

Monika Konert-Panek (University of Warsaw, Poland)

## **The sociolinguistic bricolage of punk rock Identity performance, localism vs. globalism and frequency effects in stylisation**

The phenomenon of singing accent stylisation has been analysed from a variety of theoretical standpoints, with the notions of identity, authenticity, default accent or reference style coming to the fore (Trudgill 1983; Simpson 1999; Beal 2009; Gibson & Bell 2012; Gibson 2019; Watts & Morrissey 2019 among others). As Trudgill (1983) observes, Americanisation became less noticeable among British vocalists with the arrival of punk rock in the 1970s, while the use of Cockney emerged as the new tendency, perceived as the instance of covert prestige. Yet, even this genre typically contains a combination of phonetic features from distinct – both standard and non-standard – accents of English, including the American English variety. This complexity of linguistic forms seems to correspond with the general stylistic heterogeneity associated with punk subculture, constructed via a process of bricolage (Hebdige 1979).

This paper discusses punk rock style and identity performance with the focus on lexical frequency effects seen as potential explanatory forces in some stylisation patterns. The adopted research perspective is the usage-based paradigm (Bybee 2001), in which frequency effects and sociophonetic variation occupy central positions. The primary research material comprises 12 songs from the album “Never Mind the Bollocks” (1977) by the English band Sex Pistols, considered to be the initiators of the punk movement. The significance of frequency effects is assessed with regard to selected features indexing Americanisation (LOT unrounding and the lack of the BATH-TRAP split). Both auditory and acoustic methods are employed; *Praat* (Boersma & Weenink 2016) is used to provide acoustic verification of the auditory analysis whenever isolated vocal tracks are available. The results suggest that word frequency may affect singing style variation.

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