

Jack and Harry: No turning back, by Tony Mckenna and Mervyn Davis and the adaptation of the yarn into the novel in the teen young adult literature of Australia / Jack and Harry: No turning back, de Tony Mckenna e Mervyn Davis e a adaptação do yarn para o romance na literatura juvenil Australiana

*Déborah Scheidt**

ABSTRACT

The yarn, as a text genre, refers to a mode of oral folk literature very popular and widespread in Australia, which presents some similarities to the “causo” in Brazil and the tall tale in the U.S. This article attempts to examine the adaptation of the yarn to suit a contemporary teen and young adult public in the novel *Jack and Harry: No Turning Back*, by Tony McKenna e Mervyn Davis (2005). The audiobook and printed versions of the novel will be the focus of analysis and will provide material for the evaluation of the factors that approximate (and at times distance) the novel and the yarn, such as the performance of the voice artist, the Australian actor David Tredinnick, the rhythm of the narrative, as well as the influence of the so-called “Australian Tradition/Legend”, which brings to the plot themes such as egalitarianism and mateship, the traditional institution of unconditional loyalty between travellers in the Australian outback. Some aspects of the adventure story as a literary formula will also be considered.

KEYWORDS: Jack and Harry: No turning back; Tony McKenna and Mervyn Davis; yarn; folk literature; teen and young adult literature, Australia.

RESUMO

O gênero textual yarn se refere a uma modalidade de literatura oral popular bastante difundida na Austrália e que apresenta algumas semelhanças com o “causo” no Brasil e o tall tale nos Estados Unidos. Este artigo procura examinar a adaptação do yarn para o público juvenil contemporâneo no romance *Jack and Harry: No turning back*, de autoria de Tony McKenna e Mervyn Davis (2005). Serão analisadas as versões impressa e em audiolivro do romance, avaliando-se fatores que aproximam (mas que também por vezes distanciam) o texto do gênero yarn, tais como o caráter performático da narração oral feita pelo ator australiano David Tredinnick, o ritmo da narrativa e a influência da chamada “tradição rural australiana” (*Australian bush tradition*), já que a trama aborda temas tais como o igualitarismo e o “mateship”, o tradicional preceito da lealdade incondicional entre viajantes do interior australiano. Também serão consideradas algumas questões sobre a história de aventura como fórmula literária.

PALAVRAS-CHAVE: Jack and Harry: No turning back; Tony McKenna e Mervyn Davis; yarn; literatura popular; literatura juvenil, Austrália.

1 Introduction

* Doutorado em Letras (Estudos Literários) pela UFPR, Mestrado em Letras (Literaturas de Língua Inglesa) pela UFPR e realizou Estágio Pós-Doutoral na University of Sydney, Austrália. Professora do Departamento de Estudos da Linguagem da Universidade Estadual de Ponta Grossa - UEPG - PR, Brasil, deborahscheidt@yahoo.com.br.

It is a Saturday in November 1950, in sunny Perth, on the west coast of Australia, and two friends, Jack Ferguson e Harry Turner (aged 15 and 14) are having fun with the new racing bicycle borrowed from their schoolmate Billy Munse: “Jack rode off along the flat beside the river and Harry, unable to restrain himself, ran after him, shouting encouragement: ‘Go faster, Jack! Give it to her, she can take it!’” (MCKENNA; DAVIS, 2005a, p. 13). Eventually, however, they notice a change in Billy’s behaviour. The boy, who moments before had been boasting about the bike and insisting that Jack and Harry should try it, now yells and waves his arms in despair, calling them back. As it turns out, Billy’s father, who had forbidden his son to lend the birthday present to the “local riff raff” (MCKENNA; DAVIS, 2005a, p. 9), is watching the scene with a cross expression on his face. To avoid the imminent punishment, Billy accuses Jack and Harry of having stolen the bicycle.

