

Depiction of Nature, Everyday Life and National Color in Said Ahmad's Novella "Kiprikda Qolgan Tong"

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Abstract: This article analyzes the depiction of nature, scenes of everyday life, folk language, phraseological expressions, proverbial expressions, and the artistic representation of national color in the novella "Kiprikda qolgan tong." Particular attention is paid to the writer's skill in harmonizing natural landscapes with the psychological states of the characters. The role of such images of nature and space as rain, clouds, dawn, the scent of handalak melon, melons and watermelons, gardens, streets, and the city in revealing the idea of the work is highlighted. In addition, everyday and ethnographic details such as family relations, meals, hospitality, weddings, funerals, *fatiha*, Qur'an recitation, and kinship relations are analyzed. It is revealed that such folk phraseological units in the work as "luqmai halol," "ko'z qorachig'idek asramoq," "ko'zi ochilmoq," "qovoq-dimog'i osilmoq," "dod solmoq," "ko'z ochirgani qo'yimaslik," and "mag'z-mag'ziga singmoq" not only ensure the naturalness and expressiveness of the characters' speech, but also shape the national and cultural color of the work by expressing the national mentality, moral and ethical views, and emotional attitudes of the people.

Keywords: Said Ahmad, "Kiprikda qolgan tong," novella, depiction of nature, everyday life, national color, folk language, phraseological unit, proverb and saying, ethnographic detail, artistic depiction, psychologism.

Introduction: In Uzbek prose, alongside depicting a person's fate, inner experiences, family relationships, and place in society, the artistic representation of scenes of national life is considered one of the important aesthetic tasks. In particular, in national literature, nature, everyday life, customs and traditions, kinship relations, folk expressions, and linguistic units reflecting national thinking determine the national and artistic value of a work. In Said Ahmad's works, concepts such as the spiritual world of a person, family, fidelity, affection, friendship, loyalty, and humanism occupy an important place. The novella "Kiprikda qolgan tong" is also one of the works that illuminates these spiritual and moral issues through human destiny. At the center of the novella are the fates of O'lmas, Zuhro, Umida, and the people around them. In the work, concepts such as life and death, affection and separation, parent and child, memory and hope are harmoniously combined. One of the

important features that determines the artistic value of the novella is the natural and convincing representation of scenes of national life. While depicting the major life tragedies of the characters, the writer constantly connects them with details of everyday life. From this point of view, studying the interrelationship between the depiction of nature and everyday life, folk language, and national color in the novella "Kiprikda qolgan tong" makes it possible to gain a deeper understanding of Said Ahmad's artistic mastery.

LITERATURE REVIEW AND METHODS

Said Ahmad is a writer who made a significant contribution to shaping the spiritual world of our people through works of various genres. In his works, our people and the distinctly Uzbek values of the Uzbeks have always been glorified. Therefore, the writer's works serve as a school of example for the

younger generation, while the genre characteristics, thematic scope, problems, and aspects of artistic mastery in his creative work have attracted the attention of literary scholars. In particular, numerous studies have been carried out in literary criticism on the image in fiction, the writer's mastery, especially the issues of character creation and the selection of protagonists [1;2;3;4;5;6;7].

RESULTS AND DISCUSSION

In a literary work, the depiction of nature often serves as a distinctive means of expressing a character's psychological state. By harmonizing changes in nature with the experiences in the human heart, the writer enhances the emotional impact of the work. In the novella "Kiprikda qolgan tong," natural landscapes are also closely connected with the events of the plot. The strongest example of the depiction of nature in the novella can be seen in the scenes portraying the final stage of O'lmas's life. At a time when the protagonist is struggling with a serious illness, the author turns to the image of clouds and rain in the sky: "He looked out of the window. Clouds had been circling in the sky since morning. Now it was pouring heavily" [8;56]. Here, the clouds and rain are not merely natural phenomena. They serve as a psychological background connected with O'lmas's fate. In the work, death is not described openly, but rather hinted at through certain details. That is, as the protagonist's life is coming to an end, the darkening of the sky and the intensification of the rain further heighten the tragic atmosphere. As a result, the landscape depiction is imbued with the function of revealing the protagonist's psychological state and expressing the symbolic meaning underlying the natural scene. Indeed, "Various purposes are pursued through the depiction of natural scenery. At times it indicates the season in which the event takes place, at times it helps reveal the mood of the characters, and at times it serves to connect the events of the work with one another" [9;99].

