

with the traditional “evergreen” left-right cleavage typologisation whose very usefulness is questionable in current party and politico-ideological circumstances); 4) the system related one – that which includes the environmental and wider set of relevant input-output characteristics of a coalition and its processes, including the mentioned value and trust aspects in area-specific circumstances, the role of political campaigns for explaining coalition behaviour etc.

Although finishing this review with more general remarks on past, existing and possible future topics concerning coalitions, it can be stated without doubt that for all of the abovementioned reasons the reviewed book is a valuable and welcome academic contribution to Slovenian scientific and other interested publics.

Eva BATISTA

Božidar Jezernik (ed.)  
**Imagining ‘the Turk’**  
 Cambridge Scholars Publishing,  
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Theorization of the relationship between East and West has especially since the 1980s, with the initiation of the post-colonial studies, been developing as a prominent thematic in all fields of arts and human sciences. The primary source of the postcolonial studies has been Edward Said’s

*Orientalism*, dealing with the vastness of the Orient-Occident dichotomy, and thus the Othering process. Identity formation is embedded in the dialectic relationship between positive and negative imagery. Positive features of our culture are chosen to depict our self-image, whilst the image of the others is defined by the least attractive elements of their culture. The recently published volume *Imagining ‘the Turk,’* edited by Božidar Jezernik, is dealing with the dynamics of the Othering process by exploring the relation between the West and the Ottomans. It offers the understanding of the European past in relation to the Ottoman Empire. This version of the past, which is selectively constructed, is based on the notion of exclusion and reflects on the political conditions, which enabled it. The image of ‘the Turk,’ as a ruthless plunderer, and the past to which it is related, is the one which is non-European, it is the negative side of the European self-image. This image proves to be still very much alive in the European collective consciousness. By creating images, discourses and texts, the West appropriated ‘the Turks,’ thus fixing and framing the Others through essentialism. This concept was one of the key founding elements of the European or Western cultural identity.

The volume is composed of fourteen papers, which are dealing with thematically diverse topics, covering different areas and time periods. The papers are nevertheless intertwined with the prevailing themes: the Oth-

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ering process, selective constructions of the past, the relation between West-Ottomans and Europe-Turkey, Orientalism, nationalism, historical memory, cultural expressions, ideology and so forth. They are based on diverse analytical approaches, which are focused on specific examples of historical, literary and other sources. The common findings of the analyses demonstrate that the roles of both Europe and the Ottomans were crucial in the process of creation of the image of 'the Turk.' The authors deconstruct the image of the Other, but even more importantly, focus on the dynamics of the Othering process itself. They reveal its meanings, implications and reappropriations over time, and thus give a new insight into the interpretations of the past as well as into the construction of European identity, alluding to the notion that 'the Turk' has a permanent place in the European imaginary.

Božidar Jezernik in the paper *Imagining 'the Turk'* deconstructs the stereotypical patterns of the image of 'the Turk,' rooted in the 15<sup>th</sup> century Europe. This can be seen in the case of the construction of the Slovenian glorious past by historians, who reinterpreted the 'Turkish wars' at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries. Rajko Muršič in the paper *On Symbolic Othering: 'The Turk' as a Threatening Other* develops the theoretical framework for understanding the mechanisms of the Othering process, which are a part of the collective imagery, i.e. habitus. The image of 'the Turk' as

threatening and horrible is furthermore explored by Özlem Kumrular in the paper *The Creation of the Image of 'the Turk' in the 16<sup>th</sup> century Mediterranean: Self-Reflection versus Antipropaganda*. Kumrular names this phenomenon, which he traces in the works of Miguel de Cervantes and William Shakespeare, Turcophobia. Miha Pintarič in the paper *Who are 'the Turks' of Panurge?* demonstrates with the analysis of a part of the renown book *Gargantua and Pantagruel* by François Rabelais, that 'the Turks' culture is represented as the upside down culture, the opposite of the Christian culture, signifying an extremely negative undertone. In the paper *Representations of 'the Turk' in the German Media from Early Modern Age to the Enlightenment*, Nedret Kuran-Burço lu discloses the ways in which the image of 'the Turk' was reshaped in German sphere over time due to changes in ideologies. By playing various roles, from admirable to threatening, 'the Turk' was shaped according to the current political needs. The relation between the national imaginary and the role, which 'the Turk' has played in it, was elucidated by Peter Simonič in the paper *Valvasor's Hereditary Enemy*. By focusing on Johann W.F. von Valvasor's book *Glorry*, Simonič reveals Valvasor's racist and exclusionist vocabulary, despite of which, he has played a significant role in the Slovenian historical, social and national awareness. Jale Parla in the paper *From Byron's Giaour to Jezernik's Wild Europe: Theory or History* explicates in the compara-

