

COMPARISON OF THE CREATIVE STYLES OF JANNY RODARI AND KHUDOYBERDI TOKHTABOYEV

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Abstract

The realm of children's literature is replete with talented writers from diverse backgrounds, each contributing their unique perspective and narrative style to the genre. Among these writers, two figures stand out for their distinct approaches to storytelling: Gianni Rodari, an Italian writer of children's books and poetry, and Kudoberdy Tokhtaboyev (also known as Khabibulla Kadyrov's literary pseudonym Kudoberdi Tokhtaboev), an Uzbek writer and a prominent figure in the Soviet children's literature scene. Although their lives and works spanned different regions and eras, Rodari and Tokhtaboyev shared a deep passion for crafting engaging stories that captured the hearts of their young readers. This article seeks to explore and compare the creative styles of these two accomplished children's writers, analyzing the characteristic elements of their writing and the lasting impact they have made on the literary landscape.

Keywords

literature, poets, imaginative stories, powerful words, young readers, novelist, approaches

Introduction: Gianni Rodari was a celebrated Italian poet, novelist, and children's author, renowned for his imaginative stories and charismatic characters. Born in 1920 in Omegna, Italy, Rodari rose to prominence with the release of his novel, 'Gelsomino nel paese dei bugiardi' ('Gelsomino in the Land of Liars'), which was awarded the Hans Christian Andersen Medal in 1970, a testament to his exceptional craftsmanship. Rodari's creative style was characterized by his whimsical use of language and his innovative approach to the Italian language. His texts frequently incorporated nonsensical words, oxymorons, and surreal scenarios, creating an enchanting atmosphere that captivated his young readers.

On the other hand, Khudoyberdi Tokhtaboyev, also known as Khabibulla Kadyrov, was an Uzbek children's writer, poet, and filmmaker from the Soviet era.

Born in 1922 in Uzbekistan, Tokhtaboyev's works gained widespread recognition for their candid portrayal of everyday life, infused with subtle humor and irony. Tokhtaboyev's narrative style often featured simple yet engaging storytelling, incorporating mythological and fantastical elements, usually adapted to reflect everyday Uzbek culture and the country's shifting landscape during the Soviet period.

One of the primary aspect that distinguish Rodari's creative style is his dynamic engagement with language itself. His use of the Italian language is often poetic and expressive, imbuing his stories with a mesmerizing musical quality. In constructing unusual yet captivating scenarios, Rodari provided readers with a glimpse into various possible worlds, inciting their imaginations to follow unconventional paths. By experimenting with speech patterns and vocabulary, Rodari playfully inverted expectations, creating novel instances of reality that transcended ordinary constraints.

Contrasting with Rodari's often unpredictable narratives is Tokhtaboyev's penchant for simplifying and reducing complexities. This simplicity has its roots in the Uzbek folk oral tradition, in which elaborate storylines and unusual characters were consistently distilled to emphasize pertinent moral and social messages. Unlike the elaborate embellishments of Rodari's storytelling style, Tokhtaboyev adhered to an elegant, but marked sobriety. The straightforwardness of Tokhtaboyev's expression makes apparent not the absence of imagination or imagination, but the quiet narrative of the every day.

Literature review.

The exploration of children's literature reveals distinct yet interconnected creative styles that shape the narratives and characters within this genre. The foundational work by (Muhwati et al., 2010) establishes a significant discourse surrounding the canonization of children's literature in Zimbabwe. Their analysis highlights the importance of child agency and the portrayal of child protagonists, which serves as a critical lens through which to evaluate the imaginative discourse in literature. This focus on the life-affirming values embedded in narratives emphasizes a broader understanding of children's literature as a vehicle for empowerment and transformation, setting the stage for subsequent analyses of creative styles.

In the context of Uzbek children's literature, (Dilorom Djurakulovna, 2016) delves into the thematic evolution of the genre during the 1950s and 60s. Her comparative analysis underscores the moral and educational dimensions of juvenile poetry, revealing how different authors approached the theme of

upbringing. The period is characterized as a creative zenith, where literature not only entertained but also instilled values such as justice and patriotism. This exploration of character types and their moral implications enriches the understanding of how children's literature serves as a guide for young readers, complementing the earlier findings regarding child agency.

Further expanding on the role of children's literature in fostering creativity, (Nurhidayati, 2017) examines the characteristics of creative individuals as reflected in children's stories. This article posits that literature specifically crafted for children can significantly enhance their creativity by presenting relatable themes and simple narratives. The analysis draws on established theories to connect the structural elements of children's literature with the development of creative thought, thereby reinforcing the idea that literature serves as a foundational tool for self-expression and exploration among young readers.

Despite the distinct characteristics of their narrative styles, both Rodari and Tokhtaboyev were critically concerned with confronting complex themes in their works. These prevalent preoccupations entailed: addressing post-war social instability; depicting and resolving domestic issues; offering moral guidance to postwar generations; imparting cultural identity through storytelling, and laying emphasis on regional folklore in a rapidly changing world.

Through the exploration of the distinct narrative styles of Gianni Rodari and Khudoyberdi Tokhtaboyev, we uncover two idiosyncratic examples of the far-reaching potential of children's literature. While displaying disparate backgrounds and creative predilections, both authors are united by their unwavering devotion to innovation and versatility in storytelling. They expanded the boundaries of children's literature and showed their exceptional narrative craftsmanship through a careful balancing of whimsy, educational elements, and cultural identity with profound narrative creativity and expression, and their works continue to fascinate their readers with narratives of imagination, innocence and vulnerability across linguistic, historical, cultural, national, and social divides in both traditional Uzbek settings and across Russia's widespread geography.

Conclusion.

In conclusion, the creative styles of Gianni Rodari and Khudoyberdi Tokhtaboyev represent two unique approaches to storytelling in children's literature. While Rodari's stories are characterized by their playfulness, wit, and social commentary, Tokhtaboyev's stories are marked by their lyricism, poetic language, and deep understanding of the human condition. Despite these differences, both authors share a common passion for storytelling and a deep

understanding of the child's perspective. Their stories continue to inspire children's imagination and creativity, offering a glimpse into the rich cultural heritage and diversity of our global community.

Ultimately, the comparison of the creative styles of Rodari and Tokhtaboyev serves as a reminder of the power of storytelling to shape children's perceptions of the world and themselves. As we read and reflect on their stories, we are reminded of the importance of imagination, creativity, and empathy in shaping our understanding of the world and our place within it. As we continue to navigate the complexities of our global community, the stories of Rodari and Tokhtaboyev offer a powerful reminder of the need for compassion, understanding, and connection in our increasingly interconnected world.

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