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ABSTRACTS

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Niklas Groschinski	p. 8
Tamar Hanstke	p. 10
Abigail Yuen	

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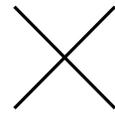
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This special edition of the Canadian Journal of Undergraduate Research (CJUR) features the work of the winners of the inaugural Arts Undergraduate Society (AUS) and Undergraduate Research Opportunities (URO) Arts Undergraduate Research Award. The seven winners of this award are undergraduate students in the Faculty of Arts at the University of British Columbia, hailing from a variety of disciplines, including Art History, Psychology, Sociology, Film Studies, and History. All of them have all demonstrated excellence, independence, and dedication to their research, and have gone above and beyond to contribute to their fields.

We are dedicated to showcasing the diversity of research, and recognizing the undergraduate students that have contributed to it. With this award, we wanted to raise more awareness of how student research in the Humanities and Social Sciences takes form, as well to provide a platform for the hard-working undergraduate researchers behind it to showcase their work. We hope that showcasing the work of these students will empower other students in Arts disciplines to pursue the research that they are passionate about and motivate them to share their work with others.

We are proud to share the incredible work that the winners of the first ever AUSxURO Arts Undergraduate Research Award have done, and we hope that this special edition will be the first of many.

Nealie Alavie
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This issue is published on the traditional, ancestral, and unceded territory of the Coast Salish Nations, including x^wməθk^wə'yəm (Musqueam), Sk_wxwú7mesh (Squamish), and səlilwətəɬ (Tseil-Waututh).

Intergenerational differences in parent-child communication between first-generation immigrants and their second-generation children

STATISTICAL DATA FROM the 2016 census shows that immigrants from the South Asian subcontinent, who identify as first-generation East Indians, Pakistanis, Sri Lankans, Punjabis, or Tamils, represent the second largest minority community in Canada (Statistics Canada, 2016). A majority comprise families who raise their children in Canada, commonly known as the second-generation (Somerville and Robinson, 2016). The first-generation's acquisition of human capital helps to facilitate their children's integration, underlining differences in the mode of reception in the host country (Boyd, 2002; Portes et al., 2009). As the second-generation youth struggle with their integration experiences, they adopt selective acculturation as a plausible integration strategy to adapt to mainstream Western culture, while retaining unique aspects of their ethnic identities (Portes and Zhou, 1993; Portes et al., 2005).

Within the South Asian diaspora, immigrant parents play an influential role in shaping their children's future through prior education and professional experiences, accompanied by prominent community ties (Abada and Tenkorang, 2009; Boyd, 2002). However, as a part of their selective acculturation process, the second-generation often experience intergenerational conflict, marked by experiences of identity negotiation and cultural dissonance (Somerville and Robinson, 2016; Somerville, 2019).

There has been growing academic interest in exploring immigrant relationships between parents and their children across ethnic enclaves in the United States and Canada. However, few studies have attempted to negotiate generational attitudes to foster positive intergenerational communication and reduce intergenerational conflict. Thus, this project examines the following: (i) how individual beliefs and values shape communication between first-generation parents and their second-generation young adult children, and (ii) how second-generation young adults negotiate their multicultural identities

Structured interviews were conducted with three families, which consisted of a first-generation parent and their second-generation young adult from the South Asian Canadian community. This was followed by a

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thematic analysis to examine the contrasting influences of the prevalent beliefs and values between the two generations. Concerning the first research question, the findings confirm existing research, wherein intergenerational differences in beliefs and values were found to be the sources of tensions and conflict (Somerville, 2019). With an expectation to adhere to familial and cultural expectations, the parents emphasized the importance of fostering their children's autonomy and reinforcing life contentment. Likewise, the second-generation women expressed a strong allegiance to cultural values imparted by their parents. However, selective acculturation often created barriers relating to social integration and parent-child harmony. Pertaining to the second research question, the findings indicated that second-generation young adults utilized skilful communication strategies to negotiate bicultural identities, conflicts, and social integration difficulties (Rajiva, 2006/2009; Somerville and Robinson, 2016; Somerville, 2019). These findings demonstrated the importance of mutual acknowledgments of underlying differences in acculturation experiences, which allowed the first- and second-generation to establish a trusting parent-child relationship. With limited research exploring intergenerational differences in parent-child relationships, future studies need to further investigate communication strategies and intergenerational relationships among diverse family forms, within immigrant communities and other ethnic diasporas.

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A microhistory of male sex workers in the 1970's-1980's in Hong Kong

HISTORICALLY, male sex work has been viewed as an immoral occupation; in Hong Kong, male sex workers have been stigmatized and criminalized (Chu, 2002; Collett, 2018; Dennis, 2008; Lethbridge, 1976; Kong, 2009). Existing literature has explored the narratives of male sex workers in contemporary Hong Kong (Kong, 2009). However, less has been discussed about the experiences of Hong Kong male sex workers in the 1970's and 1980's despite this historical period of time acting as a prelude to the decriminalization of homosexuality in Hong Kong. This article looks into the life of Hong Kong Chinese male sex workers in the 1970's and 1980's, through a microhistorical account of Cheng Kin Hong alias Michael's history.

