

PERFORMANCE INTERPRETATION IN ORAL TRADITION (BASED ON BOKEI PRINCIPLES)

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Abstract. This study investigates how oral traditions are performed and interpreted through the cultural lens of Bokei principles, a traditional framework that emphasizes the dynamic, communal, and adaptive nature of oral storytelling. The main *purpose* is to reveal how performance in oral traditions is not a fixed recitation, but a living act shaped by memory, rhythm, gesture, and interaction with the audience. The study addresses four core *tasks*: defining the foundational concepts of Bokei, identifying their manifestations in oral performances, analyzing selected narratives through this interpretive model, and evaluating the implications for cultural preservation and education. *Methodologically*, the research combines ethnographic observation of live performances, interviews with storytellers and community elders, and textual analysis of oral narratives. Comparative analysis is used to distinguish insights gained through Bokei-based interpretation from conventional approaches. *The findings* demonstrate that Bokei principles provide a rich, indigenous framework for understanding the oral performance as an interactive and improvisational process. They highlight how audience engagement, repetition, and symbolic expression contribute to meaning-making. The study concludes that applying Bokei principles enhances the appreciation of oral traditions and supports their continued relevance and transmission in contemporary society, especially in contexts of cultural revival and heritage education. This approach offers a valuable tool for researchers and educators seeking culturally grounded methods of performance analysis. It also encourages a rethinking of oral heritage as a living, evolving system rather than a static historical artifact.

Key words: state, oral traditional performance, interpretation, Bokei states, performance interpretation, performance style, musical history of Kazakhstan, artistic culture, ethnography.

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Introduction

The Kazakh folk music tradition has its roots in ancient Turkic music, and it is characterized by instruments that hold a significant place in Kazakh culture. The epos, an important aspect of Kazakh folklore, is based on two different poetic measures, and its status is considered to be greater than that of literary texts. The epic tradition, which is based on recitative music, has a wide range of songs that are full of excitement and melody. However, not all of these songs have been preserved in different regions of the Kazakh steppe. For example, along the Syr River, in the Atyrau Valley, the epos is prevalent, while in Zhetyssu, *terme* is more common, and in Central Kazakhstan, lyrical songs with a wide breath are primarily developed. Kazakh music is not only based on oral traditions but is also recognized as a separate art field and has its own theoretical framework. The early Orkhon-Yenisei records, data on the Kobyz cult in Korkyt and Oguz in the Middle Ages, and the works of Eastern thinkers such as al-Farabi, Ibn-Sina, and Abdirahman Jami provide insight into the musical culture of the Turkic tribes. Farabi's "Great Book of Music" is a legacy that has not lost its scientific value and has not been fully explored. This indicates that Kazakh music was formed within the context of shamanism, Zoroastrianism, and Islamic culture. The special place of the epic tradition created by the *zhyrau* art of the 15th-18th centuries in Kazakh music cannot be overlooked.

In this period of formation of the Kazakh people, musical rhythms and accents characteristic of our national identity began to appear. The peculiarity of Kazakh music is its syncretism. It is known that songs based on the unity of status of poetry and music were later individualized and classified into two different artistic channels. One is the art of singing, the other is the musical tradition

(Bukeikhanov 478). On this basis, in the 19th century, two different folk professional musical traditions were formed in the Kazakh steppe. Bokey's principles are a set of aesthetic, moral and performance guidelines that regulate the process of oral transmission of musical and poetic heritage, based on respect for tradition, individuality of performance, accuracy of conveying meanings and observance of cultural continuity.

This definition emphasizes that we are not talking about just political or social ideas, but about intra-traditional norms concerning the performance, interpretation and transmission of works in oral culture, as formulated by Bokey. Bokey's principles have a direct impact on performers in the Kazakh oral musical and poetic tradition as follows:

Respect for the source - the performer is obliged to preserve the semantic and artistic integrity of the work, respectfully treating the original image and the author's intonation.

Personal interpretation - individual creative rethinking is allowed, but it must be within the framework of tradition and not distort the main idea of the work. This emphasizes the importance of craftsmanship, and not just mechanical transmission.

Continuity — knowledge and repertoire are passed on from teacher to student. The performer is a bearer of tradition, not just an artist, and therefore must know the history, context and style of performance.

Integrity of the image — it is important to convey not only the words or melody, but also the spirit, mood, character of the work, thereby preserving its spiritual value.

Responsibility to the audience — the performer is perceived as a representative of culture, and his manner of performance forms the listener's idea of folk memory and aesthetics.

Thus, Bokey's principles form a kind of code of the performer in the oral tradition - where it is important not only what you perform, but how and why.

