The Existence of the Search for Harmony in the Prism of National Traditions

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Abstract
The purpose of the research in the article is to identify the objective reasons for the formation of existence in the process of a person's search for his vital and spiritual harmony. People's desire for vital harmony and mental balance arises as a result of disharmony both in the life of an individual and in society itself. The research is based on an existentialist analysis of the works of the modern Uzbek scientist and writer Ulugbek Hamdam. The conclusions of the study are that, as wrote K. Jaspers, the objectivity of existence is always realized through the prism of national traditions, customs and mentality of the individual.
Key words: the search for harmony, variants of harmony, existence, nihilism, the existence of death, national traditions

Introduction

Human life, as K. Jaspers accurately defined, "without existence, everything becomes as if empty, as if emasculated, as if without soil, everything loses its authenticity, because it becomes an endless series of masks and just being, or a purely existence" (Jaspers, 2023: 56). According to the philosophy of existentialism, the mental sufferings that determine the universal human existence of an individual - fragility, loneliness, longing and sensitivity of each individual's inner world to the pressure of the outside world - do not depend on his nationality, religion and political position and accompany a person throughout his life.

At the same time, the modern philosophy of existentialism reveals the concreteness of the genesis of human existence, because existentiality is born through the prism of traditions, customs, national, cultural and civilizational characteristics of the people of each individual. The search for forms of combining opposites between the universality of the essence of existence and the concreteness of birth and its manifestations can be found in some works of fiction, where the existentiality of the characters acts as a cathartic aesthetic factor.

Fiction is able to figuratively, dynamically, and with all the subtleties of its characters' emotions reveal both universal and national attire of existence, which is vividly manifested in the works of F. Dostoevski, A. Platonov and Ch. Aitmatov (Varava, 2022; Varava, 2020; Makhamatov et al., 2024), G. Marquez and other existential writers. Thus, existential literary works, revealing new foundations and factors of the birth of human existence, expand the subject area of the philosophy of existentialism and contribute to its further development.

Regarding of the importance of the fiction for the existentialism, the famous Australian philosopher Jeff Malpas writes that "a number of key existentialist works (or works that have generally been regarder as such) have indeed been works of literature – Jean-Paul Sartre's *Nausea* (*La Nausée,* 1938) and Albert Camus's *The Outsider* (*L'Étranger*, 1939) being two excellent examples - while some of the key figures within or close to the existentialist tradition have been literary rather than philosophical – arguably this is true of Camus, and certainly of Beckett" (Malpas, 2012: 291; Calder, 2001). Indeed, in the novels of famous writers of the 20th century, new aspects, nuances of the birth

and deepening of the existence of individuals of different social status were revealed through artistic images (Beckett, 2019). One such example is the work of the Uzbek scientist and writer Dr. Ulugbek Hamdam, who, like J.-P. Sartre and A. Camus, in his scientific and artistic works reveals new manifestations of existence, its generating factors contained in the national traditions, values, mentality and lifestyle of the Uzbek people (Hamdam, 2020: 221). On the one hand, Dr. Hamdam substantiates the universality of the existential phenomenon, revealing that in every individual, regardless of his nationality, there is a borderline condition with a mentally ill person, which hides a potential existence. As he writes, "sometimes the actual condition of healthy people differs little from that of patients in a psychological dispensary, except that healthy people wear white shirts and ties" (Hamdam, 2024:238).

On the other hand, in his works he reflects the influence of the lifestyle, national traditions and moral values of Uzbeks on the formation, content and manifestation of the existence of an Uzbek individual. Based on the above-mentioned features of Hamdam's disclosure of existence, the authors of the article consider the dialectic of the generation of existence in an individual through the prism of national traditions as the main goal and objective of this study.

Research methods

The methodology of the research work is determined by the need to translate the works of Dr. Ulugbek Hamdam from Uzbek into other languages; it also requires a comparative analysis of existentialism in his works of art with the concepts of the philosophy of existentialism using the principles of hermeneutics. Taking into account the peculiarities of the factors of Uzbek reality as generating existence requires the use of the principles of historicism and a systematic approach, methods of comparative analysis, dialectical conceptual synthesis, etc.

