

Table of Contents

Opening	4
Booklet Structure	5
Structure of Activities	6

Activities

Introduction About Memory	7
Yom HaShoa My Family Story	18
Yom HaZikaron Curating. Memory	22
Yom HaAtzmaut From Siren to Celebration	29

Appendices	37
-------------------	-----------

Dear partners,

This booklet is intended to empower you to provide participants a safe space to encounter the special but complicated “National Days”—Yom HaShoah, Yom HaZikaron, and Yom HaAtzmaut—through active exploration and observation, while considering the special needs of each group. The booklet includes a variety of full activity programs divided by section for the three days.

The theme of this year’s booklet is **“These are our stories.”** This theme calls on us to discuss the mosaic of identities and stories that comprise the Jewish people. The booklet aims primarily to address the opportunity this complicated period offers us to use it as a window into Israeli society, to engage with identity-forming questions, and to narrow the gap between foreignness and ownership.

The activities enable participants to take advantage of being in Israel to go outside and encounter Israeli society on the street without filters, which sparks the need for space where they can engage in clarification and self-definition. The activities offer them this space, encouraging them to clarify their identities by addressing deep personal issues about their Judaism, nationalism, belonging to their people, and the relationships between all these and their lives back home, which have ramifications for their careers, where they live, the culture they seek, and, eventually, their families and future generations. The activities aim to offer the participants space to engage in this clarification intellectually and emotionally, on the group and individual levels.

It is important for us to note that this booklet was written during the difficult and painful time of the war in Ukraine, which we all hope will end soon. The overwhelming reality of the war forces us to face complex questions that prove relevant today more than ever: What is the meaning of discussing personal and collective loss during these difficult days, What is the role of memory while a bloody conflict is currently taking place, And how do we move forwards with the hope of quieter and better days.

BOOKLET STRUCTURE

This booklet contains five activity programs. Each of the programs stands alone so you can choose how to use them, but we built them with the intent they would be valuable for you to use in conjunction with the ceremonies your groups attend—either to prepare for them or process them afterwards.

Introduction - About Memory

The program **A Journey in the Path of Memory** consists of 5 activities that address the power of personal and national memory. Each activity can be performed independently, but we recommend performing them all in order, which can provide participants a strong sense of a journey through the National Days period, including meaningful, detailed preparation and serious discussion of memory.



Yom HaShoah

The activity **My Family Story** enables participants to conduct a short research project on their family history, discover additional elements of the stories that have formed who are, ask questions important to them, and then process this experience with the group. **The activity is appropriate as a preparation for Yom HaShoah or for processing the day.**



Yom HaZikaron

The activity **Curating. Memory** is adapted for processing the Masa Yom HaZikaron ceremony participants will attend. This activity opens a window to the way Israeli society notes the Memorial Day and invites the participants to the 'behind the scenes' of its designers and to a discourse about how it should be preserved.



Yom HaAtzmaut

The activity **From Siren to Celebration** consists of 3 activities that address the complex transition from Yom HaZikaron to Yom HaAtzmaut and the unique experience of Yom HaAtzmaut. Here too, each of the activities can be performed individually, but they build on each other such that performing all 3 in order provides a more powerful experience. **It is recommended to conduct the first activity in the late afternoon on Yom HaZikaron to prepare for the transition from to Yom HaAtzmaut. The second is recommended for the night of Yom HaAtzmaut, and the third and fourth are recommended for processing all the National Days.**

STRUCTURE OF ACTIVITIES

The activities all have the same structure, which is aimed at providing you maximal confidence in running them.

Activity goals - We defined goals—desired results—to help you guide the activity towards them. All the activity's stages serve the goals. The goals are formulated broadly so you can dynamically adapt the activity in accordance with developments and meet the participants where they are.

Main section

Practical methods comprising the activity, such as, discussion, art, personal work, and group discussion. The methods are aimed at providing a productive space for participants to reach the activity's goals.

A Final Perspective

A text that provides a complementary angle on the topic discussed. We recommend printing the closing look and reading it to the participants before dispersing them, in order to offer them additional food for thought.

Proposals for Enrichment

Additional components that can be added to activities if the group is stimulated and wants to continue to engage with the topic, or if it finishes the first part quickly.

”And the great house shall be smashed to bits” (Amos 6:11)

A journey on the path of memory and memorialization in Jewish tradition, for the Jewish people, and on a personal level

This activity program offers you a way of leading your group through a “journey on the path of memory”— through the experience of personal memory and how we form it, study of the ideal of memory in Judaism, considering the power of memory in forming our identity, to pondering the questions connected to national memory surrounding the fallen on Yom HaZikaron.

