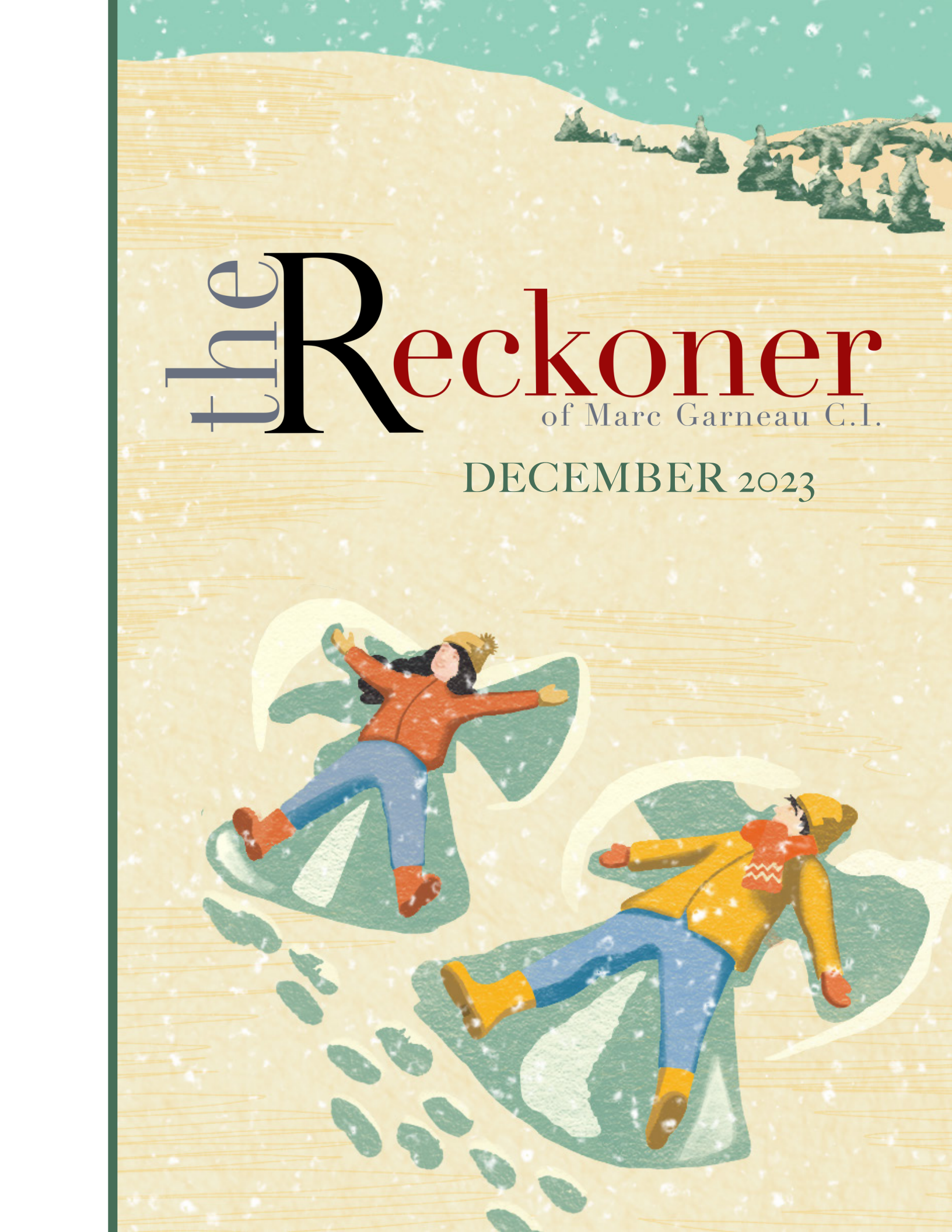




the Reckoner

of Marc Garneau C.I.

DECEMBER 2023

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A board to keep the student body informed about their school and local community.

“Free Palestine Walkout”: A Collective Voice for Justice

by MOHAMMAD HUSEIN

On 13 November, around 400 students from Marc Garneau Collegiate Institute demonstrated their bravery by joining a significant “Free Palestine Walkout” in Toronto during the third school period. This event showcased their commitment to justice. Demonstrating a powerful sense of unity, students departed from their classrooms and gathered in the central courtyard of MGCI, equipped with banners, placards, and an unwavering belief. Their resounding voices reverberated across the school premises as they fervently championed the rights and liberties of the Palestinian population.

The “Free Palestine Walkout” was organized in order to shed light on the continuous struggles endured by the Palestinian population. Through their united efforts, they aimed to increase understanding of the intricate geopolitical matters surrounding Palestine and to advocate for a peaceful solution. The protest was a well-organized and nonviolent manifestation. The students carefully planned their path, vocalizing slogans and showcasing signs to amplify their message.

