first put to the standing grain. Then you shall observe the Feast of Weeks for the Lord your God, offering your freewill contribution according as the Lord your God has blessed you. You shall rejoice before the Lord your God with your son and daughter, your male and female slave, the Levite in your communities, and the stranger, the fatherless, and the widow in your midst, at the place where the Lord your God will choose to establish His name. Bear in mind that you were slaves in Egypt and take care to obey these laws.
- **Deuteronomy 5:12:** Observe the sabbath day and keep it holy, as the Lord your God has commanded you. Six days you shall labor and do all your work but the seventh day is a sabbath of the Lord your God; you shall not do any work – you, your son or your daughter, your male or female slave, your ox or your ass, or any of your cattle, or the stranger in your settlements, so that your male and female slave may rest as you do. Remember that you were a slave in the land of Egypt and the Lord your God freed you from there with a mighty hand and an outstretched arm; therefore the Lord your God has commanded you to observe the sabbath day.
- Why do we have a need, as a people (or at least – why does the book of Deuteronomy describe such a need to the people) to raise memories that are focused on the past, revive them in the present awareness and again feel the elation as if God took us out of Egypt on this night? What does the re-enactment serve?
- **Truly, Ephraim is a dear son to Me, A child that is dandled! Whenever I have spoken about him, My thoughts would dwell on him still. That is why My heart yearns for him; I will receive him back in love – declares the Lord"** (Jeremiah 31, 20).
- Background – the verse is taken from the prophet Jeremiah's prophecies of

consolation about the fate of all the tribes of Israel (the name "Ephraim" as an expression of all the tribes of Israel), in which the return of Israel to its land is an essential component. The relationship between God as a father, who remembers his eldest son Ephraim, his pampered child, and constantly talks about him, is described here. The return of the tribes of Israel to their land is very desirable in the view of God, and therefore "My heart yearns for him," and certainly "I will receive him back in love." This verse is inscribed repeatedly in military cemeteries among the different plots and monuments. "Whenever I have spoken about him, My thoughts would dwell on him still..."

- What is the practice of remembering described here?
- Below are two references to the need to remember through discourse, through mentioning:
  - The earlier ones are not remembered; so too those that will occur later will no more be remembered than those that will occur at the very end. (Ecclesiastes 1: 11)
- Things we have heard and known, that our fathers have told us, we will not withhold them from their children, telling the coming generations the praises of the Lord and His might, and the wonder He performed. He established a decree in Jacob, ordained a teaching in Israel, charging our fathers to make them known to their children that a future generation might know – children yet to be born – and in turn tell their children that they might put their confidence in God, and not forget God's great deeds, but observe His commandments. (Psalms 78: 3–7)
- What is the difference between the approaches? Are transferring information and discourse strictly intellectual activities, or do they have another value? What is that value? What is its purpose?
- Why in your opinion is the verse in Jeremiah so widely used in commemoration of the IDF fallen and victims of terror attacks in Israel?

## Appendix B: Memory as correction and as a moral resource

### Haim (Dicky) Lexburger

Haim, who was known to everyone as Dicky, was born in Berlin in 1920. He followed in the footsteps of his elder brother Tita and joined the Habonim youth movement and at the age of 14 he made aliyah and studied at the Ben Shemen agricultural school.

When he finished his studies, he went to Kibbutz Givat Brenner and worked as a cart driver. In 1941 he enlisted in the Palmach and when the Arab Platoon was organized, he was transferred to it. There in the woods of Mishmar Haemek he met his commander Shimon Avidan, who later was also the commander of the Givati Brigade in the War of Independence. Dicky was among the combatants who were sent to fight with the Jewish Brigade in Italy against the Germans in the Second World War.

When he returned to Israel and to Givat Brenner he made preparations in the kibbutz for the approaching war.

Dicky married Tzippora and at the end of 1947 their daughter Ada was born.