The program is built in stages. Some of them can be used as an introduction to the entire “National Days” period, and some are more appropriate to Yom HaZikaron and Yom HaAtzmaut. Each stage stands alone and can be implemented without connection to the others, but if performed as a whole in order, it has special power to create a unique experience that engages with personal identity, Jewish identity, Israeliness, and universal values. Each activity can also be framed as an invitation to consider our responsibility as members of the Jewish people to reconsider today’s frameworks and content, to challenge thinking, and not to accept the Mountain of Memory (the hill where Yad Vashem and Har Herzl are located) as a yoke forced upon us.

The activity program is based on a text 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 sketches a “pathway of memory” and the various roles memory plays for the Jewish people:

1. Memory as recapitulation (experiences that seek to relive and feel the past)
 2. Memory as repair and moral resource (efforts to repair the trauma of the past and ascend past it towards a better future)
 3. Memory as a resource for identity—individual and national—the ability of a society whose members live together to consolidate its shared past, to commemorate it (as a social-ideological-cultural act), and to thereby transform it into collective memory that is transmitted to future generations through education, culture, and ceremony. In this way, memory becomes a means of creating a shared identity and a sense of belonging to the group among its members.
-

Goals

1. Draw participants’ attention to the power of memory in their lives and its centrality in the formation of their identity.
2. Examine the role of collective memory in Jewish tradition, religion, and culture and the manner and degree it is present in participants’ lives.
3. Provide participants a perspective on the formation of memory in Israeli culture and the measurement of connections to these ways of forming memory.

First Station: My Memory

“We aren’t always only subjects of memory; sometimes we are also its owners”

The first stage in the path of memory is to examine the meaning of our memories and to experience the way we form our own memories and experiences, sometimes unconsciously. This is a sort of “opening activity” to the entire program.

Goals

1. Examine the power of personal memory and its influence on our lives.
2. Encounter the subjectivity of our memory and experience how it forms us.
3. Consider taking ownership of the formation of memory and decide what we seek to do with memory.

Time: 75 min. | Materials: A personal object (brought by each participant), a sheet of paper with the text printed and under it several lines for personal writing, additional writing paper, pens, a chair.

Opening (15 min.)

- Beforehand, ask the participants to bring an item to the activity that is associated with memory and memorialization (whether personal or family memory).
- Have all the participants share the personal or family story behind the items. Ask them to remember the stories and write themselves reminders about the stories that especially touched them, including the name of the participants who shared them.
- Afterwards read the following text with the participants:

“Suddenly memory hits us. A thought that sparks, a feeling that awakens. We remember—the loved one who is gone, the intense and emotional experience that took place then, the fear and anxiety, the joy and happiness. We are not always only subjects of memory, sometimes we are its owners. As individuals and as a society, we engage in forming and controlling memory. If we open the old photo album or the photo folder on the computer we discover that our whole life passed pleasantly. We hiked in nature, saw flowers, children laughed and were happy, and we were pretty and fancy at the family joyous event. We did not photograph the moments of embarrassment, sadness, and anger and thus they will not appear in an album or on our Facebook walls. We mark family memorial days, in which we remember those killed

in the Holocaust and the fallen of the IDF and security forces, and on these days too we form our memory. We choose from among the entirety of the lives of those who were close to us that which is beautiful and inspires longing and prefer to forget the other sides of their personalities. There is a blessing in forgetting; 'If there was only memory, what would be our fate? We would kneel under the weight of memories. We would become slaves to our memories, to our forefathers' (Berl Katznelson, 'Between Memory and Forgetting'). The choices of the manner of memory and the depth of forgetting are made consciously and unconsciously, and what they share is that memory's focus is not the past but the future. Memory is a useful tool. The awareness that we form memory is important because it brings us to a place where we can choose. Our choice is expressed in the decision of what we seek to do with memory."

Playback (30 min.) _____

In this component, we will demonstrate how to form memory, using stories we just heard from participants.

- Ask the participants to choose a story they heard from one of the other participants (not their own story). They must think about how to present the story in a monologue in which they play one of the characters in the story (the other participant, one of the other people in the memory, the item that was presented, or any other character in the story).
- Emphasize that the monologue must provide an interpretation of the story the participant told but respect the participant and the story. You can propose to the participants that they think about how the monologue forms the memory of the event differently than in the original story. They can intensify the story, propose a different perspective, offer a different interpretation of the events, or develop the story of secondary characters in the original story.
- Every participant interested in presenting a monologue must invite the participant who told the story to sit on the chair facing them and then present the monologue.
3 min. maximum per monologue.

- At the end of the monologue, ask the participant who told the story to share what he learned from the monologue. Afterwards ask the participant who presented the monologue to summarize the monologue's approach in one sentence. (It is worth notifying participants in advance that you will be making these requests so they can prepare and avoid including content in the monologues that could be hurtful.)

