

2022

SCHOLAR'S SHOWCASE

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Western 

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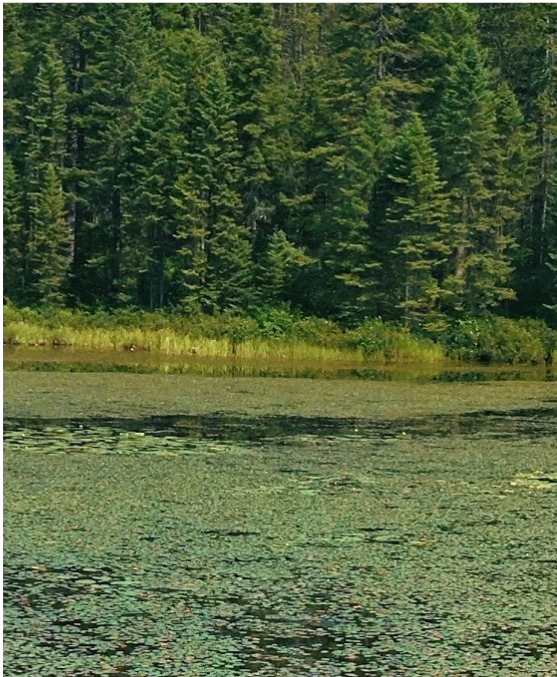
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Art by Madeline Hubbard



Metanoia | noun | a transformative change of the heart, character, or outlook.

University is a period of immense growth in all aspects of our lives: we evolve, slowly but surely, as we learn, expand our minds, and see the world with new eyes. Throughout this continual process of self-transformation, it is essential to reflect every so often to recentre ourselves on the paths we have each chosen to pursue. This publication is a culmination of our student voices and a record of our growth. I am incredibly proud of the talented writers and artists who dedicated themselves to their art and brought them to life through this concept of metanoia. I hope that as you look through the publication, you will find pieces of yourself in our collective stories and perhaps even begin to reflect on your own path and transformation journey.



Sincerely,

Christine



THE CHRYSALIS STAGE

a case study

i.

you really don't understand the simple things, do you?

you ask curiously.

not even what it means to be alive.

your amusement infuriates me.

i wish you would shut up.

a person that failed to live, failed to die—

what else is left for me? a patchwork being, nothing

but a miserable husk

my disposition can't be helped, i hiss

and you laugh wildly as if i cracked a dirty joke.

ii.

i dream of being submerged, as if in the depths of a mirage

you pull me out painfully like a blade

trapped in my own flesh, i want nothing but to escape;

i hate you and your maddening smile, but

i tell you and it only widens

so you do feel human emotions after all?

you press a paper crane into my hands and blink innocently,

here, a gift for you. protect it with your life!

and there's something about your face, that infuriatingly cheery
expression

i can't bear to look at you any longer.

iii.

outside, it storms.

the sheets are white, the walls are white, the sky is nothing more
than several shades of white:

yet you press your face to the window and remark,

isn't the snow beautiful?

i can't help but scoff.

there isn't a thing to see out there.

yet you seem unbothered by my black mood

sticking out your tongue, you chastise me like a child

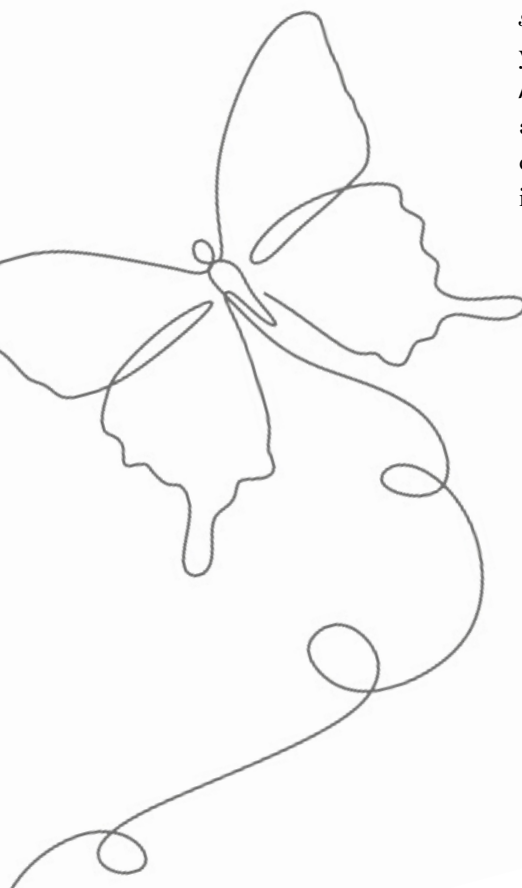
you're just not looking hard enough;

but i follow your admiring eyes and stare and stare

to no avail. for the first time, i start to wonder...

that perhaps i'm missing something.

