
Representation of the Ottoman Empire: A Postcolonial Critique of The Architect's Apprentice (2014)

Fariha Ali¹, Abdul Moiz Khan²

¹ Secondary School Teacher English , Ministry of Defence, Govt of Pakistan. fariha.a.murtaza@gmail.com

² Lecturer English, College Education Department Govt of Sindh, Pakistan. moizkarim009@gmail.com

DOI: <https://doi.org/10.70670/sra.v4i1.2005>

Abstract

The study shows the representation of the Ottoman Empire using a postcolonial theoretical framework. The study analyses the selected novel in the backdrop of Eurocentric notions about Muslims. The study is non-empirical in nature and investigates the novel namely *The Architect's Apprentice* by Elif Shafak. The novel retell and reconstruct the history of the Ottoman Empire from other's perspective. The novel is studied using the postcolonial theoretical framework given by Homi K. Bhabha. The analysis of the novel shows that the writer has tried to subvert the fixed representations found in European literature. The writer through her novel has challenged the concept of fixity and racial and cultural purity. Furthermore, the study represents Muslims of the Ottoman-era as learned, inquisitive, progressive, and tolerant. Shafak has presented a non-stereotyped representation of the Ottoman Empire. The study concludes that postcolonial writers use the medium of fiction writing to assert their identity and history and they use literature as a tool of creative expression that is free from any extremity of Western imperialism and Eastern fundamentalism.

Keywords: Representation, Fixity, Stereotyping, Post colonialism, The Architect's Apprentice

1. Introduction

The colonial ideology of the West had promoted a biased version of history based on their assumptions and misconceptions. Most of the European histories written previously considered biased "*Every European in what he could say about the Orient was consequently a racist and imperialism and almost totally ethnocentric*" (Said, 1978, p. 93). These misconceptions had then become a basis of the body of knowledge that was propagated and taught in Institute and it later took up a form of discourse. This discourse was based on many self-serving motives which were for economic and political gains. The colonisers created a bulk of academic material in order to assert their ideas. Imperialism was manoeuvred into an organised system of theory and practice and a huge monitoring sum was invested in it (Said, 1979). Meanwhile, the colonies suffered. The ideology of the colonial masters cost colonies their identity culture and history. Hence, in order to reclaim the lost identity, the writers of the affected regions reclaim their lost or suppressed identity. Thereby, Postcolonial literature is one mode of resistance against the dominant European Discourse, where the postcolonial writers aim at telling their side of stories and represent their Identity by retelling and re-writing the grand narratives through counter discourse. Ashcroft et al. (2000) defined it as, "The concept of counter-discourse within post-colonialism thus also raises the issue of the subversion of canonical texts and their inevitable re-inscription in this process of subversion" (p. 50). Similarly, Shafaq has tried to assert her history and identity with the help of her writing. The present study also examines the retelling of history from others perspective in the backdrop of European representation of Turks. This work seeks to explore the stance of a writer for retelling of history of Ottoman era through postcolonial lens. The main focus of the novel is

the architecture and especially the Ottoman architecture of Turkey. However, the story is told in the background of Eurocentric representations which is being foreshadowed in the story.

2. Literature Review

The key word for the study is representation. The focus is on how Ottomans are represented by the writer in the backdrop of Eurocentric portrayal of the empire. The Turks have been pictured by Western literature as lewd, pleasure-seeking, and destruction loving people. These misconceived concepts about Eastern world become a base for creating a system of knowledge that was disseminated in institutes and finally took up a form of discourse and thus a widely accepted narrative. of the body of knowledge that was propagated and taught in institutes and it later took up a form of discourse. (Said, 1979) Most of the European histories written previously were considered biased “*Every European, in what he could say about the Orient, was consequently a racist, an imperialist, and almost totally ethnocentric*” (Said, 1978, p.93). Likewise many examples can be found where negative images of Muslims are presented. The Muslims were considered as an enemy that lives far away yet is so dangerous for them. As Kabbani (1986) wrote, The East was seen by westerners as some threatening region and Muslims are viewed as menacing creatures that were portrayed as ‘black’ ‘dog headed’ and ‘ugly’ and they were being associated with Saracens and Cynocephali.

