An Analysis of the Functions of Language in the Novel *Kuyucaklı Yusuf* (Simile, Irony, Synecdoche, Rhetorical Question, Personification, and Prosopopoeia)[1]

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Abstract

This study aims to identify the literary devices found in the language functions of Sabahattin Ali's novel Kuyucaklı Yusuf and to evaluate their effects on the author's style. The study draws upon Cem Dilçin's work Örneklerle Türk Şiir Bilgisi (Examples of Turkish Poetic Knowledge) and Roman Jakobson's linguistic theory concerning the functions of language as its primary sources. Language is an essential tool for communication among people. The use of language varies depending on its purpose. Authors enrich their works and bring out the beauty of expression through language functions. The literary devices employed in these functions are significant as they reflect the language and style of the authors. Using literary devices enhances the beauty of a text, adds depth and richness to its expression, and elevates its artistic impact. In line with this perspective, this study aims to demonstrate the effects of literary devices on language and style. To achieve this goal, preliminary information about the language and its functions was collected, and the literary devices associated with these functions were identified and explained. Subsequently, the sentences containing synecdoche (mecaz-ı mürsel), irony (tariz), simile (teşbih), personification (teşhis), prosopopoeia (intak), and rhetorical questions (istifham) in the novel were identified and analysed under their respective categories. Based on the study's findings, conclusions and recommendations were drawn.

Keywords: Kuyucaklı Yusuf, Language Functions, Literary Devices

Kuyucaklı Yusuf Romanında Dilin İşlevleri (Teşbih, Tariz, Mecaz-ı Mürsel, İstifham, Teşhis ve İntak) Açısından İncelenmesi

Özet

Bu çalışmada, Sabahattin Ali'nin Kuyucaklı Yusuf adlı romanındaki dilin işlevlerinden olan edebi sanatları belirlemek ve üslubuna etkilerini belirlemek amaçlanmıştır. Çalışmanın ortaya çıkması için Cem Dilçin'in Örneklerle Türk Şiir Bilgisi adlı eseri ve Roman Jakobson'un Dilin İşlevleriyle İlgili Kuramı kaynak alınmıştır. Dil, insanlar arasında iletişimi sağlayan en önemli araçtır. Dilin kullanım amacına göre birtakım işlevleri vardır. Toplumun içinden gelen şair ve yazarlar da eserlerinde anlam zenginliğini arttırmak, söyleyiş güzelliğini ortaya çıkarmak için dilin işlevlerinden faydalanır. Kullanmış oldukları dil işlevleri yazarların dil ve üsluplarını yansıtması bakımından önemlidir. Bir metni edebi sanatlar kullanarak ifade etmek metni güzelleştirir, metnin ifadesine zenginlik katar ve anlatılanın etkisini arttırarak metni sıradanlıktan kurtarır düşücesiyle edebi sanatların dil ve üslüp üzerindeki etkisi gösterilmeye çalışılmıştır. Bu amaç doğrultusunda öncelikle dil ve işlevleri hakkında bilgi toplanmış, dilin işlevlerinden olan edebi sanatlar belirlenmiş ve açıklanmıştır. Ardından romanda bulunan mecaz-ı mürsel, tariz, teşbih, teşhis, intak ve istifham cümleleri tespit edilmiş ve kendi başlıkları altında açıklanmıştır. Araştırmanın bulgularına dayalı olarak elde edilen sonuçlara yer verilmiş ve önerilerde bulunulmuştur.

Anahtar Kelimeler: Kuyucaklı Yusuf, Dilin İşlevleri, Edebi Sanatlar

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Introduction

The primary research question of this study is as follows: "What is the contribution of the literary devices within the language functions used in Sabahattin Ali's novel Kuyucaklı Yusuf to the author's style?" The main objectives of the study are:

To investigate whether literary devices such as synecdoche (mecaz-ı mürsel), personification (teşhis), simile (teşbih), irony (tariz), rhetorical question (istifham), and prosopopoeia (intak) are utilized in the novel.

