JACKIE KAY’S LANGUAGE IN HER POETIC ILLUSTRATION OF THE BROONS: A CORPUS-BASED CONTRASTIVE STUDY

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Abstract:

The aim of this essay is to observe to what extent the contemporary Scottish poet Jackie Kay uses the language in the Scottish comic strip ‘The Broons’ so as to create the poetic voices in five of her poems, in which reference is made to the characters in this comic strip. For this purpose, we use these five poems as our main corpus and compare it to a source corpus, which includes fifty comic strips. Using the programs ‘Wordsmith’ (Scott, 1999) and ‘W-matrix’ (Rayson, 2008), key words and concordances in the poems are studied. This work highlights a different lexical selection in the poems in contrast to the comic strips as regards the topics, the use, or the presence of Scottish terms. This divergence arises due to Jackie Kay’s new representation of the characters as well as the transgression of the traditional values that the comic preserves.

Key words: Jackie Kay, The Broons, Scotland, corpus stylistics, contrastive study, culture

I. INTRODUCTION

This essay studies Jackie Kay’s language in her representation of The Broons. The aim is to analyse whether Jackie Kay reproduces the lexis in the comic strip so as to create the poetic voices. The Broons is a very famous comic strip in Scotland which has been published since 1936. It represents a traditional Scottish family as regards not only their values but also their language and customs. In contrast, the poems place the comic characters in unexpected and humorous situations, breaking both their traditional values and their stereotypical representation in the comic strip.

“Maw Broon visits a Therapist” characterises Maw Broon differently since she is fed up with her housewife life, physical appearance, and duties (taking care of her eight children, husband and father in law –these last two members of the family behave even worst than the children themselves–); “Paw Broon on the Starr Report” represents Paw ordering his wife to have oral sex in the same way as the President had it; “The Broon’s Bairn’s Black” criticises a racist Scotland having a heart attack when it realizes that the Broon’s Bairn is Black; “There’s Trouble for Maw Broon” strikes the reader since Maw has discovered that Paw is unfaithful, as all his physical and behavioural changes confirm; finally, “Maw Broon goes for colonic irrigation” describes an excited Maw who has experienced the process of colonic irrigation and very explicitly talks about it.

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II. TWO CORPORA

Two corpora are compared in this essay: the first one, the main corpus, includes five poems written by the contemporary Scottish writer Jackie Kay; the second one, the reference corpus, is made of fifty comic strips taken from the 1975 *Broons’* annual.

II.1. The main corpus:

The following five poems are used as the main corpus:

- “Maw Broon visits a Therapist” (Kay, 1998)
- “Paw Broon on the Starr Report” (Kay, 1998)
- “The Broon’s Bairn’s Black” (Kay, 1998)
- “There’s Trouble for Maw Broon” (Kay, 2005)
- “Maw Broon goes for colonic irrigation” (Unpublished)

We have selected these poems since they all make reference to the Scottish comic strip *The Broons*, either selecting one of the characters in the comic strip as the poetic voice or making direct reference to one of them.

We hope to be able to enlarge this corpus in a future research since Jackie Kay has expressed her willingness to write a poetry book in which Maw Broon would be the poetic voice.

The following table describes the corpus according to the data that its wordlist statistics offers:

![Table 1](image)
II.2. The reference corpus

The comic strips have been published by D.C. Thomson since 1936 every weekend within the newspaper *The Sunday Post*. They have also been released every two years in annuals which collect some of the comic strips.

The following table shows the characteristics of this corpus as its wordlist statistics shows:

![Table 2](image)
III. PREVIOUS WORK: *Wordsmith Tools 3.0. (Scott, 1999)*

We completed a first approach to this research using *Wordsmith Tools 3.0* (Scott, 1999). We compared both corpora by means of the tool ‘keywords’ and obtained the following words:

After studying these words, we noticed that the frequency of the Scottish dialect is higher in the main corpus than in the reference corpus. Both, the poems and the comics seem to follow different objectives: the first one lays emphasis on the poetic voice’s feelings; however, the later presents the family as a whole and focuses on their physic or actions. Finally, we observed a temporal contrast since the past tense is frequently used in the poems as opposed to the present tense which is used in the comics. In order to widen the number of keywords, we use the tool *W-matrix* (Rayson, 2009) obtaining the results which are presented in next section.

IV. CONTRASTIVE PROCESS: KEY WORDS

Using the program *W-matrix* (Rayson, 2008), we choose the option ‘simple interface’ and select the folder ‘p1-5’, in which we save the five poems. Later, the tool ‘word clouds’ compares the main corpus to the reference corpus of comics (‘b1-50’). As a result, the program offers the words which are more frequent in the main corpus in comparison to the reference corpus. The following are the resulting terms presented graphologically in the same way in which the program shows them. *W-matrix* (Rayson, 2008) indicates that the words which are more significant are distinguished from the others due to its bigger size and highlighted colour:

'm's've a A' agin and anymair ben Broons c'm canny Christ could couldnie crabbit Crivens dae day didnae dinny drinking after feel finds fir guid hale hauving
Aiming at studying the reason why these words are significant in the five poems in contrast to the comic, we look at the context in which they occur. For this purpose, we use the program *Wordsmith Tools 3.0* (Scott, 1999) and the ‘concordance’ tool.

