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# Linguopragmatic Tools of Interpersonal Relation Realization in Artistic Text

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**Annotation:** In the works of Elif Shafaq, interpersonal relations are formed in a unique way, which attracts the reader even more. The fact that the facts are connected with each other in a coherent way gives the work more charm. A person who has read his works once will feel the need for them again and again. This shows how attractive and skillfully written this work is.

**Keywords:** Humanity, richness of life events in his works, qualities of various people.

Language-pragmatic means of the realization of interpersonal relations in a literary text (as an example of the work of Elif Shafak) Elif Shafaq (Turkish: Elif Şafak, pronunciation [eˈlif ʃaˈfak]; born on October 25, 1971) is a Turkish-English writer, essayist, orator, political scientist.

Shafaq writes in Turkish and English and has published 19 works. He is best known for his novels The Bastard of Istanbul, The Forty Rules of Love, Momo's Three Daughters, and 10 Minutes and 38 Seconds in a Strange World. His books have been translated into 55 languages and have been nominated for several awards. By Financial Times Described as "Turkey's leading female novelist", several of her works are bestsellers in Turkey and internationally.

In his works, the city of Istanbul is highlighted, the themes of Eastern and Western culture, the role of women in society and human rights issues are highlighted. Some of the politically difficult subjects discussed in her novels, such as child abuse and the Armenian Genocide, stem from legal measures taken by the Turkish government that prompted her to move to the UK. Shafaq is also a candidate of political sciences. Shafaq, an essayist and author of several mass media, defends women's rights and freedom of speech.

After her parents divorced, Shafaq returned to Ankara, Turkey, where she was raised by her mother and grandmother. According to her, growing up in this family was difficult, but growing up in a non-patriarchal environment had a positive effect on her. After growing up without a father, he saw his stepbrothers for the first time in his twenties.

At the age of eighteen, Shafaq adopted his mother's surname, which means "dawn" in Turkish. Shafaq spent his teenage years in Madrid, Jordan and Germany.

Shafaq studied international relations at the Middle East Technical University. He holds a PhD in Political Science. He taught at universities in Turkey. Later moving to the United States, he studied at Mount Holyoke College, was a visiting professor at the University of Michigan, and a professor of Near Eastern Studies at the University of Arizona.

In the UK, he held the position of Weidenfeld Visiting Professor of Comparative European Literature at St. Anne's College, Oxford University during the academic year 2017-2018, where he also received an Honorary Fellowship.

Elif Shafak is an award-winning British-Turkish writer.

He has published 19 books, 12 of which are novels. He is a bestseller in many countries of the world, and his works have been translated into 55 languages.

Isle of Lost Trees has been shortlisted for the Costa Award, the RSL Ondaatje Award and the Women's Award for Fiction. 10 Minutes 38 Seconds in a Strange World was shortlisted for the Booker Prize and the RSL Ondaatje Prize and was Blackwell's Book of the Year. "The Forty Rules of Love" was chosen by the BBC as one of the 100 novels that have shaped our world. An architect's apprentice has been elected to the Duchess of Cornwall's Reading Room book club. Şafak holds a PhD in Political Science and has taught at various universities in Turkey, the United States, and the United Kingdom, including St. Anne's College, Oxford University, where he is an Honorary Fellow. He also holds a Doctor of Humane Letters from Bard College. When you read his works, freedom, humanity, sincere relationship between people are reflected in him.

If we pay attention to her life, we can witness that despite the difficulties of her age, she is a strong-minded, determined woman who managed to form the best dreams and hopes in herself. In turn, he is an unfading star who has found his reflection in his works and conquered many hearts like mine. Every person who has read his books once will discover new meanings for himself as he reads them again and again. There are places in his works that penetrate deep into your heart when you read them. What a talent.

Shafak is a member and vice-president of the Royal Literary Society. He is a founding member of ECFR (European Council on External Relations). An advocate for women's rights, LGBTQ+ rights, and free speech, Shafak is an inspirational public speaker and two-time TED Global speaker. Shafak contributes to major publications worldwide and has been awarded the Chevalier de l'Ordre des Arts et des Lettres medal.