Literary devices, as part of the functions of language, are critical methods employed in written texts to enhance and beautify meaning and to make the narrative more effective. Based on this, the current study was conducted to identify the metaphorical literary devices that Sabahattin Ali used in Kuyucaklı Yusuf to enrich meaning, improve aesthetics, and enhance the effectiveness of the narrative. The analysis of literary devices was based on the content of the novel itself, while the selection of the most well-known and commonly used devices was guided by previous studies.

The artistic functions of language are typically examined under categories such as metaphors, semantic devices, and verbal devices. While literary devices constitute a broad field, this study focuses on six specific devices: simile (teşbih), irony (tariz), personification (teşhis), prosopopoeia (intak), synecdoche (mecaz-ı mürsel), and rhetorical question (istifham). Although primarily utilized in poetry, literary devices are also evident in prose genres such as novels. This study aims to demonstrate the significance and impact of metaphor-based literary devices used by Sabahattin Ali in Kuyucaklı Yusuf on narrative expression.

Language and Its Characteristics

Language is a highly developed and multifaceted system that enables the transfer of thoughts, emotions, and desires within a society by utilizing shared elements and rules related to sound and meaning (Özkırımlı, 2007). Language reflects a society's history, culture, and values. It facilitates emotional, intellectual, and informational exchanges as a societal unifying force. Language is a component of culture, a medium for transferring culture to future generations, and a dynamic, social, and living entity governed by specific rules.

According to Swiss linguist Ferdinand de Saussure, language has distinct characteristics as an advanced system. He defines language as a structural system of meaning formed through the relationships and differences among symbols. Saussure posits that language functions as a system of signs, where each word or symbol gains meaning through its relationship with others. His concept of the system of signs explains how language produces meaning and facilitates communication. Saussure argues that language operates as a structural system, meaning emerging from the

reciprocal relationships among symbols. The fundamental building block of this system is the sign, which has two key aspects:

Signifier: The physical form of a word, sign, or symbol. For instance, the word "table" serves as a signifier because it conveys meaning in spoken or written form.

Signified: The concept or meaning referred to by the signifier. In this context, the word "table" refers to a table in the real world. The signified is a mental representation or conceptual meaning.

Communication

The exchange of information among living beings through sounds, colours, movements, and scents is referred to as communication. For this exchange to occur, there must be a sender and a receiver. The information exchanged between the sender and receiver is called a message. Various tools are employed to transmit messages, and the medium of transmission is called the channel. The response from the receiver to the sender's message is called feedback. Information exchange is carried out with a specific purpose. For instance, the "staling of a loaf of bread" can be considered a communication of a need. In short, every act of communication is purposeful.

Context

Context is the set of units surrounding a linguistic element—those that precede or follow it—that influence and determine its value or meaning. A word, phrase, or sentence acquires and conveys meaning within a specific whole. This "whole" emphasizes a word's semantic relationships with other words and the unity of meaning it forms with preceding or succeeding sentences (Oktaylar, 2013).

The Functions of Language

Language is used in various functions depending on the sender's purpose in constructing the message. Russian linguist Roman Jakobson's studies on the functions of language reveal that language serves different purposes and functions based on these objectives. Jakobson's functions will be analysed and explained using expressions relevant to the Turkish context.

Poetic Function (Aesthetic Function)

The poetic function of language emphasises its sound, rhythm, and structural features, providing an aesthetic experience. This function represents the artistic or aesthetic aspect of language. It highlights the form and structure of language rather than its meaning. Examples include poetic language or repetitive rhythms. Jakobson argues that the poetic function focuses on "how something is said." This function, particularly prominent in poetry and literary texts, turns the message itself into the aim of

expression. Jakobson warns against reducing the poetic function solely to poetry or limiting poetry to only the poetic function, as this would be an oversimplification (Jakobson, 1987).

Referential Function (Contextual Function)

The referential function of language aims to describe an event or situation in the world. Here, language refers to or provides information about external reality. This function aims to emphasise "what is being said." The referential function typically employs objective expressions as it targets clear communication of the message.