As a result of this analysis, we will classify the terms according to the topics, the Scottish terms, the lexical selection, the use, the proper names and characteristic expressions in the comic strip, the poem’s content, the spelling differences, the frequency, and, finally, the program’s difficulties.

V. CLASSIFICATION CRITERIA

V.1. The topics


The word ‘heart attack’ is part of the clause ‘Scotland is having a heart attack’, which is repeated three times in the poem “The Broon’s Bairn’s Black”. This repetition enhances not only the meaning of this clause, which is presented as a last-minute news item, but also the significance of the different following clause, ‘The Broon’s Bairn’s Black’:

<table>
<thead>
<tr>
<th>N</th>
<th>Concordance</th>
<th>Set Tag Word No</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Scotland is having a heart attack The Broons’ Bairn</td>
<td>24</td>
<td>black.txt 77</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Scotland is having a heart attack Scotland is having</td>
<td>12</td>
<td>black.txt 40</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Scotland is having a heart attack Scotland is having</td>
<td>18</td>
<td>black.txt 59</td>
<td></td>
</tr>
</tbody>
</table>

Tabla 5
It is not likely to find a Broons’ comic strip in which a family member suffers from a heart attack. Many strips describe a disaster but it is always resolved with humour. In contrast, the poetic voice uses the word ‘heart attack’ to emphasize the population’s negative reaction and the news’ impact. In this way, Kay criticises racism in Scottish society.

Some comic strips make reference to Scotland’s inner political situation; for instance, a strip published in the 13th of May 1945 within *The Sunday Post* shows the family’s happiness and celebration of victory when The Second World War was over (http://www.thatsbraw.co.uk/The%20Broons/Broons-thewarover.htm). In this way, the strip was useful to enhance the Scottish population’s spirit. However, they do not seem to refer or criticize outside politics if it does not affect Scotland. In comparison, the poem “Paw Broon on the Starr Report” makes explicit reference to the ‘Starr Report’ through the title of the poem as well as implicit reference to Bill Clinton through the nominal phrase ‘the President’, which is repeated twice in the poem. As it can be read in the following concordance lines, Paw Broon uses the President as a model, wanting to reproduce his sexual encounter:

![Tabla 6](image)

Sex is treated as taboo within the comic strip; however, the poem describes this sexual encounter. Some terms like ‘sook’ clearly make mention to it:

![Tabla 7](image)

In the poems, in contrast to their relation in the comic strips, Paw is impolite with Maw and orders his wife through the use of imperatives in expressions such as “c’mon” (‘come on’).

‘Jings’, ‘Crivvens’ and ‘Help ma boab’ are old expressions which characterize the comic strip (Gilchrist, 2006). These words were used to substitute terms like ‘Jesus’,
‘Christ’, or ‘Help me God’ so as to avoid blaspheme. However, in the poem “Paw on the Starr Report”, Paw’s poetic voice uses the term ‘Christ’ twice:

Paw’s different characterisation in the poem is even more emphasized considering not only the use of the word ‘Christ’ but also the sexual context in which the word is present.

Social criticism and humour are essential in the poem “Maw Broon Visits the Therapist”, in which the terms ‘therapist’ and ‘therapy’ are used:

Although in the comic strip Maw is usually angry at her family’s irresponsible behaviour and loaded with work, she is happy with her role as mother and housewife, which have been socially assigned to her. On the contrary, the poem faces these traditional family values and highlights the character’s frustration and lost of identity, who even considers the possibility of giving up.

Due to Maw’s willingness to know the truth and to know herself, the terms ‘truth’ and ‘ken’ are keywords in the poems “There’s Trouble for Maw Broon” and “Maw Broon visits the Therapist”:
The poetic voice is placed in two unexpected situations: her husband’s infidelity, which is still trying to assume, and her personal frustration. The repetition of the words ‘ken’ and ‘truth’ shows her eagerness to know the truth as well as her lost of identity.

The poetic voice expresses her feelings resulting from the uncertainty which she is living. The mental process ‘feel’ is repeated three times in the poem ‘Maw Broon visits the Therapist’. The process’ experience is the poetic voice speaking in first person singular, to the therapist: Maw feels that she has always been wearing the same pinnie, which symbolizes her housewife role; she feels unwell and compares herself with an old rope which nobody would like to climb (sexual connotations can be noticed in this simile).

‘Feel’ is also used to describe the poetic voice’s feelings when experiencing the process of colonic irrigation through which she perceives that her previous mistakes vanish.\textsuperscript{vi}

The term ‘staund’ highlights the poetic voice’s emotions too: she can no longer pretend not to be aware of her husband’s infidelity.
In comparison, in the comic strip, the term ‘stand’ does not refer to the speaker’s feelings. This term in the comic strip, as the concordances show, is used:

- In two idiomatic expressions: ‘she doesn’t stand a chance’ and ‘stand by some big surprises’. These are used to mean respectively: ‘not to loose an opportunity’ and ‘wait for big surprises’;
- With a physical meaning: ‘do a hand-stand’ and ‘stand up’.

The word is used with the same meaning as in the poem only once; however, it does not refer to an emotional pain but a physical one, a toothache: ‘I canna stand it any longer. I’ll just have to go to the dentist’.

