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CHUST KNIFE-MAKING ART: A PATH TO GLOBAL CULTURAL RECOGNITION

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Abstract. This article highlights the scientific and creative activities of entrepreneur Bobur Bakhromovich Nuriddinov, who is working to promote the Chust knife brand and introduce it to the world in the United States.
Keywords: Knife, knife-making art, national heritage, national brand, Eastern culture.

Introduction. Bobur Nuriddinov Bakhrom ugli was born on March 15, 1994, in Uzbekistan. His life and professional journey have been shaped by education, an interest in Eastern culture, national craftsmanship, and international experience. A particularly important place in his work is occupied by the traditional art of Chust knife-making, which gradually developed from a personal interest into a deeper cultural, research, and entrepreneurial pursuit.

Main part:

Early Education and a Passion for Knowledge. In 2000, Bobur Nuriddinov began his formal schooling. From his early school years, he demonstrated a serious attitude toward education and consistently strived for high academic achievement. His commitment to learning became an important foundation for his subsequent educational and professional development. In 2009, he entered an academic lyceum in his district, where he studied until 2012. These three years became an important period in the formation of his worldview and intellectual interests. It was during his lyceum years that Bobur developed a strong interest in the traditional art of Chust knife-making, one of the distinctive forms of Uzbekistan's national craftsmanship. He gradually came to view the knife not simply as a household tool or handicraft product, but as a cultural object reflecting the history of a people, its aesthetic traditions, craftsmanship, and knowledge passed from one generation to another.

Eastern Culture and a New Understanding of National Heritage. In 2012, after graduating from the academic lyceum, Bobur Nuriddinov entered a higher educational institution in Tashkent specializing in Oriental studies and the study of Eastern culture. He studied there from 2012 to 2016. His university education significantly broadened his understanding of the cultural processes of the East. Through studying the traditions, cultures, crafts, and aesthetic principles of different Eastern societies, he began to recognize more deeply the connection between the cultural heritage of his native region and the broader civilization of the East. During this period, the Chust knife increasingly came to represent, in his understanding, a complex cultural heritage in which craftsmanship, artistic tradition, regional identity, and historical memory are closely interconnected.

At the same time, Japanese culture became a particularly strong source of inspiration. He was especially interested in Japanese traditional craftsmanship, the culture of mastery, respect for manual work, attention to quality, and the transmission of professional knowledge from master to apprentice. The Japanese approach to preserving traditional craftsmanship later became an important influence on his vision for the preservation and development of Chust knife-making.

Japan: A School of Language, Knowledge, and Professional Experience. After completing his higher education in 2016, Bobur Nuriddinov decided to continue his personal and professional development abroad. From April 2017 to November 2022, he lived in Japan, where he studied, developed his professional skills, and gained valuable work experience. One of his first priorities was to acquire a strong command of the Japanese language. At the same time, he continued his education and professional development and gained work experience at several reputable companies. The Japanese period became a significant stage in his professional formation. Working in a highly disciplined and internationally oriented environment allowed him to develop experience in professional responsibility, quality standards,

organizational culture, and modern approaches to work. Perhaps most importantly, however, his years in Japan changed the way he looked at his own national heritage. Living far from Uzbekistan gave him an opportunity to view the traditions of Chust knife-making from a new perspective and to recognize the importance of preserving, documenting, developing, and presenting this heritage to an international audience.

Returning to Uzbekistan and a New Mission. In November 2022, Bobur Nuriddinov concluded his period in Japan and returned to Uzbekistan. After returning home, he increasingly focused on the idea of studying Chust knife-making in greater depth and introducing its cultural significance to audiences beyond Uzbekistan. A clear objective began to emerge: to present the Chust knife not merely as a traditional handicraft product, but as an important element of Uzbekistan's cultural heritage and a distinctive expression of Eastern craftsmanship. To pursue this goal, he began combining traditional knowledge with modern research, communication, and entrepreneurial approaches.

A New Chapter in the United States. In January 2023, Bobur Nuriddinov moved to the United States, settling in San Francisco, California. His move to the United States marked a new stage in his professional and creative development. San Francisco, with its international environment and intersection of cultures, ideas, and professional communities, provided a new setting in which to pursue his vision of bringing Uzbekistan's traditional craftsmanship to a wider international audience. In recent years, his activities have increasingly focused on researching Chust knife-making, studying its historical and cultural characteristics, and developing research and commercial initiatives connected with this field. His work has gradually expanded beyond a personal interest in traditional craftsmanship. He has sought to systematize knowledge about the origins of the Chust knife, its traditions, manufacturing techniques, artistic characteristics, and its place within the cultural heritage of the East.