Said Ahmad also places the natural landscape in parallel with the character's death. O'lmas writes his final letter and feels that he is standing at the "threshold of the eternal world." At that moment, it is raining. This harmony between nature and human destiny ensures the compositional integrity of the novella. At the end of the novella, the image of rain rises to the level of an even stronger poetic symbol:

"The rain roars. The rain howls. The rain cries out for you, turning its tears into a flood. The rain roars..." [8;58]. This sentence serves as the emotional culmination of the work. Rain is interpreted as the expression of human tears in nature. Here, nature is "humanized": the rain "cries out, turning its tears into a flood." As a result, human grief and the grief of nature merge into a single point.

The image of "dawn" in the title of the novella is also connected with nature and acquires a symbolic meaning. At the end of the work, the author associates O'lmas's life with a "tiny crystalline piece of dawn": "Reaching your hand through the clouds covering the face of the sky, lifting the tiny crystalline piece of dawn that you have drawn out as your share, you are leaving forever toward the darkness" [8;58]. In this depiction, dawn is a symbol of life, hope, and light. Darkness, however, signifies death and eternity. Thus, the title of the work also expresses the tragic meaning of human life through an image of nature.

The phrase "Kiprikda qolgan tong" appears as a symbolic image based on a poetic metaphor, in which dawn serves as a symbolic expression of life, hope, and light, while the eyelash symbolizes the fragility of human life, tears, and farewell. "Among artistic tropes, metaphor occupies a very important place... The artistic depiction and expression based on the metaphorical transfer of a word acquires an exceptionally extraordinary character. As a result, the resulting image becomes highly expressive" [10;43]. Therefore, this metaphorical phrase rises to the level of a poetic symbol embodying the ideological and aesthetic conception of the novella. The eyelash is associated with tears. Dawn, meanwhile, is a symbol of light and new life. Thus, "the dawn remaining on the eyelash" is a symbol of the final hope, the final light, memory, and unfulfilled longing in human life.

Although the image of rain also appears in other parts of the work, its strongest spiritual function is manifested in connection with O'lmas's death. On the day the character dies, the rain does not stop either: "The rain is pouring as if someone were emptying buckets directly over your head" [8;57]. Through this scene, the author also harmonizes the emotional state of the people who have come to the funeral with nature. People try to protect themselves from the rain with umbrellas, plastic sheets, and skullcaps. However,

the powerful natural phenomenon makes even their ordinary movements difficult. The repeated mention of rain in the funeral and cemetery scenes intensifies the sense of tragedy. In particular: “The rain is still lashing down” [8;58]. The expression “still” in this short sentence strengthens the meaning of continuity. While death is a momentary event, grief becomes a lasting state. The rain in nature also symbolically expresses the continuity of this grief.