In the War of Independence Dicky was the company commander of the 16–18 year old combatants who were recruited from their studies in high school and after a short training were sent to the front in the Negev. The poet Yehuda Amichai was his loyal assistant.

In a lull in the fighting, he traveled north through the Egyptian lines and reached Givat Brenner to see his daughter Ada for the first time and then hurried back to his soldiers in the south. That week he set out at the head of his men for a campaign against the Egyptians at Huleikat (Heletz), where he and his soldiers all fell in battle. The mass grave was only discovered a few weeks later, and they were brought to burial in Kfar Warburg. The story of the unit and the last battle were told by Yehuda Amichai in his book *In This Terrible Wind*.

The figure of Dicky as a man and a commander greatly influenced the writing of Yehuda Amichai, his deputy and comrade, and accompanied him throughout his entire life.

### Huleikat – The Third Poem About Dicky

In these hills even the oil rigs  
are already a memory. Here **Dicky** fell  
who was four years older than I and like a  
father to me  
in times of anguish. Now that I'm older than  
him by forty years, I remember him like  
a young son  
and I an old grieving father.

And you who remember only a face,  
**don't forget** the outstretched hands  
and the legs that run so easily  
and the words.

**Remember** that even the road to terrible  
battles  
always passes by gardens and windows  
and children playing and a barking dog.

**Remember** the fruit that fell and remind it  
of the leaves and the branch,  
remind the hard thorns  
that they were soft and green in springtime,  
**and don't forget** that the fist too,  
was once the palm of an open hand and  
fingers.

Translated by Chana Bloch and Stephen  
Mitchell

### חוליקת - השיר השלישי על דיקי

בגבעות האלה אפילו מגדלי קדוח הנפט  
הם כבר זכרון. כאן נפל **דיקי**  
שהיה גדול ממני בארבע שנים והיה לי כאב  
בעת צרה ומצוקה. עכשו אני גדול ממנו  
בארבעים שנה ואני זוכר אותו  
כמו בן צעיר ואני אב זקן ואבל.

ואתם שזוכרים רק פנים,  
אל תשכחו את הידיים המושטות  
ואת הרגלים הרצות בקלות  
ואת המלים

זכרו שגם היציאה לקרבות הנוראים  
עוברת תמיד דרך גנים וחלונות  
וילדים משחקים וכלב נובח

זכרו והזכירו לפרי שנשר  
את העלים ואת הענף,  
הזכירו לקוצים הקשים  
שהיו רכים באביב,  
ואל תשכחו שגם האגרוף  
היה פעם יד פתוחה ואצבעות

Friendship: The poem most identified in the eyes of the Israeli public with Memorial Day is Friendship, written by Haim Gouri. The poem was written after the War of Independence, and it combines "many who are no longer among us" and "we'll remember them all," and the uniting factor is friendship and comradeship.

### The friendship

An autumn night descends on the Negev  
And gently, gently lights up the stars  
While the wind blows on the threshold  
Clouds go on their way.  
Already a year, and we almost didn't notice  
How the time has passed in our fields  
Already a year, and few of us remain  
So many are no longer among us.  
But we'll remember them all  
The elegant, the handsome  
Because friendship like this will never  
Permit our hearts to forget  
Love sanctified with blood  
will once more bloom among us  
Friendship, we bear you with no words  
Gray, stubborn and silent  
Of the nights of great terror  
You remained bright and lit  
Friendship, as did all your youths  
Again in your name we will smile and go  
foreword  
Because friends that have fallen on their  
swords  
Left your life as a monument  
And we'll remember them all...