Emotive Function (Expressive Function)

The emotive function expresses the speaker's emotions, thoughts, and attitudes. It reflects the speaker's inner world through emotional expressions. In messages with an emotive function, the sender seeks to convey their emotions, stance, or evaluations to the receiver. For example:

"Yaşasın, sınavı kazandım!"

"Hooray, I passed the exam!"

Conative Function (Directive Function)

This function is concerned with initiating, maintaining, or terminating communication. This type of language use checks whether the communication channel is open. Jakobson suggests that the conative function includes expressions of commands, instructions, requests, wishes, or objections. For instance:

"Kapıyı aç!"

"Open the door!"

"Lütfen yardım eder misin?"

"Could you please help me?"

"Dikkat et!"

"Be careful!"

Metalingual Function (Metalanguage)

In Jakobson's model, the multilingual function involves the use of language to explain itself (Jakobson, 1987). This function allows language to discuss its meanings or rules. For example:

"This word's meaning is objective."

"The preposition 'like' changes the meaning in this sentence."

Phatic Function (Channel Confirmation)

In Jakobson's communication model, the phatic function involves checking or maintaining the communication channel. It ensures that the communication proceeds smoothly in a physical or social context. This function verifies the functionality of the communication channel, initiates, sustains, or terminates communication, and maintains social connections. Examples include:

"Haven't you eaten yet?" (Checking the connection)

"Yes, go on." (Continuing communication)

"Hello?" (Initiating communication)

"See you later." (Ending communication)

Literary Devices

Synecdoche (Mecaz-ı Mürsel)

Synecdoche refers to using a word or expression outside its literal meaning without the intention of comparison. This type of metaphor, frequently encountered in idioms, involves two key elements:

The word or phrase must be used metaphorically.

A clue must prevent a literal interpretation (karîne-i mâni'a).

For example:

"Levh-i çehremde okumağa hikâyât-ı gamı / Geceler subha değin şem' tutar âh sana"

"Do not read the stories of sorrow on the tablet of my face, / The candles burn for you till the morning light."

In synecdoche, a word or phrase is transferred to a metaphorical meaning through various associations between two objects or concepts other than comparison. These associations include part-whole, cause-effect, specific-general, etc. (Dilçin, 2005).

Personification (Teşhis Sanatı)

Personification is attributing human characteristics to non-human entities, whether animate or inanimate. It is frequently found in fables and fairy tales.

"Gül hasretinle yollara tutsun kulağını / Nergis gibi kıyâmete dek çeksin intizâr"

"Let the rose lend its ear to the paths with longing / Like a narcissus, let it wait until the doomsday."
(Bakî) (Dilçin, 2005)

Prosopopoeia (İntak Sanatı)

Prosopopoeia refers to making non-human entities speak as if they possess human qualities. Personification is inherently present in prosopopoeia, as only humans can communicate. However, not all instances of personification involve prosopopoeia. Prosopopoeia is also frequently observed in fables and fairy tales (Dilçin, 2005).

"Uğrayı geldi pir eşek nâ-gâh / Sordu hâlini kıldı derd ile âh / Yirmürü inleyü dedi ey pîr / Har-ı rûbah gibi pür-tezvîr / Bâtıl isteyü haktan ayrıldım / Boynuz umdum kuşaktan ayrıldım."

"An old donkey suddenly arrived, / Asked about its condition with a sigh of sorrow. / Moaned twenty times, saying, 'O elder!' / Like the cunning fox, full of deceit. / Desiring the false, I parted from the truth, / Hoping for horns, I lost my ears."
(From *Har-nâme* by Şeyhî)

Simile (Teşbih Sanatı)

A simile enhances the effectiveness of speech by comparing two things that are similar in some way, where the weaker or less significant entity is compared to a superior one. Similes are not considered metaphors because the words are used in their literal meanings. A simile includes four elements, known as the components of a simile (*erkan-ı teşbih*):

1. **Benzetilen (Subject of Comparison):** The weaker entity in the comparison.

2. **Benzetmelik (Object of Comparison):** The stronger or superior entity to which the subject is compared.