Poem by Olivia Li



iv.

the next time you visit, you're wearing a canary-yellow sweater
gripping a plastic container of cupcakes tightly like a hostage
try one, you offer, but it isn't really a request
i take one topped with a mountain of bright blue frosting, and
you ask me how it is with expectant eyes;
something stops me from admitting
it's a bit underbaked, and the cupcake-to-icing ratio is atrocious.
i nod instead. i think it might be the kindest thing i've ever done
when you beam at me and say, *let's bake some together next time!*
i look down at my azure-stained hands and somehow,
somehow.
i find myself replying: *all right.*



v.

winter gives way to spring
with the first vestiges of warmer weather, the world seems a little
brighter now—
or maybe it's you.
you gaze up at the sky, and the verdant buds of fresh leaves dance
in your eyes. everything seems new again
life: a canvas once white, now saturated in hues of green and gold
you once asked me if i understood what it meant to be alive
the truth is, i still don't.
nothing is certain, and many things are monstrous; the future is a
bitter void
maybe the shining world i see is nothing but a burning daydream
but even through my fractured eyes, i can see something beautiful:
even if it isn't real, isn't it worth fighting for?



vi.

there may still be something left for me in this life.
a gifted paper crane, sheltered secretly beneath my pillow;
the winters that lie ahead to marvel at the winter snow
a batch of cupcakes, still waiting to be made
the mild spring breeze that ruffles my hair, affectionately like a parent
and i see you: you who always reaches out
your hand towards mine, even when i dream
i am still myself, yet i am different now.
deep inside, where i once thought lay
only a barren wasteland left to rot—
something warm and golden begins to bloom.



Photograph by Chelsey Zhao



Photograph by Chelsey Zhao

THE INTERNAL DIVIDE

Essay by Madeleine Zajdlik

In the colloquial sense, ‘individual’ is but another term for ‘person’—or ‘human being’. This definition does not leave room for the philosophical responsibilities of the term, and as such, does not account for what a person may be beyond their physical definition. If individuals are viewed as purely physical concepts, there is an inherent lack of meaning to existence due to the impermanence of this. However, consideration of the individual as a more philosophical entity reveals the true extent of the multi-layered importance of man. It can be extrapolated that individuals have a multitude of roles in this context: responsibilities to past, present, and future ideals; to both themselves and others. To determine one’s ultimate role—one’s proverbial purpose—requires an understanding of one’s importance in these varied contexts.

For young people, reaching this understanding is an especially complex task. A myriad of societal and academic pressures makes understanding one’s role to both themselves and others difficult.

At this transitory stage, young people are thrown into a reality so different from previous years, which forces them to adapt or face high-stakes consequences. Although past experiences and responsibilities offer some context through which experiences in university can be viewed, a marked shift in responsibility leaves an individual’s present and future responsibilities in limbo.

Independence is, largely, the cause of this shift. In most ways, individuals are free to make their own decisions, and are therefore responsible for themselves. This is not to say individuals are free from external obligations, academic and otherwise; instead, it is to say that, as students, we have the capacity to choose which pressures we subject ourselves to. This is a choice that has implications in the societal, professional, and academic realms. By societal, it is meant that this period of life offers individuals the opportunity to choose who they want to be on an ideological level, exposed to newfound perspectives in conjunction with the freedom to choose between them.

This exposure is both in personal and online communities; with present levels of online connection, young people today are ideologically shaped more by those around them than ever before (Sandford and Quarmby 117-119), and as such, must invest great care in ensuring their cognitive development during these formative years is directed in a positive fashion.

Adversity in individual development does not halt at the personal level, however. Professional decisions, those at the forefront of a post-secondary student's mind, reach their full implicative status during the years spent at university. Viewed by some as a goal and others as a burden, professional aspirations dictate, to a pronounced degree, what one will devote their life's efforts to. Not only must young people determine what path to take—they must also determine the steps necessary to do so, and if these steps are even viable. Further complications arise when individuals are faced with professional expectations placed upon them by others, and the necessary efforts to reconcile these expectations with self-imposed ones. In this sense, it is fully revealed the extent to which individuals—especially young people—must reconcile with a myriad of psychological responsibilities on a daily basis.