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tive analysis of the two works that the methodological link between history and theory is necessary for any research, in order for it to show how social inventions of otherness are conditioned by the ideological-hegemonic discourses of sovereignty in the formulations of domestic policies and international relations. Bojan Baskar in the paper *'The First Slovenian Poet in a Mosque': Orientalism in the Travel Writing of a Poet from the Imperial Periphery* detects in the travel writing of the Slovenian poet Anton Aškerc patterns of the Slovenian variety of frontier Orientalism. The latter is a kind of lamentation over the Turkish raids, and played the central role in the Slovenian national narrative during the 19<sup>th</sup> century. Alenka Bartulović discloses that the myth of the Ottoman incursions is still an important part of Slovenian national memory, a case of the nationalised past, in the paper *'We Have an Old Debt with the Turk, and It Best Be Settled: Ottoman Incursions through the Discursive Optics of Slovenian Historiography and Literature and Their Applicability in the Twenty-First Century*. Nazan Aksoy offers an insight into the Ottomans' gaze at the West in the paper *The Others in the Early Turkish Novel*, where Aksoy elucidates the ambivalent attitudes of the Turkish intellectuals towards westernisation and its consequence, which felt would undermine the traditional values of the Ottoman society. Aleksandra Niewiara in the paper *'The Dear Neighbour,' that 'Vicious Murderer': Imaging the Turk in*

*Polish Language and Culture*, deals with the past and present image of the Turk in Polish culture, pointing out that the Turkish people are symbolically indispensable for Polish, as they are intertwined with their myths, history and culture. Bülent Aksoy in the paper *Music among the Ottomans through Western Eyes* is concerned with the European attitude towards the Ottoman music during the 15<sup>th</sup> and 19<sup>th</sup> centuries, which acted as a means of the Othering process and was later as such used by Turkey, which othered Ottoman music by excluding it from the concept of national culture. The relation between European and Turkish elements in music is furthermore explored in Svanibor Pettan's paper *The Alaturka-alafranga Continuum in the Balkans: Ethnomusicological Perspectives*. Ayhan Kaya in the paper *The Age of Securitisation: Challenging Multiculturalist and Republicanist Policies of Integration*, elaborates on the process of securitisation of migration and Islam in the West, claiming that the policies of integration proved to have failed in politically mobilising migrants and their descendants.

The volume represents a part of the critical academic discourse of the phenomenon of the Othering process found in East-West relation, which is intertwined with the process of identification, the notion of culture and selective (re)construction of the past. Thematically it relates to the premise of post-colonial studies, exploring the Othering process and the East-West relation through

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three major concepts: (post)nationalism, theory and cultural expressions, such as music and literature. The relation between the image of 'the Turk' and nationalism is brought to the fore by papers of Božidar Jezernik, Peter Simonič, Bojan Baskar, Alenka Bartulović, Nedret Kuran-Burçolu, Aleksandra Niewiara and Ayhan Kaya. Jezernik, Baskar, Simonič and Bartulović address the issue in the Slovenian national context, the first three by exploring the reappropriations of history, whilst Bartulović makes a connection to the national context of the present-day. Kuran-Burçolu addresses the issue in the past German national context, whilst Niewiara looks at the Polish national context now and in the recent history. Kaya stands out by considering the most actual situation, the status of the Turks in EU, i.e. Euro-Turks, proposing that migration issues should be desecuritized. Theory is most acutely addressed in the papers of Rajko Muršič, who discusses the notion of the Other as a threat through the concepts of structure and agency as well as alterity, lining out that the process of Othering itself is important and not simply the result of it, the Other, and Jale Parla, who by analysing the romantic Orientalism of Lord Byron and Božidar Jezernik's

study of Balkan as the Other of Europe, points out to the necessity of the methodological linkage between history and theory. Analyses of literature as Western cultural expressions of the Othering process are accomplished by Özlem Kumrular, Miha Pintarič, Jale Parla and Nazan Aksoy, whereas the image of the other is explored as well in the music genre by Bülent Aksoy and Svanibor Pettan.

The volume's research topic is of great present interest, considering the present problematic of the EU politics and legislation on migration and the never-ending debates on Turkey's joining of the EU. The volume explicates that the former relation between the West and the Ottomans is reflecting in the present-day relation between Europe and Turkey. Therefore, it discloses that the image of 'the Turk' has, does and will continue to shape the self-image of Europe, by being altered according to changes in politico-ideological circumstances. The volume sets out to break down the unified stereotypical image of 'the Turk,' although the papers are not equal in their depth and richness, some needing a deeper intake. Nevertheless, the volume as a whole represents a valuable contribution to the studies, dealing with culture and identity in East-West relation.