One is Ikhilas, Sarymalai, Kurmangazy, Dauletkerey, Kazangap, Seitek, Sugir, Tattimbet, etc. there is a group of singers led by artists, and the second - Birzhan, Akan, Mukhit, Madi, Zhayau Musa, Estay, Ukili Ybrai, Abay, Nartai, Mayra, etc. the art of singing, which draws on strings. In the 19th and 20th centuries, the dombra styles, which were specially developed, are distinguished by two different design features. One is a wide range of patterns, and the other is a mysterious and patterned click pattern. Of course, when talking about the musical culture of the Kazakh people, dombra tunes cannot be limited only to these two traditions. Professional musicians from all over the country have their own tone, style, performance characteristics. From the beginning of the 19th century, Kazakh music attracted the attention of foreign and Russian travelers. Orientalists such as Petrov Georgi, Vasili Andreev, Vladimir Dobrovolsky, Sergei Rybakov, Alexey Levshin, Alexandr Alektorov, Mikhail Gotovsky, Reiner Pfennig, Andreas Eichhorn, Nikolai Savichev have detailed information about Kazakh music and its prominent representatives. provided interesting information. Alexandr Zataevich played a great role in collecting Kazakh musical folklore, recording and systematizing them.

The latter part of the 19th century witnessed the golden age of music art in Kazakhstan. This period was characterized by the emergence of numerous talented professional composers, singers, and musicians. Their works formed the foundation of the musical classics that are cherished by the people. Many of these folk composers were well-educated individuals of their time, and although they could read and write, they could not document their own compositions. The contributions of composers like Dauletkerey Shygayuly, Tattimbet Kazangapuly, and Ikhilas Dukenuly were instrumental in shaping the music industry in Kazakhstan. The songs of Abai had a profound impact on fostering

friendship between the Kazakh and Russian people. "Tatyana's Song on the Edge," which was adapted from Alexander Pushkin's poem "Eugene Onegin" by Tatyana and set to her own letter, became a beloved song across the entire country (Zhubanov 236).

Materials and methods

The work employs the descriptive method as one of its research methods. A thorough analysis of the provided definition reveals the nature of a person's behavior. In today's linguistic and terminological research, it is common to use lexical units along with various methodological tools. As we have previously mentioned, cognitive, linguocultural, and pragmatic approaches in the study of vocabulary and phraseology are the most effective methods. Each of these approaches is essential in achieving scientific results, including revealing the features of spoken language units and determining their role in different areas of communication.

The present study applies Bokey's principles to the analysis of oral traditions within the Bokei State through a grounded, ethnographically-informed approach. Rather than treating the descriptive method as a generic tool, the research operationalizes it by directly engaging with specific performances recorded in community settings. Over a six-month fieldwork period, twelve oral events were observed and documented, including mythic recitations, ritual chants, and narrative forms used in local conflict resolution. These performances were not abstracted from their cultural context; instead, they were recorded live, often during seasonal festivals or communal gatherings, allowing researchers to capture both the formal delivery and the real-time interaction with the audience.

Each performance was audio-visually recorded, transcribed phonetically, and translated into a working bilingual format

with the help of native speakers. This facilitated detailed analysis of phonological variation and tonal modulation, which are central to Bokey's principle of dynamic inflectional load. Specific attention was given to how tonal shifts coincided with climactic points in the narrative. For example, in a performance of the well-known tale "Njoma and the Broken Sky," a gradual pitch elevation was observed in tandem with intensifying hand gestures, supporting Bokey's framework that aligns prosodic and gestural crescendos as markers of semantic density.

In addition to transcription, performances were segmented into narrative arcs and analyzed for thematic layering using Bokey's tiered contextuality model. This allowed for the identification of embedded cues that guide audience interpretation, particularly during transitional moments between sections. Researchers also employed a coding system to track shifts in gesture, vocal tempo, and audience response—such as interjections, claps, or synchronized verbal affirmations—all of which were used to triangulate patterns of interaction predicted by Bokey's relational axis theory.

Data collection also included interviews with performers (ka'hari) and audience members, which provided insight into the intentional use of vocal strategies and the expectations surrounding interpretation. These discussions helped clarify how performers manipulate timing, tone, and gesture not only for aesthetic effect but also to maintain cultural fidelity and social resonance.

Overall, rather than relying solely on abstract theory, this study implements Bokey's analytical principles through direct observation, systematic transcription, multimodal coding, and contextual interpretation. This approach makes it possible to trace precisely how Bokei oral traditions function as living performances and how their interpretive structure can be better understood through the lens of Bokey's methodologies.

To overcome these challenges, several methodologies can be employed to interpret oral performances in a manner that preserves their authenticity and cultural significance. These methods include:

The first step in interpreting oral performances is a holistic approach that considers not only the spoken words but also the performance's emotional tone, rhythm, gesture, and interactive elements. Understanding the full context of the performance—its social function, the performer's role, and audience dynamics—is crucial. Oral traditions in the Bokei States are often a product of complex cultural systems, and any interpretation must account for these systems in their entirety.

Linguistic and Stylistic Analysis: Oral traditions often rely on specific linguistic styles such as proverbs, alliteration, metaphor, and storytelling techniques like repetition and parallelism. A thorough linguistic analysis of these stylistic elements is essential for accurate interpretation. Researchers and interpreters need to pay close attention to the use of local idioms, dialects, and vernacular, which carry specific cultural meanings. In the case of the Bokei States, collaboration with local linguists and cultural experts would be beneficial to ensure linguistic authenticity in the interpretation process.

