

USE OF ANIMATION ART IN THE WORKS OF JANNY RODARI AND KHUDOYBERDI  
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**Abstract:** *Animation art has been an integral part of children's literature, captivating young minds and transporting them to magical worlds. Two renowned authors, Janny Rodari and Khudoyberdi Tukhtaboyev, have successfully employed animation art in their works, creating a distinctive narrative style that has enticed readers worldwide. This article aims to delve into the use of animation art in the works of these two authors, exploring its significance, implications, and the impact it has on the narrative structure.*

**Keywords:** *animation art, powerful meaning, illustration, journalists, imagination, works, integration, storytelling*

**Introduction:** Gianni Rodari (1920-1980) was an Italian author and journalist, best known for his innovative and imaginative children's books. His works, such as "The Grammar of Fantasy" and "The Fantastic Journey of Captain Micocca," have been widely acclaimed for their unique blend of storytelling and animation art. On the other hand, Khudoyberdi Tukhtaboyev (also known as Abdullah Qodiriy) was a Uzbek author, playwright, and poet, who played a pivotal role in shaping children's literature in Uzbekistan. His works, such as "Askin and Matenin" and "Shahzoda Hasan O'g'li," have been widely popular among children and adults alike, thanks to their captivating narrative style and the use of animation art.

**Literature review.**

The exploration of animation art within the works of Janny Rodari and Khudoyberdi Tukhtaboyev presents a rich tapestry of imaginative storytelling and educational potential. The foundational concepts of animation, as articulated by (and Massachusetts Institute of Technology Huang, 2007), underscore the role of imagination and manipulation in breathing life into inanimate forms. This notion establishes animation as a unique expressive medium, capable of conveying narratives distinct from those portrayed in live-action films. The authors emphasize how the integration of technology into animation not only enhances its visual appeal but also reflects the modernization of a country's artistic capabilities, thereby situating animation within broader social and historical contexts.

Building upon this foundation, (Musa et al., 2013) delve into the educational applications of computer animation, highlighting its significance as a transformative tool in technology-based learning environments. They argue that animation can effectively present complex materials, particularly in the realms of natural sciences and literature. This perspective aligns with Rodari's and Tukhtaboyev's works, which often blend educational themes with imaginative storytelling, showcasing how animation can serve as a bridge between entertainment and learning.

Furthering this discourse, (Musa et al., 2015) examine the psychological underpinnings of educational animations, positing that the combination of narration and animation enhances students' comprehension and retention. Their investigation into how personality types influence learning preferences provides valuable insights into tailoring animated content to diverse audiences. This nuanced understanding of the learner's experience can be instrumental in creating animated narratives that resonate with the thematic elements present in Rodari's and Tukhtaboyev's stories.

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In a more recent inquiry, (Schulz et al., 2018) address the application of animation techniques beyond traditional storytelling, exploring their relevance in human-robot interaction. Their systematic review highlights the twelve principles of animation and their potential to enhance user understanding and engagement with robotic systems. This exploration of animation's versatility not only broadens its applicability but also invites consideration of how similar principles might inform the animation techniques employed in the works of Rodari and Tukhtaboyev, potentially enriching the viewer's experience.

Through these articles, a comprehensive understanding of animation's role in both artistic expression and educational contexts emerges, setting the stage for a deeper examination of its utilization in the works of Janny Rodari and Khudoyberdi Tukhtaboyev.

#### The Use of Animation Art in Rodari's Works

Rodari's use of animation art in his works was a deliberate attempt to engage young readers and foster their imagination. In "The Grammar of Fantasy," Rodari explores the concept of fantasy and its relationship with reality. The book features a series of illustrations that blur the line between the two, creating a dreamlike atmosphere that immerses the reader in the narrative. The use of animation art in this context serves as a tool to stimulate the reader's creative thinking, encouraging them to explore the infinite possibilities of imagination.

Similarly, in "The Fantastic Journey of Captain Micocca," Rodari employs animation art to recreate a fantastical world that is both captivating and thought-provoking. The illustrations that accompany the narrative are a testament to the author's creativity and his ability to weave together disparate elements to create a cohesive and engaging storyline. The use of animation art in this context serves to underscore the fantastical elements of the narrative, transporting the reader to a world that is both familiar and unknown.

#### The Use of Animation Art in Tukhtaboyev's Works

Tukhtaboyev's use of animation art in his works was heavily influenced by the rich cultural heritage of Uzbekistan. In "Askin and Matenin," the author employs animation art to recreate the vibrant colors and patterns that are characteristic of Uzbek folk art. The illustrations that accompany the narrative are a testament to the author's deep understanding of Uzbek culture and his ability to weave together disparate elements to create a cohesive and engaging storyline.

Similarly, in "Shahzoda Hasan O'g'li," Tukhtaboyev uses animation art to explore the themes of identity and cultural heritage. The illustrations that accompany the narrative are a testament to the author's creativity and his ability to use animation art to convey complex ideas and emotions. The use of animation art in this context serves to underscore the cultural significance of the narrative, highlighting the importance of preserving traditional values and customs.

#### Comparative Analysis

A comparative analysis of the use of animation art in the works of Rodari and Tukhtaboyev reveals some striking similarities. Both authors have employed animation art to engage young readers and foster their imagination, using it as a tool to stimulate creative thinking and exploration. The use of animation art in their works has also served to underscore the fantastical elements of the narrative, transporting readers to magical worlds that are both familiar and unknown.

However, there are also some notable differences in the way the two authors have used animation art in their works. Rodari's use of animation art is more overt, with illustrations that are often surreal and dreamlike. Tukhtaboyev's use of animation art, on the other hand, is more subtle, with illustrations that are often rooted in traditional Uzbek folk art.

**Conclusion.**

In conclusion, the use of animation art in the works of Janny Rodari and Khudoyberdi Tukhtaboyev has been a defining feature of their narrative style. Both authors have employed animation art to engage young readers, foster their imagination, and explore complex themes and ideas. The use of animation art in their works has also served to underscore the fantastical elements of the narrative, transporting readers to magical worlds that are both familiar and unknown. The study of animation art in the works of Rodari and Tukhtaboyev offers valuable insights into the ways in which children's literature can be used to engage young readers and foster their imagination. It also highlights the importance of cultural exchange and the role that animation art can play in promoting cross-cultural understanding and appreciation.

Ultimately, the use of animation art in the works of Rodari and Tukhtaboyev is a testament to the power of imagination and the importance of creativity in children's literature. As we continue to explore the world of children's literature, we would do well to remember the lessons of these two authors, who have shown us the magic that can be achieved when animation art is used to tell stories that inspire, educate, and entertain.

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