Discussion: A. The genesis of existence

The problems of revealing the dialectic of genesis and exacerbating the individual's existence in the process of destruction and the search for a person's life harmony are becoming relevant for modern existentialism (Saarinen, 2018; Makhamatov & Mamatov, 2025). The study of this problem occupies a central place in the existential works and scientific works of Dr. Ulugbek Hamdam. To some extent, his search in this area can be considered a new word in the modern philosophy of existentialism. In his works, the dialectic of the birth and aggravation of existence in the human soul is brought to the fore as a result of the destruction of the stability of social life, when the main problem of each person is finding forms of their spiritual and vital harmony. Dr. Hamdam begins the existence of the search for harmony by revealing the peculiarities of the birth of existence in a person in his childhood, when a teenager is just beginning to exit from a narrow home world into a wide world that he does not quite understand the outside world. The initial form of existence is formed when the naive primary harmony of a child's soul is destroyed, the harmony of his idealized child's world, when he first encounters the cruel, in his understanding, indifference of adults to the reality that he idealized (Varava & Makhamatov, 2021).

In the first pages of his novel, Dr. Hamdam, showing the birth of a child's existence, identifies and explores the actions of a new factor generating existence: a violation of harmony in the child's soul. For the first time, the boy Yusuf is faced with the destruction of his childhood desire to pave a path in fluffy and clean snow for his fellow villagers. The soulless destruction by the bus of the beauty of the pure and fluffy snow that the boy admired, and the path that he punched for his fellow villagers, was the destruction of harmony in the child's mind. From the boy's point of view, the driver's soulless action deprives him of the purpose of further action, generates both pessimism and nihilism in him. "Yusuf looked sadly and frustrated at the trail left by the bus in the clear snow and did not know what to do next. It's no longer interesting to move forward.

The bus ruined everything – it stirred up fluffy white snow as a symbol of purity and beauty" (Hamdam, 2024: 12).

The existence of an individual, born in his soul in his childhood, is revived in waves, surges into adulthood repeatedly during periods of human life difficulties: falling into absurdity, the onset of hopelessness, abandonment, and above all in the process of loss and the search for harmony.

The surrounding reality, communications, which at first glance seem, as before, beautiful, tempting, but in reality turn out to be only a deceptive and absurd decoration of life, which hides lies, cruelty, deception, betrayal of loved ones, as well as the ugliness and ugliness of life. This discord between human ideals and the surrounding social reality leads to a loss of vital harmony and balance. This situation is the reason for the birth and growth of existence, which has already been born both in childhood and the ontologically inevitable loneliness of the individual. Loneliness, as wrote K. Jaspers, "cannot disappear unless I myself cease to exist with him as a condition of communication" (Jaspers, 2021:65).

Everyone understands that they are "all alone" on one shore of life, and everyone else is on the other shore. Loneliness is not a condition, but a depressing and dynamic existence.: It gets stronger and weaker (Hamdam, 2013: 159). The weakening, retreat of existential loneliness occurs when something or someone meets outside, which the individual considers close to the inner values of the individual and harmonious to his soul.

For example, a man who has lost his spiritual harmony and, because of this, has fallen into a state of existentialism, like the hero of the story "The Stone", finds in *the external beauty* of a random young woman the harmony he was looking for. Seeing the female beauty of a stranger seems to change everything around the hero of the story, his "unbearable, painful, painful" world recedes. It is as if the "oppressive feeling of a heavy stone tearing his chest" has disappeared, and in the morning the existence that oppressed him begins to recede (Hamdam, 2013: 161). Dr. Hamdam discovers that communication not only generates existence, as Jaspers wrote, but it also, by exacerbating and softening, controls the individual's existence.

In this case, it is revealed that the concept of *true harmony is not limited only to the external beauty* of a woman; in order to remove the existence of a personality, a woman must combine *the harmony of external female beauty with humanity and mercy*. True beauty, as Hegel wrote, is the harmony of the external natural beauty of a phenomenon with its inner spiritual beauty. The discovery of a woman's lack of the expected harmony of the external and internal causes nausea in the hero of "The Stone", as in Antoine Roquentin in "Nausea" by J.-P. Sartre (Sartre, 2003).