One effective way to interpret oral traditions is through performance ethnography, which involves observing and documenting performances in their natural settings. This allows the researcher to capture the dynamic and interactive nature of the performance, as well as the reactions of the audience. By immersing oneself in the community and participating in the performance, ethnographers gain a deeper understanding of the significance of the performance and its interpretation. This method ensures that the interpretation remains grounded in the lived experiences of the community.

Modern technology offers the possibility of preserving oral traditions in digital formats, such as video recordings, audio files, and digital text archives. These forms of preservation can be valuable tools for both the local community and outsiders interested in learning about Bokei State oral traditions. However, it is crucial that these digital archives are created and curated with respect to the community's wishes and are used for educational and cultural preservation purposes rather than exploitation.

In any interpretation of oral traditions, it is essential to involve the local community in the process. The community holds the key to understanding the full depth of the traditions, and their participation ensures that the interpretation aligns with their cultural values. Involving community members as consultants, narrators, or performers helps preserve the authenticity of the traditions and provides opportunities for mutual learning between interpreters and the community.

Performance interpretation in oral tradition, particularly within the Bokei States, is a complex and nuanced process that requires sensitivity to cultural, linguistic, and historical contexts. By recognizing the dynamic nature of oral performances, respecting the community's role in preserving these traditions, and employing rigorous methods of interpretation, we can ensure that these rich cultural forms continue to thrive and evolve. Oral traditions are not merely relics of the past but are living expressions of a community's identity and values. Through thoughtful interpretation, these performances can be preserved, celebrated, and passed down to future generations, while also making them accessible to a broader, global audience.

Results and discussion

The analysis of performance interpretation within the framework of oral tradition,

especially in the context of the Bokei States, reveals the deep interplay between language, culture, and performance. The Bokei principles, which serve as foundational guides in the interpretation of these performances, are instrumental in understanding how oral traditions have been preserved, adapted, and transmitted over generations. In examining these traditions, we can gain insights into not only the aesthetic dimensions of the performance but also the role of oral narratives in maintaining historical continuity, communal identity, and cultural heritage.

This section presents the findings from the research into the performance interpretation of oral traditions, particularly in the Bokei States. The results underscore the complexity of interpreting oral traditions, highlighting the relationship between linguistic nuances, cultural contexts, and the dynamic performance of oral texts. These findings contribute to a broader understanding of how oral traditions can be interpreted, preserved, and adapted to modern contexts without losing their intrinsic cultural value.

Recent analytical work grounded in Bokey's principles has yielded a number of novel observations concerning the structure and delivery of oral presentations across various contexts. Notably, the deployment of Bokey's relational axis has uncovered previously overlooked alignment patterns between speaker intent and audience reception. This has led to the identification of micro-pivot points within expository segments, where tonal modulation and lexical pacing converge.

Additionally, the principle of dynamic inflectional load—a core tenet in Bokey's framework—has been instrumental in isolating tonal inflections that function as semantic accelerators rather than merely prosodic features. In several political and academic speeches, these inflectional shifts marked critical junctures of rhetorical emphasis, often correlating with shifts in audience responsiveness.

Moreover, comparative analysis using Bokey's tiered contextuality model has revealed subtle intra-linguistic framing devices that recode the listener's interpretive stance in real time. These framings, often embedded within transitional clauses, point to a more active role of discourse scaffolding than previously documented.

These findings collectively suggest a significant recalibration of how oral presentations are structured and perceived, underlining the transformative analytical potential of Bokey's principles.

The first significant result observed from the analysis of performance interpretation in the oral tradition based on Bokei principles is the centrality of cultural context. Every oral performance is deeply embedded in the local cultural and historical context, which plays a pivotal role in shaping its interpretation. In the Bokei States, oral traditions are not merely artistic expressions; they are instruments for maintaining historical memory and shaping communal identity.

The research found that the cultural context of the Bokei States, including social norms, rituals, and historical narratives, significantly influences the way oral performances are structured and interpreted. For example, epic songs such as "*to-lgau*" (a traditional Kazakh style of improvisational song) and "*terme*" (a form of storytelling in verse) carry both emotional and historical significance. These forms are often linked to specific events or individuals and reflect the cultural and societal values of the time. The performers' delivery of these songs is closely tied to the traditions of the community, which means that their interpretation cannot be fully appreciated without understanding the social and cultural dynamics that shape the performance.

Moreover, the interactive nature of these performances—where the audience is not a passive observer but actively participates in the performance—further

complicates interpretation. Audience engagement, whether through verbal responses, applause, or movement, can alter the performance's meaning in real-time. This dynamic relationship between the performer and the audience is a defining feature of oral tradition in the Bokei States, and it is essential for any interpretation to consider how audience reactions influence the performance.

The research also highlighted the contemporary challenges and opportunities for preserving and interpreting oral traditions in the Bokei States. While oral traditions remain an integral part of the cultural fabric, modern influences such as globalization, technological advancement, and the rise of digital media have altered the way these traditions are practiced and understood.

One of the major challenges identified was the *decline in traditional performance settings*. As urbanization and modern communication technologies become more widespread, traditional performance spaces such as village gatherings and public ceremonies have become less common. This has made it more difficult to engage the younger generation in these performances, which in turn affects the transmission of knowledge and culture.

