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## **THE QAZAQ PROSE LANGUAGE DEVELOPMENT IN THE EARLY TWENTIETH CENTURY**

*The goal of this research is to determine how the Qazaq prose language emerged early in the 20th century, and what characteristics of its evolution occurred. In the years of 1920 to 1930 the prose genres such as stories and novels developed quickly. These works incorporated a great deal of folklore in addition to covering a wide range of subjects. Prose language formation and evolution are closely related to other facets of narrative. Because analyzing the degree of development on fictional elements such as the language of characters, the author, portrait, landscape, and descriptive elements is intended to detect the formation of the prose language in general, we concentrate on the traits of their development and factors indicating the formation of the language.*

*The outcomes of the investigation revealed that the Qazaq prose literature of the time provided new meanings to local words and acted as a main source for their growth. Grammar and fiction language were greatly influenced by the language of prose works found in textbooks, newspapers, journals, and various folk literary works. The argument is that prose has its roots in the shared heritage and that historical and genealogical narratives have a certain prose style. Prose works' language was the main factor that greatly enhanced the vocabulary and grammatical features of literary language which from short stories to novels developed simultaneously in all genres.*

*This study took a comprehensive approach, taking into account the aspects of novels and short stories, their relationship to styles, poetry passages, elements of colloquial language, new phenomena, oral literature, fairy tales, and legendary occurrences. Some Qazaq writers employed prose styles as creative tools for the first time at the start of the 20th century, therefore certain aspects of oral literature were infrequently included in prose works. The development of prose and the development of fiction style are not distinct phenomena. All functional styles are formed in a manner that is very different from the prose language of the past. One of the primary factors that contributed to the development of the prose language was the written works, which gave local words new meanings. The language of Qazaq prose works in textbooks, newspapers, and magazines, along with a wealth of public literature, has emerged as a crucial component of fiction language and the grammatical side of language.*

*Key words: language of prose, oral literature, fiction, folkloric style, literary language.*

## MAIN PROVISIONS

The literary style of the new content incorporated rich folklore, metaphorical language, and artistic language. Nonetheless, the literary style's language devices and components were distinct from prose's overall creative style. Oral writing from this era usually employed randomly constructed words and incorporated elements of folklore. For example, the stanza "Will there be a child in the field, from the sled that has fallen" is reminiscent of the plot of numerous tales and folk songs about "Black heroes" [1, 320]. According to strict definitions, prose is the typical form of spoken or written language. It is simple to locate examples of strong language, such as a persuasive court ruling, an accessible scientific paper, or a set of technical instructions. Inspired prose, on the other hand, is exceedingly rare. The subjects addressed in prose compositions differ. The names of literary works written during the Soviet era make it easy to identify their effect. Prose pieces have included themes regarding the country's future since antiquity, long before they were separated from poetry. The major direction, content, and attributes of literature were considered and classified in a scientific manner in an attempt to break down the history of literature into periods for the first time. Prose language use imaginative imagery to convey the subject in words. "I believe that a well-written prose page should have the sounds of commotion and rain. It has the ability to induce melancholy and universality, resulting in a transitory beauty." [2, 226].

## INTRODUCTION

The events' history and genealogy were recounted in a prosaic tone, and the Turkic-speaking peoples' shared heritage inspired literature. Farabi's treatise "Inhabitants of the Benevolent City" is one of the greatest works of writing. This famous work in Arabic was written by Abu Nasir al-Farabi, a well-known philosopher and scholar, in 942. Abilgazy Bahadur, Kadyrgali Jalayiri, and Muhammad Haydar Dulati are three writers who have carved themselves distinct creative identities. Prose written in Turkish, Kazakh, Kyrgyz, Uzbek, Turkmen, and Azerbaijani serves as a unifying thread for Turkic society. Despite their political dominance at the time, Turkic people did not practice linguistic and cultural discrimination. Rather, they attempted to elevate their languages to the rank of major languages, so maintaining their existence. The epics "Oghiz Kagan," "Korkyt Ata's book," "Korguly," "Manas," and "Emsali-Turki" are masterpieces of literary and creative thought that employ expressive language to narrate the story of the Turks' historical lives. These stories occasionally translated real-life events into myths, making them legendary and transmitting knowledge to us in a simplified format. In reality, the manner the Turkish epic was presented demonstrates incredible wisdom [3].