This incident is the catalyst for several adventure episodes in the Australian interior that, together, compose the teen/young adult novel *Jack and Harry: No Turning Back*, by Tony McKenna e Mervyn Davis (2005), followed by its 2015 sequel *Jack and Harry II: Beyond tomorrow*. The events in the plot of *Jack and Harry: No Turning Back* happen in quick succession after the case is taken to the police and “eye witnesses” – in fact Mr. Munse’s friends who agree to give false testimony against Jack and Harry – appear. Seized by the terror of being unfairly sent to prison, the boys orchestrate an escape plan in which there will be “*no turning back*” (thus the novel’s title). Their goal is to arrive at Coober Pedy, a small outback town legendary for being the largest producer of opals in the world. Besides the possibility of making a fortune in the opal business, Jack e Harry are attracted by the rather shady reputation of the place. It is said that “[t]hey have a pretty tight unwritten law of their own up there and everyone keeps to themselves. They ask no questions and give no information about where they’re from or about their past” (MCKENNA; DAVIS, 2005a, p. 22).

The plot then follows the boys’ journeys in the Australian outback for six months, covering hundreds of kilometres in and out of three States: Western Australia, Northern Territory and South Australia. Published in 2005, the audio version of the novel, read by David Tredinnick and presented in chapters by one of the public radio stations maintained by ABC (Australian Broadcasting Corporation), preceded its printed version. The 39 chapters follow the process of maturity of the young heroes from the

loss of innocence to the overcoming of the insecurities of adolescence in the form of a *bildungsroman*. Significantly, both in terms of theme and form, the novel, and particularly its audio recording, evoke a popular literary mode in the English speaking world – and especially well- liked in Australia – known as *the yarn*.

2 The yarn as a text genre

The yarn is a predominantly oral narrative category. Paul Gilge (2016, p. 106-107) locates the birth of the metaphor *spin a yarn* in the British maritime environment not too long before the colonisation of Australia (towards the end of the 18th century), judging by the first written occurrences of the expression. Its origin probably refers to the making of a type of multiple utility nautical rope known as *spun-yarn*. The activity of twisting fibers to produce these ropes was normally performed by three people and one presumes that, to alleviate the boredom of the long and repetitive hours devoted to this chore, sailors would tell stories.

This metaphor, like many others, carries a great deal of popular wisdom. The element that approximates a text genre to the production of textiles is the fact that the yarn's author/narrator, according to Jim Haynes (2013, p. xvii), "takes some threads of a story and makes something substantial or meaningful from them." The expression seems to have encountered an especially fertile terrain in ~~the~~ British convict settlements in Australia, as one of its first printed definitions occurs in a jargon glossary that accompanies the 1819 autobiography written by an Englishman, James Hardy Vaux, three times convicted to imprisonment in New South Wales. Vaux defines *spinning a yarn* as a favourite pastime for delinquent or marginalised groups, who

relate their various adventures, exploits, and escapes to each other. This is most common and gratifying, among persons in confinement or exile, to enliven a dull hour, and probably excite a secret hope of one day enjoying a repetition of their former pleasures (VAUX, 1819, p. 226).

If, on disembarking in Australia, the metaphor seems to have been first adopted by the criminal underworld, it rapidly spread to other discourse communities, especially

rural ones, located in the areas known as *the bush* or *the outback*,¹ giving birth to the famous *bush yarn* and contributing to the diversification of the themes and tones of the text genre. The events in a yarn can cover a large spectrum from the prosaic, witty, unusual or bizarre to the bluntly impossible. Gwenda Davey e Graham Seal (2003, p. 276) observe that, even when apparently light in tone, the yarn often presents a “sting in the tail” or attempts to show a hidden truth about the people or events depicted.

