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מכללה בצלאל לאמנות ועיצוב - 85010					

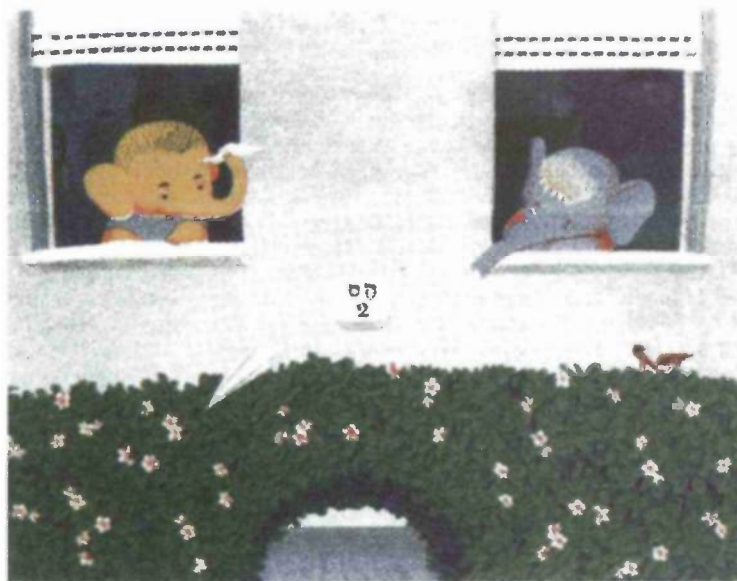
in children's books has changed as well, Salomon adds. "If such literature was once didactic and the writer was the responsible adult – today the exclusive point of view is that of the child, because the culture worships the individual, the child."

According to Livnat, Shira Geffen and Etgar Keret's 2006 "Moonless Night," illustrated by Polonsky, clearly alludes to Fania Bergstein's 1940's "Night Will Come." Indeed, Polonsky's moon closely recalls the one in the earlier book. Furthermore, a comparison of the two works reveals many significant changes that have taken place in Israeli children's culture.

In the recent book the heroine, Zohar, sets out from her home at

there is a special emphasis on how open landscapes are lacking today. The city does not even create a feeling of security. To the contrary, the lighted windows at night look like jaws and scary eyes.

"If the adult, the father, is the focus of 'Night Will Come,' and the child learns a lesson – in 'Moonless Night,' the focus is on the girl," Livnat continues. "The story is about her. She is important. Similarly, in the older book, the landscape is the background, while in the newer one, the landscape reflects the girl's personality. She finds the light and the path, and shows adults the way. As opposed to 'Night Will Come,' in which the father and the moon judge the children – here she



From David Polonsky's "Once was and once wasn't."

night in a completely urban setting, in search of the moon. "This is essentially a description of the process of growing up," Livnat says. "Zohar seeks the light and wants answers – and suddenly 'the city ends.' She continues in an unpaved sort of landscape, a kind of nature trail that is uninhabited. At the end there is a forest with an inviting light, as in fairy tales. There is criticism concealed here, vis-a-vis the concept of space: The urban landscape offered by adults does not meet the real needs of children;

judges and forgives. The girl understands that the person who stole the moon is lonely and sad, and needs company. This understanding reflects personal development. With Yehuda Atlas, the child is always complaining, 'Why doesn't anyone listen to me ...?' Here there is another level, because the girl does not only think of herself. She uses her powers and her maturity to evidence empathy and a more socially oriented outlook. A new realm of consciousness opens for her."