The epics "Korogly" and "Avesta" are the result of Azerbaijani culture, spirituality, and ethnogeography, serving as the Turkic peoples' literary and cultural legacy. The Kyrgyz "Manas" is history's greatest epic. This epic is regarded as a classic of folk literature; it has been sung by generations and serves as a mirror for people's ever-changing spiritual life expressions. Rashid ad-din Fazlullah's "Jamig-at Tawarikh" has been translated into several languages around the world and

is recognized as one of the most important texts for researching Turkic peoples' ancestry, the historical evolution of Turkic states, and the overall human aspect of Turkic culture. The epics of Maulana Jelaladdin Rumi and Yunus Emre, who originated and characterized Turkish literature, were followed by Turkic poets and writers such as Orkhan Pamuk, Mukhtar Auezov, and Chingys Aitmatov. Prose evolved and matured gradually throughout the twentieth century, while folklore began to converge in the present oral literature form. For example, there were no elements of oral literature among the few books written prior to the October Revolution. Prose language began to appear in novels and short stories throughout the next ten to twenty years. "Prose is the most fundamental form of spoken or written language; it serves many functions and can achieve a wide range of aims, including short scientific writing, autobiographical legal opinions, easily reading technical guides, and prose victories. While you may not believe that great writing is as common as great poetry, creative prose can be just as rare. These things appear in everyday letters, newspapers, and other places [4, 1012].

By the end of the 1920s, there were publications attempting to study the historical evolution of Qazaq literature, organize it into eras, and position it within a scientific framework. Baitursynov's "Literature Expositor" (1926) was the first work to codify techniques to analyzing Kazakh literature from scientific, theoretical, and historical viewpoints. Oral and written literature were separated from the general literature, which was further classified into subtypes and genres. M. Auezov's "History of Literature" was released in 1927, and it concentrated primarily on Kazakh oral literature. This definition of oral literature categorizes it as proverbs, riddles, folktales, fairy tales, historical poems, and heroic legends. Kh. Dosmukhamedov's work "Kazakh Folk Literature" published in 1928 includes comprehensive debates on the distinctions between oral and written literature, as well as its relevance to people's lives [5]. It would be an irreparable loss to our culture if any sample version of folk literature vanished without a trace.

Seifullin's publications "old Kazakh literary versions" in 1931 and "Kazakh literature" in 1932 aimed to contribute to the study of the historical evolution of Kazakh literature expressed via various genres. The history of Qazaq written literature was divided into three separate epochs: the "religious epoch," the "dilmar epoch" (eloquent epoch), and the "cyndar epoch" (epoch of criticism). The religious era is characterized by Arabic and Persian religious literature. Russian literature provided inspiration for the "dilmar" century. Furthermore, the historical period after Abai was named the "period of criticism" (6, Janpeisov). Historical writings are one of the most common prose genres in contemporary literature. Notable Kazakh prose writers include Abai Kunanbayuly, Beimbet Mailin, Alikhan Bukeikhanov, Mirzhakip Dulatov, and Ibray Altynsarin. It is well known that any character in fairy tales, epic poetry, and other oral literature might spontaneously make humorous remarks in response to particular conditions. "Batyrlar zhyry" (Song of Heroes) is an important part of Kazakh oral literature that portrays the country's heritage and national characteristics. Poetry-based character communication, such as hypnotizing one another, is uncommon in modern literary works of art. This custom, which is commonly practiced in folkloric settings, is limited to a few older oral literature pieces.

Baitursynov, M. Auezov, K. Zhymaliev, E. Ismaiyllov, and others studied oral literature, which is regarded as mankind's oldest and most valuable asset, and honed their poetic senses while combining elements of Soviet written literature. As a result, some literary genres have drifted so dramatically from the mainstream of art. Stories in oral literature are occasionally depicted as scenes from a fairy-tale realm. It belongs to another type of linguistic feature found in folklore and related with prosaic language. The syntactic system expresses the structure of the language as well as the rules governing word production. The employment of stylistic techniques by writers, as well as the sentence's syntactic structure, add to the difficulty. Certain word classes, sentence structures, and phrases, for example, are well-known to children through fairy tales, legends, epics, and folk music. Oral literature from the examined era rarely employs this folklore linguistic characteristic. Oral writing is frequently distinguished by the employment of stunning creative language, comparisons, the reinterpretation of some verbs, the development of new contextual roles, and the changing of verb meanings. Only a small percentage of works in oral literature genres have this trait. The Kazakh people have been familiar with the phrase "There is a long way, that way is close even though it is far; there is another