The MGCI students demonstrated their unwavering dedication to global justice and human rights by uniting in a powerful display of solidarity. This diverse as-

sembly of protesters, hailing from different grades and backgrounds, joined forces to voice their collective concern for the ongoing situation in Palestine. Their actions exemplified the strength and unity within the student body as they tackled critical issues head-on. The students, standing together in solidarity, commenced a deliberate procession from MGCI to Flemingdon, then to Thorncliffe, and finally, they retraced their

path back to school.

The coordinated and passionate march emphasized the students’ determination to utilize their voices as a driving force for constructive transformation. Upon their return to school, the “Free Palestine Walkout” continues to serve as evidence of the influential impact of youth activism and the resolute dedication of MGCI’s student body to advocating for justice and equality worldwide. ■



Photograph: Mohammad Husein

The Reckoner: Paul's Version

by ORIANA ZHOU

On a regular Sunday afternoon, Paul Shur, the Editor-in-Chief of The Reckoner, can be found basking in the sun, trying out new recipes, and reading—unsurprisingly. Paul's love of literature combined with his start of high school online during the COVID-19 pandemic drew him to The Reckoner, a club that persisted in supporting student opinion and publishing creative works during the pandemic. In his own words, "It was fulfilling to work with creative writers and watch my articles get published online."

Through his own experiences, he hopes to lead The Reckoner to allow more students to draw the same benefits from the newspaper that he first benefited from in Grade 9. Initiatives to support this include having more physical print editions, reintroducing postcard sales, holding unique contests, and utilizing social media to spark student interest and involvement. Part of this initiative is to increase accessibility—specifically, allowing more students to publish content. "Applications to the club in the past focused heavily on qualitative aspects, and applicants were required to submit large amounts of material to prove their competency," Paul said. "This made more sense during the pandemic, as it was difficult to get to know the applicant through a virtual setting." He wants to change this, noting that lengthy applications may not be suitable or necessary this school year.

This year's executive team of ten has been focused on student voice. Paul has plans to amplify this focus with the team by changing the type of content published. For example, this year, the News Board is more focused on writing about community-based events. Furthermore, the entire student body at MGCI

is welcome to submit to the Life Board as they expand their guest submissions. As Paul notes, this is an attempt to "recognize the voice and talent of those in Garneau who aren't in the club." The most exciting initiative will be the return of Reckoner features, such as content features and "Ask the Reckoner" on Instagram.

As the influence of technology and polarization grows, Paul cannot emphasize enough the importance of having a student-run newspaper dedicated to student interest

and voice.

"People have things that they want to say and oftentimes no place to say them," he said. "A school newspaper like the Reckoner provides this opportunity. Students are able to project their opinions, arguments, and emotions to an audience in a safe and effective way. There are also not a lot of clubs in the school that are dedicated to writing and content creation. In this aspect, a functioning school newspaper is a valuable tool, and I believe every school should have one." ■



Photograph: Yameen Aziz

Breaking Gender Barriers With MGCI's Senior Girls Basketball Team

by THANUSA PASKARAN

In a world full of male-dominated sports, women have been overlooked and undervalued. Despite this, various sports are offered to female students at Marc Garneau Collegiate Institute, including basketball. This year, the MGCI Senior Girls Basketball Team had an outstanding season!

In the Toronto District School Board, the South Regional teams are split into two tiers based on skill level and performance in the previous year. Tier 1 teams are the higher-ranking teams, and Tier 2 are the secondary teams. The girls finished their regular season with a record of 4-2, ranking them second in Tier 2. In doing so, they made MGCI history by becoming the first-ever female basketball team to advance to the South Regional Playoffs. On 6 November during their semi-finals game, the Senior Girls overcame a 15-point deficit in the first quarter to win by a score of 44-40. They were able to mount a 20-point comeback in the second half and win the game by 4 points. Honorable mentions to Small Forward Laksha Sivakumar who led the team with 25 points and Point Guard Dihana Manning for finishing the game with 19 points. After defeating Forest Hill CI in the regional semi-finals, they went on to become the runner-up of the Tier 2 South Regional Finals following a close game against Riverdale CI.

Small Forward Laksha Sivakumar expresses how personal this win is to her by

saying, "A lot of us have been on the team since the beginning of high school, and this game means so much more than stats and rankings. It's for all the little girls who dreamed of playing basketball and winning with their team one day. It feels amazing to win a medal, and I'm so proud of our entire team for a great season!" Their hard work has paid off after countless drills, practices, and injuries, as they are this year's Tier II South Regional silver medalists. The team's resilience, grind, and perseverance will inspire many girls to recognize their potential and pursue their passion for basketball. When asked if she had any advice for girls considering joining the team,

Shooting Guard Leah Naidu said "Try out, I guarantee you won't regret it. These last three years on the basketball team have been the pinnacle of my high school career. Basketball is such a gratifying sport, and we need more girls representing our school!"

