

**The Extra value of Translation – The Importance of "Imported"**  
**Children's Literature and the Influence of Kornel Makuszyński's Books**  
**For Young Adults on Youth Literature in Israel**

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As opposed to other cultures, the literary past of Hebrew creativity for children and youth is a short one. True, the buds of Hebrew children's literature appeared at the end of the 18<sup>th</sup> century, but the language of Hebrew literature was that of a culture much higher than the natural language of the community of readers, the children. And the multi-territorial existence of Hebrew culture ended when the center for Hebrew culture moved to Eretz Yisrael in the 1920s.

Hebrew literature in Eretz Yisrael was written for children who learned and spoke Hebrew. It therefore became necessary to create a culture for children, and in its first years translated works filled the void in children's Hebrew literature more than original texts.

Especially in the 1940s and 1950s, Polish writers such as Julian Tuwim, Janusz Korczak and Kornel Makuszyński stand out.

From the 1970s and 1980s, translation activity once again increased, and there was and still is a recognized growing trend for translation of modern literature. In this framework, new translations of the work of Korczak, Tuwim and Makuszyński for children and youth came to light.

There is no doubt that writers for children and youth who grew up in Poland and came to Israel were influenced by the Polish literature that they read in their childhood. The Israeli writer Uri Orlev represents this generation. This also includes

the influence of translated literature on writers who were born and raised in Israel, in a Hebrew culture.

In my opinion, the two authors with the greatest influence on Hebrew literature, who helped it pave new literary and ideological roads – up to the present – are Kornel Makuszyński and Janusz Korczak . Their books have been repeatedly translated from Polish to Hebrew.

### **Postmodernism and New trends in Children's Literature**

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There is something almost oxymoronic in the combination of "Postmodernism" and "Children's Literature": On the one hand, the basis of postmodernism is the idea of criticism and breaking. The postmodern world is a world in which definitions that in the past were obvious, become hesitant and multifaceted. This is evident, among other things, in the breakdown of schematic diagnoses, such as right and wrong, truth and falsehood, good and evil, high and low, beautiful and ugly, etc. On the other hand, the system of children's literature relies on separation and delimitation – first and foremost the clear distinction between children and adults. The traditional perception of children's literature as a responsible and authoritative medium actually embodies the idea that there are things that are right or appropriate for children, that there are issues that children can be exposed to and those that are forbidden and that the flow of knowledge is from adults to children.

However, the world around us and around our children is changing. Therefore, despite the apparent contradiction here, there is no doubt that in recent decades the effects of postmodern characteristics in Western children's literature have been evident. I will present some of these characteristics and new trends, which relate to all aspects of the children's book – Its thematic content, its production and its visual nature.