One of the most impressive details connecting nature and everyday life in the novella is the scent of handalak melon. When G’apura returns to the dormitory, “the room was filled with the scent of handalak” [8;51]. Handalak is one of the characteristic foods representing the Uzbek national domestic environment. Its scent serves as a natural and cultural sign evoking summer, the village and home, the dining table, childhood, and the homeland. G’apura saves the handalak for Zuhro. She places in the sack “two melons, two ‘Rayskiy arbuz’ watermelons, and the last remaining handalak” [8;51]. Here, the fruits are not merely food. They become symbols of affection and remembrance. G’apura’s saving the fruit “so that my sister Zuhro may taste it too” expresses the Uzbek qualities of closeness, hospitality, and thoughtfulness toward others. At the same time, the scent of handalak also appears later in a humorous episode in the taxi. The driver asks: “What is that smell? It is such a pleasant scent...” [8;51]. G’apura jokingly replies: “It is my scent,” G’apura said, laughing. This episode changes the mood of Umida, who has just come out of a difficult examination: “Umida, whose face had remained gloomy until then, suddenly burst out laughing” [8;51]. Thus, the scent of handalak not only creates national color but also performs a psychological function. Amid grief and anxiety, it causes a person to laugh and to experience once again a simple and sincere moment of life.

In the novella “Kiprikda qolgan tong,” everyday life is depicted very naturally. The scene describing the applicants eating before the entrance test can serve as an example: “Those who had brought food with them sat on benches, while some began eating standing up” [8;51]. This is a very ordinary scene of everyday life. However, through precisely such small details, the writer brings the atmosphere of the period to life. Zuhro’s making Umida eat cutlets is also an everyday

manifestation of maternal affection: “Umida ate little because she was afraid of gaining weight, and her mother forced her to eat three cutlets with difficulty.” Zuhro’s words, “I know, the test may last a very long time. Eat well and fill your stomach,” are a characteristic expression of the relationship between mother and child in an Uzbek family. Here, the phrase “fill your stomach” is not merely advice about eating. It expresses maternal love, care, and concern for her child’s future. The breakfast at home in the novella also serves to create a national domestic atmosphere. Umida “puts a spoonful of shirguruch from breakfast into her mouth and then runs back to look at herself in the mirror” [8;52]. The mention of shirguruch naturally conveys the atmosphere of a national dish and a family breakfast. Such details place the events of the work not in an abstract setting, but in a specific national environment.

One of the main factors determining the national color of the novella is the forms of address expressing kinship relations. Words such as “opa,” “amma,” “amaki,” “opajon,” “ammajon,” “dadajonim,” “oyijonim” reveal the relationships between the characters. Umida says to Zuhro: “Dear sister, from now on I will never upset you. I will buy you very nice things” [8;52]. Then she says: “You are my one and only dear sister, my dear mother. You are my dear father who remained in place of my father.” Here, kinship terms acquire a broader meaning than biological relations. “Opa” is interpreted as the closest person who simultaneously replaces both “mother” and “father.” In this respect, diminutive and affectionate forms such as “opajon,” “ammajon,” “dadajonim” in the novella are important features of national speech culture. They express affection between the characters through the language itself.

The writer, who deeply understood that “Customs are the face of a people; without them, a people is an image without a face” [11;6–7], extensively depicts O’lmas’s death, funeral, and burial ceremonies in the final part of the novella. These scenes are of particular importance in terms of expressing national color. The people who came to the funeral are described as follows: “One had an umbrella in his hand, another had covered his head with plastic, while others stood in the rain wearing skullcaps” [8;57]. Here, the detail of the “skullcap” itself defines the national environment. The skullcap appears not simply as headwear, but as one of

the important signs of Uzbek national culture and everyday life. The raising of the issue of the deceased person's debts during the funeral ceremony also reflects religious and moral views. The head of the Cabinet of Ministers' department for regulating religious affairs asks Akmal: "If the deceased owed someone money during his lifetime and was unable to repay it on time, and that person comes to make a claim, will you undertake the responsibility of paying this debt?" Akmal's reply, "I undertake the responsibility," expresses the religious and moral concept of assuming responsibility for settling the deceased person's debt.

Likewise, the recitation of the Qur'an before the funeral, going to the cemetery, and throwing soil into the grave are artistic representations of burial rituals in Uzbek Muslim society. At the end of the work: "The qori recited a shorter surah so as not to make people suffer in the rain" [8;58]. This detail reveals both the religious and human aspects of the ceremony. While reciting the Qur'an, the qori also takes the condition of the people into consideration.