This article analyses sources from the South China Morning Post (SCMP) and the Hong Kong Public Library's Old HK Newspapers Archive written about Michael. Michael was a masseur-cum-sex worker in Tsimshatsui, Hong Kong, who was arrested by undercover inspector Mark Pace in June 1982 (SCMP, 1983a). His arrest took place under the investigation of the Poole trial, one of the many operations in which the Special Investigation Unit (SIU) was involved in entrapping organisations involved in prostitution in the post-MacLennan era (Collett, 2018; Kong, 2019; Lethbridge, 1982; McLelland, 2000; SCMP, 1982; SCMP, 1983a). Michael, alongside other "co-conspirators", was eventually declared innocent during their trial (Leonard, 1983; SCMP, 1983b).

Through Michael's story, I argue that the historically marginalized identity of male sex workers in Hong Kong made the positions of those who entered the industry in the 1970's and 1980's traumatizing. Male sex work was oftentimes a job taken out of desperation in the 1970's and 1980's given the occupation's associated taboo (Dennis, 2008). Prior to the 1980's, male sex workers were at least able to provide their services for expatriates and rich businessmen in Tsimshatsui without facing police harassment. However, after the MacLennan Incident, situations such as Michael's unfair arrest became a common phenomenon, as the SIU used male sex workers who served men as scapegoats to crackdown on more prominent

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'homosexuals' in Hong Kong (Collett, 2018; Kong, 2019). Michael was not only stigmatized for his sex work, but his sexual services for men placed himself in danger of homophobia, whilst violating buggery-related laws in colonial Hong Kong (Collett, 2018; Kong, 2019; Lethbridge, 1976; McLelland, 2000). Living in constant fear towards facing violence in the course of their work or being arrested by the SIU, the male sex workers who served men had no avenue for support despite their vulnerable situation. Many scholars have considered the MacLennan trial as a watershed moment for men who have sex with men (Collett, 2018; Ho & Tsang, 2013; Lacapra, 2001). Given the multidimensional collective trauma experienced by male sex workers serving men in the 1970's and 1980's, this article suggests that the way we memorialize the MacLennan case has instead sidelined the traumatic experiences of the male sex workers of Hong Kong, erasing their collective memory and trauma.

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Between mockery and praise: Ercole II d'Este in the Dossi Brothers' allegorical portrait

IN MY DISCUSSION of the painting titled "Allegorical Portrait of Ercole II," I analyse the consistent ambiguity and humorous tone of the composition, showing how it presents the Ferrarese duke as strong, graceful and magnanimous, while playfully mocking his sense of decorum and scrutinizing his virility. I note that the Museum Joanneum, as well as some scholars, attribute the painting to Dosso Dossi, while others have attributed it to his brother Battista. In my paper, I agree with Amalia Mezzetti (1965, pp. 41-2) and Peter Humfrey (1998, p. 214) who conclude on stylistic grounds that the hands of both brothers are identifiable. I will suggest that the source for the picture was Alciati's *Emblematum Liber*, in particular the Paris edition first published in 1534, thus offering a *terminus post quem*. The scene is transformed into a contemporary Northern Italian context by the artists. Ercole's naked body imitates the recently emerged iconography of the Venetian nude, which was reserved for young female figures. Thereby, the Dossi jokingly question the duke's virility, echoing actual criticism concerning the dominance of his wife Renée de France. His strong and youthful body, the nonchalant defeat of the attackers, the calm demeanour, and the physical prowess speak of his *sprezzatura*, praising his nobility and mastery of the courtly rules. In the *Book of the Courtier*, author Baldassare Castiglione (1528/1901) discussed the rules of courtly behaviour and defined *sprezzatura* as "a certain nonchalance that shall conceal design and show that what is done and said is done without effort and almost without thought" (Book I, 26, p.35). At the same time, the composition seems to mock these modes of behaviour and challenges the idea of decorum. The ambiguous tone is further underlined by the Dionysian crown and the pastoral setting, as well as the activity of rest, all of which were oppositional to the rational hero's iconography at the time. Ercole's strong upper body and idealised face recall the lion, which epitomised ideal masculinity and royalty, as shown in a discussion of Aristotle's *Physiognomica* and medieval bestiaries. The leonine animal complemented strength and dominance with mercy and justice. Mercy is proven by Hercules' protective gathering of the Pygmies into his lion skin, which recalls the iconography of the "Virgin of Mercy." This evocation is rather sacrilegious

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and underlines the secular stance of Este patronage. Ercole shows with this gesture that he is a magnanimous ruler, able to handle criticism. The Pygmies can therefore be interpreted as representing the Ferrarese jesters and critics, and Hercules' response as an act of openness. The Dossi have found a way to balance humour with seriousness, mockery with praise, the mastery of courtly behaviour with the overachievement of such, the masculine with the feminine.