3. **Benzetme Yönü (Point of Comparison):** The shared quality or similarity between the two entities.

4. **Benzetme Edatı (Simile Marker):** Words or expressions that establish the comparison, such as "like."

Based on the presence or absence of these components, similes can be classified into four types:

1. **Detailed Simile (Ayrıntılı Benzetme or Teşbih-i Mufassal):** Includes all four components.

    "Gül hasretinle yollara dutsun kulağını / Nergis gibi kıyâmete dek çeksin intizâr."

    "Let the rose lend its ear to the paths with longing / Like a narcissus, let it wait until the doomsday."
    (Bakî)

2. **Abbreviated Simile (Kısaltılmış Benzetme or Teşbih-i Mücmel):** The point of comparison is stated.

    "Akibet gönlüm esîr ettin o gîsûlarla sen / Hey ne câdûsun ki âteş bağladın mûlarla sen."

    "Ultimately, you enslaved my heart with those locks of hair / Oh, what a sorceress you are, tying fire with strands of hair."
    (Nedim)

3. **Intensified Simile (Pekiştirilmiş Benzetme or Teşbih-i Müekked):** The simile marker is absent.

    "Hüsnün sıfatın tâ kim diye işide dâ'im / Gülşende gül ü gonca gûş u dehen olmuşdur."

4. **Exaggerated Simile (Uz Benzetme or Teşbih-i Beliğ):** Contains only the subject and object of comparison, without the point of comparison or simile marker.

    "Sırma kâkül sim gerden zülf tel tel ince bel / Gül yanaklı gülgülî kerrâkeli mor hâreli."
    (Nedim) (Dilçin, 2005).

Irony (Tariz Sanatı)

Irony involves expressing the exact opposite of words' literal or apparent meaning. Although the literal sense of the statement may seem true, the actual intent is to convey the opposite sense, often to ridicule or criticise. (Dilçin, 2005)

> **"Duyarsa öldüğünü alacaklılar / Haklarını helal ederler elbette
> Alacağına gelince / Alacağı yoktu zaten rahmetlinin."**

> *"If his creditors hear of his death, / Surely they would forgive his debts.
> As for what he owed, / The deceased had no debts."*
> (Orhan Veli) (Saraç, 2007).

Rhetorical Question (İstifham Sanatı)

A rhetorical question draws attention to or emphasises a particular emotion, thought, or concept. It is often confused with *tecâhül-i ârif* (feigned ignorance), but the latter subtly hints at the reality being ignored (Dilçin, 2005).

> **"Nedir bu handeler bu işveler bu nâz u istiğnâ / Nedir bu cilveler bu şîveler bu kâmet-i bâlâ?"**

> *"What are these smiles, these coquetries, this aloofness? / What are these charms, these airs, this graceful figure?"*
> (Bakî)

Method

This research is a descriptive study conducted within the framework of text analysis based on a produced work. The primary sources of information for the survey include Sabahattin Ali's novel Kuyucaklı Yusuf, Cem Dilçin's book Örneklerle Türk Şiir Bilgisi (Examples of Turkish Poetic Knowledge, 2005), and Roman Jakobson's theories on the functions of language. The study aims to reveal the literary devices within language functions by analysing the produced work.

The universe of this study consists of Sabahattin Ali's novel Kuyucaklı Yusuf (Yapı Kredi Publishing, 2011). The sample comprises the literary devices that form part of language functions. First, the entire text of the novel was read to understand its general subject and themes. Key elements such as the author's narrative style, the emotions and thoughts of the characters, and the plot structure were reviewed to establish a

foundation for identifying the literary devices to be analysed. The frequently encountered literary devices in the novel—synecdoche (mecaz-ı mürsel), irony (tariz), personification (teşhis), simile (teşbih), and rhetorical question (istifham)—were selected as the focus. Additionally, previous studies on literary devices were reviewed to determine the most and least commonly used devices, which informed the scope of the analysis. Extraordinary stylistic features, such as prosopopoeia (intak), were also included to assess the author's realist writing style.