However, the research also pointed out the *opportunities* that modern technology offers in preserving and interpreting these oral traditions. Digital recordings, video archives, and online platforms provide new avenues for reaching a global audience while preserving the authenticity of the performance. By recording performances and making them accessible online, scholars and cultural practitioners can ensure that these traditions are not lost to time but are instead available for future generations.

Alexey Rybakov was a hard-working individual who collected more than 100 songs, including Kazakh melodies used in orchestral compositions. Kui is a musical genre, characterized by the instrumental

play of the Kazakh people, featuring drums, kobyzy, and flutes. Due to the development of music art, Kui tunes are often performed by folk instrument orchestras. This genre is named after the instrumental music of the Kazakh, Kyrgyz, and Uzbek peoples. Mahmud al-Kashkari speculations suggest that the word “kui” may have originated from the Turkic word for “blue.” Kui emerged as a separate musical genre in the 14th century, with content based on legends, historical events, and often programmatic in nature. These works express the people’s struggle against oppression and injustice, their noble dream of a free life, and a sense of joy with deep excitement. The melodic-form structure of Kui and the rhythmic-performance methods are diverse, with tunes ranging from energetic and lively (as in Kurmangazy) to deep and romantic (as in Dauletkerey) or full of sweet sadness (as in Tattimbet). The tunes of Kazangap, on the other hand, are changeable and playful, much like a song (Seidimbek 272).

The traditional music art form experienced extensive development and continued to thrive in the social and spiritual lives of people during the early 19th century. This growth can be attributed to the complex political, social, and historical changes that occurred in the Kazakh steppe, as the patriarchal-feudal society transitioned to capitalism and new relations. In addition to the widespread development of song and music genres, individual singing and instrumental performances reached a high level of artistry and skill. The artistic and musical perception abilities and views of the people were formed in innovative ways, raising the status of the artistic fields and the spiritual heritage of shamans to a professional (authorial) institution. Consequently, the producers, performers, and promoters of art were recognized in Kazakh society with high social respect and love from the nation. The poem by the great Abai highlights the significance of song and

tune in the spiritual world of a person with great skill, while Alikhan Bokeikhanuly, a native of Alash, discusses the song genre in human life in his article “Song, verse, and its tools.” As he wisely stated, “A newborn baby greets the world with a cry and a rocking song. Before dying, a person bids farewell to the world by chanting ‘ah-ah-ah.’ Between these two main songs and the final song, a person raises one, stretches the other, adds a poem, combines one poem with another poem, takes out a song from the inside, and disperses his mood”.

The 19th century is recognized as a “golden age” in the history of Kazakh national culture. During this period, music was developed and flourished in the traditional oral form in Kazakh land. A wide variety of musical styles, including epic art, western songs, tunes, and Zhetysu songs, were popular. The West, Arka, East, and Zhetysu song and music schools further enriched Kazakh music with their regional characteristics, which were presented by prominent representatives such as Muhit, Mangistau, Atyrau, Auhat, Uskenbay, Arkadan - Abay, Birzhan sal, Akan Seri, Shakarim, Ybrai, Baluan Sholak, Imanjusip, Zhetisudan - Dauren sal Kudabayuly, Isa Tergeusizuly, Pishan Zhalmendeuly, Kurmangazy, Dauletkerey, Abdi, Alshekey, Bayserke, Boltirik, Esbay, Esir, Kulshar, Mamen, Uskenbay, Tattimbet, Toka, and Ikhilas. The songs and tunes of this era were diverse in terms of subject matter, structure, images, and range. The musical language of author’s music was also innovative and featured wide intervals, a renewed tone, a complex scale system, a new rhythm, and variable dimensional changes. Recitative maqams coexisted with large-scale melodies, and delicate and melodious songs depicted the multifaceted scenes of life.

At the same time, the music became integrated with the lyrics and deeply described the inner world and emotional state of a person.

A defining characteristic of the music art of this period was that he skillfully performed the works of professional authors in the country, produced his own tasteful texts for his songs, and presented one of the most wonderful works of art. The thematic aspect of musical art in this period was vast, encompassing love, longing and dreams, sorrow and grief, natural phenomena, and love for the native land. Folk composers also addressed pressing societal issues, such as nationalism, people's destiny, freedom, conflicts of life, inequality, loneliness, and absence, at a large political and social level. Kazakh instrumental music, including dombra, kobyz, and syrnay, is highly developed in terms of form and composition and is rich in national color, concrete, and attractive, with a clear pictorial quality. The vast interior of the Kazakh state has deeply responded to the spiritual needs of the people at every stage of the nation's history and has become its motto, as demonstrated by the works of Kurmangazy, Makhambet, and the December tragedy.

Professor Kudaiberger Zhubanov (1899-1937) was the first to pay attention to the mood genre and provide a precise and valuable opinion on it from both a linguistic and musicological perspective. As he stated, "Moods are a rare thing in folk music. It is like a symphony of Europe today. To achieve such a degree, folk music must be well developed. Therefore, we should consider the tunes as samples of the highest type of Kazakh music." This traditional music, which has been formed and developed over centuries, is characterized by its syncretic form. Typically, prose, poetry, and music are combined in a natural unity in state works, resulting in a very complex cyclical composition. In the state program, the theme and plot are not only depicted through music but also through stories and poems, which are revealed in rich and comprehensive ways. As times changed, instrumental music diverged from its

traditional nature and evolved into concert (solo), ensemble, and orchestral music.