Similarly to nouns such as *bush*, *outback* and *mate*, *yarn* belongs today to the category of standard English expressions that have, with the passing of time, achieved a special position in the Australian variant of English. Statistically, *yarn* – which can also mean *chat* or *lie* (both as verbs and nouns) – is highly recurrent in the Australian lexicon. ~~In the same way as~~ other expressions that refer to geographically delimited cultural phenomena, it is difficult to establish exact equivalents to the metaphor “yarn” in other languages. Two possibilities of approximate translations are “causo” in Portuguese and “tall tale” in North-American English. The existing studies on these types of popular narrative can help us analyse the yarn, as well as its transposition into the contemporary novel.

3 The transposition of the *yarn* to the Australian teen/young adult novel

Analogously to other text genres that depend on orality, the *yarn*, the *causo* and the *tall tale* have a performative facet, and their success depends in part on the teller’s technical ability and his/her skill to captivate the public. Indeed, the efficient transposition of these genres into written language depends on the maintenance of certain characteristics of oral discourse. In that aspect, McKenna and Davis opt for plot conciseness, an uncomplicated action and very informal language, making abundant use of Australianisms (i.e. the Australian practice of shortening words such as *barbie* for *barbecue* or *coldie* for *cold beer*) and swear words (which frequently provoke reprimands from the adults present in the scenes).

Despite the novel format, the division in short chapters aims clearly at serialisation, with several chapters that can be seen as more or less independent yarns.

¹ *The bush* refers to areas in the interior of Australia nearer the coast; *the outback* is closer to the centre of the continent, where the deserts are located. As there are no official borders between the bush and the outback, these expressions are frequently confused and overlap each other. See SCHEIDT, D. 2010.

Chapter 3, for instance, is dedicated to Jack and Harry's successful plan to obtain the money for the train tickets for the first stage of their escape, which involves betting on Melbourne Cup's long shot. In chapter 12 the boys, having made friends with Reynold, an Australian Indigenous boy, meet other members of Reynold's community and are accepted as apprentices in a droving team. The team is led by Reynold's Uncle Warri, an experienced drover who becomes a mentor for the boys and teaches them the occupation as well as *bushcraft*, or the art of survival in the Australian outback. Uncle Warri follows the traditional precepts of Australian Indigenous cultures, and teaches Jack how to hunt, respecting, however, the Indigenous custom of capturing only what is necessary for one's subsistence, as opposed to European sport hunting practices. In Chapter 26, having arrived in Coober Pedy, Jack, Harry and Reynold, in the western-genre style, throw out three thieves who try to rob the opal mine they are digging. These episodes are alternated with urban scenes, centred on the anxieties felt by Jack and Harry's families, their actions to try to find their sons and the criminal investigation process that, at a certain stage, proves the boys' innocence, allowing a happy ending with the glorious (although temporary) return home of the boys, now experienced, mature and financially independent.

The choice of the Australian actor David Tredinnick as reader for the 2005 audiobook is commendable. In recreating an audio version of the novel, Tredinnick makes skillful use of different voice modes and inflections to give unique identities to the narrator and the several male and female characters, a considerable challenge that involves the creation of more than 30 linguistic personas. This brings the novel even closer to the traditional yarn, though obviously, in larger scale. Another of Tredinnick's strategies to compose the linguistic personas is the adoption of different sociolects. According to Mesthrie et. al. (2009, p. 131), there are basically three sociolinguistic categories for Australian English: *cultivated*, the closest to standard British English, spoken by a minority of the population; *general*, adopted by most Australians, and *broad*, the most distanced variant from cultivated Australian English, especially regarding the pronunciation of vowels. The broad Australian variant can be found all over Australia, but is particularly associated with certain groups, such as peripheral and rural populations. Tredinnick makes use of the *general* variant for the narrator and the characters belonging to higher socioeconomic strata, and *broad* for the majority of

the characters.² He also adopts the sub-variants *accented*, which present strong signs of transfer from a foreign language (MESTHRIE et al., p. 131), in the speech of the immigrant miners in Coober Pedy Ishmo (Afghan) and Bruno (Italian), besides attempting to reproduce the Irish accents of the *bon vivant* Paddy and the catholic priests Father O'Malley and Sean Logan, all of whom become reference figures for the boys. By creating different rhythms, moods, emotions and energies for different characters and episodes, Tredinnick moves towards the popular figure of the traditional storyteller /*yarn spinner*.