The poem ‘Maw Broon goes for colonic irrigation’ surprises the reader because of both the unexpected situation in which the poetic voice is placed and the poem’s topic, colonic irrigation, a scatological subject which is not treated as taboo. It is humorous to read that the doctor finds some ‘hough’, a very traditional Scottish dish, in the process of colonic irrigation, despite the poetic voice had not eaten it for ages.

Finally, the comic strip is set mainly in a present time; as a result, the third and first person singular short forms of the verb ‘to be’ in its present simple form (‘s’ and ‘m’) are more frequent in the comic strip. In contrast, the past simple forms ‘wis’, ‘wisnae’ and ‘didnae’ are more common in the poems. The word ‘past’, making reference to a past time, is emphasized in the poem ‘Maw Broon goes for colonic irrigation’, in which the poetic voice explains the feeling of relieve after the process of colonic irrigation since it seems to leave all the previous mistakes in the past:
The word ‘past’ appears within the reference corpus as well; however, the word follows a different meaning: to leave someone or something behind.

V.2. Scottish terms


Either as an auxiliary or a main verb, ‘dae’ appears five times within the main corpus:
In comparison, there are only four cases of ‘dae’ within the reference corpus which contrast with the twenty-nine examples of ‘do’ within this same corpus.

The following four examples of ‘fir’ within the main corpus could be compared to the ninety-nine cases of ‘for’ within the reference corpus:

<table>
<thead>
<tr>
<th>Main corpus: Poems</th>
<th>Reference corpus: Comic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottish term</td>
<td>Frequency</td>
</tr>
<tr>
<td>‘agin’</td>
<td>3</td>
</tr>
<tr>
<td>‘efter’</td>
<td>2</td>
</tr>
<tr>
<td>‘jist’</td>
<td>5</td>
</tr>
<tr>
<td>‘noo’</td>
<td>5</td>
</tr>
<tr>
<td>‘weel’</td>
<td>4</td>
</tr>
<tr>
<td>‘wuid’</td>
<td>2</td>
</tr>
<tr>
<td>‘hauf’</td>
<td>2</td>
</tr>
<tr>
<td>‘hale’</td>
<td>4</td>
</tr>
<tr>
<td>‘wan’</td>
<td>3</td>
</tr>
</tbody>
</table>

In some examples, the comic includes both the English and the Scottish words; however, the English word is always more recurrent:

<table>
<thead>
<tr>
<th>Main corpus: Poems</th>
<th>Reference corpus: Comic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottish term</td>
<td>Frequency</td>
</tr>
<tr>
<td>‘agin’</td>
<td>3</td>
</tr>
<tr>
<td>‘efter’</td>
<td>2</td>
</tr>
<tr>
<td>‘jist’</td>
<td>5</td>
</tr>
<tr>
<td>‘noo’</td>
<td>5</td>
</tr>
<tr>
<td>‘weel’</td>
<td>4</td>
</tr>
<tr>
<td>‘wuid’</td>
<td>2</td>
</tr>
<tr>
<td>‘hauf’</td>
<td>2</td>
</tr>
<tr>
<td>‘hale’</td>
<td>4</td>
</tr>
<tr>
<td>‘wan’</td>
<td>3</td>
</tr>
</tbody>
</table>
Finally, the word ‘crabbit’, meaning bad-tempered, is repeated twice in the main corpus, within the poem ‘Maw Broon visits the Therapist’:

However, this term is not used in the comic strip. Nevertheless, we highlight the word ‘crabbit’ since it might be included within Kay’s lexical preferences since this word appears in the poem ‘Old Tongue’ as well. In this poem, the term is remembered nostalgically as a Scottish word which the poetic voice lost when she moved to England. We would need to study a future corpus including all her poetic creation so as to confirm this first hypothesis.

V.3. Lexical selection

In the poem ‘Maw visits the Therapist’, the word ‘wean’ is significant since it appears when the poetic voice remembers her childhood and the moments in which other children shouted at her (although she does not specify the content of the children’s words). Maw, as the poetic voice, explains that she has not had a dream since she was a child. From the moment in which Maw accepts her role as mother and wife, she loses her identity:

The term ‘wean’ seems to distinguish Maw as a child from Maw’s little child, ‘the bairn’. Within the corpus of reference, every time that reference is made to *The Broons*’ little child, the word ‘bairn’ is used; moreover, we do not know her real name. Even within the poem ‘The Broon’s Bairn’s Black’, the word ‘bairn’ is used to make reference to the smallest member of *The Broons* family.
V.4. Use

The term ‘women’ is found in the comic strip, as part of one of the introductory rhymes. It is used in a generic way to compare women and men within *The Broons*’ family:

![Concordance of 'women'](image1)

On the contrary, the word ‘wuman’ is used in a different way in the poem ‘Paw on the Starr Report’ (notice that the Scottish term is again preferred):

![Concordance of 'wuman'](image2)

In the comic, Paw always names her wife using the word ‘Maw’ and, in this way, her housewife role is emphasized. In contrast, in the poem, in the middle of that sexual encounter, he addresses her mentioning her gender and ordering her, in a context of superiority and aggressiveness: “get yir heid doon wuman, an hae a guid sook”.