Said Ahmad's style has a distinctive charm of folk speech. Alongside the literary language, the novella contains many phraseological units, figurative expressions, and elements of colloquial speech that are widely used in folk language. For example, the condition of an applicant boy is described as "coming out with a gloomy face" [8;51]. The folk phraseological unit "qovoq-dimog'i osilmoq," meaning to be upset or dejected, vividly conveys the character's psychological state through a figurative expression characteristic of national speech. By using this phrase instead of simply saying "he was upset," the author also enables the reader to visualize the character's outward appearance. Another expression is: "she remained looking after her with tears in her eyes" [8;51]. This phrase conveys Zuhro's emotional state at the moment of seeing her daughter off with strong emotional intensity. In describing O'lmas's humanity, the expression "he never cast an evil eye on another person's lawful morsel" is used [8;57]. The concept of "luqmai halol" is deeply rooted in the moral thinking of the Uzbek people. This expression combines such notions as honest labor, lawful sustenance, and refraining from violating another person's rights. The author also uses the phrase "to protect like the apple

of one's eye" [8;55]. "To protect like the apple of one's eye" means to take great care of and value someone or something. Although it is used in relation to preserving the remaining part of the Roman Colosseum, it is based on folk figurative thinking.

Phraseological units formed on the basis of the lexeme "eye" in the novella create a distinctive figurative-semantic layer that shapes the linguopoetic characteristics of the work and serves to reveal the psychological states and experiences of the characters. For example: "tears in the eyes"; "eyes full of tears"; "like the apple of one's eye"; "kept appearing before my eyes"; "does not let one open one's eyes"; "I will close my eyes forever". Each of these acquires a particular psychological meaning in the text. In O'lmas's letter, it is stated: "Now, with the coming of dawn, I will leave everything behind, the suffering, the unbearable pain, and close my eyes forever to this world of which no one has ever had enough" [8;56]. Here, "to close one's eyes" is used as a euphemistic phraseological unit meaning "to die." This expression makes it possible to avoid directly naming death and to express it in a softened, emotionally expressive, and aesthetic form. At the same time, the phraseological unit "to close one's eyes" conveys not only a nominative meaning in the text, but also philosophical and symbolic layers of meaning such as farewell, departure from the transient world to the eternal world, and the end of life. Particularly in the expression "Now, with the coming of dawn, I will leave everything behind, the suffering, the unbearable pain, and close my eyes forever to this world of which no one has ever had enough," the phrase "to close one's eyes" reflects the character's psychological state before death in a softened yet powerful form. This shows that the euphemistic, emotionally expressive, and symbolic-poetic functions of the phraseological unit are harmonized at one point. The "tears" at the end of the novella are also associated with the motif of death and separation: "The rain cries out for you, turning its tears into a flood." Thus, the images related to the "eye" unite one of the principal psychological directions of the work—crying, grief, memory, and separation.

In the novella, expressions close in character to proverbs and sayings and formed on the basis of folk thinking occur more frequently than ready-made proverbs. For example: "One who is absent has no

eyes” [8;56]. This expression conveys the change in attitudes toward a person’s affairs after death and the difference between the value attached to a person during life and the situation after death. Concerned that his works might remain unpublished, O’lmas uses precisely this folk wisdom. Another expression is: “The world is vast; it seems impossible to reach its end.” Although this sentence is connected with impressions of travel, it has the character of a folk generalization. It expresses the expansion of a person’s understanding of the world. In the novella, the concept of “luqmai halol” also appears as an important element of folk moral thinking. While listing O’lmas’s human qualities, his mentor particularly emphasizes that the deceased never coveted another person’s sustenance. Thus, the writer uses folk expressions not merely to embellish a character’s speech, but also to reveal his moral character.