The predatory gleam in the beauty's eyes, her mouth, "like the bloody mouth of a predator that has just finished off its prey," a greedy look at the fish and *indifference to the killing* of fish by the seller, *erases the appearance of harmony between the external and internal*, even negates its external beauty. For an existential individual who admired her external beauty, she no longer corresponds to his concept of harmony. In the words of J.-P. Sartre, "nothing human remains in her" (Sartre, 2003:29). Behind the woman's external beauty, an inner ugliness is revealed, which is exactly what causes the hero existential nausea. This is what A. Camus designates as one of the manifestations of the absurd, as "disgust caused by the inhumanity of man himself" (Camus, 1989: 231). Dr. Hamdam concretizes the concept of "human inhumanity" as a lack of spiritual, inner beauty, as a violation of harmony between the values in the spiritual world of the individual and the pragmatic values of the surrounding reality, in which, sometimes covertly, then clearly, there is an "incredible decrease" in the inner "dignity of man" (Nietzsche, 2021: 41). In every person's life, such disharmony occurs repeatedly and is not determined by the social space. However, when global changes occur in society, an

existential social space is formed in it, generating existentialism of varying depths in the soul of each individual.

B. The existence of disharmony

With the collapse of the Soviet Union, the process of distortion of the spiritual values established in Soviet society and the destruction of social traditions formed during Soviet history began on the territory of all its former republics. This process created contradictions in the spiritual world of the citizens of the former Soviet Union, destroyed their ideals and values, and thus created an existential space in society. Recent Soviet people are becoming former Soviet people, and they are beginning to understand and realize that the social harmony that they have established and accepted is being disrupted.; the stability, certainty of their lives and well-being, shrinking like a shagreen skin, disappear somewhere, the balance in society is disturbed, faith in tomorrow is lost and disharmony dominates. Dr. Hamdam reflects this picture in the interrogative arguments of schoolteacher Sadiq, who complains that "we are a people who claim to have achieved freedom, celebrating our independence," but why can't a schoolteacher think about school lessons as before, but has to constantly think about a piece of bread for the family (Hamdam, 2024:79,98).

The leitmotif of Dr. Hamdam's existentialism is the idea that everyone is trying to find their own harmony in life, without which a person cannot live their life in peace. The disharmony that has arisen in society, destroying a person's idea of stability, of vital harmony, and his desire for it, generates in him the concept of the absurdity of his being. The escape of a clear purpose and meaning of his life, the onset of absurdity in the surrounding reality, aggravates and exacerbates his existence.

With the onset of disharmony in any society, each member of it has different choices, giving different options for mental and vital harmony. Depending on your choice, you can turn into a Roquentin from Sartre's "Nausea", or find yourself in the position of a Mersault from Camus's "Outsider", or fight for the objective logic of reality, actively participate in overcoming the absurd both in your soul and in public reality, like the mythological character Sisyphus from Camus's essay.

Rare individuals, like the protagonist of the novel "Harmony" Yusuf, can, like Sisyphus, reflect and, struggling and overcoming the waves of their existences, reach an understanding of the objective logic of the changes taking place in society, understand the need for their active participation in this process as for the realization of their goals and in this activity find their spiritual and vital harmony. Yusuf began to realize that he must deal with what his fate and the fate of his society are connected with, and only in this way will he be able to overcome his existential pain caused by a whole fan of life disharmony (Hamdam, 2024: 325).

But someone else finds harmony in a different choice, such as the official Said. He agrees at the cost of losing his ability to think independently, at the cost of betraying his friend, but for the sake of his career he agrees to be helpful to his boss, to be under the psychological power of his wife. His harmony is to create the appearance of active participation in the flow of life, during which he was like a chip in a river. As he exhausted his poor potential, the current washed him ashore as a person who did not conform to the logic of the current and did not understand it and did not take an active part in it. His ill-chosen harmony is replaced by the existence of rejection and loneliness (Hamdam, 2024:232-235, 292, 311).

Entrepreneur Mirazim finds his life harmony in often unfair money-making, gradually falling into a pool of spiritual limitations and loneliness. The superficial nature of this lifestyle, which I took for my life harmony, begins to lose its attractive value, begins to wear it down morally, to emasculate. Mirazim begins to realize that due to the lack of any high life goal to which he would strive with all his might, the superficiality of his chosen concept of harmony, far from the changing reality of his country, begins to drown him in the existence of emptiness and absurdity. Forbidding, according to Uzbek

traditions, his wife Zakhro to get a job, Mirazim pushes her into a pool of loneliness, spiritual emptiness, absurdity and lack of demand (Hamdam, 2024: 246-248, 111).