After identifying the literary devices to be analysed, great care was taken to ensure that every instance in the novel was noticed. Paragraphs or sentences containing literary devices were marked, and notes were taken for detailed examination. Particularly noticeable and frequently used expressions in the text, such as similes and personifications, were identified based on specific word groups or prominent phrases. The author's narrative style shifts in meaning within sentences, unusual word choices, and connotations helped elucidate the purposes of the selected literary devices. The study also aimed to determine the author's inclination toward artistic expression. Expressions containing literary devices were analysed in terms of their context, emphasising the influence of context on language.

The novel's central theme and the messages the author intended to convey were considered while analysing the deeper meanings of the sentences. Emotionally charged or striking sections and descriptive and sentimental moments where literary devices were more likely to be used were closely examined regarding their descriptions, expressions, and linguistic structures. Understanding what Sabahattin Ali aimed to convey helped identify the literary devices sought in this study.

The study began by thoroughly reading Kuyucaklı Yusuf and examining the identified literary devices. Information on the selected literary devices—synecdoche (mecaz-ı mürsel), irony (tariz), simile (teşbih), personification (teşhis), prosopopoeia (intak), and rhetorical question (istifham)—was gathered from Cem Dilçin's Örneklerle Türk Şiir Bilgisi (2005) and other related studies. The identified devices were then analysed within the novel sentences. The results were presented under separate headings, with page numbers provided for each example. The novel's spelling and punctuation rules were accepted as correct, and the text was transcribed into digital format in its original form.

Findings

Findings Related to Synecdoche (Mecaz-ı Mürsel)

The author utilized synecdoche to enhance the narrative and capture the reader's attention. Upon examining the book, it is observed that meaning is enriched with synecdoche in 81 sentences.

For instance:

"Zengin diye ağzının suyu akıyor. (s.54)"

"He is salivating because they are rich."

This demonstrates how the author used synecdoche to achieve a more concise yet impactful expression. This characteristic is evident in many examples throughout the work.

Another example:

"Gelip şu kadın benim anamdır deyip bana içini açmıyorsun… (s.184)"

"You don't come and say this woman is my mother and open up to me…"

As in many other instances, synecdoche makes the narrative more beautiful and practical.

Similarly:

"Onun haber almasını, ortalığın altını üstüne getirmesini istiyor, ancak o zaman bu işlerden sıyrılabileceğini seziyordu. (s.189)"

"He wanted him to find out and turn everything upside down, sensing that he could only escape from these matters."

In this sentence, the phrase *"turn everything upside down"* enriches the imagery, allowing the reader to imagine and interpret the scene in their way. This feature is also seen in other idioms used in the text.

Throughout the novel, it is evident that synecdoche is frequently employed to add new meanings to words and sentences, to break away from mundane expression, and to encourage the reader to uncover hidden meanings, thereby enriching and intensifying the narrative.

Findings Related to Personification (Teşhis Sanatı)

In the text, personification is used in eight sentences.

For instance:

"… henüz kendisine bağlı bulunanlara uyanık tuttuğu bir his onlara, hayatın bütün kalabalığından ve müşterek yürüyüşünden ayrılmanın dehşetini fısıldıyordu. (s.146)"

"… a feeling that still belonged to him whispered to them the horror of separating from all the crowds and the common march of life."

Here, whispering, a human quality is attributed to the word "feeling," thus creating personification. The author used this technique to more realistically convey the protagonist's psychological state.

Another example:

"… ceviz ağaçları yolun kenarında koyu yeşil iki duvar gibi yükseliyor, hatta bazı yerlerde iri cevizler tabii bir kemer vücuda getiriyorlardı. (s.7)"

"… the walnut trees rose like two dark green walls along the roadside, and in some places, large walnuts formed a natural arch."

Here, the walnut trees are compared to a wall in height, creating a detailed simile. Including all four elements of simile in this sentence paints a vivid picture for the reader.

The primary purpose of using personification throughout the novel is to add depth to the narrative by making the described situations tangible and realistic, thereby enhancing the effectiveness of the narration. This practical expression activates the reader's emotional and intellectual engagement.