The concept of “luqmai halol” acquires particular spiritual significance in the novella. In his speech at the funeral, O’lmas’s mentor describes him as someone who “never cast an evil eye on another person’s lawful morsel” [8;57]. Through this description, O’lmas’s personal qualities are evaluated according to national moral criteria. In Uzbek national thinking, a person’s honesty is determined not by wealth or position, but primarily by his attitude toward sustenance, labor, and the rights of others. Therefore, the phrase “luqmai halol” functions in the novella as a national moral concept. Through it, the spiritual portrait of the deceased is created. Although it is stated that O’lmas held various positions during his life and was a famous writer, at the funeral his principal quality is emphasized not as his position, but as his humanity, honesty, and the fact that he did not hurt others’ feelings. This aspect strengthens the humanistic idea of the work.

In the later part of the novella, Umida and Zuhro’s travels to foreign countries are depicted. The descriptions of places such as Manchester, Rome, Pompeii, Venice, Pisa, Madrid, and Gibraltar broaden the geography of the work. However, even in the depiction of foreign spaces, the national perspective is preserved. As Umida sees the world, she connects it with her own life experience and the memory of her father. In the depiction of the Leaning Tower of Pisa, the writer reflects on its inclination: “But the Tower of Pisa is famous precisely because it leans to one side. If

they straightened it, would it not become an ordinary tower that would attract no one’s attention?” Beyond an ordinary tourist impression, this reflection expresses the author’s distinctive philosophy of life. The idea that unusualness can also become a value is consistent with other themes of the work. In the depiction of Pompeii, however, historical memory and human tragedy come to the fore. The author describes the people of the city frozen in various positions. Here too, nature—lava, ash, and the volcano—merges with the tragedy of human destiny.

The depiction of Venice is also important for understanding the relationship between nature and human beings in the novella. Describing the city’s condition in relation to water, the author states: “Venice was under threat of sinking into the water” [8;54]. This scene is reinforced by the subsequent philosophical conclusion: “Great Venice seemed to be slowly reaching the end of its life” [8;55]. The expression “reaching the end of its life” is normally applied to a human being, but here it is used figuratively in relation to the city. As a result, Venice is imagined as a living being. This device corresponds with the central theme of the work—human life, life and death. A symbolic parallel emerges between the deterioration of Venice and the approaching end of O’lmas’s life.

The reflections on the Leaning Tower of Pisa also enrich the philosophical layer of the work. While acknowledging that it could be straightened, the author emphasizes that it is famous precisely because of its inclination. At this point, the question is posed: “If they straightened it, would it not become an ordinary tower that would attract no one’s attention?” This idea can also be conditionally applied to the characters of the work. What makes a person human lies not only in being ideal, but also in one’s fate, the trials one has endured, inner pain, and individuality. O’lmas also experiences severe trials throughout his life. Yet it is precisely these trials that reveal his spiritual character. In this respect, the episode about the Leaning Tower of Pisa harmonizes with the overall philosophical content of the novella.

Said Ahmad does not artificially literaryize the speech of his characters. He changes their manner of speech according to their age, social status, and relationships with one another. For example, the dialogues between

Umida and Zuhro contain many sincere and affectionate forms: “Dear sister, forgive me,” “Dear aunt, does it suit me?”, “I love all of you.” Although these sentences are short, they reveal the character’s inner world. In particular, after losing her father, Umida’s calling Zuhro “my dear father who remained in place of my father” reveals her heart filled with need and affection. G’apura’s speech, on the other hand, is dominated by a simple and humorous folk style. Her reply in the taxi, “It is my scent,” is an example of this. This short dialogue makes Umida laugh and momentarily softens her difficult psychological state.

The details shaping the national color in the work can be divided into several groups:

The first group consists of names of dishes and food products. These include words such as cutlet, melon, watermelon, handalak, and shirguruch. Handalak and shirguruch, in particular, strongly express the national and everyday environment.

The second group consists of details of clothing and outward appearance. Such details as the skullcap, rubber boots, plastic covering, and raincoat indicate different social and natural conditions.