Another result of the existential social space in Uzbek society in the 90s of the 20th century is manifested in the fate of Associate Professor Ergash. He, a talented physicist and university lecturer, was taken by surprise by the collapse of the USSR and the difficulties of the transition to independence of Uzbekistan. He completely lost both his vital and spiritual harmony, but he could not find a new social role, a new harmony in life. Due to the lack of the will to rule over himself, the will to fight for his dignity, for his values and ideals, due to the lack of support from his university, society, as well as without proper understanding and support from his wife, Associate Professor Ergash falls into a world of absurdity, loneliness and lack of demand. He finds himself in the position of a man of the absurd, about whom A. Camus wrote. Man, as A. Camus wrote, "belongs to time and realizes with horror that time is his worst enemy. He dreamed of tomorrow, and now he knows that he should have renounced it. This rebellion of the flesh is the absurdity" (Camus, 1989: 230). Associate Professor Ergash's situation is much worse than that of the characters in S. Beckett's play "Waiting for Godot", who received, albeit empty, promises of help from a certain Godot (Beckett, 2019).

Another exaggerated religious version of harmony is found in Amir, Yusuf's older brother. He, like many former citizens of the Soviet Union, fanatically subordinates himself and tries to subordinate others and the entire social reality surrounding him to distantly recognized and inadequately understood religious values. As Soren Kierkegaard wrote, "all ethical and ethico-religious cognition is essentially correlated with the existence of the cognizing subject" (Kierkegaard, 2021:198). In this activity, which is not in demand by society, he finds a false and insidious harmony of life and spiritual harmony and falls into an existence of absurdity and loneliness. His so-called dummy harmony found in religion acts on Amir and intoxicates him like opium, which not so much comforts as leads him away from the realities of life.

Initially, Nietzschean active nihilism prevails in Amir, "as violence aimed at destruction" (Nietzsche, 2021:43). As a result, he comes to completely reject the entire outside world as "unworthy" of his religious ideals. The effect of false harmony is such, as Dr. Hamdam shows, that people who adhere to such a so-called distorted and abstract form of harmony will sooner or later find themselves in a spiritual crisis and plunge into passive nihilism in his Nietzschean understanding. According to F. Nietzsche, one of the meanings of nihilism is "the fall and regression of the power of the spirit: passive nihilism" (Nietzsche, 2021:42). Such nihilism is directed into the inner world of man, it generates in man the existence of inferiority, loneliness, throws into the pool of absurdity in its various manifestations. This is what happens to Amir as a manifestation of the result of a wrong choice of his life harmony, which was illusory and poisoning his soul and mind.

C. Existences of death in national dress

According to Dr. Ulugbek Hamdam, existences generated by difficulties in finding spiritual and vital harmony and other existences are objectified, or, in the words of K. Jaspers, manifest themselves as "existences in objectivity" through the prism of national customs, the traditional social existence of each people and ethnic groups. After all, such universal, universal existences as loneliness, absurdity, abandonment, despair and death arise and manifest themselves in African countries in one form, Latin America in another, in Buddhist, Confucian and Muslim Asian countries in completely different forms.

In this aspect, Dr. Hamdam's existentialism draws the researcher's attention to the philosophy of death, in which the features of the existence of death discovered by the classics of existentialism manifest themselves in national attire. As you know, Martin Heidegger wrote in his famous work "Being and Time" in the paragraph 47th, that the

existence of death arises primarily among the survivors of the deceased. “Death,” writes Heidegger, “reveals itself, true, as a loss, but more as one experienced by survivors” (Heidegger, 1997: 272). Karl Jaspers also adheres to Heidegger’s understanding of death and writes that “death as a process exists only as the death of another” (Jaspers, 2021:225).

In Hamdam’s case, the existence of death, due to its national coloring, acquires greater concreteness and diversity. He reveals how in a foreign land, the death of one Uzbek reinforces another Uzbek’s sense of longing for his homeland, generates the pain of losing communication in his native language, and increases the feeling of linguistic loneliness. The death of a friend, although a person of a different nationality, causes an Uzbek to experience loneliness and awareness of his abandonment and the complete absurdity of his life (Hamdam, 2023: 51-52).

But every Uzbek, as a person of any nationality, finds the decline of his own life, the inexorable approach of his death in the appearance of his aging relatives and friends (Hamdam, 2024: 71). After all, any individual, when thinking about the transience of life, is consumed by existential sadness, and he feels that “death is the most terrible evil that scares a person the most ...” (Berdyaev, 2022: 737).

