

Goodbye, Mr. Bond! Speech style change and mediatized authenticity of 007's villains
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This paper deals with the sociolinguistic construction of 007's villains in the 24 James Bond films from 1962 till 2015. More specifically, it provides a speech stylistic (Coupland 2007, Theodoropoulou 2014) investigation of the linguistic repertoires of the main villains (Cork & Stutz 2014: 36-107) in the Bond films as well as an indexical analysis (Silverstein 2003) thereof, with the ultimate goal of understanding how the 007 villain identity gets authenticated and how this identity has changed over the years. A corpus linguistic analysis (Baker 2014), which includes all the scenes between 007 and the aforementioned villains, aims at identifying the most frequently used words and collocations in those scenes; in this way, it establishes a quantitative backdrop of the statistically significant keywords associated with 007 villains and it illustrates how these have changed over the years.

Against this quantitative backdrop, a more qualitative analysis focuses on 007 villain identity authentication (Bucholtz & Hall 2005: 601), namely a discursive verification thereof. The data for the investigation of villain identity authentication stem from a selection of iconic villains of 007, including Dr. No (1962), Ernst Stavro Blofeld (You Only Live Twice, 1967), Dr. Kananga (Live and Let Die, 1973), Hugo Drax (Moonraker, 1979), Aris Kristatos (For Your Eyes Only, 1981), Franz Sanchez (Licence to Kill, 1989), Renard (The World is Not Enough, 1999), Dominic Greene (Quantum of Solace, 2008) and Raul Silva (Skyfall, 2012). Regarding the latter, I argue that in the context of the 007 film villains there is construction of mediatized (Hepp 2014) authenticity in its own right, which over the years has employed shifting attitudes vis-a-vis language as used in popular culture (cf. Lippi-Green 1997) by associating villains with initially non RP and lately non native varieties of English undermining, in this way, the authority and social normativity of RP. The latter constructs 007 as the just and loyal to his native Britain spy, who acts as a global agent and wishes to save the world from globalized forces of evil. In this sense, I maintain that widely recognizable mediatized authenticity of 007 villains translates into their employment of destandardized World Englishes (Jenkins 2015), which set the language ideological backdrop against which 007 villains communicate their polemic stylistic stance (chapters in Jaffe 2009) against James Bond. The overall argument put forward is that a combination of sociolinguistic variation yielded through a corpus linguistic analysis coupled with a more sociocultural linguistic analysis of identity authentication can lead to a systematic and in-depth sociolinguistic understanding of complex and multifarious popular culture identities, such as James Bond villains.

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