Findings Related to Simile (Teşbih Sanatı)

In this work, simile makes the narrative more concrete, vividly describes the settings or situations, and allows readers to visualise the events or conditions. The author enriched the narrative by employing similes in 71 sentences.

For instance:

"Şakir yüzüne dökülen yağlı yağlı parlayan uzun saçlarını fesinin altına sokmaya çalışarak bu tarafa döndü. (s.32)"

"Şakir turned this way, trying to tuck his long, greasy, shiny hair under his fez."

In this sentence, the hair's shininess is compared to grease, making the description more vivid and tangible.

Another example:

"Son cümlesinde Yusuf'un yüzünü zehirli bir tebessüm kaplamıştı. (s.83)"

"A poisonous smile covered Yusuf's face at his final sentence."

Here, the simile allows the reader to delve into the character's mental state and thoughts.

And:

"Yazık oldu aslan gibi delikanlıya, billahi… çok yazık oldu!.." (s.93)

"It's a pity for the young man, like a lion, I swear… such a pity!"
In this sentence, the young man is compared to a lion, but the point of comparison is omitted, creating an abbreviated simile.

Findings Related to Irony (Tariz Sanatı)

Sabahattin Ali employed irony in the novel to critique the injustices and moral decay of the town's inhabitants, especially the ruling class, encouraging the reader to question these issues. Irony is observed in three instances in the novel.

For example:

"Taarruz daha ileri giderse ağlayarak babalarına şikâyet ederler. Fakat babalarından ziyade, birinci sınıfta zikredilen 'namuslu kabadayı'ların himayeleri bunları korur. (s.20)"

"If the attack goes further, they complain to their fathers with tears. However, more than their fathers, they are protected by the 'honourable ruffians' mentioned in the first chapter."

Here, the term *"honourable ruffians"* describes individuals who engage in deceitful and immoral acts, assigning a meaning opposite to the literal one. This use of irony allows the author to break free from literal expression and add depth to the narrative.

Conclusion and Discussion

Table 1. Distribution and Proportion of Sentences Containing Literary Devices in Kuyucaklı Yusuf

Device Names	Number of Sentences Used	Proportion of Usage
Synecdoche	81	28.62%
Personification	8	2.82%
Prosopopoeia	0	0%
Simile	71	25.08%
Irony	3	1.06%
Rhetorical Question	120	42.40%

As shown in Table 1, 283 sentences in *Kuyucaklı Yusuf* feature synecdoche, personification, prosopopoeia, simile, irony, and rhetorical questions. The number of sentences containing synecdoche is 81, accounting for 28.62%. Personification appears in 8 sentences, making up 2.82%. Similes are found in 71 sentences (25.08%), while irony is used in 3 sentences (1.06%). The most frequently used literary device is rhetorical questioning, employed in 120 sentences, representing 42.40% of the total. It was observed that prosopopoeia was not used in the text.

Analysis of Simile in Kuyucaklı Yusuf

A simile is a significant literary device in Kuyucaklı Yusuf, enhancing Sabahattin Ali's narrative style and deepening the novel's layers. The book focuses on Yusuf's inner conflicts, his struggle against societal pressures, the realities of his environment, and his inability to adapt to human relationships and societal structures. In this context, similes serve as a tool to convey both the characters' psychology and the novel's societal framework.

In the story, the emotional states of Yusuf and other characters are often compared to objects or animals, emphasising their feelings. These comparisons vividly illustrate the characters' inner worlds. Sabahattin Ali associates Yusuf's character with the harshness and simplicity of nature, portraying Yusuf's closeness to nature and his sense of freedom in the natural world through similes. The author successfully uses these comparisons to express Yusuf's desire for detachment from society and his free-spirited nature.

Sabahattin Ali also critiques the self-serving and unjust behaviour of the townspeople or the ruling class through similes. These comparisons make societal injustices and

corruption more evident, leaving a strong impression on the reader. Furthermore, similes depict the harsh conditions of rural life and the rigidity of human relationships, making these elements palpable to the reader.