Likewise, the civilisation and history of Ottoman Empire was also overlooked and over shadowed by representations in Western literature. Once such picture is described by Goffman (2012) in his book, where he wrote “*Recent history has presented the image of Ottoman empire as an empire that lived solely for war and this statement has circulated a misleading stereotypical picture and this picture pervaded in Europe and America for quite a long period of time*” (p.1)

The empire of the Ottoman is considered one of the greatest empires of the world has ever seen, Shafak has also pictured this view of the empire, through her powerful and convincing art of story-telling she has painted an Empire which achieved great heights through patience, might, and, wisdom and achieved its best possible form. As Cavaliero (2010) has documented “*The empire had faced ambitions, defeats in war, incapable rulers, unrest but despite that, it remained fearsome until its end the lacking of the empire had done to damage the unique source of its power*” (p.7). This magnificent and resilient version of Ottoman Empire is lesser known to the western world. Hence, Shafak through her novel has pictured it in all its glory and grandeur. The grand mosques, palaces, harems showed in the novel exhibit the magnificence of the architecture during the Ottoman era. In her review, Sethi (2014) wrote, architecture is a powerful motive in Elif Shafak’s intricate multi-layered new novel, which excels both in its resplendent details and grand design. It is not only the construction of the empires architectural wonders that are vividly evoked, for this beautifully written story also asks: what is the best way to build our lives? Hence through the use of architecture as a motive, Elif wants her readers to ride through the glorious past of Turkey which was abundant in terms of skills, art and learning.

Thus, postcolonial literature aims at eliminating the prejudices done against colonies on the basis of racial differences. The postcolonial writers try to write back to the empire in order to voice the unfairness and get their realities and histories reached to the world and erase the stamped images portrayed through canonical literature. Shafak also through her novels has tried to rewrite history and retell the version from others perspective.

Conclusively, many works have been produced with an Ottoman background dealing with numerous aspects, but so far none of the work has been done upon architecture on the selected novel, namely, The Architect’s Apprentice

3. Theoretical Framework

Representation has been a core issue related to literary criticism. British literature through its representation compiled a plethora of knowledge which then became worldwide knowledge. The concepts and images propagated about colonies in those literary pieces became widely accepted ideas. Postcolonial writers in their

works try to represent themselves as a foil for the colonial representation. Their writing revives their heritage which was lost during Western domination of the literary world. These Eurocentric writings later took the form of an organized system of knowledge. This knowledge hence became the tool of the common man of Western land to get a peep inside the world of mysterious Eastern men. The Europeans who wrote during the fifteenth and sixteenth century categorized the people of East and West as two opposites and the writings produced during that period gave a new dimension to the thinking of the Europeans (Loomba, 2015). Hence, the stories told, images portrayed in the books became the only gateway through which Europeans can fantasize about East.

3.1 Bhabha's Model of Fixed Representation.

The framework chosen for this research work is that given by Homi K. Bhaba. Particularly, the elements of representation will be the focus of this research. Representation of other has been a core issue related to the theory of post-colonialism. Bhabha's book *Location of Culture* talks about stereotyping the colonized people's images. The stereotypical images of colonized people have fixed their identity. This rigid representation has unfortunately become an inerasable part of world history. Hence, the images appear to be frozen in time making all the self-assumed representations an inseparable part of identity either individual or whole. This concept of fixity had helped the imperialists in achieving many imperialistic gains. "*An important feature of colonial discourse is its dependence on the concept of fixity in the ideological construction of otherness*" (Bhabha, 1994, p.66). This, in turn, prevents any room for any other historical truth to take up any space in the world historicity.

These fixed images are constant stereotypical examples of post-colonial representation where others are portrayed as having an inherent identity of being savage and cannibalistic. As

Bhabha (1994) asserted, this is because of this concept of fixity that has rendered certain titles like licentious for black, duplicitous for Asians, etc. that is why race has certain characteristics that apply to every individual belonging to that race and therefore hampers any other possibility for them. Bhabha (1994) believed that stereotyping is damaging for the identity of nations as it is associated with rigidity, chaos, decay, and repetition of patterns that are injurious to the order and balance. Moreover, the act of stereotyping is provided with self-serving convenience and benefit as it permits the colonizers to present a fixed typical presentation of the subject and by doing this they out rightly deny any difference in the thoughts and behaviour in the society and thereby giving no importance to the emotions, thoughts and individual identity of the colonized people. On the other hand, Bhabha believed that the effects of stereotyping can be contended by depicting the absence of it in the postcolonial narratives. Hence, the postcolonial writers portray the subversion of such fixed images pictured in Eurocentric narratives.