Regarding their verisimilitude, yarns, *causos* and tall tales adopt similar strategies. When analysing the tall tale, Carolyn Brown (1989, p. 93) remarks that the starting point for these narratives is frequently drawn from common people and ordinary events. At a certain point, however, they edge towards the grotesque or the uncanny, becoming “a comic fiction disguised as fact, deliberately exaggerated to the limits of credibility or beyond in order to reveal emotional truths, to awaken [the] audience, to exorcise fears, to define and bind a social group.” (BROWN, 1989, p. 2). As for the Brazilian *causos*, Costa (2008, p. 68) observes that they can be inspired by everyday occurrences as well as by surprising or even imaginary events. But even when they deal with fantastic elements (such as the “*assombrações*”/ haunting beings of Brazilian folklore), the *causo* differs from other popular genres by presenting localisable narrative time and space, as opposed, for example, to the elusiveness of the “once upon a time in a distant land” of their “cousins”, the fairytales. Brown (1989, p. 93) also calls attention to the strategy adopted by the tall tale to make use of a geographically localisable scenery to attribute verisimilitude to the narratives.

There is indeed a great deal of preoccupation with narrative time and space in *Jack and Harry*. The six months of fictional time read like a travel itinerary³ and can be easily traced by the reader or listener on the map of Australia, as there are constant allusions to cities, villages, geographical accidents and other points of reference or place names. The front-matter pages for the printed version bring a map with the circular route travelled by the protagonists. Several of the events and geographical

² Many thanks to Dr. Ian Alexander for his help in the speech analysis for this article.

³ As a curiosity, in social media times, the novel already has a few fans who mention the characters in their travel blogs. See, for instance, “Following Jack and Harry”. <http://cuttingalap.blogspot.com/2015/12/following-jack-and-harry.html>. Access on 26/Aug/2018.

characteristics depicted are historically verifiable. For instance, the winning horse of Melbourn Cup in 1950 (a bet that will provide the financial means for the boys' escape) was called Comic Court, coinciding with Jack's father's hunch; Anna Creek Station, where the boys spend Christmas together with a group of drovers is, to this day, the largest cattle farm in the world, with an area of 23,000 km²; another historical fact mentioned is that in 1945 the mining activity in Coober Pedy gained momentum thanks to the discovery of a large vein of opal very close to the surface by Toddy Bryant, a local Indigenous woman. The reader also finds out that the purpose of the bizarre underground dwellings in Coober Pedy is to lower down the desertic temperatures, and so on.

It becomes clear that Harry and Jack's adventures are modelled on one of the main subcategories of the *yarn*, the rural one, known as the *bush yarn*. This type of popular narrative became very popular in the second half of the 19th century, with the increase of pastoral exploration of the Australian rural areas closer to the coast, known as *the bush*. The *stations*, large cattle and sheep farms, employed seasonal and itinerant workers who disseminated yarns, poems and ballads in working sheds and around campfires. According to the historian Russel Ward in his influent 1958 book *The Australian Legend*, the lifestyle of these drovers, farmhands, stockmen, shearers and other types of rural workers, as well as the stories they created and disseminated, would strongly influence the image Australians created for themselves, which would last even after the modernisation process, giving disproportionate emphasis to the rural lifestyle (considering that Australian society has been predominantly urban along all of its history). The mythification of the rural lifestyle points to the belief in the special capacity of the bushman to adapt to the hard life in the Australian interior lands. A type of nationalist pride was born, based on vastness, aridity and loneliness of the Australian backlands, constant challenges to human survival, as opposed to the rural landscapes in England, domesticated long before Australia was colonised.