Discussion (15 min.) _____

- What did you feel during the Playback activity?
- What forms our memory? How much of our memory do we form and how much is the result of what we were told (by family, friends, and the media)?
- How would you like to form your narrative of this story for yourselves? How would you like to form this story for the next generation—your children?

Potential Follow-Up Activity (20 min.) _____

“Memory is a useful tool. The awareness that we form memory is important because it places us at a point where we can choose. Our choice is expressed in the decision of what we seek to do with memory.”

- Ask the participants to think about the national memory they grew up with. How was it formed within them over the years? How is it expressed in the day-to-day consciousness of their home country? Would they like to form it anew, and if so, how (possibly in light of their experiences from their time in Israel)?

Second Station: Memory as Recapitulation

"If the father of history was indeed Herodotus, the fathers of meaning in history were the Jews. Only in Israel and not among any other people is the commandment to remember a religious precept for the entire people" (Zachor, Yosef Yerushalmi, 'Am Oved, 1989).

Memory is the central motif in Jewish culture, and it is rooted in scripture. It has held an important place in Jewish culture throughout the generations—through contemporary Israel society. This activity seeks to connect participants with the demand to remember and to clarify for themselves how much they identify with it, with the purpose and value in such a demand, and with its risks.

Goals

1. Introduce participants to the Jewish demand to remember.
2. Engage with the meaning of memory in our lives.
3. Expose participants to the strong power—and the serious danger—of the centrality of memory in Jewish culture and Israeli society .
4. Delve into the relationship between the character of personal memory and that of national memory.

Time: 1.5 hours | Materials: Source sheets of verses from the appendices, the movie Siren, a computer, a projector and screen, speakers.

Beit Midrash: (50 min.)

On the memory demanded of Jews as part of their lives

Divide the group into pairs, which will each discuss a verse from the Jewish sources that deals with memory.

Provide every pair a page from the appendix with a verse and the guiding questions.

- "Remember what Amalek did to you on your journey, after you left Egypt" (Deut. 25:17, trans. JPS, Sefaria.org)
- "Remember the sabbath day and keep it holy" (Ex. 20:8 trans. ibid.)
- "In each and every generation a person must view himself as though he personally left Egypt" (Passover Haggadah; Mishna Pesachim 10:5, trans. Koren-Steinzaltz, Sefaria.org)
- "If I forget you, O Jerusalem, let my right hand wither; let my tongue stick to my palate if I cease to think of you, if I do not keep Jerusalem in memory even at my happiest hour" (Psalms 137:5–6, trans. JPS, Sefaria.org)
- "Truly, Ephraim is a dear son to Me, a child that is dandled! Whenever I have turned against 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, trans. ibid)

Discussion among the entire group (20 min.)

- Can you share questions, insights, thoughts, or anything else that arose from your joint study? (20 min.)
- Why, in your opinion, is memory such an important component of Judaism?

The movie: Siren

1. Show the movie: *Siren* (by the artist and producer Jonah Bleicher)
2. Afterwards hold a discussion among the whole group (30 min.). Ask the following questions:
 - What did you sense/feel while watching the movie and afterwards?
 - Is there a danger in the type of memory that recapitulates and connects to concrete items and memory-inspiring objects? How so? Can nostalgia, or patterns of memory with very clear form and content, be negative?
 - What can be done to overcome such dangers? (You can raise the shift from recapitulation to repair: When memory is built on an inanimate memorial, it may be forgotten, whereas when memory is connected to the present, to existence, and to repair, the memory both remains and is repaired).

- **For those who did the first activity:** In the previous activity we discussed how memory is formed and the use we make of memory to tell our personal stories. In this activity we have discussed how national memory is formed. In your opinion, what is the connection between the activities?
 - How can we explain the greater complexity involved in the formation of national memory, as compared to personal memory?
-

Third Station: Memory as Repair and Moral Resource

Memory is often used as a source for drawing lessons and conclusions, but doing so can be complicated. Sometimes the messages drawn are unacceptable to the human heart, sometimes they give the impression of taking advantage of tragedy, and sometimes they are simply tiring and feel too didactic. This activity provides participants an experience of a natural process that transitions from the motif of memory to the motif of lesson, through which they can see the organic nature of this transition, while engaging with the idea of the repair that memory inspires.

Goals

1. Engage with the phenomenon of drawing lessons and calls for repair from memory; examine participants' attitudes towards the phenomenon.
2. Enable participants to personally take part in defining the relationship between memory and message.
3. Expose participants to the ways bereaved families and others who lose loved experience and engage with memory, while making space for participants to express emotions and insights that arise.