3.2 Research Questions

The main questions addressed are:

1. How does the selected novel represent Ottoman Empire through postcolonial perspective?
2. How does the selected novel subvert or support the stereotyped representation?

3.3 Research Objectives

- › Firstly, the aim of the study is to analyze the novel from a post-colonial lens and to evaluate the representation of the Ottoman Empire by using the postcolonial theoretical framework.
- › Secondly, the study will observe how Shafak has tried to rewrite history and asserted her historical self-image.

4. Critical Analysis/ Discussion

Turks and Ottomans were portrayed in many genres of British literature and they always were associated with

negativity. The Empire has been generally associated with destruction and war-related atrocities. Recent history has presented the image of Ottoman Empire as an Empire that lived solely for war, and this statement has circulated a misleading stereotypical picture and this picture pervaded in Europe and America for quite a long period of time (Goffman, 2012. pg.1). or that reason the Turks were pictured as villains and evil doers in fictional genres as well. As Kidwai (1993) also claimed that the word Turk was used widely by Shakespeare in his works to show scorn and contempt. These images were fixed and they stereotyped all of the East and became a basis of East/West binaries. On the basis of these pictures East was summed up to Western people as sexually lax, capricious and oppressive people who were satisfied in being oblivious of time and guilty of self-indulgence (Kabbani, 1986). These representations however, had various economic, political and social gains due to which these representations were imposed upon the Ottomans. For instance Raw (1999) claimed, Eroticism was suppressed in British society and therefore was imposed to foreign lands like Ottomans and other Eastern countries. In doing so, the colonizers harmed the culture and history of colonies. They suppressed the voice of subjugated people by imposing the fixed stereotyped images. Therefore, the postcolonial writers contend their right to own culture and history which was suppressed and later diminished by the act of colonization. Hence, the postcolonial literature projects their culture and history in their writings in order to voice their repressed identities.

4.1. Subversion of Fixed Representation in The Architect's Apprentice

The early contacts between Christians and Muslims through crusades had laid a foundation for contempt against Muslims. Later in the 15th century as the trade and international contacts increased, the travel stories of European travelers developed some fanciful imaginings in the minds of English people. The overseas voyages during the era of colonialism brought new opportunities as well challenges for the writers accounting for their travels to Ottoman lands, these publications increased and were based on various perceptions about the Ottomans (Raw, 1999). Many of these perceptions about Ottomans were negative. They portrayed Ottomans as self-indulgent, lustful and destruction-loving people. These images were imposed upon Ottomans and were propagated in the institutions for some economic and political gains as claimed by Loomba (2005) that the lucrative promises of Asian and African resources gave them another standpoint to look at non-European regions. Thus, contrary to the image of Ottomans propagated by colonial literature as lazy, self-indulgent and materialistic people. Shafak has presented them as people who have great respect for hard work and passion unlike the image imposed upon Turks. The novel emphasizes the importance of hard work and devotion towards work demonstrated by various characters in the novel. Sinan is seen teaching his pupils the worth of hard work several times, most of the time by practicing it by himself. He considers his work as a divine act. "Working is prayer for the likes of us," his master often said. "It's the way we commune with God" (Shafak, 2014, p. 3). Sinan's students followed their master's principles of loving their work and working hard for it. Sinan's long life was all dedicated to his love for building and he was the only architect in Ottoman history who had built the greatest number of buildings for the empire. Another instance where the novel hints towards constructed representations is when Melchior, a Dutch painter came to Ottoman land and he wished to paint the picture of Ottoman culture. When Chota, the white elephant was brought to him, he painted him as the wild beast as per the image of the elephant in his mind. He did not draw Chota as an innocent harmless creature as he was, he made the portrait according to his own imaginings. As told in the novel he painted Chota as a wild beast having bestial instincts of killing and attacking. "Chota didn't seem like Chota. His tusks were larger and sharper; he had a ferocious look on his face, as though ready to jump out of the frame and attack" (Shafak, 2014, p. 151). This event showed how the representations are constructed on the basis of the mind's fancies and they could be far from reality.

The novel in many places subverts the fixed notions which Eurocentric literature claims like the image of subjects being luxury-loving people, who are lazy and do not engage in something productive. Shafak in this novel has proved that the importance and respect of learning were a very prominent aspect of Ottoman history.