However, among Uzbeks, the understanding and perception of both their own death and the death of others – loved ones and strangers - is much more ambiguous. The Uzbek perceives his death as an inevitable return to the bosom of Allah and nature, and he prepares to meet it with dignity and dreams of being buried in his native land, where his ancestors are buried. But an Uzbek parent, like a parent of any nationality, cannot take the death of his child for granted, it destroys the parent’s mental balance, generates in him an understanding of the absurdity of the surrounding reality and pushes him to a hopeless rebellion of reason.

Dr. Hamdam, exploring the power of national mentality and moral values, reveals that death can also be the result of a murder committed by an Uzbek under the pressure of traditional public morality, due to an attempt to exclude an individual from his own community for loss of honor and dignity. In this case, the murder of the perpetrator of the violation of his honor by a person does not act as an ordinary murder, not as an ordinary crime, but as a bloody, at the same time, supposedly just restoration of his honor by the murderer in front of his fellow countrymen. In this case, the murder he committed, approved by the majority of his fellow countrymen, acts for him as overcoming the existence of rejection from his community.

This is what happens to Pulat, the main character of the novel “Father”, who, not understanding the essence of the news, kills his only and beloved daughter under the pressure of the public concept of honor because, according to gossip, she gave birth to an illegitimate child. Having restored his honor before his community by killing his daughter and having overcome one existence, he receives another, more painful and deeper lifelong existence - suffering for the rest of his life for the murder of his only and beloved daughter.

There is a parallel here with the biblical story of Abraham and his son Isaac, described by Soren Kierkegaard in his “Fear and Trembling” (Kierkegaard, 2023). In the biblical story, although God sent down a lamb to Abraham and saved him from infanticide, the elder suffered for the rest of his life that he was going, even by God’s will, to kill his only and beloved son.

But Pulat remained alone with himself and with his existence of disgrace in front of a ruthless community of fellow villagers, face to face with the death sentence he himself imposed on his only and beloved daughter. None of his fellow villagers even tried to help him come to his senses, as if to “send down the lamb.” With this tragic scene Hamdam reveals that the sometimes negative pressure of Uzbek traditional moral values on the individual’s soul and reveals their potential to create an existential space in society (Makhamatov & et all, 2024).

On the one hand, the traditional moral and ethical values and way of social life of Uzbeks preserve the positive achievements of the people, the stability and stability of their livelihoods. But, on the other hand, they sometimes exert negative pressure on the psychology, the soul of the personality of Uzbeks, thereby generating an existential space in Uzbek society and a hidden existence in the soul of community members, forcing them, in order to comply with prevailing moral requirements, to break themselves, their fate, to renounce their loved ones or even their murder.

The formation and aggravation of existence in an Uzbek individual imbued with a national mentality is due to disharmony between his personal values and the prevailing traditional values of society, in which, according to Nietzsche, a person seeks meaning that they do not contain: "the seeker eventually loses heart." According to Nietzsche, when values rule, it is the masses who tyrannize individuals who advocate the recognition of the irreplaceability of each individual, which leads the rebellious individuals to lose faith in themselves and "become nihilists" (Nietzsche, 2021:45; See also: Heidegger, 2023:96).

The contradiction between the values of society, which are initially external to the individual, and sometimes of the masses, which destroys the spiritual and vital harmony of the individual, occurs in all societies and at all times. However, in traditional societies, such as Uzbekistan, the above contradiction is persistent and sometimes very acute, which often leads to a violation of human mental harmony. An individual may be forced to seek a harmony of life appropriate to his interests. In the struggle to achieve their spiritual and social harmony, people plunge into the world of existence, from which some emerge, but some lose themselves.

Conclusion.

Our research leads to the conclusion that the violation of spiritual and vital harmony of different levels and depths constantly haunts every person throughout his life. A person strives and is obliged to achieve harmony, without which he will not have a stable and relatively peaceful life. Both disharmony and the achievement of harmony, as well as the whole human life, full of various forms and depths of existence, are framed in national clothes, i.e. they occur through the prism of the national way of life, national traditions of the peoples of Africa, Latin America, Asia and Europe (Wardle, 2016; Barun, 2020). In our opinion, the discovery of the national coloring of the manifestations of existence and its study in artistic images is an important contribution to the further evolution of existential philosophy.

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Declaration on AI Use

The authors declare that they did not use artificial intelligence during the work on the article.

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