In 2017, he was selected by Politico as one of twelve people "who will give you the lift you so desperately need." Shafak has chaired numerous literary awards, including the PEN Nabokov Award and chaired the Welcome Award. If trees could talk, what could they tell us? "Well," Turkish-English writer Elif Shafak says, smiling at me over a cup of mint tea, her long hair slightly damp from the rain. "They live much longer than us. So they see more than we do. Perhaps they can help us look at things more calmly and wisely. In unison, we turn our heads to the window. We're both a little worried, I think because Shafak is a little late for our meeting, and me because the cafe in Holland Park is too noisy and crowded (we can't sit outside because we've had another big summer storm.) Maple or the sense of perspective that comes from the horse chestnut may be just what our couple needs, these words are expressed in the piece.

Sometimes described as Turkey's most famous female writer, Şafak has a reputation for being outspoken. Soft and warm, her voice is never stressed; he smiles with his (green) eyes and also with his lips. And his new novel Isle of Lost Trees – his first Booker-nominated novel since 10 Minutes 38 Seconds in a Strange World – is unmistakably political, with themes of violence and loss. although it is also a passionate love story. Grown from cuttings smuggled from Cyprus to London by its owner, Costas, after he and his forbidden love, Defne, leave the island in search of a new beginning, he sees everything, this little fig. He originally grew up in the tavern where Kostas, a Greek Cypriot, and Defne, a Turkish Cypriot, met as teenagers - a restaurant that was reduced to rubble when a bomb exploded in 1974 - and because of that, he knows them all.

I experienced: the pain of separation, the melancholy of exile. But it also represents a physical link between past and present for their London-born teenage daughter Ada, who doesn't understand her parents' secrets and shared trauma when the book begins. "I've always believed in genetic pain," says Shafak. "Maybe it's not scientific, but in families, things that we can't easily talk about are passed down from generation to generation. In immigrant families, the older generation often wants

to protect the young from the sadness of the past, so they prefer not to talk much, and the second generation is too busy adapting. So it is left to the third generation to dig up the memory. I have met many third generation immigrants who have memories that are even older than their parents. Their mothers and fathers tell them: "This is your house, forget everything."

But it's who they are that matters." Can a person miss a place they've never been to, or a place they've only known for a short while? "you can feel the gap. The past is important because it shapes us whether we know it or not." Such anticipation, he believes, is often triggered by food, which is one reason why his novel is full of tantalizing descriptions of Cypriot food (as you read, a piece of sticky baklava, "a ri" recipe is as hotly contested as the hummus recipe). "Religions collide, but superstitions cross borders," he says. "And the same with food." In the kitchen, Greek and Turkish family life can be very similar. Ada's aunt Meryem visits London and turns every meal into a feast, even breakfast: it's her way of running the world. "I was raised by women like her," says Shafak. It was about bringing people together. You can solve problems around the table. You can find peace. Yes, there are things Meryem does not know how to say. In some ways it is outdated. But he associates food with love, and to me that's true."

It's very close geographically and it's part of the country's history [Britain was the colonial power in Cyprus]. Despite the fact that many people travel there, we know very little about it." The question arose: how to approach such a disputed area? "I just did not dare. It's still an open wound...Until I found the tree. Only then did I feel comfortable enough. She - my tree is very feminine - gave me the opportunity to look beyond tribalism, nationalism and other conflicting certainties. It gave me a chance to think about roots, both metaphorically and literally. His studies in botany, as his bibliography shows, were extensive (Richard Mabey, Merlin Sheldrake, academic article on the concepts of "optimism" and "pessimism" in plants). In the novel, Costas simultaneously buries a fig, the better to protect it from the English winter. "I had heard that they could bury them," says Shafak. I found out that it really works. You hide it safely under the soil for two months, then when spring comes you bury it and it's some kind of miracle that it's alive. Does he have hope for the future of Cyprus? Despite all the pain in his book, Kostas' hardy fig tree shows he can be. "I want to feel optimistic," he said softly. “The Committee on Missing Persons is very valuable. Most of those involved are women, and these young volunteers give me hope. But, of course, politicians are another matter. It's more complicated than that." Then two small children at the table next to us started screaming like banshees.

Shafak spent the lockdown in London. Was it useful to visit Cyprus in his imagination? He shook his head. “At the beginning of the pandemic, I read some tweets from publishers saying: this [isolation] doesn't make much difference to authors; they already work at home, they are alone anyway.

This was not my experience at all. A writer is not immune to what is happening in the world. People are dying. Even as you sit down at your desk, you start asking yourself questions. Do I really need to do this? Does a perfect analogy really matter? It's existential. I used to struggle with a lot of anxiety and uncertainty, and I want to honor those negative feelings. I don't like to pretend I don't have them."