The third group consists of kinship terms. Words such as sister, aunt, uncle, younger brother, dear father, dear sister, and dear aunt are linguistic expressions of Uzbek family relations.

The fourth group consists of religious and ceremonial concepts. Such concepts as funeral prayer, *fatiha*, Qur’an recitation, grave, *qori*, *mufti*, and assuming responsibility for a debt reflect the Uzbek Muslim environment.

The fifth group consists of household and everyday-life details. Such details as a trumeau mirror, shirguruch, tea, garage, veranda, bench, and paper bag connect the events of the work with the environment of real life.

Each of these details appears very simple when considered separately. However, when they function as a system, they create a complete picture of the national environment.

In the novella, national color is created not only through external features, but also through memory. When Umida remembers her father, she recalls his hands, his breath, cigarette smoke, and even the smell of medicine: “It seemed as though his breath, the smell

of cigarette smoke, and even the scent of some medicine that O’lmas would occasionally drip into water and drink were reaching her nostrils” [8;52]. In this depiction, smell becomes a means of awakening memory. Just as the scent of handalak earlier expressed the relationship between G’apura and Zuhro, the scent associated with O’lmas revives the memory of her father for Umida. Thus, the image of smell performs an important artistic function in the novella. Handalak represents the memory of life, home, and the national environment, while the father’s scent expresses personal memory and affection.

In the novella, the depiction of the national environment never remains merely an external ornament. It is connected with the idea of humanism. At O’lmas’s funeral, his mentor calls him “a perfect human being” and emphasizes his diligence, honesty, the fact that he never hurt anyone’s feelings, and his kindness toward people [8;57]. These descriptions embody Uzbek national moral values: diligence, honesty, humanity, respect for elders, affection for the younger, and refraining from coveting what belongs to others. The character’s death is portrayed not only as his personal tragedy, but also as a spiritual loss for those who loved him. The mentor’s words, “Today my heart has been left desolate,”

are also folk-like, sincere, and deeply moving. The expression “my heart has been left desolate” conveys the inner emptiness a person feels after losing someone close.

In the novella, three main parallels can be observed between the depiction of nature and human destiny.

The first is dawn and life. Dawn signifies light, hope, and life. The dawn in the title of the work also expresses the final light of human life.

The second is clouds and death. In the final days of O’lmas’s life, the sky is covered with clouds.

The third is rain and grief. After death, the rain intensifies and on the final pages it is compared to human tears.

Thus, nature in the novella appears not as an independent landscape, but as a system of images forming part of the work’s spiritual and psychological structure.

Said Ahmad’s artistic mastery lies in the fact that he

derives significant spiritual conclusions from ordinary details of everyday life. For example, Umida's trying on earrings is an ordinary domestic episode. Zuhro puts her diamond-studded earrings on the girl. After a while, Umida says: "Dear sister, forgive me. I do not particularly like such things," and says that she wants to place her father's photograph in a medallion and wear it [8;52]. Here, the earrings and the medallion express two different values. The earrings represent external material value, while the medallion represents memory and spiritual value. For Umida, her father's photograph is more precious than diamonds. Through this, the author shows that human memory and affection are superior to material wealth.

The image of Umida serves in the work as a distinctive bridge between national values and the modern world. She studies in London, travels to foreign countries, and enters an environment in which English is spoken. However, she does not become detached from her family, her father, her mother, her aunts, national memory, and values. Her affection for her father is vividly expressed in the sentence: "You are my dear father who remained in place of my father." Her studying in London and receiving a bachelor's degree are also depicted in connection with national family upbringing. University professors thank Zuhro "for raising such a talented and well-mannered girl" [8;52]. Here, the combination of "talent" and "good manners" expresses the national ideal of upbringing. That is, along with being modern and educated, it is also important to be well-mannered, family-oriented, and faithful to spiritual values.

