

PEDAGOGICAL CONDITIONS FOR SHAPING THE WORLDVIEW OF THE YOUNGER GENERATION THROUGH THE ART OF KARAKALPAK BAKHSHI PERFORMANCE, UTILIZING PROJECT-BASED RESEARCH TECHNOLOGY

Tenelbay Genjebaevich Kalliev
Bukhara International University

Abstract: This study explores the pedagogical conditions necessary for shaping the worldview of the younger generation through the art of Karakalpak bakhshi performance, with a focus on project-based research technology. The relevance of the research stems from the need to preserve national spiritual heritage and to form in young people a holistic worldview based on historical memory, moral values, and cultural identity. The paper analyzes the educational potential of bakhshi performance, the essence of worldview formation, and the didactic possibilities of project-based research technology. As a scientific novelty, a set of pedagogical conditions and a project-based model are proposed. The results are verified experimentally and hold practical significance for educational institutions, teacher training, and curriculum development.

Keywords: bakhshi performance, worldview, younger generation, project-based research technology, pedagogical conditions, national heritage, spiritual education

Climax. When I reached the most decisive point of my research, I came to understand one thing deeply: this work was not merely a scholarly investigation, but a spiritual trial, a responsibility before conscience, and a duty before national memory. Every conducted experiment, every developed project-based model, every observed lesson, every interviewed teacher and student - all of these prepared me for this moment. And now, at this moment, I had to concentrate all accumulated knowledge, experience, and emotions into a single point. This point was the climax of the research - its highest peak.

At this point, I understood the pedagogical potential of the Karakalpak bakhshi art in shaping the worldview of the younger generation at an entirely new level. This art is not merely singing, performing an epic, or playing the dombra. It is the spirit of the people, their historical memory, the voice of ancestors. The bakhshi is not merely a performer, but the interpreter of the people's soul, a spiritual bridge, a connecting link between generations. Every sound emerging from the strings of his dombra is an eternal call that has come through the ages, resounds today, and must continue to resound tomorrow. This call is the identity of the people, their existence, their future. But to convey this call to the hearts and minds of the younger generation, we need new tools, new approaches, new methods. At this point, the role of project-based research technology becomes evident.

During the research, I studied in depth the possibilities of project-based research technology in shaping the worldview of young people through the bakhshi art. Traditional teaching methods are often one-sided, leaving the student as a passive listener. Project-based research technology, however, views the student as an active participant, creator, and researcher. Through project work, the student studies epics, analyzes them, and creates his own project. Through research activities, he learns to search for information, process it, and draw conclusions. Through interactive discussions and debates, he learns to express his opinion, listen to others, and respect them. Through group work, he feels cooperation and collective responsibility. Through multimedia tools, he studies the bakhshi art in visual, audio, and video formats. Through gamification, he learns the art in an engaging and motivating way. All these methods open unique opportunities in shaping the worldview of the younger generation.

At this point, I asked myself: what have I done? I wrote a dissertation. But this dissertation is only paper. Its value lies in the practical application of the ideas written in it, in reaching the hearts and minds of the younger generation, in being continued in the future. If this work remains gathering dust on a library shelf, it will be a dead work. If it becomes a manual for a teacher, if a project-based lesson is conducted in a classroom, if a spark of love for the bakhshi art is ignited in the heart of a student - then this work will have achieved its goal.

At the highest point of the research, I thought about the future of shaping the worldview of the younger generation through the bakhshi art. Is this future bright or dangerous? The answer to this question depends on us. If we do not act now, if we do not introduce project-based research technology now, if we do not attract students to this art now - tomorrow it may be too late. Every passing day is a lost opportunity. Every lesson not conducted is an irrecoverable wealth. Every uninterested student is a lost future.

But at the same time, I also saw hope. I saw the interest of students in the bakhshi art during project-based lessons. I saw their enthusiasm for learning to play the dombra. I saw millions of views of videos related to the bakhshi art on social networks. This is hope. This is the future. This is continuation.

At this point, I made a firm decision: this research is not an end, but a beginning. This is one stage of my personal journey, but not the last stage. I will continue my activities in shaping the worldview of the younger generation through the bakhshi art based on project-based research technology in the future. I will create new projects, develop new programs, and prepare new methodological manuals. I must live, breathe, and continue this art. Because this is my duty. This is my conscience. This is my responsibility before the Karakalpak people and their younger generation.