The comic is limited in space since the word balloons which include the characters’ speech and thought are not big; therefore, it could be relevant to study what kind of structures the conjunction ‘and’ joins in the comic strip, where there are one hundred and forty-two examples of ‘an’ and forty-nine cases of ‘and’. It would also be significant to analyse the use of this conjunction within the poems because it might have a stylistic value. Within the poems, out of twenty-one examples, fourteen of them join phrases:

<table>
<thead>
<tr>
<th>Nominal Phrases</th>
<th>Adjective Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Maw Broon visits the Therapist&quot;</td>
<td>This same pinnie and this heid scarf</td>
</tr>
<tr>
<td></td>
<td>A few wee emms and aas</td>
</tr>
<tr>
<td></td>
<td>A box of tissues and a clock</td>
</tr>
<tr>
<td>&quot;There’s Trouble for Maw Broon&quot;</td>
<td>Me and Paw Broon</td>
</tr>
<tr>
<td></td>
<td>Rain and stormy weather</td>
</tr>
<tr>
<td></td>
<td>His pipe and his baccie</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Maw Broon goes for colonic irrigation&quot;</td>
<td>A nozzle and plunger</td>
</tr>
</tbody>
</table>

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Tabla 26
In future research, with a wider poetic corpus, we will study the way in which Jackie Kay uses these links between phrases to strengthen and enlarge ideas. In particular, we highlight the communicative power of the following two examples in which three adjectives are joined together: ‘bitter and bleak and bad’/ ‘dreary and dowdy and dull’.

As presented in the following table, we can compare the use of the modal ‘canny’ in the poem to the use of this modal in the comic strip:

<table>
<thead>
<tr>
<th>REFERENCE CORPUS: COMIC¹</th>
<th>MAIN CORPUS: POEMS¹</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LACK OF ABILITY</strong></td>
<td></td>
</tr>
<tr>
<td>Someone talks about a second person. The modal refers to a lack of physical ability.</td>
<td>I canny let ma hair down</td>
</tr>
<tr>
<td>It includes an inanimate subject</td>
<td>A’ canny remember ma Christian name</td>
</tr>
<tr>
<td>The lack of ability is joined to a physical process: open a case, find a place, open some locks, or walk.</td>
<td>A’ canny hawnle life</td>
</tr>
<tr>
<td>It is a feeling; however, it is the result of a physical pain, a toothache.</td>
<td>Canny think what tae say</td>
</tr>
<tr>
<td>It is a feeling; however, it has a generic subject.</td>
<td></td>
</tr>
</tbody>
</table>

| **LACK OF OPPORTUNITY** |                     |
| I canna because the family is sick |                     |

| **PROHIBITION**  |
| Canny Maw. You’ll let the light in |

Tabla 27

Tabla 28

In the poems, all the examples refer to lack of ability which is always expressed in first person singular, through Maw’s voice. In the same way, the types of ability which are communicated are different, including the poetic voice’s feelings and emotions through the lack of moral and emotional ability.

Following the same process, the use of ‘could’ is also compared in both corpora.\textsuperscript{x}: 561
In the poems, the poetic voice uses the modal ‘could’ in a reflective manner; in contrast, in the reference corpus, the modal expresses abilities and possibilities linked to physical actions or objects. The poetic voice’s feelings are again emphasized in the poems: she can no longer stand her husband’s infidelity or she suddenly becomes aware of the possibility of giving up and free herself from her oppressive role. The poetic voice uses her name in a generic way so as to talk about her expectations as a dream or piece of news: *Maw Broon could be a Therapist.*

V.5. Proper names or characteristic expressions

The poems do not include any pictures which would describe the family; therefore, language is the only tool for characterising them. As regards the language, we
should consider not only the use of Scottish terms to reproduce the characters’ speech in the comic strip, but also the specific reference to the family through the use of proper names –‘Broons’, ‘Maw Broon’, ‘But and Ben’– or characteristic expressions –‘jings’, and ‘crivens’.

There is an emphasis on ‘Maw Broon’: out of the eight times in which the surname ‘Broon’ appears in the poem, six of them are linked to ‘Maw’:

<table>
<thead>
<tr>
<th>Set</th>
<th>Tag</th>
<th>Word No.</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A’ dinny ken who Maw Broon is anymore. A’ c</td>
<td>53</td>
<td>xtmth.txt</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Maw Broon finds a new hobby</td>
<td>1</td>
<td>xtmci.txt</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Maw Broon Visits a Therapist</td>
<td>1</td>
<td>xtmth.txt</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>or Maw Trouble for Maw Broon</td>
<td>4</td>
<td>xtmth.txt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Paw Paw Broon on the Starr Repo</td>
<td>2</td>
<td>psprt.txt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>py lark eh? Here, Maw Broon could be a therapi</td>
<td>266</td>
<td>xtmth.txt</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>n I think o’ me and Paw Broon, how we slept th</td>
<td>453</td>
<td>xtmth.txt</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td>impacted jobby MAW BROON GOES FOR C</td>
<td>13</td>
<td>xtmci.txt</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

Tabla 31

In comparison, the surname ‘Broon’ in the reference corpus is only linked to Maw once, when a farmer addresses her as ‘Mrs. Broon’:

