

ture of Islamic and generally Orientalist features (polygamy, harems and eunuchs, sensuousness and cruelty), the medieval caliphates evoked in the *Arabian Nights* (refined court life, the figure of Harun al-Rashid, a society dominated by bazaars, storytelling and superstition) and the lifestyle of Bedouins (life in tent encampments, a semi-nomadic lifestyle involving caravans crossing sandy deserts). As can be gathered from the “Kara Ben Nemsî” stories of Karl May, or a whole tradition of Hollywood → cinema treatments (*The thief of Baghdad*, 1940; *Sinbad the sailor*, 1947; *The seventh voyage of Sinbad*, 1958; the Disney animation *Aladdin*, 1992), this made for an enduring narrative formula catering for exotic and adventurous fantasies. Arabs were also appreciated as possible anti-Turkish allies within the disintegrating Ottoman Empire: an alliance strongly advocated by T.E. Lawrence (1888-1935, ‘Lawrence of Arabia’), military campaigner and author of the influential *The seven pillars of wisdom* (1926). Even so, Arabs also remained figures in Europe’s phobic fascination with an imagined Orient: pre-modern, suave, dignified, sensuous and ruthless. Edith Maude Hull’s romance *The sheik* (1919, with many sequels) featured Rudolph Valentino in the 1921 film version as the sexually ambiguous and enticing title hero who abducts and seduces a European woman.

The romantic image of the adventure-tale or fairy-tale Arab, a product of the decades of a disintegrating Ottoman Empire, has been pushed to the background by emergent modern Arab nationalism following the rise of leaders like the Egyptian Gamal Abdel Nasser and the Libyan Muammar al-Gaddafi. Nowadays, the term is used in the West largely in order to provide an indistinct political or ethnic reference to the Islamic world, particularly in the Middle East.

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In addition to the sources listed in the article → Orientalism: EL-ENANY, RASHID (2006), *Arab representations of the Occident: East-West encounters in Arabic fiction* (London). — MIKHAIL, MONA et al. (1979), *Images of Arab women: Fact and fiction* (Washington, DC). — Ramras-Rauch, Gila (1989), *The Arab in Israeli literature* (London). — ROTTER, EKKEHARD (1986), *Abendland und Sarazenen: Das okzidentale Araberbild und seine Entstehung im Frühmittelalter* (Berlin).

AUSTRALIA

The Australian image has been dominated by characteristics of white, masculine culture largely derived from the nineteenth century. The Australian legend has thus excluded the experiences of Indigenous Australians, women and non-British immigrants. White Australia’s origin as a British penal settlement has been influential in the construction of the Australian legend, with convicts invariably perceived as victims, subjected to extreme

punishment for minor offences such as stealing a loaf of bread. Within the masculinist culture of colonial Australia, women were predictably cast in dichotomous sexual terms as ‘damned whores and God’s police’.

National identity was further shaped by involvement in World Wars I and II, as is reflected in the high status accorded to, and popular involvement in, the commemoration of Anzac Day as a national holiday. The figure of the Anzac soldier (the word is the acronym of the First World War “Australian and New Zealand Army Corps”) is metonymic of young, everyday Australians who showed bravery and unfailing loyalty to their fellow countrymen during a battle which afforded little hope of victory. The image of the bushranger as swashbuckling lawbreaker is similarly romanticized and celebrated as part of the nation’s colourful history, notably in the iconic status attributed in art, literature and film to Ned Kelly, ranging from Sidney Nolan’s paintings (1946-47) to Peter Carey’s novel *True history of the Kelly gang* (2001).

Typical Australian values include the celebration of mateship (a code of male camaraderie built on equality and fellowship) and egalitarianism, which accord with a strong anti-authoritarian impulse and a tendency to cut down ‘tall poppies,’ those perceived to be pretentious, conceited or overtly successful. Australians are commonly represented as battlers who are willing to ‘have a go’ at anything, and who have an innate capacity for courage and determination in the face of adversity. They are also often characterized as laconic and self-deprecating, with a charm that has the potential to slide into vulgarity (known as ‘ocker’ behaviour). These masculine qualities situate Australia in opposition to imperial Britain, which is perceived as effeminate and effete. Similarly, Australians’ identification with unassuming and self-deprecatory qualities can be seen as a reaction against Americans, who are perceived as brash, excessively competitive and self-aggrandizing.

Australia’s landscape and climate also contribute to differing constructions of Australianness, with fundamental oppositions being drawn between city and country, and between coastal and outback or rural areas. The ‘spirit’ of Australia is closely associated with the land and the bush, so that inhabitants of rural and regional areas are assumed to be more authentically Australian than city dwellers. The coast is associated with beautiful beaches and the hedonistic lifestyle of beach culture, epitomized in the stereotype of the bronzed Aussie surf lifesaver. In contrast, the harsh climate and remote, rugged landscape of the country’s interior are embodied in the frontier masculinity of the bushman, promoting an image of Australians as persistent and adept at surviving under difficult circumstances. This image is encapsulated in A.B. Patterson’s *The man from Snowy River* (1895). A down-to-earth, action-oriented brand of masculinity also persists in more recent times in Paul Hogan’s *Crocodile Dundee* (1986), a