Time: 1.25 hours | Materials: The poems and texts in Appendix 3, posterboard, glue, pens, sheets of paper, computers

Group activity (30 min.) _____

1. **Distribute the attached texts and poems (Appendix B) on the floor, several copies of each text, and ask the participants to each choose a text that draws their attention.**
2. **After each of the participants has chosen, ask them to find the other participants who chose the same text as them, sit together as a group, and together answer the following questions:**
 - Why did you choose this text? Which part of the text did you connect to? What especially “grabbed” you in the text?
 - What is the lesson you draw from the text?
 - In your opinion, where does the motif of memory in the text point—forwards, backwards, or both? In what way?
 - Does the way memory is reflected in the text match how you see Israelis, from your experience of them during your time in Israel? If so, how? If not, how do you explain the disparity?

Research task (30 min.) _____

Ask each group to search for information about Israeli memorialization culture and to locate ways of memorialization that are not “inanimate” (meaning memory that is not based on an inanimate memorial: sports and cultural events, memorial charity campaigns, lectures, study days, etc.) and, in contrast, the memorialization culture and memorial sites in their home countries/communities. If there are people they know from Israel or abroad engaged in such efforts, it is advised to invite those individuals to speak with the group by phone or videoconference about their efforts.

Discussion among the whole group (20 min.) _____

- What do people engaged in maintaining living memory seek? What need does this initiative fill for them? What is its value compared to “inanimate” memory? What is the message they attempt to transmit? (You can suggest the following: passiveness vs. activeness; new energy; harnessing towards Tikkun Olam, etc.)
- We have seen creative memory—in poems—and living memory—in civic initiatives. What messages did you see in the two? What do the two share compared to inanimate memory?

- What is your opinion about the use of the memory of the dead as a means for transmitting a message or lesson?
- How did this activity affect your connection to Israel's fallen soldiers, to the power of their memory, and to the culture of memory in Israel? What do you take back to your own lives from all this?

Fourth Station: Memory as an Identity Resource - Connection and Resistance

Our national memory can provide us identity, but it can also burden us and force upon us an identity we do not want. This activity addresses the spectrum between these two views on national memory, offering participants the opportunity to locate themselves along this spectrum and consider why they have chosen that point on the spectrum.

Goals

1. Expose participants to different approaches to Jewish historical memory.
2. Clarify participants' attitudes about the place and role of Jewish memory in their lives.

Time: One hour | **Materials:** Rope, adhesive paper, the texts in Appendix C printed out on A3 paper with room to write on the margins.

Preparation: Place the rope taut from wall to wall and place the pages of A3 paper with the printed texts.

Group activity (30 min.) _____

1. Ask the participants to read the texts and attach them to the rope along the spectrum from complete identification with Jewish historical memory on the right wall to complete disavowal of it on the left wall.
2. Ask the participants to read the texts attached to the rope and write on the margins of the pages reactions, feelings, sensations, and thoughts that arise upon their reading the texts.
3. Ask the participants to stand next to the text that most touched them or to which they most connected. After they do so, lead a group discussion.
 - Read out loud the reactions and thoughts participants wrote on each text page.
 - Ask the participants: Why did you choose the text you stood next to? What especially "grabbed" you about it?

Discussion among the whole group (20 min.) _____

- What did you feel while the group arranged the texts along the spectrum? Was there disagreement about any texts? Can you describe the disagreement, and why the group decided to place the text as it did? Were those who wanted to place it elsewhere convinced or did they merely give in?
- Is the Jewish past present in your individual lives? How so? Why?
- What power does the past and its memory have in the formation of Jewish collective identity? (Is it positive, negative, or neutral?)
- What does collective memory provide us? In contrast, what does it demand of us? Is it an asset or a burden?
- Is there a tension between the past as a resource that builds identity and its functioning as a tool for moral improvement? If so, how?

Concluding text _____

"Here, then, is the path of memory; it starts with the experience of recapitulation, which seeks to return to the past and feel it. From there the path arises and falls through the valley and hill of memory and seeks to repair the trauma of the past and overcome it to a better future. It surrounds the spheres of personal and national belonging and identity and brings us to the spaces of action and creativity in which we build our lives as individual and as a public" (Picard).

My Family Story

Preparatory Activity for Yom HaShoah

Our story never starts with us. The home where we grew up, the DNA within us, and the values inculcated in us have a major influence on who we are. The Holocaust was an event that shocked and transformed the world of our grandparents' generation. Some of them fought for their homes, others experienced horrible things such as hunger, suffering, disease, and inhuman atrocities, some became migrants and displaced persons, and worst of all, six million Jews were cruelly killed only because they were Jews. The distance of years and generations may create a disparity between the sense of connection by young Jews of the third and fourth generation to the memory of the Holocaust and the unequivocal messages of their educators. This program enables participants to research their personal and familial connections to the memory of the Holocaust, to discuss the way memory should be transmitted over time, and to think together about the important role of memory for a better present and future.