It is shown in the novel through the depiction of the magnificent architecture of Turkey. The hard work and sincerity of chief architect Mimar Sinan are portrayed highly in the novel. Shafak has talked about various prominent structures contributed by Sinan to the grandeur and architectural glory of the Ottomans. By presenting the skills and expertise of the architects of Turkey, Shafak has toppled the stereotyped image of Ottomans as a destruction and war-loving nation. On the other hand, Shafak by focusing on the motif of architecture tries to convey the message that Ottomans were the people who believed in the sublimity of labor and toil. They were the builders of architecture as well as civilization. Though their civilization and culture faced indignity because of colonial process and the Eurocentric perceptions, however, the magnificence of their architecture is the living symbol of the grandeur of their identity and culture and their belief in construction rather than destruction.

Novel though focuses on the architect, science, and arts but puts light on the subject of mysticism as well which is considered a gift is given to the world by Eastern mystics. 'I love the Beloved as the Beloved loves me. "Why feel remorse for love? Surely there are other things true. Avarice. Ruthlessness. Deception. But love ... ought not to be regretted" (Shafak, 2014, p. 75). This gift of love was the essence of Eastern mysticism, which Shafak mentioned in the novel, was initially considered blasphemy and was suppressed by the ulemas (religious leaders) belonging to the orthodox school of thought. Shafak mentions Mujnun Sheikh whose only message was to leave the fear behind and see the universe through the eyes of love.

However, now Turkey is the pivotal state which is a center of Sufi practices and encourages the universal brotherhood. Moreover, relegating the concept of center and margin Shafak claims that a center is a place of order and balance unlike the colonial mission of pushing the margin under influence of the center for the sake of capitalizing the gains. These colonial masters by establishing the concept of center and periphery wanted to create a fixity of imperialism and hierarchy. On the contrary to this fixity of concepts Shafak has claimed, "Centre of the universe was neither in the East nor in the West. It was where one surrendered to love" (Shafak, 2014, p.398). Hence, by telling a new version of Turkish history Shafak has challenged the concept of fixity of history.

Through this novel, Shafak maintained that the discourse of imperialism is not fixed by some physicality or metaphysical. This proves that history is not fixed rather it is interpretive. Making history as some fixed unchanging document will render it to be rigid and tyrannical, closing any chance of development or evolution as Bhabha (1994) asserted, this is because of this concept of fixity that has constructed certain titles like licentious for black, duplicitous for Asians, etc., it is because of this that race has certain characteristics that apply to every individual belonging to that race and therefore hampers any other possibility for them. Additionally, among Shafak's 11 novels, most of her novels are in Turkish language, only few of them are directly written in English language. The Architect's Apprentice is one such novel written directly in English language. By using language of colonizers the postcolonial writers' works are used as a foil for the works of discrimination produced by English people. Like the colonizers used language to attain political gains, in a similar way Shafak has used English language to voice the unheard history of architectural triumph of Ottomans to the world. Loomba (2015) claimed, "*Language and literature are together implicated in constructing the binary of a European self and a non-European other*" (p.66). Thus, Shafak has also implicated English language to subvert and question the fixity of representation of Ottoman in her novel.

4.2. Self-Assertion as a Mean of Subverting The Stereotypical Images.

The assertion of Ottoman history and identity by Shafak is a very significant feature of The Architect's Apprentice. By deconstructing the meaning of the text, it is apparent that Shafak has subverted the fixed notions and has addressed the bias of world history against The Ottoman Empire. The novel is mainly based on architectural art and the importance given to architecture during the reign of Ottomans. The novel has the main character of architect Sinan who was a very prominent figure in the field of architecture. The fifteenth-

century witnessed a peak of architectural glory in Turkey and Sinan the chief architect had a very significant role in the beautification of the Ottoman empire. The writer by including the character of Sinan in the novel has revisited the history of Turkey. The hard work and passion of Sinan are accredited in the novel in many places. "Similar to a moth drawn to the fire, Sinan was attracted to the dust, dirt, and drudgery of construction sites. His hands rough, his fingernails split, underneath the silk kaftans he wore for ceremonies he was a laborer to his core" (Shafak, 2014, p.292). The picture of Sinan sketched in the novel contends the assertion of the construction history of Muslims and their artistry in building. The efforts and skills invested in the beautification of structures were impeccable. The apprentices and laborers of that time had the vigor that is evident in the appearance of the mosques and palaces of that era. Such was the mastery that the minute details were equally concentrated upon as much as the embellishment.