Although the senior girls' season has ended, their legacy will live throughout the school for years to come. They will always be remembered as the first girl's basketball team in Marc Garneau's history to bring home a medal. This is only the beginning of many accomplishments for MGCI's future female basketball teams. Make sure to check out the MGCI Athletics Instagram page for their season highlights! ■



Photograph: Abdallab Salim Juma Ali

Supporting Clubs and Your Taste Buds at the First Junk Food Sale of the Year

by NEVETHA ARULLINKAM

On 30 November, students and teachers of Marc Garneau CI pooled into the cafeteria for an extra-special lunch period. Spaced around the lunch tables that afternoon were the booths of SAC's first Junk Food Day of the school year.

A total of eighteen clubs participated, including Art Council, Psychology Club, Culinary Club, and Debate Society. A variety of items were sold, including brownies, samosas, mini-cheesecakes, and pizza. The event allowed clubs to set up tables and sell junk food items to raise money and improve their reach to the school community. A few clubs also used the event to fundraise for different causes, like Relay for Life.

"We wanted to promote Relay throughout the school year leading up to the full-day event. [...] 80% of our proceeds are going to

the Canadian Cancer Society, and the rest is going to the Palestinian Children's Relief Fund," said MGCI Relay for Life Co-President Marissa Shang, whose club sold sweets and drinks. "Relay will definitely be doing the event again!"

The event was well-received all-around. "I really liked the stickers from biology club," said Mariam Mirza, a Grade 10 Student.

The Junk Food Day was organized by SAC Clubs Coordinators Eileen Kuang and Victor Jiang along with Ms. Alam, staff advisor of Supercouncil (clubs' council). Plans for a repeat in semester two are underway along with a potential third depending on demand.

"The cafeteria was packed with students, teachers, and sugar—the spirit was awesome," Eileen said. "[...] The logistics, social media promotions, and day-of execution were all done efficiently, and I

genuinely loved seeing club executives work together to sell their creative treats!"

SAC also has many other plans for clubs at MGCI. Highlighting miscommunication, inadequate planning, and a lack of engagement in the last year, Eileen explained, "We've shared many measures to help prevent [past issues]: comprehensive feedback forms, realistic timelines, and accountability within SAC. We [also] want to increase SAC x Clubs collaboration events and, very excitingly, we'll be organizing a Clubs Banquet at the end of the school year as well!"

MGCI's first Junk Food Day of the year was certainly a success for clubs, participants, and organizers alike. Students can keep their eyes open for many fun—and appetizing—initiatives in the near future. ■



Photographs: Aarsal Farook

LIFE BOARD

A board for imaginative self-expression through written and visual content.

Office Secretly Changes Work Hours To Start 5 Minutes Later Due To One Person

by KENNY ZHENG

At the local accounting firm, “Mon-ie Now,” which is down over 30% this quarter, it’s reported that the office has modified their work hours unbeknownst to any of their employees. It has been rumored that the change occurred because of the 28 year old Gabe Howard, who is said to consistently come late to work. This is what his co-workers had to say about him:

“Gabe is a great guy, he’s just very punctual at not being punctual. I really just- I don’t understand how he clocks in at 9:04:30 am *every single day*. Why doesn’t he just wake up 4 minutes and 30 seconds sooner?? It’s funny. I’ve started a journal where I simply write down the time he comes into work, and in the past 2 months, he’s had a standard deviation of 1 second. **One godda—**

Do you know how hard it is to show up somewhere—every day for 3 months— within the same 4 seconds 95% of the time? This has actually started to take precedence over my job. All my Excel workbooks have been converted to Gabe Graphs.”

Another said:

“Yeah, um... Gabe is a special case. I don’t really know him too well. Great work ethic. Always shows up on time, or just off time. Everyone’s adjusted to his schedule really. We all use Gabe time. Yeah. We just move the clocks back 4 minutes and 30 seconds. Works like a charm. Really sucks when we tell him a meeting using Gabe time though, cause then he shows up 4 minutes and 30 seconds late.”

We were able to find Gabe at 9:00 am outside his home to ask him about his opinion on the reported work hour change:

“A lot of people ask me why I don’t just wake up earlier. The truth is that it’s not a matter of waking up earlier or later, getting prepared faster or slower, I’m just late. It just happens. Now that I know the office starts at 9:05 am, I think I might be able to make it. Oh shoot-Sorry, it’s 9:04, I gotta go, maybe I can still make it for 9:10.”

Mon-ie Now was not available for comment. ■



Illustration: Shiloh Zheng

Secrets

by LADAN HASSAN

10 minutes before she returns.