way near, and that way is far away even though it is near..." attributed to the mythical figure Karashash. The words "close" and "far" have been used interchangeably and frequently. Jumaliev K. refers to this repetitive use of words as "speechless repetition" [7, 11]. We believe that this early repetition is not a coincidence due to recitations from a single genealogy. This repetition appears to serve a stylistic function related to the story's main premise and content. Because of the rhyming rhythm and rapid reading of fairy tale poems and lines, repetitions are rare. Verse and line are inextricably linked to the story and substance of oral literary samples, as demonstrated in the preceding instances. According to Boulton, one of the features that distinguishes exceptional prose from lesser prose is beautiful rhythm. Folklore style elements were isolated from the broader creative context since Soviet-era works did not adhere to this conditionality [8,204]. As a result, several folklore phrases lacked the artistic logic present in prose pieces like fairy tales. "Language is the immediate reality of thought." Marxism maintains that these conceptions are merely reflections of the outer reality, which exists independently of human volition [9, 728].

## MATERIALS AND METHODS

The language of literary works has so far been treated as an example of how it has evolved over time. This shows that the study strategy for fictional language has not yet been fully defined, but it also indicates that the methodology is still being examined utilizing the principles for the evolution of pure literary language. They can also be studied as an aesthetic language, a means of creating images and works of art. "One cannot write anything readable unless one continuously strives to conceal one's own self. "Good prose is like a windowpane." [10, 120].

The tasks were completed using the following research methods: theoretical research, study, and analysis of literary, psychological, educational, and methodological literature. The research was theoretical in nature and was conducted in stages: first, a theoretical examination of the subject was conducted, literary and methodological works were examined, and the results were analyzed. The second stage involved analyzing the results, formulating conclusions, and identifying potential research areas. When we explore fiction language as a creative tool for image creation and aesthetic language, we are looking at both literary and linguistic stylistics at the same time. Certain stable word classes exist in the languages used in scientific publications, newspapers, magazines, official documents, political literature, and various textbooks. Consider "ready-made" phrases, which are diverse conceptions that have evolved based on their basic characters, essential contents, and unique names that represent these ideas. This is typical of literary literature's vocabulary, which employs certain word usage patterns dependent on the intended readership.

Terminologies, slang, local dialect features, professional vocabulary, barbarisms, archaisms, and barbarisms are all acceptable forms of fictional language. Specificity, well-chosen sentences, and uncommon vocabulary are features of fictional language that also exist in functional language. Although word circles share qualities and similarities with other literary language forms, they are not the only elements that comprise fictional language. The innovative language of the prose took time to form. Long before literary models developed, poets expressed social and family difficulties, moral values, and other aspects of national life. As the fundamental components of fiction expanded, more elements such as landscape photographs, portraits, and various general descriptions began to be used. Prior to the appearance of prose works, poetry was where the language of fiction initially took shape. Some prose elements first appeared in oral literature samples before making their way into poetry and other literary works. For the first time, various language tools were developed to aid in image production, and individual words and phrases began to serve aesthetic and artistic purposes in poetry and literary works. Nowadays, the discipline of employing words as creative instruments and discovering their creative potential is always expanding. Prior to then, the Turkic peoples' written languages evolved continuously throughout all genres, from novels to short stories. As a result, hitherto unknown aspects of fictional language, such as character language, various sorts of author commentary, portraits, and so on, began to emerge. This was the first significant endeavor to enhance prose language development. The literary works in books prior to the years 1920 to 1930 clearly

represent the earliest forms of the Turkic-speaking peoples' contemporary prose language and style. Because there were fewer newspapers and magazines in circulation at the time, fiction, especially prose, was more likely to show the primary signs of literary language development than news reports. As a result, hitherto unknown components of fictional language emerged, including character language, various forms of author commentary, portraits, and so on.

Literary works preserved the normal disposition, coherence, and regularity of the language better than contemporaneous newspapers and periodicals, especially in prose pieces. As a result, prose language underwent a genuine metamorphosis, reaching a comprehensive stage in form and content. A literary work's overall linguistic style does not always correspond to every aspect of colloquial language. Language utilized in prose pieces differs from that used elsewhere. This is a common occurrence in each author's first book and during the formative years of the artistic language of writing. However, the basic parts of the aforementioned language differ in terms of structure, arrangement, and interplay. However, in terms of style, similes that are commonly used in ordinary conversation are words that are comparable to colloquial language. They are reciprocally related, which implies that individual words retain their meanings and stylistic characteristics while also joining to build a larger context. The author's prose comments have this type of spoken language quality. A speaker usually covers other topics with the audience in addition to the tale they're telling. This is analogous to the notion structure found in spoken language. Prose language rarely contains these speech pattern components. Writers should be aware of this occurrence in sentence structure because they use parenthesis to enclose unexpected word segments that add to the beauty of the language. Certain aspects of colloquial language diverge from the overall artistic rhythm of the author's statement. People are less likely to choose words during a conversation, for instance.