Research and Commercial Activities. Over the past three to four years, Bobur Nuriddinov has been engaged in research related to Chust knife-making, as well as commercial projects and business activities connected with the field. His approach combines two principal objectives. The first is to research, preserve, and document the traditional art of Chust knife-making. The second is to introduce this national heritage to an international audience and create opportunities for its further development in the global marketplace. This approach positions his work as a bridge between traditional craftsmanship and the contemporary international cultural and business environment. He seeks to preserve the cultural identity of the Chust knife while presenting its history and significance in a way that can be understood and appreciated by a modern global audience.

A Book as a Means of Preserving and Promoting Cultural Heritage. One of the significant outcomes of his research has been the preparation of a dedicated book on the art of Chust knife-making. The book is conceived as a research-based and practical guide exploring the history of knife-making, its cultural significance, Eastern and Western traditions, the distinctive characteristics of the Chust knife, traditional craftsmanship, and the challenges and opportunities involved in preserving this heritage in the modern world. A central feature of the project is the author's intention to present the Chust knife not merely as a local handicraft product, but as part of the broader cultural heritage of the East.

The book is being prepared for publication in Uzbek, Russian, and English. This multilingual approach is intended to make information about Chust knife-making accessible not only to readers in Uzbekistan, but also to international researchers, collectors, traditional-craft specialists, cultural scholars, and others interested in material cultural heritage.

A Vision for the Future of Chust Knife-Making. At the heart of Bobur Nuriddinov's professional philosophy is the belief that preserving national craftsmanship should not mean simply keeping it as a relic of the past. Traditions must be studied, documented, preserved, and at the same time developed in ways that make them meaningful and accessible to younger generations and international audiences.

The Chust knife is precisely such a heritage. Its form, decorative elements, manufacturing techniques, handle design, and the individual skill of each craftsman reflect a cultural memory that has been developed and transmitted across generations. Bobur Nuriddinov seeks to present this cultural memory in a contemporary language - through research, publications, books, commercial initiatives, and international cultural dialogue.

From National Heritage to an International Brand. Today, Bobur Nuriddinov is working toward the international promotion of Chust knife-making and is moving toward the establishment of a Chust Knives brand capable of introducing this traditional craft to a global audience. For him, building a brand is not merely a commercial undertaking. The history of each piece, its origin, craftsmanship, manufacturing process, cultural context, and connection to a longstanding tradition are equally important. His experience in Japan, his education in the field of Eastern culture, his deep interest in Uzbekistan's national craftsmanship, and his exposure to the international environment of the United States have all contributed to the direction of his current work. Bobur Nuriddinov's journey demonstrates how a personal interest in national heritage can gradually develop into systematic research, a cultural project, and an international initiative. His long-term objective is to present the Chust knife not only as a traditional handicraft product of Uzbekistan, but also as a distinctive example of Eastern cultural heritage worthy of international recognition, study, and appreciation. In this sense, Bobur Nuriddinov's work represents an effort to create a dialogue between the traditions of the past and the contemporary global world - preserving the cultural identity of the Chust knife while opening new international perspectives for its future.

CONCLUSION. In conclusion, the art of Chust knife-making represents a unique example of cultural heritage that embodies the centuries-old historical experience, national values, craftsmanship traditions, and refined artistic taste of the Uzbek people. Promoting this art at the international level, particularly by introducing the Chust knife brand in the United States, is important not only for popularizing traditional handicraft products but also for presenting Uzbek national culture and traditions to the international community.

The article highlights the scientific, creative, and practical activities of entrepreneur Bobur Bahromovich Nuriddinov in promoting the Chust knife brand at the international level. His activities demonstrate the potential for integrating traditional national craftsmanship with modern marketing, branding, and international cultural relations. The distinctive design, handcrafted production, decorative elements, and historical and cultural significance of Chust knives can serve as important factors in establishing them as a distinctive national brand in the international market.

In the future, it is advisable to conduct in-depth scientific research into the history of the Chust knife-making school, systematically document the experience of master craftsmen, teach the younger generation the secrets of this traditional craft, and strengthen the international promotion of Chust knives. Such efforts can contribute to the broader recognition of the Chust knife not only as a high-quality handicraft product but also as an international national brand representing the rich historical and cultural heritage of Uzbekistan.

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