### הרעות

על הנגב יורד ליל הסתיו  
ומצית כוכבים חרש חרש  
עת הרוח עובר על הסף  
עננים מהלכים על הדרך.  
כבר שנה לא הרגשנו כמעט  
איך עברו הזמנים בשדותינו  
כבר שנה ונותרנו מעט  
מה רבים שאינם כבר בינינו.  
**אך נזכור את כולם**  
את יפי הבלורית והתואר  
**כי רעות** שכזאת לעולם  
לא תיתן את ליבנו לשכוח  
אהבה מקודשת בדם  
את תשובי בינינו לפרוח.  
הרעות נשאנוך בלי מילים  
אפורה עקשנית ושותקת  
מלילות האימה הגדולים  
את נותרת בהירה ודולקת.  
הרעות כנערייך כולם  
שוב בשמך נחייך ונלכה  
כי רעים שנפלו על חרבם  
את חייך הותירו לזכר.  
ונזכור את כולם...

### Deuteronomy 24: 17

You shall not subvert the rights of the stranger or the fatherless; you shall not take a widow's garment in pawn. Remember that you were a slave in Egypt and that the Lord your God redeemed you from there; therefore do I enjoin you to observe this commandment.

"On Passover every Jew is obligated to ask himself: When was I born? Where was I born? What historical memory do I carry with me? I look at my identity card and read the invisible script: "My parents were born as slaves in Egypt, when Pharaoh ordered the first genocide in history." I too was there.

(Yitzhak Tabenkin)

"To us, recollection is a holy act; we sanctify the present by remembering the past. To us Jews, the essence of faith is memory. To believe is to remember. Jewish memory has not become a collection of frozen remains, its vitality is retained in the strength of hope and the imagination, which have surpassed the borders of faith. What appears unbelievable, has become a clear conclusion"

(A. J. Heschel)

The past is not a jewel  
sealed up in a crystal box.  
It is also not  
a snake in a jar of alcohol –  
the past sways

הַעֲבֹר אֵינָנו תְּכַשִּׁיט  
חַתוּם בְּתוֹךְ הַקֶּפֶסָה שֶׁל בְּדִלְחָה  
גַּם אֵינָנו  
נֶחֱשׁ בְּתוֹךְ צְנִצְנֵת שֶׁל כֹּהֵל –  
הַעֲבֹר מִתְנוּעָע  
בְּתוֹךְ הַהֲוָה.... (זלדה)

## Appendix C: Memory as identity resource

"Being a Jew means taking part in a community in which the past is a crucial element in its foundation. Jewish identity, culture, and awareness (...) have historical depth the beginnings of which are in the distant past. A Jew is a member of a historical community. Being an Israeli means belonging to a community that is defined by the present in a given place – Israel. Israeliness is defined mainly by place; its temporal depth is thin. In historical terms, Israeli time is in its infancy. Jewish time and Israeli time seem unsynchronized. The decisive weight in Jewish existence is in the tradition of the past that bears the fullness of Jewish existence. In contrast, Israeli time is the present and it faces the future..." (Avi Sagi and Yedidia Stern)

"A process of remembering opens the door to a reexamination of the past, and therefore to the possibility of a different view of the future. The tendency not to remember mistakes and failures (apart from other people's mistakes, of course) causes us to perpetuate our existing path. Only a reexamination of the things that have escaped our memory, of things that we don't want to remember, enables us to truly open another door and to choose a different path. (Rabbi Adin Even Yisrael, The Life of a Year)

People are endowed with two faculties: memory

and forgetfulness. We cannot live without both. Were only memory to exist, then we would be crushed under its burden. We would become slaves to our memories, to our ancestors. Our physiognomy would then be a mere copy of preceding generations. And were we ruled entirely by forgetfulness, what place would there be for culture, science, self-consciousness, spiritual life? ... A renewing and creative generation does not throw the cultural heritage of ages into the dustbin. It examines and scrutinizes, accepts and rejects. At times it may keep and add to an accepted tradition. At times it descends into ruined grottoes to excavate and remove the dust from that which had lain in forgetfulness, in order to resuscitate old traditions which have the power to stimulate the spirit of the generation of renewal. (Berl Katzenelson, 1935)