Spoken language is inherently susceptible to this phenomenon. For this reason, certain words are utilized as supplementary words or are repeated twice or even three times in a single sentence. It is now widely accepted and integrated into spoken speech patterns. This "freedom" in word choice and sentence construction is what gives the writer's language such beauty. In terms of expressiveness and emotional quality, the narrator or writer typically avoids using speech language components in his statements unless they serve a specific stylistic purpose. These spoken words were gradually eliminated by the writers, and contemporary text hardly ever contains colloquial language. It was one of the anomalies during the initial stages of the formation of prose language. It is not possible to incorporate spoken language aspects, such as the usage of the same word twice or repeatedly, into the creative rhythm of a writing piece. The study uses an interdisciplinary approach that combines methods and theories of literary analysis, cultural studies, and interdisciplinary perspectives to provide insight into how spiritual concepts are expressed linguistically. A comprehensive study of prose requires the identification and analysis of symbolic images, narrative devices, and stylistic techniques used. Our research uses an integrated approach that combines both traditional linguistic methods and modern ones.

## RESULTS

Those spoken language traits, which have been identified and statistically studied, appear frequently in the works of some writers from that era but occasionally in those from other periods. However, in general, they should be considered when discussing the overall appearance, evolution, and formation of the artistic prose language at the time, as it is critical to precisely identify the artistic caliber of prose language for the period under study and conduct a thorough scientific evaluation. The language used in prose works is similar to other types of spoken speaking styles. Foreign words and verb abbreviations that are used sometimes in everyday discourse are examples of colloquial speech. The creative quality that pervades the entire context is typically absent in the literary utterances of the time. This type of spoken language was also existent in the 1920s and 1930s, although it differed from prose languages and writer's observations. Such occurrences of colloquial language in literature remain a matter for further inquiry.

Poems from that era rarely exhibit the stylistic qualities found in the inventive language of prose from those years. This illustrates that, in contrast to the literary prose genre, the indigenous cultural history of Turkic-speaking peoples has a strong poetry tradition. This has resulted in a significant increase in the artistic activity of advanced models of poetic language. Such a legacy in creative prose was exceptionally rare prior to those years, as a result of the mingling of characteristics of numerous genres with the prose language of the time. Not only is one creative writing style being divided and formed at the same time, but so are other literary language styles. Certain word classes that represent each style's individual personality began to emerge based on the content of each style. The numerous linguistic tools are often combined into a single style. For example, "Kyzmettik omir" (office life) is an uncommon term. "Language is not poetry because it is the primary form of poetry; rather, poesy occurs in language because language preserves poetry's basic character [11, 72]. Similar personal features can be related to different styles because each word and structure has its own stylistic history. The numerous literary idioms of the 1920s and 1930s did not immediately distinguish themselves. They are occasionally used in tandem without being completely separated from one another. The mutual transition of functional styles is most noticeable in fiction style. These cross-style components are typically found in the language of artistic works. This is a feature of fiction because it is a unique kind of writing, yet the stylistic strategies used in contemporary prose examples differ from those used in works from the 1920s and 1930s. Their use varies in these two locations. One of the fundamental prerequisites for retaining creative authenticity appears to be the combination of multiple style aspects in prose works; nevertheless, this fact is not apparent in some later combinations of distinct stylistic elements in prosaic samples.

## DISCUSSION

Not only are the aforementioned components of colloquial style present in the language of prose works, but official office style features are also present throughout that time. That was the start of the official office style's comprehensive development. Furthermore, certain variations were linked to distinct new terminology and idioms with altered connotations. It is evident how quickly literary language is developing, particularly in textbooks, scientific publications, and the language of the press. The authors of prose works published in those years also employed some of the peculiarities in the terms and phrases used in official documents and daily newspapers. This is somewhat different from the use of colloquial language elements, though, as spoken language elements still maintain their formal office style while contributing an emotive effect and expressive tone to the context.

