



Young Researchers Panel

Book of
abstracts

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*The Representation of Regional Identity Through Language: Yorkshire Dialect and Sheffield Slang in
Arctic Monkeys' Whatever People Say I Am, That's What I'm Not*

Karolina Bolewska

*Conveying Eco Gothic Through Theatre, Photography, Film
Projection and Performance: Marina Carr's By the Bog of Cats,
Fanny Soriano's Apparitions and Eyes of Fire*

The role of Nature in today's world has become an ongoing topic, owing not only to numerous abuses of the ecological environment, but also to the fact that our natural habitat is slowly deteriorating. Furthermore, literature and art may be helpful tools to raise awareness of such terrifying changes in the modern world. Based on the Eco Gothic theory, this work explores how literature and different means of art may underline the environmental monstrosity, while drawing attention to the different means of communication with the recipient. It is demonstrated by the example of the film projection *Eyes of Fire*, followed by a performance by Lora Ipsum and Lasota Jarga, which shows the ongoing battle between nature and the developing world. Additional illustrations are the photographs *Apparitions* by Fanny Soriano, which, by the visual representation of the connection between the human body and nature, lead the recipient to an uncanny feeling. Another instance in which this theory may be applied is the theatre play *By the Bog of Cats* by Marina Carr. The author presents one with an intertwined relationship between monstrous nature and women's identity, which shapes the characters' destiny. The implications of the current article are that, by adopting a more caring approach to nature, one may reach a state of mutual respect. What is more, the described relation is rare and difficult to obtain in the modern world.

Maja Brzeska

Dance in public space as a form of social activity in contemporary China

Chinese square dance (*guangchang wu*, 广场舞) has become one of the most distinctive forms of collective leisure activity in contemporary China, attracting an estimated 100 million participants, predominantly middle-aged and older women. This paper examines the phenomenon from a sociocultural perspective, exploring its role as a form of social engagement, public participation and community building in rapidly urbanising Chinese cities. It discusses the historical development of *guangchang wu*, its possible roots in the traditional *yangge* folk dance, and the influence of government policies promoting national fitness and healthy ageing. Drawing on recent interdisciplinary literature, the study analyses the physical, psychological and social benefits associated with regular participation, including improved well-being, reduced loneliness, stronger community ties and enhanced quality of life among older adults. At the same time, the paper addresses the controversies surrounding square dance, particularly issues of noise pollution, competition over public space and negative stereotypes directed at its participants. By presenting both the advantages and challenges of this widespread cultural practice, the article argues that *guangchang wu* represents far more than recreational exercise. It reflects broader transformations in contemporary Chinese society, illustrating the interaction between urban public space, collectivist cultural values, demographic ageing and state-supported health initiatives.

Emilia Kasprzak

Rewriting the Self: Confessional Writing in the Music of Taylor Swift and Florence Welch

Situated at the intersection of music and poetry, the songs written and performed by Taylor Swift and Florence Welch can be analysed as forms of contemporary confessional writing. As Robert Phillips notes, confessional poetry “uses the self as a poetic symbol around which is woven a personal mythology.” This paper argues that both artists extend this tradition within popular music. Focusing on selected songs across their careers, I examine how recurring themes—such as interpersonal relationships, artistic self-reflection, and public visibility—evolve over time. These themes reveal an ongoing process of self-reconsideration, shaped by both personal experience and the pressures of being a public figure. I also consider how both artists respond to the COVID-19 pandemic, which brings questions of artistic agency and the role of the performer into sharper focus. The paper demonstrates that Swift’s and Welch’s lyrics not only document personal change but actively construct and renegotiate identity, positioning confessional writing as a dynamic and evolving mode within contemporary music.

Maja Łazicka

Evolution of fear and anxiety in Agatha Christie's And Then There Were None

The paper focuses on Agatha Christie and her novel *And Then There Were None* and how the author creates an atmosphere full of suspense, fear and anxiety and how it evolves throughout the story, playing on the senses of the characters as well as those of the readers. Christie wrote at the end of the Golden Age, which is known for its clearly defined rules and the obligation of following them, which Christie, as an author, disregarded in almost every one of her novels. In *And Then There Were None* she decides to get rid of the detective entirely – she leaves ten people stranded on an island. Left to unfold on their own, events slowly spiral into chaos and panic, fuelled by a desperate need to survive. The question that needs to be answered is: does the story benefit from the absence of the detective? Does being abandoned amongst strangers gradually create an atmosphere of suspicion and distrust, paving the way for the crimes to appear? What role does the setting play in the evolution of both anxiety and fear?