In their transposition of the bush yarn to the teen/young adult novel, McKenna and Davis frequently draw from the Australian Legend principles described by Ward. The title of the novel already points indirectly to two of the characteristics of the "typical" Australian character (WARD, 1992, p. 180): the tendency towards egalitarianism and the culture of mateship. The male names "Jack" and "Harry" are

among the most popular in the English language. “Jack”, particularly, appears in idioms that denote a common man, sailor, employee or handyman (SPEAKE, 2015, p. 165). The expression “Jack is as good as his master” suggests equality between Jack and his boss, i.e. a higher social status does not imply a superior character (MANSER, 2007, p. 156). The same expression is adopted by Ward (1992, p. 180): the typical Australian man “believes that Jack is not only as good as his master, but, at least in principle, probably a good deal better”, again in contrast to the English social class system, known for its inflexible structure and high regard for the aristocracy. In addition, the typical Australian would be “a knocker of eminent people, unless, as in the case of his Sporting heroes, they are distinguished by physical prowess.” Jack and Harry, in their journeys in the outback, acquire such physical abilities revered by the Australian legend: horse riding, camping, droving, animal tracking, hunting, mine digging...

Another common metaphor in the Australian English variant is *tall poppy* – a flower that stands out in terms of its height – i.e., a person who uses his/her superior social and financial position in an arrogant manner, and who attracts, therefore, the suspicion and dislike from the other poppies in the field (MOORE, 2008, p. 149). Mr. Munse, the villain, is characterised as the typical Australian tall poppy. That becomes clear in his prohibition to lend the bicycle to the neighbours, thus justified: “They are just a blue collar mob, not professional people, like us” (McKenna; Davis, 2005a, p. 9). Accordingly, when questioned by his wife, this is how Mr. Munse explains his choice of a public school for Billy, even though the family could afford a private one:

William has got to learn how to mix with the ordinary people of this world, but not to be part of them. That way, he’ll learn what they are like, what makes them tick. So that when he eventually graduates from the bar and comes to the firm with me he’ll understand their mentality more. After all, they’re the ones who are usually in trouble with the law and need a solicitor to defend them. (MCKENNA; DAVIS, 2005a, p. 10).

This establishes the contraposition of social classes that is a common theme of the yarn. In *Jack and Harry* this opposition will be reinforced by the accusation of theft, a fact still seen as a taboo in the Australian society of the first half of the 20th century, still haunted by the shadow of its objectionable origins as a penal colony.

However, that unfair accusation also unleashes an escape plan that is at once naive and daring, following the models of the great adventures in the children's literature of the English language literary canon, such as *Tom Sawyer* and *Oliver Twist*. The aim of such adventure narratives is the creation of a fictional world that John Cawelti thus describes:

an imaginary world that is just sufficiently far from our ordinary reality to make us less inclined to apply our ordinary standards of plausibility and probability to it. If we become immersed in such a world, it is easier for us to escape from ourselves into identification with a story's protagonists (CAWELTI, 1976, p. 19).

This is the main appeal of the adventure story formula – and in the case of *Jack and Harry*, of the sequence of yarns that follow the adventure formula. McKenna and Davis adopt this formula when they add a certain degree of suspense to each chapter/episode. Cawelti describes that as “the writer's ability to evoke in us a temporary sense of fear and uncertainty about the fate of a character we care about. It is a special kind of uncertainty that is always pointed toward a possible resolution” (CAWELTI, 1976, p. 17).

Chapter after chapter small crises appear and are quickly solved. In chapter 3, as the boys are not old enough to be admitted into the pub where the bets for Melbourne Cup are being done, Harry and Jack give the little money they managed to gather for their escape to an unknown man and ask him to place the bet for them. Short after that, there is certain anxiety as the boys wait until another friendly, although suspicious passer-by can collect the prize – which happens without further problems. A similar suspense also occurs in Chapter six 6, in the small town of Kalgoorlie, when the boys put almost all their profits in the hands of another *bon vivant*, Paddy O'Brien, who promises to gamble the money in the traditional Australian *two-up* game. Again the boys have an excellent return on their “investment”. If this might seem improbable in terms of the standard mimetic novel, if we understand the narrative as a series of adventure yarns, it serves to satisfy the human need for enjoyment and escape, a role that has been fulfilled by literary archetypes for centuries, according to Cawelti (1976, p. 6).