At the highest point of the research, I understood one truth: the bakhshi art is not only art, but a philosophy of life. It is a philosophy of patience, devotion, love, memory, and the future. The bakhshi is a person who sings life. His dombra is life itself. His voice is the voice of the people. His epic is the epic of history. That is why shaping the worldview of the younger generation through this art is shaping life itself. It is shaping the people. It is shaping the future.

At this point, I concentrated all my strength, all my knowledge, all my emotions into a single point. And at this point, I came to the most important conclusion: the Karakalpak bakhshi art is eternal. It does not die. It does not disappear. It continues. Because it is in the heart of the people. It is in the spirit of the people. It is in the memory of the people. And we - the children of this people, the teachers of this people - are responsible for preserving, developing, and transmitting this art to the future. This is our duty. This is our task. This is our destiny.

At this climactic point, I bow before the Karakalpak bakhshi art and the work dedicated to shaping the worldview of the younger generation through it. Before its greatness, beauty, and spiritual wealth, I express deep respect and reverence. And I firmly believe: this art will live. It will resound. It will continue. Through ages. Through generations. Forever.

At this climax, I also realized that the mission of education is not limited to training specialists. It is the mission of forming individuals who preserve national identity, who respect their history, who carry spiritual values in their hearts. The bakhshi art is a unique tool for fulfilling this mission. Through it, students learn not only professional skills but also moral qualities: respect for elders, love for the motherland, loyalty to national traditions, and a sense of historical responsibility.

During the research, I observed how project-based research technology transforms the educational process. Students who were passive in traditional lectures became active participants in project work, discussions, and role-playing games. They began to see the bakhshi art not as a distant historical phenomenon but as a living, breathing, relevant art form. They began to compose their own

epics, create their own melodies, and share their work on digital platforms. This transformation confirmed that project-based research technology is not a luxury but a necessity.

At this climax, I also considered the challenges that lie ahead. The digitalization of education, the development of artificial intelligence, and the emergence of virtual reality create both opportunities and risks. On the one hand, these technologies can make the bakhshi art accessible to millions of young people around the world. On the other hand, they can reduce the art to a superficial spectacle, losing its spiritual depth. Therefore, it is crucial to use these technologies wisely, always keeping the spiritual essence of the art at the center.

At this climax, I also remembered the wise words of our ancestors: "Art is the mirror of the nation." If the bakhshi art disappears, a part of the nation's soul disappears. If it flourishes, the nation's spirit flourishes. Therefore, every effort to preserve and develop this art is an effort to preserve and develop the nation itself. Educational institutions have a special role in this process. They are not only centers of knowledge but also centers of culture, morality, and national identity.

At this climax, I realized that my research is a small but sincere contribution to a great cause. It is a bridge between the past and the future, between tradition and innovation, between the older and younger generations. I hope that this bridge will be strong, reliable, and enduring. I hope that many will cross it, enriching themselves spiritually and contributing to the preservation of our national heritage.

At this climax, I also address the teachers. Dear colleagues! You are the carriers of knowledge, culture, and spirituality. You have the power to ignite love for the bakhshi art in the hearts of the younger generation. Use project-based research technology, be creative, be patient, and be devoted to your mission. Remember that you are not only teaching a subject but also shaping the worldview and souls of future generations.

At this climax, I address the students. Dear young people! You are the future of our nation. The bakhshi art is your heritage, your wealth, your identity. Study it, love it, develop it. Use modern technologies to spread it, but never forget its spiritual essence. Be proud of your national culture and carry it with dignity into the future.

At this climax, I address the state and society. Dear compatriots! The preservation and development of the bakhshi art is a national task. It requires systematic support, investment in education, and the creation of favorable conditions for teachers and students. Only through joint efforts can we ensure that this unique art continues to flourish for centuries to come.

At this climax, I once again bow before the great heritage of the Karakalpak people. The bakhshi art is not just a cultural phenomenon; it is a spiritual treasure that connects us to our ancestors and guides us to the future. May it live forever! May its voice resound through the ages! May its melodies inspire generations to come!

Conclusion. In the course of the scientific research, the pedagogical conditions, theoretical and methodological foundations, didactic opportunities, and practical mechanisms of shaping the worldview of the younger generation through the art of Karakalpak bakhshi performance based on project-based research technology were comprehensively studied. Based on the research results, the following scientific, theoretical, and practical conclusions were drawn.

First, the Karakalpak bakhshi art is a unique cultural phenomenon with a centuries-long history, representing the spiritual wealth, historical memory, and national identity of the people. It is not merely a performing art but a holistic spiritual system embodying the worldview, philosophy, moral values, and aesthetic ideals of the people. The bakhshi is a multifaceted creator combining the functions of performer, poet, musician, narrator, and educator in one person. Therefore, the bakhshi art can serve as a powerful educational resource in shaping the worldview of the younger generation.