Goals

1. Enable participants to encounter their family history during the Holocaust period and clarify their personal connection to memory.
2. Engage with the question of memory formation and the ways of transmitting memory over the years and through the generations.
3. Discuss the various roles of collective and personal memory in creating a better present and future.

Recommended time: 60–90 min. | Necessary material: paper and pens

Preparatory stage: Interview with family member

Ask the participants to interview a relative or family friend familiar with their family's history during the Holocaust period. It is recommended to document the interview in writing and to make use of the questions below. Note that the four last bullet points are meant for participants whose relatives being were alive at the time in countries that were not occupied by the Nazis.

- Choose together—participant and interviewee—one person from your family who was alive during the Holocaust period and together sketch a family tree, as much as you can, including that person and through the interviewing participant.
- What was that person's story during the Holocaust period?
- How did our family arrive from its place of origin during the Holocaust period to our current place of residence?
- Is there a specific story you remember from those years?
- If available, attach a picture connected to the person or your family story.

- What and how did you know about events in Europe?
- How did various people you knew from where you lived react to the news that arrived?
- Did the war affect your lives at home / in the neighborhood / in school / in the community, and if so, how?
- If available, attach a picture connected to the person or to your family story.

Activity in groups of 3 (25 min.) _____

- Divide the participants into groups of 3 and ask them to share their findings from the interviews with each other (5 min. per participant).
- Ask the group to compare the stories and find points of similarity both among the stories and among their feelings about the stories (10 min.).

Sharing with the whole group (40 min.) _____

1. Invite participants to share with the whole group, using the following questions as prompts (10 min.)

- How did you feel while sharing the story of your interviewee?
- What was complicated for you in the interview and/or in sharing your findings with the small group?
- What points of similarity arose in your group? Was this a hard task? Why?

2. Pass out paper and paint to the participants (30 min.)

- Personal activity: Ask the participants to draw an image that represents the word "memory" for them. (This is a good opportunity to change the atmosphere, you put on a little appropriate music and let them be creative.)
- After they finish, ask them to locate themselves on the page in relation to the image they drew. (Where are they? In the center? At the margins? Outside? Part? Etc.)
- Divide the group into pairs and ask them to share with each other the drawings and their meaning. Why did they draw memory in that way? Why did they locate themselves where they did?
- Back to the whole group: Ask the pairs to share a little of what they spoke about in pairs. What arose? What did they spend more time discussing? What was shared or different?

Concluding discussion (20 min.) _____

Read with the participants the following passage taken from the text "Going Out into the Light: How to Remember the Holocaust?" by Michal Guvrin, author of the book But There Was Love There:

"...slowly I understood that my most personal story, the silence that was, is shared by thousands. Over time I understood that only together can we ask— What is the memory of the Holocaust? Is it only the story of the destruction wrought cruelly by the murderers, or is it the story of those fighting for their humanity even when its was being attempted to be erased? And how can we transform the memory of the Holocaust from a threat that continues to pursue us to a lesson for humanity and life?"

- Why, in your opinion, does Michal assert that "only together can we ask"?
- What is the importance of engaging with the questions Michal raises?
- What can we learn from the text about the way she views the role of memory? Do you connect to this approach? Why?
- There is currently a horrible and painful war going on in Ukraine. The question of the role of memory has become of greater relevance. What is the meaning, in your opinion, of discussion of personal and collective memory during these difficult days? What is the role of memory at such a time?

A Final Perspective

**"The Jews are a people who remember. I counted almost three hundred words from the root Z-K-R in the Bible (not including the names derived from this root) and dozens of other times when the root appears in the prayer book. The belief that God remembers and the commandment that we must remember the past - they are the infrastructure, the foundation, on which our present is built, and from which the hopes of the future derive ... The Jewish pulse of life is a pulse of past memory."
(From: "In Time" Dalia Marks)**

Curating. Memories— How and What Does a Society Remember?

Preparatory Activity for
Yom HaZikaron

Yom HaZikaron—Memorial Day for the Fallen in Israel's Wars and Terrorist Attacks—is an official memorial day in Israel. There are unique practices, ceremonies, symbols, and events attributed to it. This program offers a window into how Israeli society marks the day and invites participants “behind the scenes” of those forming memory and the discourse about how to maintain it.



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
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.

Time: 60–90 min. | Materials: Printouts of all the cultural products in the appendices, signs marked “Memory Corners,” adhesive paper, posterboard, markers, scissors, pens, and sheets of paper.

A Space for Memory (40 min.)

For the activity leader: mini-Hebrew lesson on the word le’etzor – a verb with two meanings. The first part of the activity relates to both of these 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.

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:

- Postage stamps
- Monuments – They are part of Israel’s physical and cultural landscape, and tell stories of both heroism and tragedy. Yom HaZikaron 2019 27 Memorial Day for Israel’s Fallen Soldiers and Victims of Terror 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.