Very few saw how the sidewalls, freed from the burden of having to carry the dome, were dotted with numerous windows so that the light poured in as warmly as milk from the breast of a mother to her infant. And even fewer were aware that each jutting stone inside the mosque was placed in such a way as to make the sounds in the mosque reverberate, allowing every member of the congregation to hear the sermons, regardless of how close or how far he might be seated from the imam (Shafak, 2014, p.155).

At many places in the novel, the importance of toil and labor is stressed upon. Sinan commented in one place: "Yet that is not why I toil. If there were no hope of reward and no fear of punishment, would I work less? I don't believe so. I work to honor the divine gift. Every artisan and artist enters into a covenant with the divine" (Shafak, 2014, p.146). The skills that the artisans of that time put in their work was a combination of long research and knowledge. The skilled men of the town were taught in the palace school and were imparted knowledge and learning that polished their prowess. The novel also mentions the training and learning imparted in the pupils with the best of teachers. The students were taught to excel in various disciplines related to arts, science, literature, etc. The text showed how the libraries of the time were well equipped with classic and updated books and these books were brought from far and near. Jahan, the Sinan's apprentice when went to Simeon, the library owner, he was amazed at the collection of the books he saw there. The text also shows that not only the students were taught in the palace schools but their zeal led them to travel faraway places in the search of knowledge and mastery in their field as in the novel Master Sinan sent his pupils to visit Rome in order to study the work of great architects there: "Sinan said, 'I'd like you to see San Pietro. Study its design. Compare what they've done over there with what we're doing here. If you aim to excel in your craft, you ought to study the works of others'" (Shafak, 2014, p. 173). The writer validates the point that Ottomans made their expertise limitless by reaching far off places and learning from different avenues which make Ottoman art and architecture an area worth studying. This shows that the novel emphasizes the fact that Ottoman architecture is a mix of Eastern and Western learning. It refers to the importance of transcultural inclusivity Ottomans promoted in the past and do so in the present. As present Turkey is a living portrait of multiculturalism and a habitat of diverse communities living together. Shafak's repeated reference towards multiculturalism make this novel a counter narrative of fixed representation as presence of many cultures is counterfeiting fixity and rigidity and thus forming a new identity of Ottomans. Bhabha (1994), asserted that stereotyping is damaging for the identity of nations as it is associated with rigidity, chaos, decay, and repetition of patterns that are injurious to the order and balance. So inclusivity and transculturalism in the novel is an important theme referring to subversion of fixed identity of Ottomans.

Similarly, the novel is a story that mainly focuses on history and its representation. The novel portrays phenomenal architecture produced during the 15th-century Ottoman period. The novel accolades the renowned architect Mimar Sinan. The story has various characters that are the real personalities of a particular era. The story resonates with the beauty of Turkish mosques, the magnificence of those, still shine amidst the modern architect of the country. The story portrays the undaunting hard work of Master Sinan and his unchallengeable service to the glory of the empire. Sinan's character in the novel is the one with a determined will who served the state with all his knowledge and skills, steadily. We find many contributions in the books

of the history rendered by architect Sinan in the beautification of Istanbul. As Freely (2011) pointed out, Istanbul had seen a glorious era during the governance of Sultan Suleyman, Salim II, and Murat II when Sinan contributed to the beautification of Istanbul by constructing magnificent mosques and other structures. Shafak points out the achievements, struggles, and expertise in the field of architecture. The novel emphasizes the fact that the art of building requires perseverance and continuous work, this hints towards the overall attitude of the Ottomans that how they used intelligence and competency in the building of the whole empire, structure by structure.

Moreover, the novel portrays knowledge and learning that were respected and promoted by Sultans of the time. The talent was not only respected but rewarded generously. There was a great amount of effort put into the making of artisans and experts. In the period after the 14th and 15th centuries, every sector of the empire was in the swing of exploration and experimentation, hence art also saw a mature and refined stage, and the result of it was apparent throughout Anatolia (Oney, 2010). The eager learners would acquire the knowledge in the schools and libraries and toil day and night to enhance their talents. The palaces had special schools that trained the students with knowledge and practical skills as shown in the novel. The best of students were admitted to the palace schools and were imparted education in every area of learning like art, science, and theology. Sinan found the talent of building in Jahan, the mahout, and thus he was admitted to the palace school and later served as the special apprentice of Sinan. This focus of Shafak upon the importance of learning and hard work present a counter account of the lazy, sly, destructive Ottomans as depicted by British literature. This representation of subverted image of Ottomans by Shafak in her novel attempts at writing back and negating the rigidness of the canonical narratives as this rigidness has caused great damage to the identity of colonized people as Bhabha (1994) believed that this stereotyping is damaging to the identities of nations as it is a cause of decay and chaos.

