

BITZARON

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LIBERATION THEOLOGY AND ISRAEL

by Marvin Maurer

Monmouth College, New Jersey

Many leaders and functionaries of liberal, mainline Protestant churches have embraced liberation theology. This is a belief which supports Third World Leninist and/or leftist liberation movements as the vehicles to achieve a new moral order. It holds American capitalism to be the font of evil. While claiming to support Israel's right to exist these churches have endorsed the PLO as the sole representative of the Palestinian people and they endorse "the right of return" for the Palestinian Arabs — a code term for liquidating the Jewish state. Many church leaders and the overwhelming rank-and-file church members are not fooled by these Leninist movements or the PLO. They reject the effort of the church liberationists to cloak leftist terrorism in the mantle of liberation theology.

THE FICTION OF ISRAEL ZARCHI

Gershon Shaked

Hebrew University, Jerusalem

Israel Zarchi (1910-1947) depicted life in Palestine preceding the establishment of Israel. His works run the gamut from the trivial novel with its ideological tendencies to the objective somewhat detached observations of the social scene, including the documentary "settlement" novel — the modern saga of the rebuilding of the ancient land (*Eretz Lo Z'ruah*, and *K'far Hashiloah*).

In some of his works (*The Hostel or Inn*, for instance), Zarchi gave evidence that even a middling talent can achieve near-perfection within his artistic limits, proving an old axiom, that what makes a forest, is not only tall trees, but shrubs as well . . .

POEM AND COLOR:

On The Poetry of Gabriel Preil

Ada Barkai

Haifa University

The development of Preil's poetry can be characterized by his use of color imagery. The colors move, more and more, from the literal and concrete, to the metaphoric and abstract. They are finally transformed into an independent entity, with its own message and meaning.

In its mature stage, Preil's poetry centers around an inner, spiritual self, but it is based on concrete details of time, place, events and situations and follows in the direction of the plane of memory, the ideal and metaphorical. His color imagery is one of the essential components of his creative process and formation, as the poet himself defined in the following lines:

The poem is the single steadfast soil,

A supplication transforming its colors like a butterfly . . .

ON THE POETIC WORLD OF T. CARMI
A Talk With The Poet

Nelly Segal

We met with T. Carmi in N.Y. during his brief visit here to receive New York University's Newman Award for his distinguished contribution to Hebrew letters and *Present Tense's* Kenneth B. Smeiler Award for *Penguin Anthology, of Hebrew Verse*.

T. Carmi spoke of the decisive influence his formative years, spent in Israel, had had on his choice of Hebrew as his poetic medium, and of his total commitment to the language. The poet stressed the writer's responsibility in using a language so very rich in traditional materials: the present must always be tactfully and consciously blended with the past; and foreign stylistic influences must be employed with circumspection.

Carmi allowed us a glimpse into the inner world of his poems, which is marked by a sense of dichotomy. He illuminates the notion of "poetic deceit," which enables the poet to express the ultimate truth: "I believe that poetry is a matter of truth . . . Implicit in this truth is the 'poetic deceit'; but it is this very deceit that enables one to speak the truth."