From challenge to challenge, Jack and Harry come closer to Coober Pedy, where they intend to “disappear” and, maybe, strike it rich. Along the way they must continuously prove their strength of character (in spite of their small transgressions, especially the lies they tell to hide their true identities) and develop the physical skills needed to face life in the outback. In contrast to the titles mentioned above – *Tom Sawyer* and *Oliver Twist* – the fact that Jack and Harry are partners, but, more specifically, mates, is another crucial element in the contexts of the Australian bush legend and of the yarn. *Mate* is one more Australianism hard to translate into another language. According to *The Australian National Dictionary* (apud MOORE, 2008, p.104) *mateship* refers to a “the bond between equal partners or close friends; [...] comradeship as an ideal”. Jack and Harry – who make all their decisions together and at last go back home and share the financial benefits in equal parts – are basically the prototype of the mates as defined by Ward (1966, p. 4): men who remain loyal to each other in any situation. Even in their willingness to share all experiences they follow Ward’s model, as a mate, for him would be an individual with whom one can share “money, goods, and even secret aspirations and for whom even when in the wrong, he was prepared to make almost any sacrifice” (WARD, 1966, p. 99).

It becomes evident that the roughness of the Australian rural spaces is crucial for the establishment of mateship. Due to the itinerant labour culture, men wandering in pairs or small groups were a common occurrence in the Australian interior. Travelling the outback alone would be imprudent, as several unforeseeable events could risk one’s physical and emotional well-being and even one’s life. In *Jack and Harry*, Harry makes this mistake in chapter 16, when he leaves the drovers’ camp by himself in search of water. A snake startles his horse and he gets lost in the desert, being found, already unconscious, thanks to Uncle Warri’s wisdom, after the Indigenous man notices a group of birds of prey flying above their imminent victim.

This and other episodes that give special significance to Indigenous characters are present in many of the chapters and are occasions in which McKenna and Davis momentarily depart from the Australian tradition, in an attempt to update the yarn, or make it more palatable and politically correct for the contemporary teen/young adult target public. This is an important departure from tradition, because the egalitarian façade preached by the Australian rural culture described by Ward hid, behind it, a

patent rejection of minorities: “no nigger, no Chinaman, no lascar, no kanaka, no purveyor of cheap coloured labour, is an Australian” (apud LEE, 2004, p. 21), claimed a famous editorial published by the *Bulletin Magazine*, for many decades the most popular and widespread medium for the Australian popular literature. From 1908 to 1960 the *Bulletin* even exhibited the motto “Australia for the white man” on its first page. Women, Indigenous peoples and ethnic minorities did not normally figure as characters in yarns, ballads or even literary short stories, or, if they did, they were pejoratively portrayed.

In McKenna and Davis’s novel, however, besides the Indigenous characters Uncle Warri, Reynold, Nigel and Wandoo, multicultural Australia, also ignored or despised by the rural tradition, is represented by the characters of Ishmo, an Afghan camel driver and Bruno, an Italian opal miner to whom Jack and Harry become close friends and who actively contribute to the boys’ adventures and to their personal and financial development. There is, furthermore, another excluding aspect of the culture of mateship. As Elaine Thompson (1994, p. 132-133) reminds us: “Mates developed relationships of emotional dependence, a prop at times even for their sanity. That dependence became a form of male bonding which often displayed an ambivalence towards women as companions, if not direct hostility to them.” To avoid this exclusion, McKenna and Davis include (although in the novel’s final chapters, when Jack and Harry are already on their way back home) a meeting between Jack and Naomi Wilson, an empowered and critical teenage girl, allowing a brief incursion in the theme of gender equality that will be better developed in the sequel to the novel *Jack and Harry: Beyond Tomorrow*.

