David Grossman's poetics, his stamp as a distinct writer, can be observed and described throughout his career as a writer of fiction, of children's stories, of political articles and even as the writer of a new popular song. The uniqueness of a writer, his stamp, can be identified in his public writings, however different their genre or tone. I have discussed the general theoretical issue elsewhere. 1 This paper aims at a presentation of the invariants in Grossman's different works, in extremely different genres: fiction, political writing, and a fusion of the two.

I will show that Grossman's constant conflict between introversion and the external world is revealed not merely in the psychology and 'lives' of his fictional characters, but in his outright political writing, as well as in the fiction which carries political overtones, or the articles characterized by poetic overtones.

The paper will be a demonstration of the similarities in tone, plot, language, protagonists and manner of presentation throughout the different genres Grossman writes in. This claim will be illustrated mainly by Grossman's most recent publications: "Her Body Knows", "Death as a Way of Life", and the popular song "The Sticker Poetry/Singing" [Shirat ha-sticker]. Other works, such as "The Smile of the Lamb", "See under: 'Love'", and "Yellow Wind", might be mentioned briefly.

The main aim of the paper is to show how one can identify and describe Grossman's print in the diverse turns his attitude towards the connection between the private and the public has taken. Whether the poetic and the political are intertwined, as they are in "The Smile of the Lamb", the political is clearly distinct from the poetic, as it is supposed to be in "Death as a Way of Life", or the poetic is supposedly independent of the political, as in "Her Body Knows", Grossman's complex stamp can be identified, alternately fusing and disentangling the poetic and the political.