Joanna Pryczkowska

Gothic Angels as a Source of Fear and the Uncanny in Ted Chiang's Hell Is the Absence of God, Christopher Buehlman's Between Two Fires and Anne Rice's Vittorio The Vampire

The paper centers around a portrayal of Angels found in the works of Ted Chiang, Christopher Buehlman, and Anne Rice, one that is veiled in mystery and terror associated with the Gothic convention. The meaning of 'Gothic' is dependent on the context in which it is used. In this work, the focus is placed on the 'Gothic' that refers to a literary genre of fear, terror, and haunting mystical creatures. Angels are creatures of divine light and strength, messengers of God that bring forth his revelations and words to humans. In literature, they are commonly a symbol of protection and virtue that offers a degree of comfort. Nonetheless, they are still powerful warriors that bring order, and despite some of them materialising in a form like that of a human, human they are not. In the world of *Hell Is the Absence of God*, Angel visitations are a common but horrifying occurrence, as the sheer level of power they possess causes harm to humans in their vicinity. *Between Two Fires* focuses on the duality of Angels, who can be both beautiful yet uncanny messengers and incomprehensible soldiers made of divine power. Similarly, the warrior-like aspect of Angels is present in *Vittorio The Vampire* where they serve the function of executioners. All three works focus on the less conventionally used angle of Angels, showcasing their eerie qualities and frightening displays of power. It must be acknowledged that aside from their benevolent and compassionate side, there is an inextricable quality to them that evokes a sense of fear and the 'uncanny'. Nevertheless, those two contrasting aspects of Angels are what make them Angels.

Zuzanna Mzyk

From Manchester to Los Angeles: Longitudinal Acoustic Analysis of Accent Change in the Idiolect of Harry Styles (2010–2022)

This study investigates the mechanisms of adult phonetic accommodation through a longitudinal acoustic analysis of the idiolect of a global cultural icon, Harry Styles, between 2010 and 2022. The primary objective of this work was to determine the direction and boundaries of phonetic modification after long-term exposure to competing standards of the English language. The study is based on acoustic analysis of media recordings extracted from three chronological checkpoints (2010, 2017, 2022). Using the Praat software, the acoustic measurements of the first and second formants (F1 and F2) were tracked for key vocalic features, including the lexical sets FOOT/STRUT, happY, GOOSE, FLEECE, TRAP, and LOT. The study revealed that the subject underwent selective convergence toward Southern Standard British English norms. This realignment was manifested by a permanent FOOT/STRUT phonemic split, the progressive raising and tensing of the word-final unstressed happY vowel, and diphthongization of the GOOSE vowel. Concurrently, the study demonstrated resistance within the subject's idiolect to the California Vowel Shift. The vowels TRAP and LOT are anchored to their native British standards; furthermore, the final 2022 alignment of the LOT vowel exhibited convergence with the SSBE standards, rejecting the dominant American LOT/PALM merger. The gathered data confirms the hypothesis that adult phonetic accommodation is non-linear and highly selective.

Sahar Taghizadeh

From an insect dye to a worldwide colour term: A linguistic journey

This study has two primary aims: firstly, to examine the historical attestation and linguistic evolution of the Proto-Indo-European noun **k^wǵmi-* ‘worm’ across Indo-European and Semitic languages, tracing the lexical and semantic development from a zoological reference to a term associated with crimson dye and, eventually, a colour category; and secondly, to investigate phonological evidence and semasiological analysis suggesting that the colour term *crimson*, Polish *karmazyn* ‘crimson,’ and Middle Persian *kermest* derive from the shared Proto-Indo-European noun **k^wǵmi-* ‘worm’ and that these forms, together with their Indo-European cognates, were borrowed through Mediterranean trade networks and an Iranian intermediary. Following the Arabisation of Middle Persian *kermes(t)* as Arabic *qirmiz*, the term came to be widely regarded as of Arabic origin before subsequently entering English through Old French *cramoisin*, Spanish *carmesi* and Medieval Latin *cremesinus*. Consequently, English *crimson* and Polish *karmazyn* may not be considered to be of pure Arabic origin based on the evidence provided in the current study. Rather, they appear to reflect an earlier Indo-Iranian lexical heritage that was later transmitted through intermediary languages. Nevertheless, the geographical distribution of the dye-producing insects raises a separate issue, as the species used to produce natural colourants may have been native to different regions or spread through trade networks, resulting in their widespread use across diverse languages and geographical areas.

Kamila Wołoszyn

*The Representation of Regional Identity Through Language:
Yorkshire Dialect and Sheffield Slang in Arctic Monkeys' Whatever
People Say I Am, That's What I'm Not*

The following study examines dialect and its use in the musical performance on Arctic Monkeys' debut record *Whatever People Say I Am, That's What I'm Not*. The research first focuses on dialect, its distribution in England, and its cultural background. This is followed by a discussion of the representation of regional variation in artistic forms such as film, television, and music, as well as an overview of the linguistic background of Arctic Monkeys. The central part of the study consists of a qualitative analysis of linguistic features associated with Yorkshire English and Sheffield slang present in the lyrics and vocal performance of the album. Particular attention is paid to lexical, grammatical, and phonological features which diverge from Standard British English. The study also examines the extent to which these features reflect everyday speech and the extent to which they function as a stylistic resource within the musical performance. The findings suggest that dialectal features are used selectively, contributing to the construction of regional identity and linguistic stylisation.



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