While the language of Kuyucaklı Yusuf is generally straightforward, Sabahattin Ali employs similes to infuse the narrative with a poetic tone and artistic quality, enhancing the novel's aesthetic dimension. Using similes enriches the storytelling and strengthens the novel's overall impact.

Analysis of Irony in Kuyucaklı Yusuf

In Kuyucaklı Yusuf, the use of irony makes Sabahattin Ali's critique of the corrupted values of society and the internal conflicts of the characters more striking. By employing irony, Sabahattin Ali critiques the injustices and moral decay of the townspeople and the ruling class, encouraging readers to question these issues. This technique serves as a thought-provoking method to engage the audience with the societal flaws depicted in the novel.

Analysis of Synecdoche in Kuyucaklı Yusuf

Synecdoche has a significant impact on both Sabahattin Ali's narrative style and the themes of the novel. With its focus on social realism and characters' psychology, Kuyucaklı Yusuf benefits from synecdoche in creating atmosphere, deepening character portrayals, and reflecting societal inequality and injustice.

During Yusuf's struggles and internal conflicts, synecdoche effectively conveys the character's state of mind. For instance, by employing metonymy, Yusuf's inner world is indirectly but powerfully expressed to the reader. Furthermore, synecdoche depicts the period's class structure and the characters' social positions.

Idiomatic expressions are frequently used throughout the novel, highlighting its richness in terms of synecdoche. This device allows Sabahattin Ali to avoid unnecessary verbosity, making his narrative concise, vibrant, and impactful. The simplicity of the novel's language is further enhanced by using synecdoche, which helps articulate complex ideas with minimal words. By avoiding unnecessary details, Sabahattin Ali conveys events or emotions in just a few words, enabling readers to immerse themselves in the narrative and maintain its fluency quickly.

The use of synecdoche contributes to the novel's clear yet powerful language and strengthens Sabahattin Ali's indirect societal critique. The technique enriches the narrative, ensuring the author's social commentary resonates effectively with readers.

Analysis of Rhetorical Questions in Kuyucaklı Yusuf

Rhetorical questioning is one of the most frequently encountered literary devices in Kuyucaklı Yusuf. It allows readers to closely observe the characters' emotions, such as astonishment and denial, making the narrative more impactful. Sabahattin Ali extensively uses rhetorical questions to explore the characters' internal conflicts and relationships with society.

For example, using rhetorical questions, Yusuf's inner turmoil, societal injustices, personal inquiries, and loneliness are expressed in various forms throughout the novel. While Yusuf questions the difficulties and injustices in his life, he often poses meaningful questions to himself and those around him. These questions, which are rarely answered directly, encourage readers to reflect deeply.

When Yusuf arrives in the town, he feels a misalignment with the people and the social structure around him. This sense of alienation is frequently articulated through rhetorical questions. Questions about the corrupt individuals surrounding Yusuf, the decaying societal structure, and helplessness highlight the characters' experiences and critique societal flaws.

Realism and Literary Devices in Kuyucaklı Yusuf

The novel is written within the framework of realism and social realism. Sabahattin Ali aims to depict social injustice and people's genuine emotions and lives in a natural and unembellished manner. In this realist and socially realistic narrative, the author avoids ornate and artistic expressions, opting instead for a language that is primarily observational, simple, and direct.

These characteristics explain the limited use of personification and the absence of prosopopoeia in Kuyucaklı Yusuf. Overusing such literary devices could diminish the sense of realism and disrupt the natural structure of the characters. Sabahattin Ali deliberately refrains from employing these techniques excessively to maintain the narrative's authentic and grounded tone.

The Impact of Literary Devices on the Narrative

The literary devices used in Kuyucaklı Yusuf enrich Sabahattin Ali's style while emphasising the novel's central themes. Through masterfully applying these devices, the author strengthens the novel's atmosphere and effectively conveys themes such as love, freedom, the conflict between the individual and society, and injustice.