I frantically sort through the papers strewn out around me, making mental notes about the companies listed in the documents. All the companies my family has come to own. We have everything people in this world could ever want. Wealth, connections, power.

Everything.

Yet I can't seem to understand how. Every attempt I make to mention the subject is promptly shut down.

8 minutes.

The wind blows dozens of papers off the table I am currently using for my investigation. I briefly consider closing the window, but think better of it. The best course of action is leaving everything in this room exactly as is. Even one change can alert her of my rather rash decision to wander into the one place I should not.

7 minutes.

I arrange all the documents in chronological order. As I glance over articles, one in particular catches my eye.

"Humble Town Hero Creates Multi-Million Dollar App"

Despite the obvious lie about my uncle being humble, he couldn't have created this app if he wanted to. The design is too intricate, the code too complex for my blubbery uncle to even try to fathom. Though no matter how much I try to catch him in a lie, every response seems to roll off his tongue with practiced ease. As if he had been prepared for the question before I had even finished asking.

5 minutes.

I sift through the documents, trying to find any evidence of the reality behind his perfect facade. Any speck of information hinting at the truth. My search begins to seem fruitless and I briefly wonder if perhaps he had created it. Before I can continue to dig deeper into the pile of paper, my ears pick up on a familiar sound.

I hear the soft sound of gravel crunching as a car enters the

garage. My head whips upwards, checking the clock one final time.

2 minutes.

I grab the files and take extra time to place them in the correct order. Ensuring the one that was placed on the table is left exactly as if I had never touched it. I dash towards the door to greet her as I do everyday. Plastering the same smile as always.

Bright, warm and all too fake.

The door knob slowly twists before revealing the frame of my mother.

"Good afternoon Mother," I call out, my voice oozing with fake enthusiasm.

She barely spares me a glance before retiring to the cordoned off section of our house. Nervousness courses through my body and I feel my body tense like a spring ready to uncoil. Several minutes pass and slowly I begin to relax.

Boom

I briefly jump at the sound of the door forcefully opening. My mother steps out and briskly walks towards me. Her glare as cold as ice.

"Care to explain why one of my papers is on the floor," she questions, her brow arched suspiciously.

My brain instantly freezes at the blatant accusation. I choose to offer the first thought that comes to mind.

"Maybe the wind blew it," I suggest softly.

I realize belatedly the mistake I have just made. My gaze holds firm in order to distract from my previous statement. Judging by the way her gaze hardens, I know she saw through my lie.

"And how exactly would you know the window is open," she fires back, her tone leaving no room for any feeble excuse I could muster. ■



Illustration: Sonia Ravindran

Is it Scary to not Remember

Jerry Hong

Is it scary to not remember?
Or is it only terrifying to the people around you,
those who know what you've forgotten,
because you obviously don't.

Does the lack of an ability to make memories mean I'm less human?
Humans should be able to light up
When something great happens,
And despair when their life crumbles a little.

And I do.
Or so I've been told.
But I don't remember.
I know I used to, at least.

I remember being able to remember—
If that makes any sense.
I know what it feels like
And I can understand what I'm missing.

It still feels like last summer.
Literally.
But I know it wasn't yesterday when I went hiking with my friends,
Coming home late because we had wanted to see the sunset.

The days in this hospital bed blend together,
While I spend my time grasping at memories that are drifting away.
I'm sure I'm still seventeen but the nurses tell me
My nineteenth birthday was a month ago.

What if, when I'm old and tired,
Sitting in a rocking chair and trying to make a list of things I've accomplished,
I realize that my life doesn't feel any longer
than it did sixty years ago.

I'm scared.
It is scary to not remember,
Because your past acts like a jail
Robbing you of a future.