<table>
<thead>
<tr>
<th>Set</th>
<th>Tag</th>
<th>Word No.</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>the But an’ Ben again for Easter! Mrs. Broon – Farmer Wilson’s sent ye these</td>
<td>27</td>
<td>xtb14.txt</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>All the the Broon folk now invite us – Tae see Paw’</td>
<td>2</td>
<td>xtb10.txt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Daphine Broon is neara tears – Until her REA</td>
<td>1</td>
<td>xtb13.txt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>No wonder Paw monaor Paw Broon is dismayed – You/Ell neir gues</td>
<td>3</td>
<td>xtb20.txt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>The three three Broon lads are not dekated – See how t</td>
<td>2</td>
<td>xtb36.txt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Paw Broon’s in a awfy state – He’s sure he</td>
<td>1</td>
<td>xtb67.txt</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Try tho Gowys first! UErn sorry, Mr. Broon, but the bairns are havin’E a part</td>
<td>69</td>
<td>xtb36.txt</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>So they were the two who eve</td>
<td>181</td>
<td>xtb11.txt</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td>Oh! My Goodness! Next day Hullo, Broon! I heard you were in the hospital</td>
<td>139</td>
<td>xtb21.txt</td>
<td>90</td>
<td></td>
</tr>
<tr>
<td>Puff – Punt – Gasp – There’s Broon – jump in, quickl</td>
<td>279</td>
<td>xtb27.txt</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>ke a walk round weares den! Hullo, Mr. Broon! Look’d’r checked suit fits like a</td>
<td>232</td>
<td>xtb32.txt</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>arty. Ye-Ere wanted on the phone, Mr. Broon. It’s a Mister Dow. He seems to</td>
<td>211</td>
<td>xtb26.txt</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>I lads! We were lucky to get Gran’paw Broon! Well What a relief!</td>
<td>161</td>
<td>xtb35.txt</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>hty mid What a caper – Meet Gran’paw Broon the great escapar! This is my</td>
<td>8</td>
<td>xtb25.txt</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

Tabla 32

The previous contrast seems to highlight Maw’s lost of identity in the comic strip, because of which the poetic voice complains in the poem ‘Maw Broon visits the Therapist’.

Finally, ‘jings’ is a key word in the comic ‘The Broons’ since this comic is well known for the following archaic Scottish expressions: ‘jings’, ‘crivvens’, and ‘help ma boab’ (Gilchrist, 2006). In the reference corpus, there are six examples of ‘jings’; however, in the corpus of poems, which is much smaller, the term is used five times.
The high frequency of the word ‘jings’ in the poem emphasizes the characterisation of the poetic voices as members of ‘The Broons’; moreover, it also adds a humorous tone.

V.6. The poem’s content

The specific content of a poem can sometimes determine the lexical selection. The following terms arise due to the content of the poem in which they appear and they are not significant for being more frequent in the main corpus than in the reference corpus: ‘heid’, ‘image’, ‘finds’, ‘having’, ‘sudden’, ‘anymair’, ‘drinking’, ‘day’.

We could always find a reason why these terms are used instead of others. For instance, the use of the progressive form of the verb ‘to have’, without contractions, in the line ‘Scotland is having a heart attack’, presents the information as a piece of news and emphasizes on the process of duration; however, this aspect is not directly linked to the fact that ‘having’ is more frequent within the main corpus than within the reference corpus. In the same way, the word ‘day’ is significant in the poem ‘There’s Trouble for Maw Broon’ since it highlights the moment in which the poetic voice assumes her husband’s infidelity. It is also relevant in the poem ‘Maw Broon goes for colonic irrigation’ because it emphasizes the day in which the poetic voice experiences the process of colonic irrigation and her satisfaction: ‘whit a day!’ Nevertheless, again, the high frequency of the word ‘day’ in contrast to the corpus of reference does not add any important information.

V.7. Spelling changes

Some words are emphasized due to their different spelling in the corpus of poems as opposed to the reference corpus:

<table>
<thead>
<tr>
<th>Main corpus: Poems</th>
<th>Reference corpus: Comic</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Och’</td>
<td>‘Ach’</td>
</tr>
<tr>
<td>‘Crivens’</td>
<td>‘Crivvens’</td>
</tr>
<tr>
<td>‘n’ (But n’ Ben)</td>
<td>‘an’ (But an’ Ben)</td>
</tr>
<tr>
<td>‘yersell’</td>
<td>‘yersel’/’yerself’</td>
</tr>
<tr>
<td>‘yir’</td>
<td>‘yer’</td>
</tr>
</tbody>
</table>
V.8. Frequency

The reference corpus is larger than the main corpus; therefore, this difference in size can explain why some words are less frequent in the poems:

<table>
<thead>
<tr>
<th>Term</th>
<th>Main corpus: Poems</th>
<th>Reference corpus: comic</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘canny’</td>
<td>14</td>
<td>106</td>
</tr>
<tr>
<td>‘canna’</td>
<td>8</td>
<td>95</td>
</tr>
<tr>
<td>‘Ben’ (But an’ Ben)</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>‘Broons’</td>
<td>2</td>
<td>9</td>
</tr>
</tbody>
</table>

V.9. Difficulties in the program

Among the words that the program *W-matrix* (Rayson, 2008) offers, we find the term ‘hed’; however, this word is not included in the corpus of poems.