The dialogue between Yusuf and the other characters reflects the rural people's lifestyle, mindset, and values, delivered in a natural and straightforward language. The literary devices used in the novel add depth and richness to the author's simple

style. Furthermore, these devices deepen the characters' interactions and enhance the story's emotional transitions.

This study of Kuyucaklı Yusuf identifies and examines sentences containing literary devices, demonstrating the vibrancy and fluency of Sabahattin Ali's style. The author effectively communicates his ideas to readers by making his narrative more concrete. He avoids unnecessary verbosity, adhering to the principle of simplicity in narration, and selects a language suited to the social status, mindset, and education level of the characters in the novel.

Comparison of Literary Devices: Insights from Merve Betur's Thesis

Merve Betur's Master's Thesis, "The Opinions of Secondary School Students on Literary Devices and the Teaching of Literary Devices," provides the following key findings:

Most Commonly Known Devices:

Participants most frequently identified simile (teşbih), personification (teşhis), and metonymy (kinaye). Betur attributes this familiarity to these devices commonly used daily, emphasised in Turkish textbooks (Betur, 2019).

Least Known Devices:

Devices such as prosopopoeia (intak) and feigned ignorance (tecahül-i arif) were the least known. This lack of familiarity may stem from these devices being less frequently encountered daily, underrepresented in textbooks, and taught with fewer examples. Furthermore, despite its prevalence in fables and fairy tales, the infrequent use of prosopopoeia in younger students' education may result from the device being taught under the name intak, which students may not recognise (Betur, 2019).

Least Used Devices in Daily Life:

The devices least used in daily life include causal reasoning (hüsn-i talil), ambiguity (tevriye), allusion (telmih), and feigned ignorance (tecahül-i arif). Betur suggests this is because these devices are more abstract and complex than similes, rarely addressed in middle school curricula, and insufficiently integrated into daily interactions or textbooks. (Betur, 2019)

Betur's findings align with the results of this study, as the frequent use of simile and synecdoche (mecaz-ı mürsel) in Kuyucaklı Yusuf can be attributed to their functionality and prevalence in daily language. By strategically using standard devices like simile and synecdoche, the author reinforces meaning, enabling readers to perceive the message more clearly. These devices also enhance the storytelling by

transforming abstract concepts into familiar, relatable scenarios, making the narrative more practical and realistic.

Contrasts in Familiarity and Usage of Literary Devices

Betur's thesis notes that devices like rhetorical questioning (istifham) and synecdoche were not among the most recognised devices for participants. However, these were prominently used in Kuyucaklı Yusuf, forming the foundation of some of the most impactful sentences. The author employs rhetorical questions to engage the reader, express the characters' astonishment, and evoke emotions like admiration and scepticism. Similarly, synecdoche avoids redundancy, demonstrating the author's commitment to simplicity and clarity.

In contrast, the absence or rare use of specific devices in Kuyucaklı Yusuf, such as prosopopoeia (intak), may not only be due to their infrequent use in daily life but also because of the narrative's nature. The author's artistic perspective, subject matter, and the characters' social status, mindset, and education level all contribute to this choice.

The Balance Between Artistry and Realism

While devices like simile, rhetorical questioning, and synecdoche enhance the narrative's aesthetic appeal, their overuse can sometimes detract from the story's authenticity and character realism. For instance, an over-reliance on rhetorical questions may lead to excessive emotional intensity, and synecdoche may introduce abstract concepts that some readers might find difficult to grasp. Particularly in realistic literature, an overemphasis on literary devices can shift the focus from the narrative's natural flow and simplicity.

This study emphasises that literary devices should align with the story's themes and style. Their judicious use strengthens the storytelling, whereas an imbalance could undermine the work's sincerity and natural flow.

This research highlights the importance of literary devices in shaping an author's style and enriching a text. Future studies on literary devices in texts like Kuyucaklı Yusuf can further reveal their contribution to language richness and narrative functionality. These findings underscore the need for literary devices in poetry and prose forms such as novels, stories, and plays. By integrating literary devices into narratives, abstract themes can be linked to everyday experiences, simplifying and enhancing readers' understanding.

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