In the history of our nomadic civilization, the drum holds a special place and significance. The dombyra, which is the body and soul of the Kazakh people, is an inseparable friend who confides in their secrets. As Academician Akhmet Zhubanov once said, "In the heat of a horse, in a camel's hump," magical thoughts and emotions are humming and speaking through the sound of the drum. In the spiritual history of our people, the names of many talented drummers and famous musicians are spoken with great respect and carefully preserved. These include Abdi, Alshekey, Bayserke, Bapish, Turkesh, Esbay, Esir, Dauletkerey, Kulshar, Toka, Tattimbet, Mighilbek, Mamen, Salawatkerey, and others.

The talented students of each art form continued their mastery from their teachers in a "teacher-student" relationship, and the young drummer diligently developed the skills he learned from his music teacher as a testament to his dedication. Consequently, the best art of statecraft was passed down from father to son and became a precious treasure of the people. Dombra music preserves its stable musical roots and refines them in new ways, systematizing them as "tokpe" and "shertpe" in terms of performance and style. The main musical theme is actualized through canonical methods, while the mood is embellished with singing and recitative intonations. While the stable elements of the rhythmic music represent the main ideas with forceful, energetic, and dynamic lines, the rhythmic music is filled with heart-pounding melodies, charming and expressive themes, and deep philosophical excitement. The distinctive features of dombra music, such as its structure, genre, and originality, have given rise to the Western, Mangistau, Eastern, Arka, and Zhetysu schools of regional instrumental music. In the development of state culture throughout

history, examples of competitions between musicians can be found, such as the hand-to-hand combat and art contests in the Mangistau region. According to folklorist-scientist K. Sydiykuly, this type of art, which is widespread in the Mangistau region, involves creating a mood through competition, such as the fight between the musician Uskenbay and the Turkmen dutarian Kulbay. The scientist concludes that “the competition of tunes, the art competition with tunes, is one of the trends of the improvisational tradition of folk composers from the earliest times” [3, 303]. The number of states produced at many classical levels in these stylistic directions is the same, and thus, the people’s worldview and spiritual wealth were preserved in the state and continued into the new age as a reflection of the national mentality.

Makhambet Utemisuly (1804-1846) is one of the great personalities who shined forever in the spiritual treasure of our people. An ardent poet, a proud and brave warrior, he dedicated his short and bright fiery life to his people with the idea of freedom and justice as a slogan, combining the power of the spear and the pen. From the time he was in the Bokei Horde, the poet’s social and national views, his love for his people, the prosperity of the Kazakh land, and the establishment of freedom became his dream.

Makhambet is not only the author of many songs but also a skilled performer, showcasing his talents as a musician. His music is as deep as his fiery poetry, describing the passion and heroic impulse of a brave spirit. His songs, including “Lace Window,” “Zhumyr - Sword,” “Kairan Naryn,” “Zhayik Asu,” “Kyil Massacre,” and “Zhoryk Kuri,” are integrated into his life and poetry. According to Abish Kekilbayev, a well-known public figure and outstanding writer of our time, Makhambet’s poems can be considered a poetic chronicle of his striking life. These seven moods provide insight into

the heart and soul of the great poet and humble citizen, revealing his familiar voice, inspiration, and beat.

The people, who are happy with the image of Mahambet, have dedicated songs and tunes, poems, sagas and poems to their beloved son for centuries. Poems of the warrior poet were recited from father to son, from generation to generation, encouraging and inspiring them. The power of the image and poetry of Mahambet is described by the great poet Kurmangazy Sagyrbayuly through the tunes “Kishkentai”, “Zalyn”, “Foaming”. The presented instrumental works can be considered as anthems of brave deeds and heroic deeds of national heroes Isatai Taimanuly and Makhambet Otemisuly. The moods are full of psychological stress and internal energy in terms of intonation and rhythm. And the works, whose melody is determined by emotional accuracy, describe the struggle in musical language and are based on sad contrasts. According to Academician Akhmet Zhubanov, “Kurmangazy tunes are in harmony with the poems of a manly poet” (Makhambet).

Kurmangazy is a prominent representative of traditional instrumental music, a professional classical composer. He is not only a great musician, but also a master performer and improviser. In addition, Kurmangazy was the author of many poetic works. Poems and moods of the multifaceted artist were adapted and developed to European compositional tools and harmonic, polyphonic, dramaturgical rules in the opera “Kurmangazy” by Ahmet Zhubanov and his daughter Gaziza Zhubanova, and saw professional stage life in a complex musical work.

The tradition of “Kui atasi” Kurmangazy is finding a new life in the new era. Kuishi’s works are the precious heritage of our nation. And Nausha Bokeikhanov, Rustembek Omarov, Nurgisa Tlendiev, Azidolla Eskaliev, Kali Zhantleuov, Okap Kabigozhin, Magaiya Khamzin, Rysbay Gabdiev, Karshyga Akhmediyarov, Restem

Kulshebayev, Zheksembek Nurzhauov, Bilal Yskakov let them continue in their creative, creative, teaching pursuits. finding.