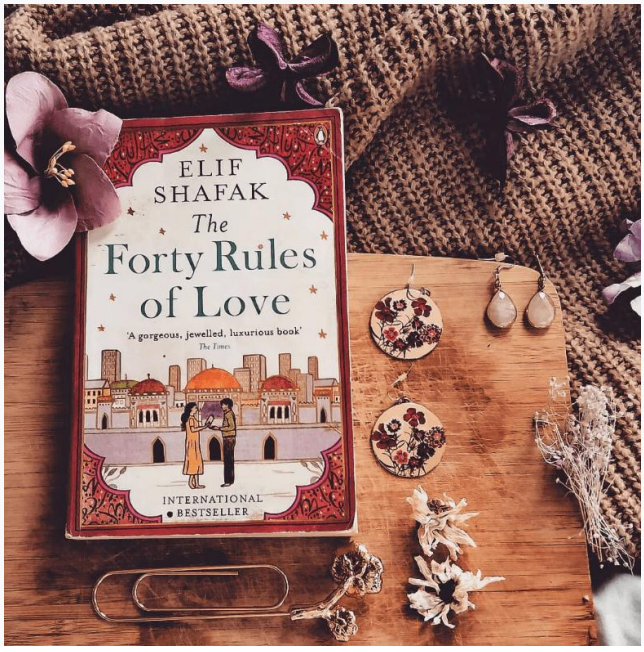
But still, he is no stranger to divorce. She moved to London with her husband, a journalist, and two children more than a decade ago, after a chain of events led to her novel The Bastard of Istanbul being sued for "insulting Turkishness" (finally he was eventually acquitted, but his books have since been investigated by Turkish prosecutors on the basis of "crimes of obscenity"). It has been six years since he felt the opportunity to visit Turkey.

"I think a lot about belonging and things like home," she says. "But just because you're physically away from a place doesn't mean you're emotionally disconnected. Sometimes in your heart you're more emotionally connected. There's a melancholy to being in exile—though I say that carefully. also because I know that the UK is my home and I feel that I belong here too."This is something that some politicians do not understand, especially in the Brexit saga. You can have multiple attachments."

His mother never remarried, but his father and his new French wife had two sons, whom Shafak did not meet until he was 20 years old. "He was very disconnected from me. I didn't see him much. I don't have any photos together. I had an anger problem...it took me a while to get over it.

Perhaps the most difficult thing for me is that he was mean and careless towards me, but he was a good father to his sons and a good professor to his students. It was very difficult to come to terms with the fact that someone can be very good at one part of their life and fail at others. For a long time I felt like a young child: a forgotten child. Was it this - the need to see - that drove him to become a writer? By any standards, he has had a remarkable career: the winner of numerous awards, his bestselling books translated into dozens of languages, his Ted talks watched by millions of people. (He makes no secret of his ambitions, telling me he has trouble believing writers who insist they don't care about awards.) “No, I started writing fiction at a very young age, not because I wanted to be a writer. But because I think life is really boring. I needed books to keep me sane.

For me, the land of stories was more colorful and attractive than the real world. I wanted to become a writer when I was 20 years old. What about his decision to use another language? (The Saint of Insanities, published in 2004, was her first novel in English.) “I always wrote little works in English, but I kept them to myself. My voice was Turkish. But then there was a moment—I had moved to America to become a professor—when I just took the plunge. It gave me such a sense of freedom. It's still easier to express melancholy and longing in Turkish, but humor is definitely easier in English. We don't have a word for irony in Turkish." Now the rain has stopped, the cafe is closed, so we go out into the fresh air. We are going in different directions, but he decided to take me to the park gate. I see what a good listener she is, her body leaning towards me with confidence. He is a very serious person. Not only does he see it as his political duty to speak out about equality and diversity; he seems to enjoy doing it.



But it also has a student-specific aspect. I ask if it's true that he likes heavy metal. His gentleness seems a bit at odds with the nod. "Oh, yes," he says. "I will always love him." He lists several bands, none of which I have heard of. "I like all sub-genres: industrial, viking..." When he works, he listens to the same song over and over using headphones so that his children don't complain. Crikey. Can he concentrate? "Yes! That's when I write best. I don't like silence. It makes me nervous." Somewhere in the distance I hear the approving sound of a motorcycle.

**Summary** it can be said that people like Elif Shafaq are perfect people who strive to see the feelings that others could not feel, the truth that others could not see. Yes, I think so. I am also inspired by his works and I don't want to look at some events as an observer, but I want to change something...

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