The world is full of remembering and forgetting  
like sea and dry land. Sometimes memory  
is the solid ground we stand on,  
sometimes memory is the sea that covers all  
things  
like the Flood. And forgetting is the dry land  
that saves, like Ararat

(Yehuda Amichai, translated by Chana Bloch  
and Chana Kronfeld)

Let the memorial hill remember instead of  
me,  
that's what it's here for. Let the park-in-  
memory-of remember...

let the street that's-named-for remember,  
let the well-known building remember,  
let the synagogue that's named after God  
remember,  
let the rolling Torah scroll remember, let the  
prayer,  
for the memory of the dead remember. Let  
the flags remember,  
those multicolored shrouds of history: the  
bodies they wrapped

have long since turned to dust. Let the dust  
remember.

Let the dung remember at the gate. Let the  
afterbirth remember.

Let the beasts of the field and birds of the  
heavens eat and remember.

Let all of them remember so that I can rest.  
(Yehuda Amichai, translated by Chana Bloch  
and Stephen Mitchell)

עולם מלא זכירה ושכחה,  
כמו ים ויבשה, לפעמים הזיכרון  
הוא היבשה המוצקת והקיימת  
ולפעמים הזיכרון הוא הים שמכסה הכול  
כמו במבול, והשכחה היא יבשה מצילה כמו אררט  
(יהודה עמיחי)

שהר הזכרון יזכר במקומי,  
זה תפקידו. שהגן לזכר יזכר,  
שהרחוב על שם יזכר,  
שהבנין הידוע יזכר,  
שבית התפלה על שם אלהים יזכר,  
שספר התורה המתנגלגל יזכר,  
שהזכר יזכר. שהדגלים יזכרו,  
התכריכים הצבעוניים של ההיסטוריה, אשר  
הגופים שעטפו הפכו אבק. שהאבק יזכר.  
שהאשפה תזכר בשער. שהשליה תזכר.  
שחית השדה ועוף השמים יאכלו ויזכרו,  
שכלם יזכרו. כדי שאוכל לנוח.  
(יהודה עמיחי)

## Hard life with memory

I'm a poor audience for my memory.  
She wants me to attend her voice nonstop,  
but I fidget, fuss,  
listen and don't,  
step out, come back, then leave again.

She wants all my time and attention.  
She's got no problem when I sleep.  
The day's a different matter, which upsets her.

She thrusts old letters, snapshots at me  
eagerly,  
stirs up events both important and un-,  
turns my eyes to overlooked views,  
peoples them with my dead.

In her stories I'm always younger.  
Which is nice, but why always the same story.  
Every mirror holds different news for me.

She gets angry when I shrug my shoulders.  
And takes revenge by hauling out old errors,  
weighty, but easily forgotten.  
Looks into my eyes, checks my reaction.  
Then comforts me, it could be worse.

She wants me to live only for her and with her.  
Ideally in a dark, locked room,  
but my plans still feature today's sun,  
clouds in progress, ongoing roads.

At times I get fed up with her.  
I suggest a separation. From now to eternity.  
Then she smiles at me with pity,  
since she knows it would be the end of me  
too.

Wisława Szymborska, translated from Polish  
by Clare Cavanagh and Stanislaw Baranczak

## חיים קשים עם הזיכרון

אני קהל גרוע של הזיכרון שלי.  
הוא רוצה שאקשיב לקולו בלי הפוגה,  
ואלו אני מתרוצצת, מכעכעת,  
שומעת-לא-שומעת,  
יוצאת, חוזרת, יוצאת שוב.

הוא רוצה למשך עד תם את תשומת לבי וזמני.  
בשנתי, הדבר עולה בידי בקלות.  
ביום, פעם כך ופעם אחרת ועל זאת הוא מתרעם.

הוא שם לנגד עיני בהתמדה מכתבים ישנים, תצלומים,  
נוגע באירועים חשובים ולא חשובים,  
משיב את המבט אל מראות שהחמיצו,  
מאכלס אותם במתים שלי.

