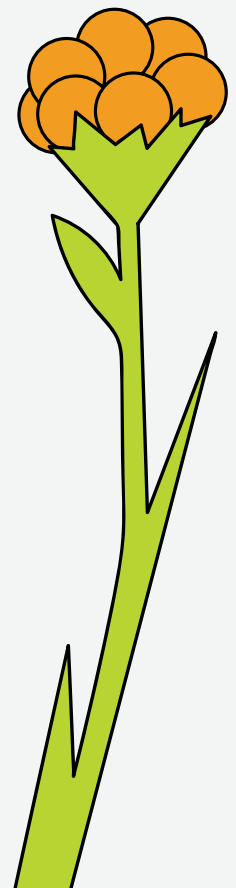




מסע masaveh
Israel Journey

Yom HaZikaron

Curating Memories—
How and What
Does a Society
Remember?



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

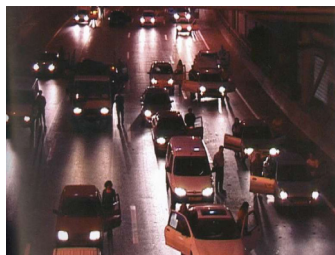


What appears to be a routine photograph of soldiers eating is, in fact, a carefully staged scene showing Nes's characteristic attention to detail. It was inspired by Leonardo da Vinci's Last Supper, depicting one of the most dramatic moments in the story of Jesus: the announcement of Judas's betrayal, 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 חי

- 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 בְּדַמֶּיךָ 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 פרצו 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 ישכח 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

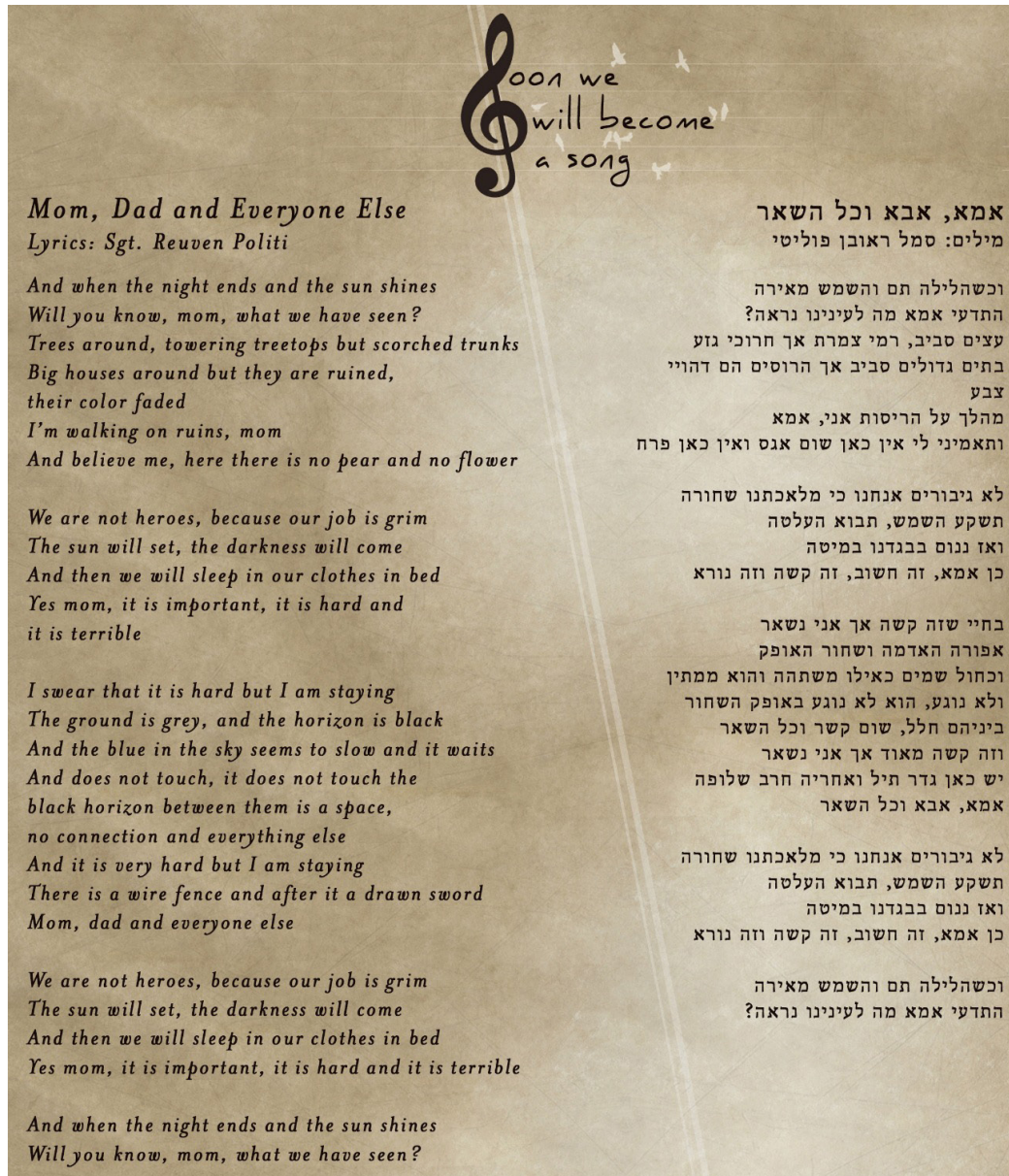
During the First Lebanon War, a soldier was interviewed by a national newspaper. He metaphorically expressed his fear of falling in battle: "Soon we will become a song, soon we may not be here." His somber statement later inspired the launch of the radio project **Soon We Will Become a Song**.

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>



001 we will become a song

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 אם אתם עומדים כאן מעלי כנראה שלא עמדתי בהבטחתי מצטער, בחיי מצטער, בחיי מצטער, בחיי
<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 יקרה לך משהו... שום דבר לא יפגע בי שום דבר לא אישה לא כדור מחבלים שום דבר
<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>	
<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

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.