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

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 (20 min.)

- Which cultural artifact (image, text, poem...) especially touched you? Stirred you? Angered you? Why?
- 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?
- 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?

Summary for the activity leader // Food for thought

In this activity we were exposed to some of Israeli society's ways of remembering. We encountered various memory collections and participants were asked to choose what they connect to. The creation of memory corners enables them to clarify, as a group and as individuals, what and how is appropriate to remember, and to which types of memory they connect. Afterwards, in a discussion, we opened these questions, and actually enabled them to enter the "behind the scenes" of the formation of memory, and to delve into the question of how it is worth remembering in a meaningful way.

A Final Perspective

Each of Us Has a Name / Zelda

Each of us has a name
given by Godl
and given by our parents

Each of us has a name
given by our stature and our smile
and given by what we wear

Each of us has a name
given by the mountains
and given by our walls

Each of us has a name
given by the stars
and given by our neighbors

Each of us has a name
Each of us has a name

Each of us has a name
given by our sins
and given by our longing

Each of us has a name
given by our enemies
and given by our love

Each of us has a name
given by our celebrations
and given by our work

Each of us has a name
given by the seasons
and given by our blindness

Each of us has a name
Each of us has a name

Each of us has a name
given by the sea
and given by
our death

scan the code to listen to the song >>



Proposals for Enrichment

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 Yom HaZikaron 2019 28 Memorial Day for Israel's Fallen Soldiers and Victims of Terror 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.

1. 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

scan the
code



Haredi yeshiva
commemorates
Yom Hazikaron

(YouTube)

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:



We ultra-Orthodox will not
stand by the siren - and that
is our right.

mako, 2018



It's Complicated:
The Jews Who Don't
Stop for the Siren

Haaretz, 2014

Political activists

scan the code



The Israeli-Palestinian Memorial Day Ceremony 2016

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 Yom HaZikaron 2019 29 Memorial Day for Israel's Fallen Soldiers and Victims of Terror memorialize those who killed innocents. Some of the ceremony participants were subjected to spitting, and had stones, sticks, and mud thrown at them.

(YouTube) (From Wikipedia).

Fragments

scan the code



Yom Hazikaron for Veterans

(Tablet, 2015)

scan the code



On Memorial Day, honoring the fallen – and giving solace to the living

(The Times Of Israel, 2016)

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.

2. 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?

Yom HaAtzmaut

From Siren to Celebration

*“A time for weeping and a time for laughing,
A time for wailing and a time for dancing”
(Ecclesiastes 3:4)*

The transition from Yom HaZikaron to Yom HaAtzmaut is a complex and unique moment that represents the approach of “In their death they commanded us to live” (Yitzhak Rabin). However, it places major challenges upon many Israelis, especially bereaved families. This program introduces participants to these challenges and invites them to encounter the varied feelings about them on the Israeli street. The program, which comprises two parts, complements the participants’ experiences with and without the group during these days, from preparing for Yom HaAtzmaut, through the night and day of the holiday, to the closing activity that concludes the entire experience of the National Days.

Goals

1. Expose participants to the sharp transition from Yom HaZikaron to Yom HaAtzmaut and the transition's various meanings.
2. Engage with the components of Zionist identity and how they were formed over time and space.
3. Conceptualize the insights and feelings participants have experienced during the National Days.

Materials: Projector, speakers, screen, video, the cards in the appendix, notebooks, and pens.

Part A - The transition from Yom HaZikaron to Yom HaAtzmaut (120 min.)

Preparatory activity (20 min.)

Ask the participants to search online and read about Miriam Peretz, one of the most famous Israeli bereaved mothers, who has a fascinating life story and was a candidate to be the first female president of Israel.

Watch the video of **Momentum Unlimited**, which was recorded for Yom HaZikaron in 2021, in which Miriam discusses the sharp and complex transition from Yom HaZikaron to Yom HaAtzmaut.



The link to the video can be accessed through the QR code on this page >>

Discussion (20 min.)

- What feelings arose while you watched the video?
- What do you think about Yom HaZikaron as Miriam presented it?
- Many bereaved families feel that Miriam's approach presents them an impossible challenge. Do you think so as well? If so, how so?

- Miriam says in the video that the soldiers who fell in Israel's wars "fell on behalf of the Jewish people all over the world." What is your opinion about this approach? Do you connect to it? How so?

Going out to the streets (60 min.)

Ask the group to split up into couples, go out into the street, and ask people how they understand the transition from Yom HaZikaron to Yom HaAtzmaut, and what they feel about it. Ask them to write two lists in their notebooks: one of the explanations Israelis give for the transition, and one of personal feelings Israelis express about the transition. They should also ask Israelis if they personally knew fallen soldiers. Instruct them to attempt to interview a variety of people of different ages, backgrounds, and social circles.