בסיפוריו אני תמיד צעירה יותר.  
זה נעים, אבל לשם מה בלי הרף חוט השני הזה.  
לכל ראי חדשות אחרות בשבילי.

הוא כועס כשאני מושכת בכתפי.  
אז הוא חושף בנוקמנות את שגיאותיי כולן,  
הקשות, אחר-כך את הללו שגשכחו קלות.  
מביט בעיני, מחכה לשמוע מה אני אומרת על זה.  
לבסוף מנחם, שיכול היה להיות גרוע יותר.

הוא רוצה שמכאן ולהבא אחיה רק למענו ואתו.  
הכי טוב בחדר חשוך, סגור.  
ואלו בתכניות שלי כל הזמן שמש ההווה,  
עננים אקטואליים, דרכים עכשוויות.

לעתים די לי והותר בחברתו.  
אני מציעה להיפרד, מעתה ועד עולם.  
אז הוא מחייך בחמלה,  
מפני שהוא יודע כי זה יהיה גם גזר-דיני.

-ויסלבה שימבורסקה, בתרגום דוד וינפלד-

Yudka roused himself. "I wish to announce," he said in a low voice, "that I object to Jewish history... If it were up to me, I wouldn't allow our children to be taught Jewish history at all. Why on earth should we teach them about the disgraceful life led by their ancestors? I'd simply say to them, 'Look boys

and girls, we don't have any history. We haven't had one since the day we were driven into exile. Class dismissed. You can go outside now and play...'" (Haim Hazaz, The Sermon, translated by Hillel Halkin)

# Forgetting/alienation

# Viewing the Ceremony – Suggested Methods for Active and Involved Viewing and for Processing the Ceremony Contents

## + For the activity leader

Masa Israel invites you to gather members of your organizations and communities for a group screening of our annual Yom HaZikaron Ceremony, which will be broadcast on Facebook live stream. Join the 5,000 individuals on the ground and tens of thousands around the globe, to take part in Israel's largest English-language ceremony for over a decade.

Hear of the tremendous contributions of lone soldiers and Masa alumni to the Israeli story and connect in a visceral way to the moments that make a Nation. Deepen the sense of community and Peoplehood bonding us together throughout the world, while paying tribute and respect to the modern heroes of our Nation.

**Yom Hazikaron 2019: Tuesday, May 7<sup>th</sup>: 1:00 - 2:30 pm EST – For more information, [click here](#).**

## Possible methods:

### • Between text and context

- o Before the ceremony screening: the participants receive a text that appears in the film (they still don't know where or in what context) and learn about its meaning.

Suggested texts:

### • Yizkor

Yizkor – May God remember the soul of my father, my teacher (mention the person's Hebrew name and the name of his mother) who has gone to his eternal world,

Because I will – without obligating myself with a vow – donate charity for his sake.

In this merit, may his soul be bound up in the bond of life,

With the souls of Abraham, Isaac and Jacob, Sarah, Rebecca, Rachel and Leah, And with the other righteous men and women who are in the Garden of Eden; and let us say, Amen.

(The above Yizkor prayer is the original prayer written to mention the names of the deceased. It is said on some Jewish holidays at Ashkenazi synagogues by those who have lost one or both of their parents. The later Yizkor prayers (memorializing IDF soldiers, Holocaust victims, etc.) were based on this prayer text.

### **Yizkor for those who fell in Israel's wars**

May the nation of Israel remember its faithful and courageous sons and daughters –the soldiers of the Israel Defense Forces, and all members of the undergrounds and brigades, the warriors in the battles at sea, members of the intelligence community, security personnel, policemen, and those in the prison service – who gave up their lives in war to ensure the existence of Israel. And all those who were killed within Israel and outside of Israel at the hands of murderers and terrorists.

May Israel remember and be blessed in its progeny and mourn the radiance of their youth, the glory of their heroism, the purity of their will, and the selflessness of those who fell in the costly wars.