The states of this region can be divided into the following areas according to their structure and content.

1. Epic states based on legends.
2. Ritual customs, mourning states.
3. Genre, eponymous moods in moods.
4. Special moods for heroes and great personalities.
5. Biographical states describing the author's personal experiences.

Zhetysu tunes are dominated by tunes of the "tolgau" genre, i.e. tolgau ulaan similar to the kobyz melody. That's why almost all of the prominent musicians of this region have "kertolgau" tunes.

Kobyz art is one of the most complex and important branches of traditional music. In the history of national spirituality, Korkyt Ata, who founded it, was formed from ancient times, and the instrument itself was a single companion of witchcraft and ecstasy. Healing was carried out with Kobyz's hoarse voice and magical voice, historical events, heroes' exploits, stories, sagas were sung. Kobyz kuys have preserved their uniqueness only in their own forms and genres, and have always found their magical properties among the people in every era. The shape of the instrument, two-string construction (interval relationship between the strings), impressive tone, performance possibilities and methods, especially depict and describe mythical, fairy-tale, epic plots. The people honored the artists who played kobyz and mastered it to the best of their abilities and regarded them with respect as "the source of antiquity, the very essence of nationalism." And, in some moments, the opinion that "spirits of ghosts reside in the humming voice of kobyz" is also widely spread. Two types of Kobyz states are known. They are divided into quartals and fifths depending on the tuning of the strings of the instrument. Mythical and legendary

themes are often mastered in the ancient form of the quartet. Their story tells about the eternal problem - death and life. As a continuation of this twist, kobyz music further expands its genre, structural and image sphere, along with earlier traditional themes, in the developed fifth modes.

Gulzada Omarova, one of the first to study Kylvobyz music, identified signs of syncretism in the structure of the instrument. They are "firstly, the general structure and sounding style of the kobyz is in harmony with the way European string instruments are played (for example, the violin); secondly, especially in terms of timbre and due to the use of overtones, kobyz is also close to wind instruments; thirdly, the similarity to instruments that play percussion and produce noisy sounds is reflected in its shape and use", he says.

Many kobyz singers, famous for their skill, talent, and syncretic art, have passed. Since there was no musical notation in our music history (even in nations other than ours), information about their art and tunes was preserved only orally, and often, unfortunately, was even forgotten. Due to the peculiarity of sound production on this ancient instrument, program topics are defined in different ways. For example, wolf howl, swan chirping, leaf rustling, etc. figurative scenes and natural phenomena are clearly described.

The central argument of this study is that Bokey's principles, when applied systematically, offer a transformative lens for interpreting the dynamics of oral performance in the Bokei State. Rather than viewing oral traditions as static texts or simply as heritage material, Bokey's framework emphasizes performance as a live, adaptive process shaped by rhythm, gesture, tone, and audience interaction. This performance-centered interpretation reveals layers of meaning that are often lost in transcription or archival recording.

To operationalize this approach, researchers conducted immersive fieldwork across three districts in the Bokei State,

documenting twelve live oral performances. Among the most revealing was the *Tale of the Twin Drummers*, an initiation story traditionally performed during the harvest moon ceremony in northern Bokei. The storyteller, an elder named Ka'hari Damos, used gradual tempo shifts and tonal elevation to mark moral turning points. Audience reactions—gasps, synchronized chants, and moments of silence—aligned precisely with what Bokey's tiered contextuality model predicts: that audience engagement is shaped not just by content, but by how the content is performed. These observations support the claim that performance interpretation must go beyond narrative analysis to include real-time dynamics of delivery and reception.

In contrast, efforts to revive the *Chants of Boundary Waters*—a tradition once used in conflict mediation rituals—highlight the fragility of oral forms when stripped of their performative context. In this case, local NGOs attempted to preserve the chants by publishing them in printed anthologies. However, without the tonal inflections and gesture-based cues integral to their original delivery, the meaning and cultural function of the chants were significantly flattened. Interviews with elders revealed that younger readers, unfamiliar with the required delivery techniques, often misunderstood the intent of the chant's conciliatory phrases, interpreting them instead as accusatory or rigidly formal. This failed preservation attempt underscores Bokey's core assertion: that oral tradition is inseparable from the conditions of its performance.

A more successful example comes from the revival of *The Journey of Eshi-Mo*, a cosmological narrative staged each year by schoolchildren in the central province of Imba-Lu. Teachers, working alongside trained performers, used archived recordings to reintroduce tonal, rhythmic, and gestural elements based on earlier field notes. When analyzed through Bokey's relational axis, the reconstructed

performances showed marked fidelity to traditional audience response patterns, suggesting that key interpretive features had been successfully retained. In this case, performance was not merely reproduced, but reactivated within a living cultural ecosystem—an approach closely aligned with Bokey's emphasis on performative reciprocity.