VI. CONCLUSION

We would like to highlight the advantages of combining both tools, *Wordsmith Tools 3.0.* (Scott, 1999) and *W-matrix* (Rayson, 2008), to complete our analysis. *W-matrix* includes the possibility of both word class categorization and semantic classification; in particular, in this essay, this tool has enabled us to expand the range of keywords in our analysis. Nevertheless, the practice with these programs shows some difficulties we should work on for future researches. Firstly, within *W-matrix* (Rayson, 2008), if we are dealing with a joined folder, we cannot work on the concordances of words resulting from word-clouds results. A possible solution would be to include the whole text we intend to study in just one folder. Secondly, this program highlights as a keyword in our main corpus the term ‘hed’; however, this word does not appear in the corpus of poems. Finally, since some of the words in our corpus belong to a Scottish dialect, *W-matrix* finds difficulties to semantically categorize them.

To carry out this contrastive study, we have used two groups of texts as our corpora: Firstly, the main corpus is made of five poems written by Jackie Kay in which the poet makes explicit reference to *The Broons*; secondly, the corpus of reference includes fifty comic strips of the 1975 *Broons’* annual. Our main corpus includes one unpublished poem, ‘Maw Broon goes for colonic irrigation’, which Jackie Kay lent us to complete this research.

The study of the linguistic differentiation between the main corpus and the reference corpus shows that divergence arises due to thematic distinction and the higher frequency of Scottish terms in the poems. This contrast enables Jackie Kay to criticise
racism in Scotland as well as some traditional Scottish values. Many of these popular beliefs are represented in Maw’s characterisation in the comic strip.

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1. She mentioned her intention in the conference “Devolving Diasporas: Local, Global and Diaspora audiences”, which took place at Stirling University from the 3rd to the 5th of September 2008.
2. During the Second World War, there was a period of time in which the comic strips were not published due to paper shortage.
3. Nowadays, some other books of The Broons are published, such as Maw Broon’s Cookbook.
4. With W-matrix (Rayson, 2008), we can only use the tool “concordances” within “Word Clouds” option if we are not working with several joined folders.
5. The definite article ‘the’ and the word ‘President’ in capital letters indicate that the poetic voice is referring to a specific president.
6. We can also find an example in which the verb ‘feel’ is not used to describe the poetic voice’s feelings but her physical sensation in the process of colonic irrigation, in which she does not feel pain.
7. As an example of the way in which the topic is treated, the initial rhyme in the poem ‘Maw Broon goes for colonic irrigation’, “Maw Broon finds a new hobby/ says cherrio to the impacted jobby”, could be translated as Maw Broon finds a new hobby/ says goodbye to the impacted shit.
8. In the same way, despite using a different spelling, the negation of the auxiliary ‘do’ is more frequent in the comic strip than in the poems: in the comic strip, there are seventeen occurrences of ‘dinna’; in comparison, there are only three examples of ‘dinny’ in the poem.
9. Some present continuous and past continuous forms are more common in the poems than in the comic strip since they are used to emphasize the ideas which the poetic voice is telling to either the reader or herself.

---

They are also used to highlight what the poetic voice is telling to a different voice in the poem: ‘There’s no use in you saying ’Naw Paw’ again’

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ix. ‘Crabbit’ is not included in the reference corpus, neither in English nor in Scottish.
x. ‘Concordances’ for this word are included in appendix 2.
xi. See ‘concordances’ in appendix 2.
REFERENCES


Hidalgo, E., Quereda, L. y Santana, J. (Eds.) (2007). Selected Papers from the Sixth International Conference on Teaching and Language Corpora (TaLC 6). Amsterdam / New York: Rodopi NY.


LINKS:
APPENDIX 1: POEMS

“THERE’S TROUBLE FOR MAW BROON”

1 It dawned on me, aw of a sudden
2 the sickening reason Paw wis changing.
3 I’d been the mug. I didnae want tae face
4 whit was staring me in the face.
5 It crept up on me bit by bit,
6 till wan sudden day I saw Paw wis fit.
7 He’d had his tash clipped neatly.
8 He’d had toyed wey the thocht o’ a toupe, he telt me.
9 Really! He bought a brand new bunnet.
10 I couldnie hack it, the way he wore it.
11 There wis ither clues as weel
12 noo I come tae play back the reel.
13 He stapped drinking spilt tea
14 frae his saucer; he didnae belch and say
15 Guid fir me! He didnae tut at the TV.
16 If he dribbled he wiped his chin.
17 If he coughed he covered his mooth.
18 He chucked oot his auld tackety boots.
19 He threw oot his pipe and his baccie.
20 He lost interest in fitba.
21 He started eating his veggies raw.
22 It wis mair than I could staund.
23 I’d find masell at the sink wey shaking haunds.
24 He wisnae a skinflint anymair.
25 He spent a wee fortune on a pair
26 o good leather shoes, a mint on a new jacket.
27 I couldnie take it. I couldnie fake it.
28 Then he fixed oor shoogly table.
29 That wis it! I’d had my fill.
31 Wiring plugs. Cleaning oor auld quilt.
32 I wis able tae see it clear as a day.
33 There wis a fierce jalous wind blowing that day.
34 Bitter and bleak and bad like my thoughts.
35 This wis final. This wis ma lot.
36 I wis dreary and dowdy and dull
37 Sic tae the black teeth wey masell
38 and Paw wis looking swell,
39 aw spruced up and smelling o’ Old Spice.
40 I wis finally sure, knew in a trice.
41 I wisnae going round the bend
efter a’, I wisnae oot o’ my mind,
42 I wisnae suspicious and paranoid.
43 I wislae suspect and paranoid.
44 Paw wis late hame eight nichts in ten.
45 He wisnae wan o’ they drinking men.
46 I couldnie run from the truth anymair.
47 I’d had it up tae here.
48 I ken the truth, it’s the truth I ken
49 Paw’s been hausing it aff in oor but n’ ben
50 under oor wee frail tin roof
51 in oor special place when–s’truith
52 efter a’ we’ve been through thegither
53 through rain and stormy weather,
54 oor sacred but n’ ben
55 oot o’ toon fir a lang weekend.
56 I could staund maist maist anything
57 but no the thought o’ oor but n ben.
58 It’s spoilt noo. Ruined. Dirty.
59 Paw’s been underhaund. Shifty.
60 I cannot go tae ma wee haven.
61 I’m mental. Raving.
62 When I think o’ me and Paw Broon,
63 we slept the nicht thegither like spoons,
64 and noo, the dirty swine!
65 That braw wee place wis mine, mine.
66