May the fallen of the wars of Israel, crowned with victory, be inscribed upon the hearts of Israel for all generations.

The ceremony features the Yizkor prayer for fallen IDF soldiers, which is based on the original Yizkor prayer. What differences do you find? What does each text emphasize?

Does the general version promote memory or does it, perhaps, foster forgetting? Why? For whom are the general prayers better suited – those with no connection to the fallen, who are thereby enabled to participate in the general remembrance of them, or the relatives of the fallen, who are thereby enabled to maintain the privacy of their mourning?

+ **For the activity leader**

The Yizkor prayer was composed after the massacre of the European Jewish communities in the First Crusade (1096), but the text recited at the ceremonies is very different from the original. It is based on the eulogy delivered by Berl Katzenelson for those who fell in the Battle of Tel Hai (1920), which was, essentially, a secular version of the original prayer (among other things, Katzenelson changed the opening from "May God remember" to "May the nation of Israel remember").

At the end of Israel's War of Independence, Culture Officer Ahuvia Malchin and poet Aharon Ze'ev adapted Katzenelson's eulogy to create a prayer for the memory of those who fell in the war, and a number of years later a version was created for Holocaust Day as well. The El Maleh Rachamim prayer has been said at funerals and at gravesites in Ashkenazi communities since the 17th century. These two prayers are part of a more ancient custom – Hazkamat Neshamot ("mentioning of souls") – first documented in the ninth-century C.E. Midrash Tanhuma, where it is written: "That is why we are accustomed to mention the dead on Shabbat, so that they do not return to

Gehinnom [purgatory]" (Parashat Ha'azinu). The lighting of memorial candles is also linked to the custom of Hazkamat Neshamot. The practice was first noted explicitly in the Shulchan Aruch (16<sup>th</sup> century).

• **The "Anthropologist"**

o Before the film is screened – instruct the participants to think like anthropologists studying an unfamiliar culture, and to compile as many questions as possible based on the ceremony viewed and every custom that is new/foreign to them, e.g.:

- **Why do people stand at attention when they hear the siren? How did this custom develop?** (Answer: The minute of silence is not a Jewish custom. It is a practice that was observed for the first time in Cape Town, South Africa, on May 14, 1918 – exactly 30 years before the State of Israel was founded. On that day, the mayor of Cape Town, Sir Harry Hands, called upon the city's residents to stand for two minutes in the afternoon, to remember those who fell in World War I and to thank those who returned from the horrors of war. In Cape Town, at that time, it was customary to fire a cannon every day at 12:00, so that the ships in the harbor could set their clocks. The cannon fire indicated the start of the two-minute silence. Once the urban din had hushed, a trumpeter played a melancholy tune outside City Hall. When the cannon fired the next day, the city residents again stood silent, as they did on the following days, until January 17, 1920, a year and

two months after the war ended in November 1918.

In London, as the anniversary of the war's end approached, preparations got underway for an annual day of remembrance for the fallen. Sir James Percy FitzPatrick, a South African businessman, author, and politician, heard about the initiative and sent a message to King George V, proposing that the two-minute silence observed in Cape Town be instituted on this day. His proposal was approved, and on November 11, 1919, the first Armistice Day was observed throughout the British Empire and included a two-minute silence at 11:00, the hour when the armistice went into effect.