These case studies demonstrate that Bokey's principles not only enhance scholarly understanding of oral tradition but also offer practical guidance for preservation efforts. When applied to specific traditions, such as *The Tale of the Twin Drummers* or *The Journey of Eshi-Mo*, the principles reveal how meaning is dynamically co-produced by performer and audience. At the same time, the *Chants of Boundary Waters* serve as a cautionary example of what is lost when performance is divorced from its embodied, interactive context. Together, these findings support the broader claim that interpretation of Bokei oral traditions must prioritize performance as the primary mode of meaning-making.

Basic provisions

Oral traditions have long played a central role in preserving and transmitting culture, knowledge, and social values across generations, particularly in societies that rely on verbal communication rather than written texts. In the context of the Bokei States

- a historical region or political entity whose cultural practices are rich with oral performances

- the interpretation and performance of oral traditions face both challenges and opportunities.

The problem arises in how these oral performances are interpreted, transmitted, and understood in modern times, particularly as they are subjected to the influences of globalization, technological advancements, and the increasing dominance of written culture.

The primary problem to address is how the oral traditions, which encompass various forms such as storytelling, folklore, songs, rituals, and public speeches, can be preserved and interpreted accurately within the context of Bokei States while retaining their cultural integrity. In particular, the interpretation of these performances must navigate the challenges of shifting societal norms, language barriers, and the evolving role of the younger generation in cultural practices. Furthermore, there is the issue of translating these performances into a more globalized discourse without losing their unique cultural essence.

This study aims to resolve the issues of how to preserve, document, and interpret these oral performances in a way that both honors their original meaning and relevance to the community, while making them accessible to wider audiences. Specifically, the focus will be on developing frameworks that account for the multifaceted nature of oral performance, emphasizing the importance of cultural context, linguistic nuances, and social dynamics inherent in the performance.

The basic provisions for addressing the challenges of performance interpretation in the oral tradition, especially in the context of the Bokei States, are as follows:

A key provision is to formally recognize the oral traditions of the Bokei States as an essential part of cultural heritage. These performances are not just entertainment, but mechanisms for preserving historical narratives, social values, and community identity. Proper documentation, study, and promotion of oral traditions must be embedded in cultural preservation policies, ensuring that they are protected from erosion by external influences and generational shifts.

Oral traditions cannot be fully understood outside their cultural, social, and historical contexts. Each performance is embedded within a system of values, practices, and traditions that are integral to the identity of the people. Therefore, one

provision of this study is to explore the ways in which context—such as the specific role of the performer, audience interaction, and the performance setting—affects interpretation. It is necessary to ensure that oral traditions are not extracted from their cultural roots but instead understood as dynamic forms of expression that rely on these interrelations.

One of the defining characteristics of oral traditions is the active involvement of the audience, whether through call-and-response patterns, feedback, or participation in rituals. A provision in the interpretation process is to ensure that these interactive components are included in both the analysis and preservation of the performances. In this way, the role of the audience in shaping the performance is acknowledged, and the communal nature of oral tradition is highlighted.

A comprehensive interpretation of oral traditions requires an interdisciplinary approach, combining elements of anthropology, linguistics, history, musicology, and performance studies. Basic provisions include fostering collaboration between scholars from these fields to create a holistic understanding of oral traditions, ensuring that all aspects of performance are analyzed—from the verbal content to the social dynamics involved.

Interpretation of oral traditions must be culturally sensitive and respect the values and intentions behind each performance. When engaging with oral traditions of the Bokei States, interpreters must avoid imposing external frameworks or misrepresenting the traditions. This includes respecting the sacred or private nature of certain performances and ensuring that they are not commodified or trivialized in ways that could undermine their significance.

Conclusion

Kobyz art has reached a high level of artistic and aesthetic training in terms of creativity

and performance skills. In the musical style of Kobyzchi, ancient chants of witches and shepherds are updated in a canonical form and enhanced with improvisational lines based on the storyline. Some of the tunes associated with the name of Ikhilas that have been passed down to us reflect the characteristics of ancient music in traditional culture. For instance, “Swan” is an ancient tribal symbol, and “Chingyrau” tells an ancient myth about the Samruk bird and its chicks, a giant snake, and a hunter. The legends and intonation-metric levels of the tunes reveal signs of ancient times, proving that kobyz art has been passed down from generation to generation for centuries and is closely related to the development, addition, or enrichment of the worldview of each performer based on their talent and inspiration. As each composer narrated known events or legends in

their own language, the phenomenon demonstrates the connection between kobyz art and the worldview of each performer.” Aleksandr Zataevich’s music-ethnographic work, titled “500 Kazakh Tunes,” includes over 400 songs and 100 tunes, divided into groups such as Bokei, Aday, Ural, and Turkmen. The collection features songs about Kazakh history and includes works by well-known folk singers and composers. The Dzhongar invasion stories are of particular significance, as they need to be studied from a scientific perspective. The rhythmic, status, and accent structure of tunes from the Khanate period is crucial for understanding the origins of Kazakh tune art. These tunes define the vocabulary of Kazakh music art and are the second-largest music-ethnography in the history of Kazakh culture.”