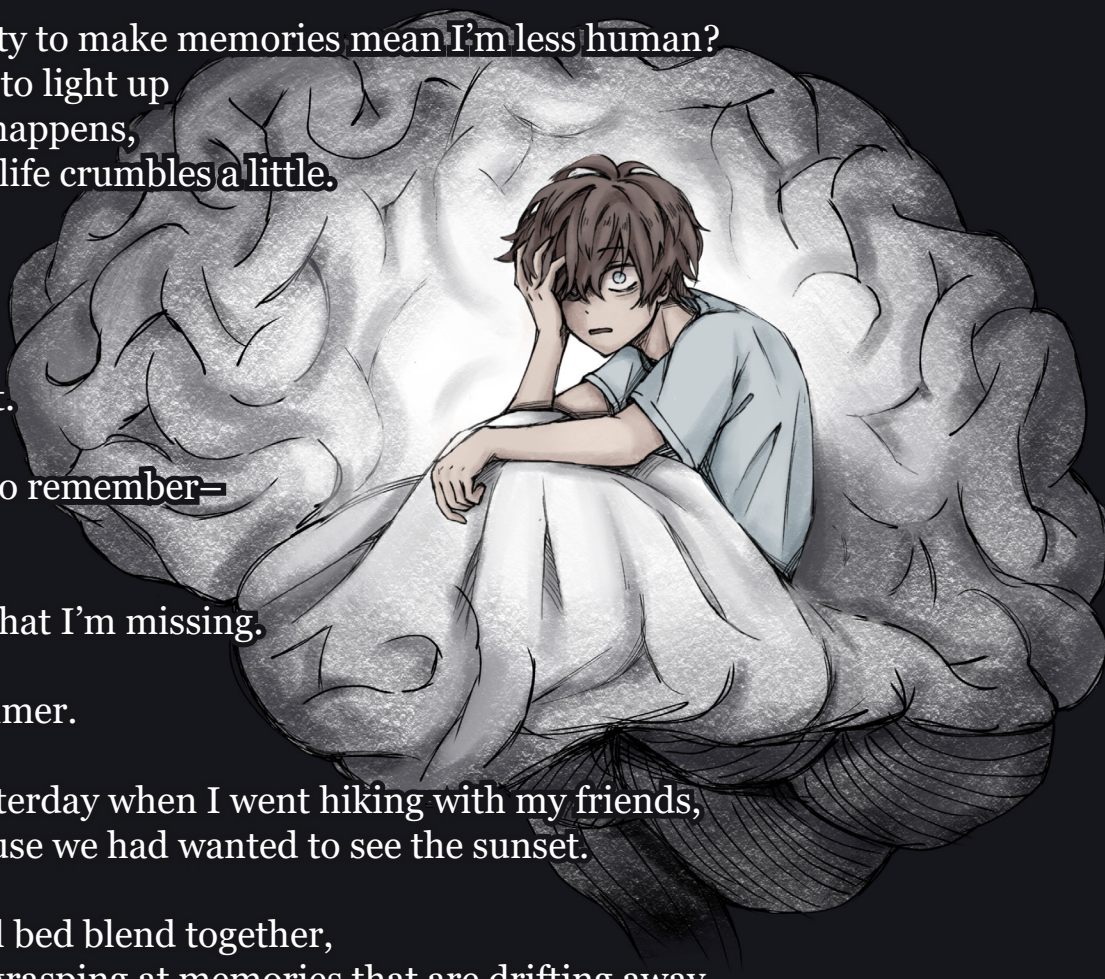


Illustration: Ivy Liu

EDITORIAL BOARD

A board that amplifies student voices through supported opinions.

The Responsibility of Rich Nations to Poor Nations

by EMILY MA

While many people in rich nations live luxurious lives, citizens of poorer countries suffer to enable that luxury. Poor nations have historically been exploited and are still being taken advantage of in today's world, such as in the cases of sweatshops and climate change. In this essay, I will show why rich nations owe poor nations aid through thorough analysis of historical and present exploitation of poor nations by the rich.

Richer nations owe a historical debt to poorer nations. By exploiting poorer countries, they have contributed to the substandard living conditions present in such nations, a prominent example being the colonisation of India by the British Empire. The East India Company collected taxes in India and used those taxes to buy Indian goods for Britain, and stole \$45 trillion dollars from

India this way. Meanwhile, there was no increase in per capita income in India and life expectancy actually dropped, so India was directly harmed. Another example involves Belgium and Rwanda: creating a divide between the Tutsi and Hutu in Rwanda that would eventually cause the devastating Rwandan genocide years later.

In the present, citizens of wealthy countries enjoy cheap products that are produced in sweatshops in poorer countries. While some believe that having factories in these countries provides more opportunities to citizens there, trials show that serious injuries and disabilities are increased for employees in these unsafe factories and employees aren't better off – most quit their jobs in favour of another career. Thus, these sweatshops prey on the desperate and uninformed of these coun-

tries. As a result, rich nations generally offer cheaper prices and the companies that run the factories can make more profits. Additionally, multinational corporations based in rich nations illegally drain money from poorer ones, offsetting the aid that goes to those countries. Instead of stopping these unethical and illegal behaviours, governments often choose not to take any action as their economies are benefitting.

Wealthy nations cause the majority of emissions and climate change, but poorer nations bear the brunt of the impact. In fact, the wealthiest 1% of the world's population—many of which live in rich nations such as the US—caused double the carbon monoxide emissions of the poorest 50%. Countries like the Philippines are already facing the effects of climate change such

as flooding and air pollution. However, although rich nations make many promises to lessen emissions with international initiatives such as the Paris Agreement, these promises are often unfulfilled as countries are unwilling to give up on the many major economic benefits tied to pollution-heavy industries such as oil and fashion. Since rich nations are harming poor nations and have caused the poor living conditions there, rich countries owe reparations in the form of aid to raise the standard of living.