Second, during the research, the genre structure of the Karakalpak bakhshi art, classification of epics, performance styles, dombra playing techniques, bakhshi schools, and their regional characteristics were scientifically analyzed. It was found that the bakhshi art consists of several components: the art of words (epic text), the art of music (dombra melody), the art of performance (voice, mimicry, gesture), and the pedagogical component (master-apprentice tradition). The harmony of these components ensures the holistic aesthetic and educational impact of the bakhshi art.

Third, the research identified the current state, development trends, and problems of shaping the worldview of the younger generation through the bakhshi art. On the one hand, there are dangerous trends such as insufficient attention to this art in some educational institutions, lack of special curricula and methodological manuals, and inadequate preparation of teachers. On the other hand, there are positive factors such as students' interest in this art, activity on social networks, and attention from the state and the public. This situation indicates the need to develop systematic, scientifically grounded, and modern approach-based measures for shaping the worldview of young people through the bakhshi art.

Fourth, one of the most important results of the research is the development of a set of pedagogical conditions for shaping the worldview of the younger generation through the bakhshi art based on project-based research technology. These conditions include: creating a spiritually enriched educational environment; ensuring the integration of national values into the educational process; using project-based research technology to activate students' cognitive and creative activity; developing students' reflective and critical thinking skills; organizing cooperation between educational institutions, cultural centers, and bakhshi schools; and providing methodological support for teachers.

Fifth, the research developed an innovative project-based model for shaping the worldview of the younger generation through the bakhshi art. This model includes the following components: the goal component - forming a holistic worldview in students based on national spiritual values; the content component - epic texts, dombra melodies, performance styles, and master-apprentice traditions; the technological component - project-based research technology and its harmony with traditional teaching methods; the assessment component - criteria and indicators for evaluating knowledge, skills, worldview orientations, and creative activity; the result component - the level of students' worldview formation and their readiness to preserve and develop the bakhshi art.

Sixth, the research developed methodological recommendations for shaping the worldview of the younger generation through the bakhshi art. They include: selecting project topics according to the goals and content of the lesson; using research methods to encourage students' independent search and analysis; developing critical thinking through discussions and debates; forming cooperation through group work; teaching the bakhshi art in visual and audio formats through multimedia tools; using gamification to increase motivation; integrating national values and historical memory into the educational process.

Seventh, the research results were verified through experimental work. The results of students and teachers who participated in the experimental work showed that the developed pedagogical conditions and project-based model are effective in shaping students' worldview, increasing their interest in the bakhshi art, forming performance skills, and strengthening respect for national spiritual values.

Eighth, as a scientific novelty, the following were developed: the pedagogical conditions for shaping the worldview of the younger generation through the bakhshi art were scientifically substantiated; an innovative project-based model was created; criteria and indicators for assessing the

level of worldview formation were developed; promising directions for preserving and developing the bakhshi art in the educational system were identified.

Ninth, the research results have practical significance. They can be applied in the following areas: improving the educational process in music, art, and pedagogy fields in educational institutions; in the activities of cultural centers and youth organizations; in professional development courses for teachers; in preparing educational and methodological manuals, textbooks, and methodological recommendations; in scientific research projects and cultural heritage preservation programs.

Tenth, the problems identified during the research indicate the need to continue research in the following promising directions: comparative analysis of the Karakalpak bakhshi art with the bakhshi traditions of other peoples; methodology of using artificial intelligence and digital technologies in shaping the worldview of young people through the bakhshi art; digitization and introduction of rare epics into scientific circulation; creating a continuous system for training young bakhshis; applying the educational potential of the bakhshi art in youth education; promoting and presenting the bakhshi art internationally.

Eleventh, the most important conclusion of the research is that the Karakalpak bakhshi art is a living, developing, and future-oriented spiritual phenomenon. Shaping the worldview of the younger generation through this art is not placing it in a museum but continuing it in the hearts and minds of the new generation. For this, it is necessary to: provide systematic support at the state and public levels; create a continuous system of teaching this art in the education system; strengthen cooperation between family, school, and community; harmonize innovative and modern technologies with traditional methods; actively involve students themselves in this process.

As a final conclusion, it can be said that the Karakalpak bakhshi art is the heart of the people, their history, spiritual wealth, and hope for the future. Preserving, developing, and transmitting it to future generations is the sacred duty of every person, the entire society, the state, and most importantly - the youth themselves. This dissertation will remain a small but sincere contribution to fulfilling this duty.

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