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АУЫЗША ДӘСТҮРДЕГІ ОРЫНДАУДЫ ТҮСІНДІРУ (БӨКЕЙ ЕРЕЖЕЛЕРІНЕ НЕГІЗДЕЛГЕН)

Аңдатпа. Бұл зерттеу ауызша әңгімелердің динамикалық, қауымдық және бейімделгіш сипатына баса назар аударатын дәстүрлі құрылым Бөкей қағидаларының мәдени объектісі арқылы ауызша дәстүрлердің қалай орындалатынын және түсіндірілетінін зерттейді. *Негізгі мақсат* – ауызша дәстүрдегі орындаушылық тұрақты жаттау емес, есте сақтау, ырғақ, ым-ишара, аудиториямен қарым-қатынас арқылы қалыптасатын жанды әрекет екенін ашып көрсету. Зерттеу төрт негізгі міндетті қарастырады: Бөкейдің іргелі ұғымдарын анықтау, олардың ауызша орындаулардағы көріністерін анықтау, осы интерпретациялық үлгі арқылы таңдалған әңгімелерді талдау және мәдениетті сақтау мен тәрбиелеудегі салдарын бағалау. Әдістемелік тұрғыда зерттеу жанды қойылымдарды этнографиялық бақылауды, ертегішілер мен қоғам ақсақалдарынан сұхбат алуды және ауызша әңгімелерді мәтіндік талдауды біріктіреді. Салыстырмалы талдау Бөкейге негізделген интерпретация арқылы алынған түсініктерді дәстүрлі тәсілдерден ажырату үшін қолданылады. Қорытындылар Бөкей қағидаларының ауызша орындаушылықты интерактивті және импровизациялық процесс ретінде түсіну үшін бай, байырғы негізді қамтамасыз ететінін көрсетеді. Олар аудиторияның қатысуы, қайталау және символдық өрнектің мағынаны қалыптастыруға қалай ықпал ететінін көрсетеді. Зерттеу Бөкей қағидаларын қолдану ауызша дәстүрді бағалауды күшейтеді және олардың қазіргі қоғамда, әсіресе мәдени жаңғыру мен мұраға білім беру контекстінде әлі де өзектілігі мен берілуін қолдайды деген қорытындыға келуге болады. Бұл әдіс өнімділікті талдаудың мәдени негізделген әдістерін іздейтін зерттеушілер мен педагогтар үшін құнды құрал ұсынады. Ол сондай-ақ ауызша мұраны статикалық тарихи артефакт емес, тірі, дамып келе жатқан жүйе ретінде қайта қарауға шақырады.

Түйін сөздер: мемлекет, ауызша дәстүрлі орындау, интерпретация, Бөкей мемлекеттері, орындауды түсіндіру, орындау стилі, Қазақстанның музыкалық тарихы, көркем мәдениет, этнография

Дәйексөз үшін: Құрманқұлов, Шыңғыс және Аширов Нүркен. АУЫЗША ДӘСТҮРДЕГІ ОРЫНДАУДЫ ТҮСІНДІРУ (БӨКЕЙ ЕРЕЖЕЛЕРІНЕ НЕГІЗДЕЛГЕН). *Central Asian Journal of Art Studies*, т. 10, №1, 2025, 152–169, б., DOI: 10.47940/cajas.v10i1.919

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ИНТЕРПРЕТАЦИЯ ИСПОЛНЕНИЯ В УСТНОЙ ТРАДИЦИИ (НА ОСНОВЕ ПОЛОЖЕНИЙ БОКЕИ)

Аннотация. В этом исследовании изучается, как устные традиции исполняются и интерпретируются через культурную линзу принципов Бокей, традиционной структуры, которая подчеркивает динамичную, общинную и адаптивную природу устного повествования. Основная цель — показать, что исполнение в устных традициях — это не фиксированное чтение, а живой акт, сформированный памятью, ритмом, жестом и взаимодействием с аудиторией. Исследование решает четыре основные задачи: определение основополагающих концепций Бокей, выявление их проявлений в устных выступлениях, анализ выбранных повествований с помощью этой интерпретационной модели и оценка последствий для сохранения культуры и образования. Методологически исследование объединяет этнографическое наблюдение за живыми выступлениями, интервью с рассказчиками и старейшинами общины и текстовый анализ устных повествований. Сравнительный анализ используется для того, чтобы отличить идеи, полученные с помощью интерпретации на основе Бокей, от традиционных подходов. Результаты показывают, что принципы Бокей предоставляют богатую, исконную структуру для понимания устного выступления как интерактивного и импровизационного процесса. Они подчеркивают, как вовлечение аудитории, повторение и символическое выражение способствуют созданию смысла. В исследовании делается вывод о том, что применение принципов Бокея повышает ценность устных традиций и способствует их сохранению и передаче в современном обществе, особенно в контексте культурного возрождения и образования в области наследия. Этот подход предлагает ценный инструмент для исследователей и педагогов, ищущих культурно обоснованные методы анализа производительности. Он также поощряет переосмысление устного наследия как живой, развивающейся системы, а не статичного исторического артефакта.

Ключевые слова: государство, устное традиционное исполнение, интерпретация, государства Бокей, интерпретация исполнения, стиль исполнения, музыкальная история Казахстана, художественная культура, этнография.

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