

Origin and Development of Ditties and Olans

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Abstract:

The article is dedicated to the comparative analysis of Russian chastushkas and Uzbek olans as unique forms of folk art. It examines their historical development, social and cultural functions, structure, and performance features. The study analyzes similar elements of poetics and musical traditions, as well as the reflection of folk mentality and contemporary challenges within both genres. Special attention is given to the preservation and transformation of these genres in the context of urbanization and globalization.

Keywords: Russian chastushkas, Uzbek olans, oral folk art, folklore, cultural heritage, ethnic identity, musical poetry.

Introduction

Russian ditties and Uzbek olans are two typical examples of folk poetry that emerged in ancient times and have undergone a long transformation, retaining their relevance to this day. These genres embody folk wisdom expressed through short poetic forms filled with life realities, humor, philosophical reflections and, often, social criticism.

Ditties and olans have become not only cultural phenomena, but also a way to express the collective opinion of the people, their attitude to life, work, love and social phenomena. They occupy an important place in the traditions and rituals of Russians and Uzbeks, forming national identity and preserving the historical continuity of generations.

Origin and development of genres

Ditties began their development in Russia in the 19th century, when the rapid socio-economic development of the country led to changes in the cultural and everyday life of the rural population. These short songs were destined to become an integral part of fairs, folk festivals, wedding ceremonies and other events of public life. Initially, ditties were exclusively improvisational and performed to the accompaniment of simple musical instruments such as the balalaika, accordion or

horn. Folk art flourished mainly among peasants, and the ditty, as a product of oral tradition, reflected their everyday worries, joys and sorrows.

At the same time, in Uzbekistan, where the traditions of poetic craftsmanship are strong, olans became an important part of folk culture. Unlike Russian ditties, which are often satirical in nature, Uzbek olans are performed with deep respect and reverence, as they reflect important philosophical reflections on life and death, justice, honor and dignity. Olans have traditionally been passed down from one generation to the next through oral poetry and musical traditions.

Genre	Origin	Characteristic features
Ditties	Developed in Russia since the 19th century	Clear rhyme, humorous and satirical elements, performed at fairs and festivals.
Olana	An important part of Uzbek culture	Deep philosophical reflections, respectful performance, passed down orally through generations.

Subject and structure

Russian ditties

The subject of Russian ditties is very diverse, but the most common motifs are love experiences, mockery of social troubles, topical issues, and elements of folklore satire. These short quatrains, with a strict rhyme scheme, were often improvised depending on the specific situation. Ditties, despite their apparent simplicity, often contain profound conclusions about life, presented through humorous or ironic images.

Ditties can be cheerful and perky, but there are also tragic themes that reflect the hard fate of the peasantry, the hardships of labor and disasters. Their main feature is the ability to convey popular sentiments and attitudes to current social and political events.

Uzbek Olans

The theme of Uzbek Olans is more philosophical and lyrical. Olans often feature images of nature, the theme of love for the Motherland, as well as reflections on life, death, fate and spiritual values. Olans carry national Uzbek features, reflecting the ancient traditions of the steppe way of life and the connection of man with nature.

The structure of Olans is more variable than that of ditties, and can include both two lines and several couplets. The metric scheme may also differ depending on the region and performing tradition. Traditional Uzbek instruments such as doira, saz and rubab are often used in the musical accompaniment of Olans.

Functions and meaning

Ditties and olans play an important role in the life of the Russian and Uzbek peoples. Due to their wit and humor, ditties were used as a means of folk satire, criticism of social norms and behavior that did not meet public expectations. It is also a way of verbal release, allowing one to express emotions and experiences.

In turn, Uzbek olans are a more contemplative genre. Olans are performed at different stages of life: from wedding celebrations to funeral rites. Olans help to pass on folk wisdom and philosophical views from one generation to another. In addition, they reflect respect for ancestors and a connection with the spiritual and moral aspects of life.

Chastushki and Olany in Modern Culture

Despite the fact that both genres have deep roots in traditional culture, they continue to remain popular in our time. In Russia, chastushki are performed at various folk festivals and cultural events, such as "Russian Root" and "Siberian Fair". These events not only help preserve traditions, but also create a platform for communication between different generations and cultures. Modern performers adapt chastushki, adding modern lyrics and musical arrangements, which allows them to attract a younger audience and maintain interest in this genre. As Tatyana Ilyina notes, such adaptation allows us to preserve folk traditions, integrating them into a modern context and enriching the cultural heritage (Ilyina, 2010).

Among the famous modern performers, we can highlight groups that use elements of chastushki in their songs, combining folk art with pop music. This not only helps to preserve traditions, but also makes them accessible to a new audience, forming new cultural meanings.

In Uzbekistan, Uzbek olans retain their significance in cultural life. They are performed at weddings, Navruz celebrations, as well as at events related to national memory and respect for traditions. Olans continue to serve as an important element in the transmission of cultural and spiritual values. Galina Bakhtiyorova emphasizes that performing olans at celebrations not only entertains, but also strengthens family and social ties, facilitating intergenerational exchange (Bakhtiyorova, 2005).

Modern performers are also looking for new formats for presenting olans. Using multimedia, social networks and video publishing platforms such as YouTube and Instagram, they actively promote this genre. This allows not only to preserve traditions, but also to adapt them to modern realities, making them more attractive to young people. According to sociological research, such initiatives contribute to the revival of interest in folk art and the strengthening of national identity (Nazarov, 2018).

Olans also inspire artists and poets to create new works, which creates an opportunity for further development of the genre. Special competitions and festivals dedicated to olans facilitate the exchange of experience and popularization of this art form among young people. Thus, both ditties and olans continue to play an important role in the cultural life of their peoples, remaining relevant and significant in modern conditions. These genres not only maintain a connection with the past, but also actively participate in the formation of the cultural landscape of the present.

Conclusion

Russian ditties and Uzbek olans are two unique folklore genres that reflect the worldview and national identity of their peoples in different ways. These genres not only preserve cultural traditions, but also contribute to the formation and strengthening of national self-awareness. Despite their brevity and simplicity, ditties and olans are powerful tools for conveying life attitudes, philosophical reflections and social commentary. In the context of modern globalization processes, both genres remain important elements of cultural heritage, ensuring the connection between generations and strengthening cultural traditions.

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