Shafak has also shown the interest of Ottomans in the area of science. They were advancing at the same pace when it came to the area of investigation and research. The novel has the character astronomer Takiyuddin who actual served as the chief astronomer during the reign of Murad III. Takiyuddin is shown as an avid learner of astronomy who put in all his knowledge and efforts in building an observatory so that science can flourish and Muslims can also contribute to the advancement of science and technology. In the words of Ihsanoglu (1992);

Many different instruments were used in the observatory for astronomical observations and some of them were newly invented. Researches have shown that the instruments used by Muslim astronomers were of the same and sometimes superior aptitude than those used in Western observatories". Their advancements were in parallel to the achievements of the other side of the world. The writer by giving reference to real historical events showed that the culture of education and investigation was prevalent in the empire and it was promoted by the Sultans as well. Shafak by narrating these real historical events and merging them with the fictional story tries to revise Ottoman's history and asserts the glorious past of Turkey. She wrote back about her history and culture in order to represent the side of Turk's history which is not very known to the wider audience. This self-representation is a strategy that postcolonial writers use to assert their identity which remained repressed by canonical literature for quite a long period of time.

5. Conclusion

The findings and analysis of the novel suggest that Shafak by presenting an unconventional version of Ottoman history has retold certain aspects of it. She has suggested reconsidering the fixed image of Turks being projected as the warriors and pleasure-seeking people. Shafak has overturned the stereotyped image of Ottomans as a destruction and war- loving nation. On the other hand, Shafak by focusing on the motif of architecture tries to transfer the message that Ottomans were the people who believed in the sublimity of labor and toil. They were the builders of architecture as well as civilization. She has subverted the fixed representation of Muslims portrayed by Eurocentric history. She has brought to light the magnificent

architecture and love of Ottomans for learning.

References

- Ashcroft, B., Griffiths, G., & Tiffin, H. (2000). *Post-colonial Studies: The Key Concepts*. New York, USA: Routledge
- Bhabha, Homi, K. 1994. *The Location of Culture*. London: Routledge.
- Cavaliero, R. (2010). *Ottomania: The romantics and the myth of the Islamic Orient*. London, UK: I.B. Tauris.
- Freely, John. (2011). *A History of Ottoman Architecture*. Southampton, Great Britain: WIT Press.
- İHSANOĞLU, E. (2004). The Introduction of Western Science to the Ottoman World: A Case Study of Modern Astronomy (1660-1860 quote; retrieved from October 28, 2020, from https://www.academia.edu/36669202/The_Introduction_of_Western_Science_to_the_Ottoman_World_A_Case_Study_of_Modern_Astronomy_1660_1860_
- Kabbani, Rana. (1986). *Europe's Myths of Orient*. Hampshire, London: THE MACMILLAN PRESS LTD.
- Kidwai, A. R. (1995). *Orientalism in Lord Byron's Turkish tales: The giaour (1813), the bride of Abydos (1813), the corsair (1814), and the siege of Corinth (1816)*. Lewiston, USA: Mellen University Press.
- Loomba, A. (2015). *Colonialism/Postcolonialism*. New York, USA: Routledge.
- Oney, G. (2013). *EARLY OTTOMAN ART. THE LEGACY OF THE EMIRATES*. S.l., Izmir: MUSEUM WITH NO FRONTIERS.
- Raw, L. (1999). *The Image of the Turk in Western Literature (1999)*. Retrieved November 09, 2020, from https://www.academia.edu/397892/The_Image_of_the_Turk_in_Western_Literature_1999_
- Said, E., W. (1978). *Orientalism*. London: Routledge & Kegan Paul
- Sethi, A. (2014, November 09). *The Architect's Apprentice by Elif Shafak review – architecture as metaphor for building lives*. <https://www.theguardian.com/books/2014/nov/09/the-architects-apprentice-elif-shafak-review>
- Shafak, Elif. (2014). *The Architect's Apprentice*. London: Penguin Groups.