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Lightning in a Bottle in Triplicate: Complicating originality conventions in star studies

RICHARD DYER'S (1979) seminal work in the star studies field cemented originality and individuality as key components of successful star images in the Golden Age of Hollywood. What his work did not address, however, are the many examples of Hollywood studios attempting to replicate star images that had recently found great success in another studio. While many of these imitations never attained the same popularity as the original star, there were some exceptions, and my research analyses a cycle of three actresses from the 1940s, Veronica Lake, Lauren Bacall, and Lizabeth Scott, who achieved great popularity despite Bacall and Scott being criticized by the public and media as blonde, smoky-voiced copies of Lake and of each other. Through a close analysis of these three actresses' representations in four of the most widely-read 1940s fan magazines, *Hollywood*, *Modern Screen*, *Photoplay*, and *Screenland*, I seek to challenge Dyer's theory that a star must be a unique individual to find a devoted fan-base. Firstly, I examine how Lake's early popularity arose from her iconic 'peekaboo' hairstyle, yet originality ultimately hindered her success when fans began to view her distinguishing feature as a silly gimmick, leading to her early retirement from acting. Secondly, I reveal how Bacall's star image was based on, and remains, intrinsically tied to her real-life relationship with Humphrey Bogart, ironically allowing her to find an identity separate from Lake's and Scott's by merging her persona with Bogart's. This dynamic supports Sarah Polley's (2017) theoretical framework for the "star couple", in contradiction to Dyer's conception that a star could only gain cultural relevance in isolation as a singular personality. Thirdly, I show how Scott never found any kind of original identity for herself, yet her imitative qualities allowed her to develop a long-term cult reputation among those who appreciate her as a misunderstood replica of the more famous Lake and Bacall. Over the course of these case studies, I reveal the pivotal role fan magazines played in affirming the authenticity of Hollywood stars during the postwar period, during which these magazines were often the only option for fans to learn about the personal lives of their favourite stars. Through these counterexamples to Dyer's foundational theories, I prove that Hollywood's star system did

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not just create objectively unique personalities, but also manufactured replica stars who, with the help of fan magazines, were able to use imitation to their advantage, uncovering innovative new ways to manifest their underlying individuality after they had already attained stardom. I finally connect this conclusion to the contemporary era, in which countless burgeoning talents seek popularity through replicating the successes of their already-famous idols. As a result, these future icons are greatly influenced by these age-old tensions between originality and imitation in planning their modern ascent into life as one of those heavenly bodies known as film stars.

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The relationship between perfectionistic self-presentation styles and narcissism in young adolescents

PERFECTIONISM AND NARCISSISM are two personality constructs that have been linked theoretically and empirically across decades of research, yet there is a distinct lack of research examining this relationship in adolescent populations (Hewitt et al., 2017). Perfectionism is a personality style that manifests through trait dimensions, self-presentation styles, and cognition patterns (Hewitt & Flett, 1991; Hewitt et al., 2017). Highly perfectionistic individuals have been found to be vulnerable to a variety of psychological difficulties, including depression and suicidal ideation, and may also have difficulty maintaining healthy relationships with others (Hewitt & Flett, 1991; Hewitt et al., 2017). Narcissism is a personality construct that describes individuals who frequently engage in grandiose fantasies and desire admiration from others (Dickinson & Pincus, 2003). Perfectionism and narcissism are related in terms of expression and development; theories often identify childhood experience and attachment as key risk factors for both (Dickinson & Pincus, 2003; Hewitt et al., 2017; Sorotzkin, 1985).

There are three distinct perfectionistic self-presentation styles: perfectionistic self-promotion, non-display of imperfection, and nondisclosure of imperfection (Hewitt et al., 2003; Hewitt et al., 2011). Perfectionistic self-promotion, where someone actively inflates their good qualities, has been linked with high levels of narcissism (Smith et al., 2016). Nondisplay and nondisclosure of imperfection refer to the refusal to discuss or show weaknesses, and have been found to have a negative relationship with narcissism or no relationship at all (Sherry et al., 2014; Smith et al., 2016). However, most previous studies were conducted on adult participants, leaving the correlates between self-presentation styles and narcissism during development unexplored. Certain parenting styles, such as parental coldness or overvaluation, may foster unhealthy beliefs in children – they may come to believe that they deserve better than others, or that only perfect children deserve love and care (Craddock et al., 2009; Hewitt et al., 2017; Horton & Tritch, 2014).

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Given these past findings, this study sought to examine the relationship between self-reported perfectionism and narcissism in a community adolescent sample ($n = 107$). Gender-split partial correlation analyses controlling for age revealed differences in these relationships. The perfectionistic self-presentation styles were positively correlated with narcissistic superiority in boys, but negatively in girls. These results suggest further study into the trajectory of personality development is needed, as there may be acute gender differences in the early stages of narcissistic perfectionism mediated by social pressures. As narcissistic perfectionism can lead unhealthy relationships in adulthood, measures should be taken to address the development of this personality style as early as possible to reduce both interpersonal and intrapersonal stress in individuals.

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