In fact, the UN and several other global organizations acknowledge that in cases of genocides or times when citizens of countries are in great danger, other countries have a responsibility to step in and protect the at risk areas. The same principle applies to the current situation of poor nations, as the extreme poverty and consequences of global warming are as much of a threat to the daily lives of citizens.

Rich countries have a responsibility to raise the standard of living in poorer nations in a few ways. The most obvious are through humanitarian aid and by sending resources or helping build infrastructure. We should also help poorer

nations flourish by increasing trade and investments with them, as we can stimulate their economies and create change from within by providing governments with resources so that they can decide what is best for their nation.

In the case of countries with inefficient or corrupt governments, aid in the form of money and investments is not enough as such governments may not have the know-how and institutions needed to use the money effectively. As such, wealthier nations with more experienced bureaucrats and analysts should facilitate policies to ensure that the structure of poorer nations will allow them to expand in the future.

To mitigate the amount of damage they have already inflicted on the environment, rich nations should help countries that are more at risk for natural disasters by becoming carbon-neutral and providing support and protection such as sea walls. They also need to increase global climate funding so that poor nations can decide for themselves how they best want to protect their citizens from the inevitable consequences of global warming.

In conclusion, rich nations should make up for

their wrongful treatment of poorer nations by supporting poorer nations' development in various ways and by ensuring that the impact of climate change is minimised. By analysing the various ways in which the actions of rich nations have harmed poorer nations, we can gain a greater understanding of how to tackle the issues they face. What rich nations owe is not only money. They owe poorer nations, and the rest of the world, accountable measures to ameliorate their impact on the environment. They owe poorer nations the know-how, institutional knowledge, and support they need to become independent. All of these are first steps towards international justice. ■

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The Dark Side of Artificial Creativity: Examining the Concerns of AI in the Art World

by PATRICIA ZHANG

Artificial intelligence has become increasingly popular with the rapid rise of technological advancements over the past few years. AI has taken over our world from virtual assistants to chatbots. Although it can be a precious tool for the police and businesses, it has resulted in several issues in the art industry. Teenagers in particular are led to believe that they don't need to use their thinking and creativity when tools like ChatGPT and Deep AI exist. This hampers their creative skills, dehumanizes the vivid human imagination, and forms a dependence on technology. Rather than trying to grow their skills and attempt projects independently, this generation has become dependent on technology. Additionally, AI software encourages plagiarism and eradicates the authenticity that comes with deeply personal works of art, leading people to use work that is not theirs, without even realizing it.

Although there are limitations to all artificial intelligence software, they can generate very realistic music and visual art. When we think of art, our minds typically go to visual art, (e.g. paintings and illustrations), but we frequently disregard the vast array of other forms of art such as music, literature, films, and much more. There are numerous styles in these major cat-

egories that people dedicate their lives to. As AI-generated art gains popularity, traditional artists are facing difficulties competing in the market (Perkowski). Their talent is now being overlooked and undervalued because new software allows stories, songs, animations, and digital art to be generated in seconds. The increasing popularity of automated art is causing human-made pieces to lose value and see price reductions, which is pushing artists into financial instability. This has been especially difficult on digital artists who have been getting their art stolen and used by others without receiving the compensation they deserve (Babbs). "Independent working artists already have enough hardship to deal with," American artist Matt Verges claims, "AI in the workforce is not an issue only relegated to the art world, and you better believe that CEOs are already planning ways to cut their bottom line using this technology, and further exploit their workers."

AI is not able to express emotional qualities that only human-made art can convey. AI imitates styles and techniques of visual art and music, but can not capture the originality and artistry of human-made art (Babbs). We are losing the authenticity of some of life's most valuable commodities with the rise of AI art. With

increasing intricacies, AI algorithms can precisely manipulate artistic techniques and styles. A machine or software can now replicate something people dedicate their lives to, depreciating the value and uniqueness of human art.

Art that used to require time, skill, dedication, creativity, and precision, can now be created by a computer in seconds, undermining the talent and hard work of real musicians and artists who dedicate their lives to their craft. This gives people the power to misuse these remarkable technologies by plagiarizing artists and taking credit for work that isn't theirs. Copyright concerns rise due to this issue, as individuals argue whether AI meets copyright standards because it requires human authorship. It is unclear who is entitled to the copyright: the creator of the AI software, the person who used different components to compose the work or the original artist whose work was used to produce the new piece (Tolcheva).