Afterwards, each couple should summarize its findings , with an emphasis on addressing the following questions:

- What answers did you receive? What emotions do people have about the transition between the two days? How do respondents' explanations of the transition and feelings about it match or not match? How do their explanations and feelings accord with their familiarity with fallen soldiers? Were you surprised by anything?

Discussion among the whole group

- Can you share your experiences from the street activity? What was surprising? What was complicated for you to hear? What did you identify with? Were there responses that repeated themselves?
- Do you see a disparity between the idea of the transition between Yom HaZikaron and Yom HaAtzmaut and its practical implementation? Do you connect to such a transition? If so, how? If not, what alternative do you think would be appropriate?
- Are you familiar with times in your own world in which a sharp transition from different emotional states was needed or valuable? Can you describe the value in such a transition—in isolation from the transition from Yom HaZikaron to Yom HaAtzmaut, or in reference to it? Does it also have a cost? What is it? Considering the cost, do you think such a sharp transition is worthwhile in that moment? Why?

Part B—Yom HaAtzmaut (75 min.)

12 Reasons to be Zionist

A decade ago, Yair Lapid, currently Israel's Foreign Minister and Alternate Prime Minister, wrote a text in which he describes 12 different reasons to be a Zionist. Read the text together as a group and afterwards answer the discussion questions.

Recommendation for reading: Each paragraph can be read out loud by a different participant.

1 I am a Zionist.

I believe that the Jewish people established itself in the Land of Israel, albeit somewhat late. Had it listened to the alarm clock, there would have been no Holocaust, and my dead grandfather—the one I was named after—would have been able to dance a last waltz with grandma on the shores of the Yarkon River.

2 I am a Zionist.

Hebrew is the language I use to thank the Creator, and also to swear on the road. The Bible does not only contain my history, but also my geography. King Saul went to look for mules on what is today Highway 443, Jonah the Prophet boarded his ship not too far from what is today a Jaffa restaurant, and the balcony where David peeped on Bathsheba must have been bought by some oligarch by now.

3 I am a Zionist.

The first time I saw my son wearing an IDF uniform I burst into tears, I haven't missed the Independence Day torch-lighting ceremony for 20 years now, and my television was made in Korea, but I taught it to cheer for our national soccer team.

4 I am a Zionist.

I believe in our right to this land. The people who were persecuted for no reason throughout history have a right to a state of their own plus a free F-16 from the manufacturer. Every display of antisemitism from London to Mumbai hurts me, yet deep inside I'm thinking that Jews who choose to live abroad fail to understand something very basic about this world. The State of Israel was not established so that the anti-Semites will disappear, but rather, so we can tell them to get lost.

5 I am a Zionist.

I was fired at in Lebanon, a Katyusha rocket missed me by a few feet in Kiryat Shmona, missiles landed near my home during the first Gulf War, I was in Sderot when the Color Red anti-rocket alert system was activated, terrorists blew themselves up not too far from my parents' house, and my children stayed in a bomb shelter before they even knew how to pronounce their own name, clinging to a grandmother who arrived here from Poland to escape death. Yet nonetheless, I always felt fortunate to be living here, and I don't really feel good anywhere else.

6 I am a Zionist.

I think that anyone who lives here should serve in the army, pay taxes, vote in the elections, and be familiar with the lyrics of at least one Shalom Hanoch song.

I think that the State of Israel is not only a place, but it is also an idea, and I wholeheartedly believe in the three extra commandments engraved on the wall of the Holocaust museum in Washington: "Thou shalt not be a victim, thou shalt not be a perpetrator, but above all, thou shalt not be a bystander."

7 I am a Zionist.

I have laid down on my back to admire the Sistine Chapel, I bought a postcard at the Notre-Dame Cathedral in Paris, and I was deeply impressed by the emerald Buddha at the Wat Phra Kaew Temple in Bangkok. Yet I still believe that Tel Aviv is more entertaining, the Red Sea is greener, and the Western

Wall Tunnels provide for a much more powerful spiritual experience. It is true that I'm not objective, but I'm also not objective in respect to my wife and children.

8 I am a Zionist.

I am a man of tomorrow but I also live my past. My dynasty includes Moses, Jesus, Maimonides, Sigmund Freud, Karl Marx, Albert Einstein, Woody Allen, Bobby Fischer, Bob Dylan, Franz Kafka, Herzl, and Ben-Gurion. I am part of a tiny, persecuted minority that influenced the world more than any other nation. While others invested their energies in war, we had the sense to invest in our minds.

9 I am a Zionist.

I sometimes look around me and become filled with pride, because I live better than a billion Indians, 1.3 billion Chinese, the entire African continent, more than 250 million Indonesians, and also better than the Thais, the Filipinos, the Russians, the Ukrainians, and the entire Muslim world, with the exception of the Sultan of Brunei. I live in a country under siege that has no natural resources, yet nonetheless the traffic lights always work and we have high-speed connection to the Internet. If I forget thee, Jerusalem, yet my right hand forget its strength, but forget about finding parking there.

