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SPECIAL ISSUE: THE IMPACT OF THE 1967 WAR ON CULTURE AND MEDIA  
GUEST EDITORS: TAMMY RAZI and NA'AMA SHEFFI

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## Abstracts

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**Naveh:**

On 8 March 1965, when the Knesset passed the Broadcasting Authority Law, Kol Israel, the government radio station, became the state-public radio. But two years later, when a national state of alert was declared in the crisis preceding the Six Day War, Kol Israel in effect became the mouthpiece of official-governmental voices inside the country and abroad. The broadcasts served the military during the days of high alert and especially during the war when the news bulletins became part of the army deception plan. The mobilization of the radio was reflected in its news magazines, commentary broadcasts, and music programs, making Kol Israel a crucial factor in the public patriotic effort to “rally around the flag.”

**Lachover:**

On the basis of a content analysis of 168 news items dealing with women in the two largest-circulation newspapers in Israel, this article investigates whether there was any change in the news media’s representation of women during the Six Day War. The results indicate that while there was little change in women’s representation in quantitative terms, that is, their visibility remained low, there were differences in qualitative terms. Whereas women typically appear in the news as victims, this type of representation was rare in the Six-Day War, when women were represented in the context of the collective rather than the private sphere. Thus, the image of the “egotistical woman” was replaced by that of the “woman volunteer,” while the wife/mother image appeared in the national context during the war. However, once the war was over, women returned to their private world, and the image of the woman soldier as a sexual object also reappeared. Rather than enabling women to redefine their relations with men, the nation and the state, the war underlined their traditional gender roles.

**Sheffi:**

This article examines Israeli children’s magazines that were published in the weeks preceding and following the 1967 war in order to show the ways in which the war and its consequences were presented to the children. As common in times of war, the magazines’ editors aimed to mobilize their readers to the national effort, establishing role models such as children living in settlements near the battlefield. Alongside the national jubilation that followed the war, children were exposed to the complex issues it had engendered: the hundreds of fatalities on the Israeli side and the condition of the refugees on the Palestinian side. Nevertheless, the meanings of the change in Israel’s borders were not explained to the young readers.

**Gan:**

The Six Day War generated two books that can be added to the pantheon of literary works that have shaped Israeli identity: *Soldiers’ Talk (Si’ah lohamim)* and Shabtai Teveth’s *The Tanks of Tammuz (Hasufim ba-tzariah)*. Over the years these books came to symbolize key paradigms in the public discourse – the former representing the figure of the anguished soldier who “shoots and weeps,” and the latter reflecting the cult of generals, with all the arrogance, intoxication with power, and scorn for the enemy associated with it. This article presents a comparative analysis of the two books, arguing that they indicate totally different ways of processing the abrupt transition from the anxiety of the “waiting period” before the war to the euphoria after the rapid victory.

### **Ben-David:**

This article examines the films produced in Israel after the Six Day War that relate to the war either directly or indirectly. It explores in particular the ways in which these films represented the notion of siege, the fear of a recurring Holocaust, in Israeli public discourse and reflected the radical changes in Jewish-Israeli identity after the war, from the euphoria of victory and discourse of national redemption and boundless territory to more sober and critical reflections on the results of that victory. It argues that the sense of siege, at first overcome in the films that employed the national-heroic model, reappeared in later films, with the realization that territorial expansion does not necessarily lead to greater security.

### **Yerushalmi:**

This article discusses the effects of the Six Day War on plays performed in the 1967/68 and 1968/69 theater seasons, in an attempt to demonstrate the great variety of the plays produced and their direct and indirect links to the cultural narrative. Israeli theater exploited the cultural ammunition furnished by the war, thereby demonstrating its own relevance and active participation in the battle waged by the state. At the same time, however, it exposed its limitations as a critical medium: whether the shows reacted to the war explicitly or implicitly, most of them avoided the issues of the occupation, bereavement, and loss.

### **Meiri-Dann and Meiri:**

The monument to the 180 Division of Steel soldiers who fell in the Sinai Peninsula during the Six Day War was erected on the outskirts of the young city of Yamit ten years after that war. This article shows how the changing narratives of this monument reflect the events that Israel, and especially this area, have experienced during the last thirty years. Although located on the site of a Six Day War battlefield, this monument, from the outset, became associated with Yamit. In April 1982 the memorial was the last stronghold of the opponents to Israel's evacuation of Sinai according to the peace treaty with Egypt. Demolished shortly after the evacuation, the ruins of the memorial turned into an icon of the end of the Jewish settlements in Sinai. Shortly afterwards, a replica of the monument was erected within Israel, in the western Negev. The new monument, along with the remains of demolished houses from Yamit that were placed nearby, constitutes a complex memorial to the evacuated settlements, while the Six Day War remains as a dim background memory.