AI can be a remarkable tool to aid us with our everyday tasks, however as new developments are made every day, we must ask ourselves if artificial intelligence is the answer to everything. In a time where everyone is constantly online and technology is at the height of our world, art is one of the only genuine and emotional

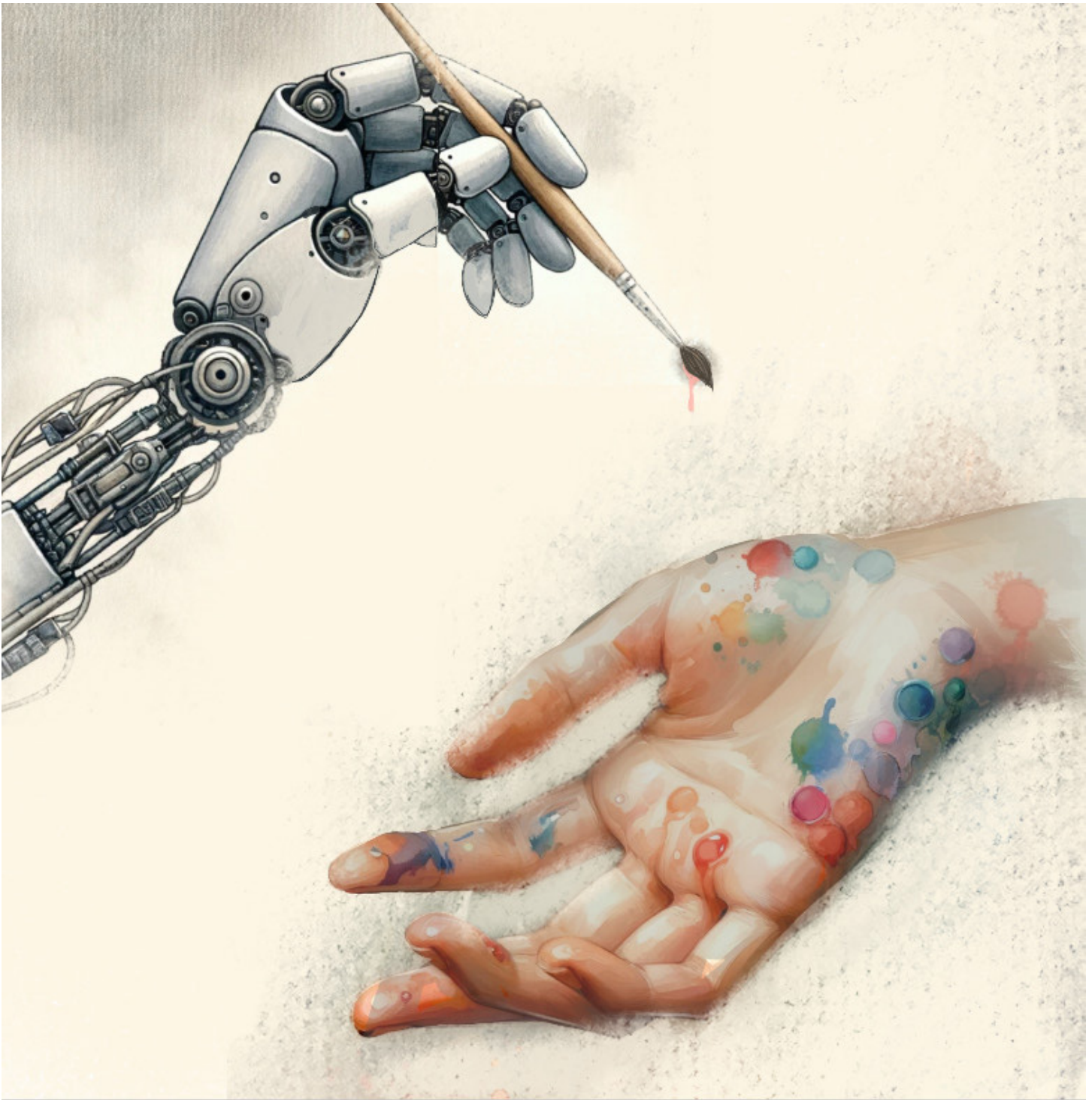


Illustration: Fiona Chan

things we can enjoy. AI art puts a risk on the creativity, passion, and expression that was once only found through art. As automated art progressively gains favor and popularity, the demand for human-made art declines and the careers of numerous skilled artists

are jeopardized. Although the idea of digital artwork and AI-generated music or writing seems appealing and efficient, is it really what our world needs today? This is just the beginning of artificial intelligence gradually taking over valued aspects of our lives. ■

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An Abyssal, Impossible Justice

by THANUSA PASKARAN

With recent evolution in identity politics, an updated version of the Oppression Olympics has dropped—our modern Catch-22. Instead of fighting to be the most oppressed, we fight to signal the most virtue—to show off to the world that we are based or woke.