10 I am a Zionist.

My Zionism is natural, just like it is natural for me to be a father, a husband, and a son. People who claim that they, and only they, represent the "real Zionism" are ridiculous in my view.

My Zionism is not measured by the size of my kippa, by the neighborhood where I live, or by the party I will be voting for. It was born a long time before me, on a snowy street in the ghetto in Budapest where my father stood and attempted, in vain, to understand why the entire world was trying to kill him.

11 I am a Zionist.

Every time an innocent victim dies, I bow my head because once upon a time I was an innocent victim. I have no desire or intention to adopt the moral standards of my enemies. I do not want to be like them. I do not live on my sword; I merely keep it under my pillow.

12 I am a Zionist.

I do not only hold on to the rights of our forefathers, but also to the duty of the sons. The people who established this state lived and worked under much worse conditions than I have to face, yet nonetheless they did not make do with mere survival. They also attempted to establish a better, wiser, more humane, and more moral state here. They were willing to die for this cause, and I try to live for its sake.

Personal activity (15 min.)

- Ask the participants to mark the sentences they most connected to in this text.
- Invite the participants to try to write their own version of "I am a Zionist."

Discussion among the whole group (30 min.)

- Invite the participants to share among the group the sentences they marked for themselves and the paragraphs they formulated in the personal activity. Then ask them the following questions:
- How do you understand the words that conclude the text, "I try to live for its sake"?
- Yair Lapid wrote this text in 2012. Do you think it would have been written differently today?
- In your opinion, what are the points of similarity and difference between the Zionist identity of those born and raised in Israel and those born and raised elsewhere in the world?

- “There are things one sees there that one doesn’t see here”—How do you think the place you were born and raised forms your Zionist identity? How has your participation in a program in Israel influenced this identity? How can the different various perspectives you have encountered expand our understanding of the components of Zionism?

Concluding activity (30 min.)

- Spread out on the floor the cards from the appendix and ask the participants to each choose a card that best describes, in their view, the relationship between them and Israeli society as they have encountered it in the past week. Invite them to speak about their choice through a concrete memory, experience, or picture from the last few days.
- A round of one word: Ask each participant to share one word that reflects a thought/experience/feeling from the last few days.

Conclusion for activity leader // Food for thought

During this activity we processed, first of all, the feeling of sharp transition between Yom HaZikaron and Yom HaAtzmaut, and we attempted to delve into this experience. Through direct encounter with the Israeli street, we attempted to observe the implementation of this idea in the contemporary Israeli experience and examine how we feel about it. Afterwards, through textual study, we formulated the components of our Zionism and discussed the opportunity offered by a variety of perspectives. Finally, we used the experience of the past few days to give words to the feelings we take with us from these days.

Appendix: Description cards

Friend	Appendix	Close	Helper	Chain link
Brother	Burden	Stuck	Source for help	At home
Guest	Foreign	Natural	Tool for use	Lost
Inside	Partner	Margin	Part of...	Estranged
Jewish	Israeli	Team member	Branch	Neither here nor there

ACTIVITY APPENDIX

"CURATING. MEMORIES"

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



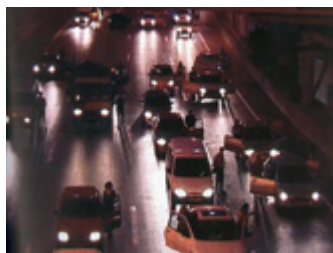
and Israeli reality conveys a political message regarding commitment and sacrifice. Like the apostles, the soldiers are disciples of an ideology, a power stronger than themselves. But they are also victims of a geopolitical constellation over which they have no control. The bullet holes in the wall, 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=MZ7OgbB-FNrO>

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
לבנון ושריון וקול שובר ארזים
בלילה ההוא, אמא, הראל לקינות יובל
עוד זה מדבר וזה בא, אמא, יובל על במותיך 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 בשערכך, ברית דמים,
ברית עולם בבשרך
את אימת הימים ינחמו ליליך, 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 - לָבֹנוֹן 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 שחר, סלעים ורכסים.
ערב אט 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.

שליד הברזל שותק, כמו רעי.

פה רתחו בשמש זפת ועופרת,

פה עברו לילות באש וסכנים.

פה שוכנים ביחד עצב ותפארת,

משרן 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
וחאמיני 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>

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

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 אלייך
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 אלייך

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.

Benny had a low medical profile after he underwent many operations in childhood, but although he was released from enlistment in the IDF due to his health, he insisted on enlisting and fulfilling his obligations to the best of his ability. 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