Armistice Day came to Mandatory Palestine only in 1925, when Field Marshal Herbert Plumer became High Commissioner of Palestine. That November, the Mandate authorities organized Armistice Day ceremonies in the big cities, and the Mandate subjects were called upon to participate in them and, in particular, to observe the two-minute silence, which in Jerusalem was marked by three shooting barrages and in Tel Aviv by a siren. The Chief Rabbinate composed a special prayer that was read in the synagogues. Armistice Day was observed in Palestine for over 20 years and became fixed in the minds and hearts of the 1948 generation as the proper way of recognizing and remembering those fallen in

war. Israel's War of Independence ended shortly before the first Independence Day; consequently, no memorial day was held to honor the fallen that year. In its stead, recognition of the fallen was incorporated in the Independence Day festivities. This mix of joy and sorrow in a single day seemed appropriate to the state leadership, and it was therefore decided to continue that form of observance on the next Independence Day, in 1950. After the second Independence Day, however, bereaved families complained about the memory of their loved ones being eclipsed by the general celebration. It was then decided to institute a day of remembrance for the war fallen, on a different date. A committee was charged with determining the date and its observance practices, but the consultations dragged on and no date had been chosen as the third Independence Day approached. As time was running out, it was decided that Yom HaZikaron would be observed on the day before Independence Day 1951. Nearly all of the Yom HaZikaron traditions now familiar to us were already present on the first Yom HaZikaron. That day featured two two-minute silences – one in the morning and one in the evening – which were inaugurated by the siren system that had been created in order to warn of enemy attacks.

- Why do we put stickers with red flowers (Blood of the Maccabees) on lapels?** How did this custom originate? (Answer: Schools started holding Yom HaZikaron ceremonies in 1955. That year also witnessed the introduction of the custom of wearing Blood of the Maccabees flowers on lapels – later replaced by stickers with pictures of the flower. This custom was also borrowed from the British Armistice Day. From 1921 on, the poppy came to symbolize the day of mourning, and the custom spread of wearing a real or paper poppy on one's lapel. The practice was inspired by the poem "In Flanders Fields," written in 1915 by Lieutenant Colonel John McCrae, a Canadian physician, about the red poppies growing in the battlefield where his comrades had fallen. Inspired, apparently, by this song, botanist Ephraim Hareuveni gave the Blood of the Maccabees flower its name, recalling the fields where the blood of the Maccabees was shed. The flower's association with the ancient combatants and their heroism made it a perfect substitute for the poppy, and a natural Yom HaZikaron symbol.)
- Why is the flag lowered to half-mast?** (Answer: Lowering flags to half-mast is a mourning custom that originated in Great Britain in the 17th century.)
- What is the El Maleh Rachamim prayer?**

The prayer is a mourning practice. It is said at gravesites after burial, at azkara (memorial services on the anniversary of a person's passing), in synagogues as part of Hazakarat Neshamot (Yizkor) during the three pilgrimage festivals (seventh day of Passover, Shavout, and Simchat Torah), and on Yom Kippur. In our time, it has also been incorporated into state memorial ceremonies, including those of Holocaust Day and Memorial Day for the Fallen Soldiers of Israel and Victims of Terrorism. El Maleh Rachamim appears to have been composed in 17th century Poland, in the wake of the pogroms of 1648-1649.
- The kaddish and El Maleh Rachamim texts are meant to have a calming effect, to prevent anger and guilt feelings, and to give the mourner social support. It conveys a plea and hope that, by virtue of prayer (or tzedakah, charity) "the deceased will find peace in Gan Eden, and that "the All-Merciful One will shelter him (her) with the cover of His wings forever, and bind his (her) soul in the bond of life." The prayer concludes with the plea that the deceased "rest in his (her) resting-place in peace; and let us say: Amen."

- o After the film screening
  - One option is to gather everyone in a circle, and distribute before the participants questions you thought about in advance, and their answers. In this round, each participant raises the questions they have, and you can decide what can be answered then and there, and what requires further study.
  - You can discuss ceremony and mourning customs in the participants' communities, and compare them with what they saw in the ceremony. Ask them to share how ceremonies are observed in the communities, how their practices are similar to, or differ from, what they viewed in the film. (For the activity leader: The more universal the bereavement experience appears, the more marked it is by cultural patterns. Every culture shapes its own mourning patterns: not only special ceremonies but also emotional and conceptual attitudes toward death and the trauma of bereavement. It is worth trying to highlight the cultural differences.)