This idea is presented in the book *Tomorrow Sex Will Be Good Again* by Katherine Angel, where when discussing consent culture, states that women now have an expectation to stand up and speak out. Though, for example, the #MeToo movement has created a culture of acceptance towards standing up and sharing your story, the unexpected ramification is the narrative that women owe it to themselves, and especially others, to take a stand. If you are not constantly talking about the patriarchy, you aren't a feminist. In fact, you're perpetuating a misogynistic narrative. Angel states:

"The widespread rhetoric [is] that consent is the locus for transforming the ills of our sexual culture - women's speech about their desire is both demanded and idealized, touted as a marker of progressive politics."

This is where the intersection of identity politics meets with constant "wokeism." The consequence now is that it is a societal duty to display a sort of radical feminist exercising of one's autonomy or power. The bar of expectation is now set—we ALL told our story, why won't you tell yours?

This ties into an age-old dichotomy of the will to represent ourselves while attempting to keep the representation "true." This is to say that feminists are constantly struggling to define the label of

"feminist" in the way they would like it to be perceived, battling with others who encourage the negative perception of the word. The rhetoric that encourages virtue signaling is at complete odds with true feminist values—how should feminists strip that idea from the label? Feminists are annoying, but all women must be one, or else they are misogynistic. The challenge lies not only in shaping the perception of the feminist label but also in contending with societal forces that perpetuate negative stereotypes. The issue here is that though there is an evident societal push for everyone to become feminists and embrace it, negative connotations surround the very term.

To understand this issue, we need to look at the complexities within the term "feminism" as a representation of our identities. Scholar Diane Elam argues in the book *Feminism and Deconstruction* that when we label oppression in boxes such as "women's issues" or "women's interests," we imply an identity to "woman." In other words, by labeling certain challenges or concerns as exclusively belonging to women, we may inadvertently imply that there is a single, unified experience or identity for all women. This blatant oversimplification can overlook the diversity of women's experiences and it also suggests that there are a set of conditions to be a feminist. But, as we know, feminism is not a term with just one definition that includes only one type of person. Most notably, not only women can be feminists. Instead, there are multiple layers to be accounted for.

With the word "feminist," we can see how it can be placed in both a pejorative and empowering context. Words and phrases can have different meanings and different representations. This also applies to media, specifically that of work that self-reflects. Imagine a book within a book or a play within a play—a literary technique known as *mise en abyme*, coined by André Gide, a French author. Think of literally any TV show where in the show, the characters themselves are also watching TV. The term "*mise en abyme*" itself translates to "placement into the abyss." As a physical example, imagine two mirrors facing each other, reflecting themselves over and over again endlessly. It's a sort of *infinite regression*, where things fold into themselves. I'm watching a show that's watching a show that's watching a show and so on. In a broader, philosophical sense, it creates a loop of ideas and meanings.

The self-reference and fluid style of *mise en abyme*, where we can fold back layers and layers of interpretation, is heavily connected to deconstructionism, a term introduced by philosopher Jacques Derrida. Deconstructionism is a way of examining how language and societal ideas are not fixed or clear-cut but rather fluid and nuanced. There are multiple layers or complexities in language, likemodern slang—a word taking on an entirely different definition and characteristic.

In a feminist context, Elam toys with the term *mise en abyme*, calling it "Miss. en Abyrne." Instead of using the phrase as a literary device, it's used as a way to re-



Illustration: Emily Pan

cognize our own steps in feminist advocacy. The concept of *Miss. en Abyme* is focused on the idea of infinite regression (the placement into the abyss) rather than the idea of a book within a book. Elam argues that as we strive to represent and advocate for women, we increasingly notice the challenges and shortcomings in these efforts. This continuous cycle of trying, accompanied by a growing awareness of failures or doubts, reflects an infinite regression. This is an inherently nihilist approach to feminist issues—we are staring at the abyss as we keep dumping our efforts (of feminism or equality) into it, only for nothing to be apparent except for the feeling of

failure.

Broader societal shifts have insisted we must represent ourselves as woke before anything else. Oppression Olympics and virtue signaling are woke cultures favourite sports, but the competition and signalling become self-referential and cyclic.

Yet there is a persistent “what’s next?” Elam recognizes that a utopian land without any sort of inequality is impossible. French philosopher Foucault’s quote (as used by Angel), “tomorrow sex will be good again” is the exact delusion. This is the exact kind of mindset that those who say “We live on a giant rock!” love to adopt—that because we are so small and insig-

nificant, no attempt at change will ever reflect the effort put into it. That’s where I argue that the fight for feminism, and anything similar, is done *to be done*.

Feminism can no longer be the search for a binary definition or a push for everyone to adhere to the ideal of feminism. As Elam puts it, “we don’t need more lessons in how to be a woman.” We walk the path to a utopia that does not exist, but the moments of achievement are in their own a specific type of success.

All seems almost nihilist and hopeless, but who cares?

This is with endless work, a colossal and abyssal navigation. ■



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