None of the writers at the time was particularly aware of the role played by the many functional styles in prose, which are just now starting to be distinguished in literary language. The relationship between natural fictional language and other styles (scientific, journalistic, official office, epistolary, and colloquial styles) is sometimes overlooked by writers who incorporate elements of other styles into their work. This demonstrates unequivocally that the language of creative prose is still developing. In the late 1920s and early 1930s, individual styles started to diverge within the confines of the literary language. Particular linguistic aspects of the formal writing style also stand out during this time. The emergence of diverse styles signifies the development of literary language; consequently, starting in the 1920s, formal writing style started to resemble everyday language. Some words do not fit into the spoken or formal writing styles, nor do they make sense in the writer's statement or the context of the work. This is due to their lexical meaning and stylistic internal capacities. In everyday speech, these terms also have distinct meanings. Simple, vulgar words, high style elements with a hint of pathos, distinct lexemes appropriate for scientific research language, a variety of ritual words frequently used in daily speech, and occasionally even word packages that do not fit into a particular style are just a few examples of what can be found among them. When viewed from this angle, there are many different ways that different styles segue into one another. Some of these styles' linguistic traits are not utilized in modern discourse. The examples of bookish language from that era lack the taste in the application of several stylistic devices found in contemporary text.

Since these styles' components can be found in any fiction story, novel, or narrative language, they don't always align with the writer's stylistic intent.

Every word in the author's comment is typically encircled by various colors, meanings, and rays. The entire contextual art is made up of these "colors" and "rays". This phenomenon is directly associated with artistic abilities, taste, and the capacity of each writer to identify the expressive tone, aesthetic quality, and inner stylistic palace of words. Our ideal prose is transparent, just like our ideal typography. If the reader does not notice it, or if it offers a transparent window to meaning, then the prose stylist has succeeded. However, if your ideal prose is entirely transparent, it will be difficult to notice because you cannot touch what you cannot see, and such sophisticated pedagogy is intended to make one invisible [12, 94]. According to Chen with the advent of modern linguistics which has established itself as a scientific discipline at the beginning of the 20th century with Saussure being described as "father of modern linguistic", and linguists start to be attracted to literary work, this is partly because "it represents data which can be accounted for in terms of models of linguistic description and the other that it represents data which can not be so accounted for" [13, 513].

## CONCLUSION

The origins of fictional language, including prose language, have yet to be properly investigated in the study of philology on Turkic speaking peoples in general. The language used by a particular writer is only analyzed in terms of the evolution of literary language across time. This indicates that the study methodology for fiction language remains unclear, but it also suggests that the research procedures themselves have not been thoroughly established. The language used in a certain work or the author's writing style can be evaluated using the lens of pure literary language development. It can also be studied as an aesthetic language or as a method for creating vast imagery and works of art. Linguistic stylistics studies fiction language in terms of literary language development.

The study of fiction language as a tool for aesthetics, art, and image creation will thus incorporate literary and linguistic stylistics. As previously stated, each of these "languages" has a stable word class, "ready-made" sentences, a primary character, various concepts derived from their contents, and unique names that correlate to these concepts. Fictional language has a certain level of specificity and character. There are unique word usage patterns in fiction that are appropriate for the genre. The beautiful prose languages of the Turkic people did not appear overnight. Before the appearance of literary models, poets sung about social and domestic concerns, moral ideals, and sceneries from country life.

Prose language originated in oral literature samples before making its way into written poetry. As a result, landscape paintings, portraits, and other broad descriptions were generated, demanding the appropriate use of linguistic resources for specific purposes. As a result, some aspects of fiction, such as character dialogue, various forms of author commentary, pictures, and so on, began to emerge. The considerable strain caused the broad appearance of prose language development almost immediately. Prose, which represented the issue through words and creative pictures, was a significant source for giving native words in Turkic languages new meanings and developing them artistically.

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### **XX ғасыр басындағы проза тілінің дамуы**