4 Closing remarks

Jack and Harry: No Turning Back is a pleasant narrative, both for teenagers and young adults, its main target-public (as the protagonists’ characterization suggests), and for more mature readers and audiences. By joining the formulas of the adventure story to the *bildungsroman*, McKenna and Davis evoke one of the most basic functions of popular literature/storytelling – allowing the reader/audience to vicariously live situations of tension and danger that verge on the improbable, but that, the reader

already knows beforehand, will lead to fortune and personal growth. In thematic terms, they bring to the novel some of the ideological and cultural elements Australians have assembled along the history of the country, such as identification with the rural life, egalitarianism and mateship. By structuring their narrative in short chapters (many of those independent anecdotes) and exploring the Australian vernacular – something that is even more evident in the audio version of the novel – the authors approximate the text genres novel and yarn. And although they are not too concerned with being politically correct (we must remember that the novel takes place in the 1950s, after all), the authors try to avoid the most excluding aspects of the Australian tradition's popular narratives, when they create an atmosphere of empathy between the protagonists and the racial and ethnic minorities in their society.

REFERÊNCIAS

- BROWN, C. *The Tall Tale in American Folklore and Literature*. Knoxville: The University of Tennessee Press, 1989.
- CAWELTI, J. *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*. Chicago: The University of Chicago Press, 1976.
- COSTA, S. *Dicionário de Gêneros Textuais*. Belo Horizonte: Autêntica, 2008.
- DAVEY, G.; SEAL, G. *A Guide to Australian Folklore: From Ned Kelly to Aeroplane Jelly*. Sydney: Kangaroo Press, 2003.
- GILGE, P. *To Swear Like a Sailor: Maritime Culture in America, 1750-1850*. New York: Cambridge University Press, 2016.
- HAYNES, J. *The Best Australian Yarns and Other True Stories*. Sydney: Allen & Unwin, 2013.
- LEE, C. *City Bushman: Henry Lawson and the Australian Imagination*. Fremantle: Curtin, 2004.
- MANSER, M. *The Facts on File Dictionary of Proverbs*. New York: Facts on File, 2007.
- MCKENNA, T., *Jack and Harry II: Beyond Tomorrow*. Read by David Tredinnick. Sydney: ABC Audio, 2015. Audiobook.
- MCKENNA, T.; DAVIS, M. *Jack and Harry: No Turning Back*. Read by David Tredinnick. Melbourne: Bolinda Audio, 2005. Audiobook.
- _____. *Jack and Harry: No Turning Back*. Perth: Australian Arts and Entertainment Pty, 2005a.

MESTHRIE, R. et al. *Introducing Sociolinguistics*. Edinburgh: Edinburgh University Press, 2009.

MOORE, B. *Speaking Our Language: The Story of Australian English*. Oxford: Oxford University Press, 2008.

SCHEIDT, D. Um Olhar Além: O Sertão Brasileiro e o *Outback* Australiano Comparados. *Revista de História Regional*, v. 15, n. 2, 2010.

SEAL, G. *The Lingo: Listening to Australian English*. Sydney: University of New South Wales Press, 1999.

SPEAKE, J. (ed.). *Oxford Dictionary of Proverbs*. Oxford: Oxford University Press, 2015.

THOMPSON, E. *Fair Enough: Egalitarianism in Australia*. Sydney: University of New South Wales Press, 1994.

VAUX, J. *Memoirs of James Hardy Vaux Written by Himself*. Vol. I. London: W. Clowes, 1819.

WARD, R. *The Australian Legend*. Melbourne: Oxford University Press, 1966.

Received: September 30th, 2018
Approved: November 25th, 2018