Said Ahmad often expresses emotional situations in the novella effectively through short and simple sentences. For example: "Farewell. Seeing each other again is now left until the Day of Judgment" [8;56]. This sentence from O'lmas's letter is one of the most moving points of the work. The word "diydor" in Uzbek expresses not only a meeting, but also seeing a loved one, affection, and longing. The phrase "left until the Day of Judgment" means that the final meeting between people will no longer take place in this world. Through such expressions, the author conveys profound philosophical ideas in simple and folk language.

Certain artistic details in the novella are distinguished by their ethnocultural content, national and figurative character, and poetic function in shaping the color of

the work. In particular, the dining table and food signify family affection and care; handalak is a symbol of summer, home, hospitality, and sincerity; shirguruch is a sign of family breakfast and national everyday life; the skullcap is a sign of national dress culture; funeral and fatiha are expressions of religious and moral values; the grave and Qur'an recitation are images associated with a person's final journey and religious beliefs; rain is a symbol uniting nature and human grief; dawn is a symbol of hope, light, life, and memory. In this sense, national color in the novella appears not through a single ethnographic detail, but as a complete artistic system based on the harmony of language, customs, nature, food, kinship relations, and psychological depiction.

While the author's narration in the novella has a relatively philosophical and analytical character, the speech of the characters is presented more in a colloquial style. The harmony of these two layers gives the language of the work naturalness. For example, the author's reflections on the Leaning Tower of Pisa have a broader philosophical character: "If they straightened it, would it not become an ordinary tower that would attract no one's attention?" However, G'apura's reply, "It is my scent" [8;], is very short, folk-like, and humorous. These two different styles of speech harmonize within one work and broaden its stylistic range.

By using folk figurative thinking, Said Ahmad brings psychological states to life. For example: "I must have dozed off"; "I came to the garden and could neither lie down nor sit still"; "eyes full of tears"; "my heart has been left desolate"; "does not let one open one's eyes"; "has penetrated to the very core." Such expressions convey a person's inner state more naturally than bookish or formal expressions. In particular, the parallel construction with the meaning "I could neither lie down nor sit still" expresses the character's intense suffering syntactically as well. The person's psychological restlessness is reflected in the rhythm of the sentence.

When the compositional structure of the novella is examined, it becomes clear that depictions of everyday life and nature provide transition points between events. Eating before the examination represents an ordinary, everyday stage of life. Umida's coming out of the examination marks an important stage in her life.

Travels represent acquaintance with a new world. O'lmas's writing in the hospital represents the final stage of life. The funeral and cemetery represent the endpoint of life. Rain is the natural and psychological background of that endpoint. Thus, a great emotional distance emerges between the ordinary everyday actions at the beginning of the work and the tragic events at the end. However, what unites them is the continuity of human life and memory.

CONCLUSION

Said Ahmad's novella "Kiprikda qolgan tong" is distinguished by its depiction of nature, everyday life, folk language, and national color in close interconnection with one another. The artistic impact of the work is ensured not only by the plot or the fate of the characters, but also by the harmonization of the smallest details of life with spiritual meaning.

In general, the means creating national color in the novella "Kiprikda qolgan tong" can conditionally be divided into four major groups: images of nature, everyday and ethnographic details, folk language and phraseological units, and national moral and religious values. While each of them performs an independent artistic function, they also merge within the overall spiritual and psychological system of the work. Therefore, "Kiprikda qolgan tong" can be regarded not merely as a work reflecting the external scenes of national life, but as a work that artistically expresses national thinking, humanism, family affection, memory, and separation through nature and folk language. The greatest aesthetic achievement of the work lies in the fact that an ordinary detail of life acquires profound philosophical meaning: the scent of handalak becomes memory, shirguruch becomes the family environment, the skullcap becomes nationality, "luqmai halol" becomes moral purity, dawn becomes hope, and rain becomes endless human grief. In this way, Said Ahmad discovers universal meanings in ordinary scenes of national life.

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