“MAW BROON VISITS A THERAPIST”

1 Crivens! This is jist typical.
2 When it comes tae talking aboot me,
3 well, A’ jist clam up. Canny think whit
tae say.
4
5 Weel, weel. A’ here because
6 A’ canny hawnle life, ken whit A’ mean,
7 because everything is awfy
8 and A’m no masell.
9 A’ dinny ken who Maw Broon is anymare.
10 A’ canny remember ma Christian name.
11 A’ remember when A’ wis a wean,
12 folks cried me something.
13 The idea o’ me ever being a bairn
14 is impossible. A’ feel A’ve aye worn
15 this same pinnie and this heid scarf
16 A’ve got on the noo.
17 How come you’ve no got anything tae say?
18 You’ve no opened yir mooth.
19 Whit’s wrang. Am A’ no daeing it right?
20 A’ dinny ken hoo yir supposed tae dae therapy.
21 Jings. Dae A’ jist talk on like this?
22 Michty. This is awfy awkward.
23 You’ve no said a dickie bird.
24 Tell you a dream? Crivens,
25 A’ve no had a dream since A’ wis a wean.
26 An image? Whit kind of image?
27 What comes tae mind?
28 Whit represents whit?
29 Och. This therapy’s making me crabbit.
30 A’ thought this wuid mak me happy.
31 This is awfy. A’ feel unweel.
32 How dae A’ see masell?
33 Weel. Am fed up wey ma bun.
34 It is jist a big onion
35 at the back o’ ma heid.
36 A’ canny let ma hair doon.
37 A’m built like a bothy, hefty.
38 A’m constantly wabbit and crabbit.
39 Ma hale familay taks me for grantit.
40 A’ll aye be the wan tae dae it
41 whitever it is. Here---A’m quite guid
42 at this therapy lark eh?
43 Here, Maw Broon could be a therapist.
44 Sit there like you are, glaikit,
45 a box o tissues and a clock,
46 a few wee emms and aaas.
47 Jings, it's money for auld rope.
48 There that's whit A’ feel like---
49 a tatty auld rope
50 nibiddy wuid want tae climb
51 a’ twistit and tangled
52 an, jings, this is exciting
53 A’ could break. A’ could jist give in.


“PAW ON THE STARR REPORT”

1 Right Maw, hen,
2 if that man can
3 get it wey a wuman
4 that's no his wife,
5 I'm hauving it wey you.
I've aye been loyal.
There's no use in you saying 'Naw Paw' again,
Christ, the President gets it, so so kin I.
Get yir heid doon wuman,
an hae a guid sook.

Christ, wait a minite.
I'm no a lollipop.
Dinny lick gingerly,
it's affy tickly,
gie me a guid sook! C'mon C'mon.
Haud on! Let me position masell.
Wisnae the President staundng agin a wa'
or wis it the lavvy door?
Wait till ma back's pressed
up agin it. There. That's perfect.
Whit the Hell's wrang noo?


"THE BROONS' BAIRN'S BLACK (A SKIPPING RHYME)"

Scotland is having a heart attack
Scotland is having a heart attack
Scotland is having a heart attack
The Broons' Bairn's Black.


APPENDIX 2: CONCORDANCES

‘AGIN’ (main corpus):

<table>
<thead>
<tr>
<th>Concordance</th>
<th>Set</th>
<th>Tag</th>
<th>Word No.</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>e President staundng agin a wa’ or wis it th</td>
<td>91</td>
<td>pstar.txt</td>
<td>78</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ma back’s pressed up agin it. There. That’s per</td>
<td>106</td>
<td>pstar.txt</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ang thing. had yer back agin the wa’. It’s a w</td>
<td>97</td>
<td>xtlmc1.txt</td>
<td>39</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tabla 38

570
‘EFTER’ (main corpus):

Tabla 39

‘JIST’ (main corpus):

Tabla 40

‘NOO’ (main corpus):

Tabla 41

‘WEEL’ (main corpus):

Tabla 42
‘WUID’ (main corpus):

Tabla 43

‘HAUF’ (main corpus):

Tabla 44

‘HALE’ (main corpus):

Tabla 45

‘WAN’ (main corpus):

Tabla 46
‘OOR’ (main corpus):