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*Бұл зерттеудің мақсаты – XX ғасырдың басында прозалық тілдің қалай пайда болғанын және оның эволюциясының қандай белгілері болғанын анықтау. 1920-30 жылдары әңгімелер мен романдар сияқты прозалық жанрлар тез дамыды. Бұл шығармалар кең ауқымды тақырыптарды қамтумен қатар, көптеген фольклорды қамтыды. Проза тілінің қалыптасуы мен эволюциясы әңгіменің басқа қырларымен тығыз байланысты. Кейіпкерлер тілі, автор тілі, портрет, пейзаж, суреттеу элементтері сияқты көркем шығармалардың даму дәрежесін талдау жалпы проза тілінің қалыптасуын анықтауды көздейтіндіктен, тілдің қалыптасуы, олардың даму ерекшеліктері мен оны көрсететін факторларға тоқталамыз. Зерттеу нәтижелері сол кездегі прозалық әдебиеттің жергілікті сөздерге жаңа мағына беріп, олардың өсіп-өнуінің негізгі қайнар көзі болғанын көрсетті. Грамматика мен көркем әдебиет тіліне оқулықтарда, газеттерде, журналдарда, түрлі халық әдеби шығармаларында кездесетін прозалық шығармалар тілі үлкен әсер етті. Прозаның ортақ мұрадан бастау алатынын және тарихи және шежірелік әңгімелердің белгілі бір прозалық стилі бар екендігі дәлелденді. Әңгімеден романға дейінгі барлық жанрларда қатар дамып келе жатқан әдеби тілдің сөздік қорын, грамматикалық ерекшеліктерін едәуір арттырған негізгі фактор – прозалық шығармалардың тілі болды.*

*Бұл зерттеу романдар мен повестьтердің қыр-сырын, стильдермен байланысын, поэзиялық үзінділерді, ауызекі тіл элементтерін, жаңа құбылыстарды, ауыз әдебиетін, ертегілерді, аңыздық құбылыстарды ескере отырып, жан-жақты қарастырылды. Кейбір жазушылар прозалық стильдерді алғаш рет 20 ғасырдың басында шығармашылық құрал ретінде пайдаланды, сондықтан ауыз әдебиетінің кейбір тұстары прозалық шығармаларға сирек қосылды. Прозаның дамуы мен көркем әдебиет стилінің дамуы бір-бірінен бөлек*



*құбылыс емес. Барлық функционалдық стильдер бұрынғы проза тілінен өзгеше қалыптаса бастады. Проза тілінің өркендеуіне ықпал еткен алғашқы факторлардың бірі – жергілікті сөздерге жаңа мағына берген жазба шығармалар. Оқулықтардағы, газет-журналдардағы прозалық шығармалардың тілі, қоғамдық әдебиеттің байлығымен бірге көркем әдебиет тілінің шешуші құрамдас бөлігі және тілдің грамматикалық жағы ретінде пайда болды.*

*Кілт сөздер: проза тілі, ауыз әдебиеті, көркем әдебиет, фольклорлық стиль, әдеби тіл.*

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### **Развитие языка прозы в начале XX века**

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*Цель данного исследования – определить, как возник прозаический язык в начале XX века и какие особенности его эволюции происходили. 1920-30 годы быстро развивались такие жанры прозы как рассказы и романы. Эти произведения включали в себя много фольклора и охватывали широкий круг тем. Формирование и эволюция языка прозы тесно связаны с другими аспектами повествования. Поскольку анализ степени развития таких элементов художественной литературы, как язык персонажей, автора, портрета, пейзажа, описательных элементов, имеет целью выявить формирование прозаического языка в целом, мы сосредоточимся на особенностях их развития и факторах, указывающих на формирование языка.*

*Результаты исследования показали, что прозаическая литература того времени придавала местным словам новые значения и выступала основным источником их роста. На грамматику и художественный язык большое влияние оказал язык прозаических произведений, встречающихся в учебниках, газетах, журналах и различных народных литературных произведениях. Аргумент состоит в том, что проза уходит корнями в общее наследие и что исторические и генеалогические повествования имеют определенный стиль прозы. Язык прозаических произведений был основным фактором, значительно обогатившим словарный запас и грамматические особенности литературного языка, который от рассказов до романов развивался одновременно во всех жанрах.*

*В исследовании применялся комплексный подход, учитывались аспекты романов и рассказов, их связь со стилями, поэтическими отрывками, элементами разговорной речи, новыми явлениями, устной литературой, сказками и легендарными событиями. Некоторые писатели впервые использовали стили прозы в качестве творческого инструмента в начале 20 века, поэтому отдельные аспекты устной литературы нечасто включались в прозаические произведения. Развитие прозы и развитие художественного стиля не являются отдельными явлениями. Все функциональные стили формируются в манере, весьма отличной от прозы прошлого. Одним из основных факторов, способствовавших развитию прозаического языка, были письменные произведения, придававшие местным словам новые значения. Язык прозы в учебниках, газетах и журналах, а также в богатой публичной литературе стал важнейшим компонентом художественного языка и грамматической стороны языка.*

*Ключевые слова: язык прозы, устная литература, художественная литература, фольклорный стиль, литературный язык.*

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