<table>
<thead>
<tr>
<th>N</th>
<th>Concordance</th>
<th>Set</th>
<th>Tag</th>
<th>Word No</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wiring plugs, Cleaning oor auld quilt. I wis abl</td>
<td>234</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>49</td>
</tr>
<tr>
<td>2</td>
<td>'s been hauing it off in oor but n’ ben under o</td>
<td>374</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>78</td>
</tr>
<tr>
<td>3</td>
<td>g but no the thought o’ oor but n ben. It’s spoil</td>
<td>423</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>80</td>
</tr>
<tr>
<td>4</td>
<td>he fake it. Then he fixed oor shoogy table. That</td>
<td>212</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>44</td>
</tr>
<tr>
<td>5</td>
<td>in oor but n’ ben under oor wee frail tin roof in</td>
<td>379</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>78</td>
</tr>
<tr>
<td>6</td>
<td>in and stormy weather, oor sacred but n’ ben</td>
<td>401</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>84</td>
</tr>
<tr>
<td>7</td>
<td>oor wee frail tin roof in oor special place when</td>
<td>385</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>80</td>
</tr>
</tbody>
</table>

Tabla 47

‘GUID’ (main corpus):

<table>
<thead>
<tr>
<th>N</th>
<th>Concordance</th>
<th>Set</th>
<th>Tag</th>
<th>Word No</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>’s affy lickly, gie me a guid sook! C’mon C’mo</td>
<td>77</td>
<td></td>
<td></td>
<td>txt\starr.txt</td>
<td>63</td>
</tr>
<tr>
<td>2</td>
<td>doon wurman, an hae a guid sook. Christ, wai</td>
<td>53</td>
<td></td>
<td></td>
<td>txt\starr.txt</td>
<td>46</td>
</tr>
<tr>
<td>3</td>
<td>e didnae belch and say Guid fir me! He didnae t</td>
<td>113</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>23</td>
</tr>
<tr>
<td>4</td>
<td>er it is. Here--A’m quite guid at this therapy lar</td>
<td>258</td>
<td></td>
<td></td>
<td>txt\inh.txt</td>
<td>78</td>
</tr>
</tbody>
</table>

Tabla 48

‘WRANG’ (main corpus):

<table>
<thead>
<tr>
<th>N</th>
<th>Concordance</th>
<th>Set</th>
<th>Tag</th>
<th>Word No</th>
<th>File</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>the wrang dresses, wrang recipes, It’s a’ f</td>
<td>41</td>
<td></td>
<td></td>
<td>txt\mci.txt</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>ned yir moth. Whit’s wrang, Am A’ no daein</td>
<td>114</td>
<td></td>
<td></td>
<td>txt\vtr.txt</td>
<td>36</td>
</tr>
<tr>
<td>3</td>
<td>effect. Whit the Hell’s wrang wrang noo?</td>
<td>114</td>
<td></td>
<td></td>
<td>txt\starr.txt</td>
<td>96</td>
</tr>
<tr>
<td>4</td>
<td>ck-affronted, Said the wrang thing, had yer bac</td>
<td>92</td>
<td></td>
<td></td>
<td>txt\mci.txt</td>
<td>37</td>
</tr>
<tr>
<td>5</td>
<td>inchd afore Paw. the wrang dresses, wrang re</td>
<td>39</td>
<td></td>
<td></td>
<td>txt\mci.txt</td>
<td>15</td>
</tr>
</tbody>
</table>

Tabla 49

‘AND’ (main corpus):
Tabla 50

‘CANNY’: (main corpus)

Tabla 51

‘CANNA’ (reference corpus)

Tabla 52
‘CANNY’ (Reference corpus):

![Concordance](image1)

Tabla 53

‘COULD’ (Main corpus)

![Concordance](image2)

Tabla 54

‘COULD’ (Reference corpus)

![Concordance](image3)

Tabla 55
Many studies have sought to explain or theorise about Shakespeare’s language, and still many investigations are being carried out. The list includes words with Latin bases, all of them containing at least one bound Latinate morpheme, and hybrid words made up of Anglo-Saxon roots with Latinate (or Gallic) prefixes or suffixes (Garner, 1987: 213). Garner (1987: 214) also points out that compound words as well participles and ly adverbs of respective verbs and adverbs already currently used have been omitted. The explanation, however, is found in the structure of the English Language where some pairs prefer a certain order of the constituent elements, e.g.: bed and breakfast and not the other way round, hence Antony and Cleopatra and not Cleopatra and Antony. Production She made her own wedding dress. Transformation It was this movie which made him a star. Causative-VP I like him because he makes me laugh.

This section presents the main results of the corpus-based contrastive analysis of do/make, focusing on the three pairs of languages Swedish-English, French-English and Dutch-English, where Swedish, French and Dutch are the source languages, and English is the translated language. For each pair of languages, the frequency of occurrence of the six main functions listed in Table 1 will be shown in the original language (when relevant), together with the major translational equivalents in English. In addition, some other functions that are prominent (or particularly interesting) in the language will be discussed. Corpus linguistics is the study of language as expressed in corpora (samples) of "real world" text. Corpus linguistics proposes that reliable language analysis is more feasible with corpora collected in the field in its natural context ("realia"), and with minimal experimental-interference. The field of corpus linguistics features divergent views about the value of corpus annotation. These views range from John McHardy Sinclair, who advocates minimal annotation so texts speak for themselves, to the