For university students, however, academic responsibilities often demand the most attention. It is because academic pressures come with the most immediate and decisive consequences, and require great attention as such. Ostensibly, academic efforts are undertaken for the purpose of learning, but recent research is proving this not to be the case. As discussed, individuals are responsible to many forces beyond academics, and this leads to corners being cut—to academic effort being applied where it is necessary to produce results—in opposition to understanding.

Research upon this issue (Norton et al. 270) explains this is due to not a disregard for the parts of learning indirectly tied to academic validation, but a perceived necessity fostered by the difficulty of young people's academic responsibilities in conjunction with so many others.

Online learning has only exacerbated these difficulties. In large part, this is due to the removal of all previously relied on mental supports in combination with the added external pressures of a pandemic. This has left young people, among many others, with greatly increased stress levels. Individuals, more specifically those in university, have had to learn how to manage the aforementioned myriad of responsibilities whilst simultaneously being so disconnected from them. In response, it has become evident that different approaches to managing anxiety are required—approaches which vary greatly in effectiveness on an individual basis (Virgili 326), and can include actions such as an increased focus on mindfulness, stress training, and yoga to name but a few. The well-accepted stresses of the pandemic have prompted pronounced efforts to learn these actions (Lupe et al. 295-298) and have resulted in the development of skills that will remain for years to come.

The value of learning a new way to approach adversity can be extended further than de-stressors. The past years have taught individuals a great deal about how to adapt to unplanned adversity, and how to live in a more cooperative fashion. Coming out of the pandemic, it is important to remember these things. What it means to be an individual—on societal, professional, and academic levels—will not change. Nonetheless it is important to retain what the difficulties of past years have taught us about how to strive for connection in the aim of ensuring we, as individuals, are fully able to unite the parts of a seemingly discombobulated whole.

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Hayao Miyazaki and The Development of Studio Ghibli

Essay by Ajaya Sharma

Studio Ghibli is a Japanese animation house known for its soul-touching, aesthetically pleasing, and realistic films. This animation house has dominated the Japanese box office since the 1990s (Bigelow 2009). Furthermore, due to its incredible output, Ghibli was able to internationally distribute its films by collaborating with Disney, allowing the studio to become a well-known phenomenon worldwide (Schilling 1996). The global appreciation for Ghibli films was evident when *Spirited Away* became the first hand-drawn feature film to win the Best Animated Feature award at the 75th Academy Awards (Bigelow 2009). However, the individuals behind these iconic works are rarely mentioned outside of academic analyses. Studio Ghibli is the nurtured product of three co-founders, Hayao Miyazaki, Isao Takahata, and Suzuki Toshio, under their parent company Tokuma Shoten publishing house. Each co-founder has played a specific role within the studio: Takahata provided the studio with incredible films that broadened the viewership, along with acting as a guiding force for Miyazaki; and Suzuki has been critical in networking and developing the promotional technique required to further expand the studio (Yoshioka 2018). However, Hayao Miyazaki is the founder whose ideologies and actions carved the way for Studio Ghibli's success and worldwide recognition. Therefore, this essay will argue how significant Miyazaki's impact has been as the most important co-founder.

Miyazaki's impact on Ghibli's reputation began before the studio's conception. Prior to 1985, Suzuki was working at Tokuma Shoten as a writer and editor for the *Animage* magazine. When Suzuki was asked to interview Miyazaki and Takahata, his perception of the two men was not the most positive. However, after seeing their work, Suzuki was thoroughly impressed and incredibly motivated to work with them. Hence, he approached Miyazaki for an interview in 1981, which was Miyazaki's first appearance in a magazine article. This edition of the magazine was extremely successful and indicated the people's interest in Miyazaki; subsequently, this led to *Animage* approaching Miyazaki to create a magazine that became the *Nausicaä of the Valley* manga (Yoshioka 2018). *Nausicaä* received great success likely due to the personal technique and aesthetic that Miyazaki had already developed in his previous works such as *Castle of Cagliostro* along with his fresh focus on environmental themes. His unique perspectives made him popular and led to more projects between Shoten and the three co-founders of Ghibli. Ultimately, it was Miyazaki's innovative idea for a film that required the co-founders to start a new studio owned by Tokuma – this became the world-renowned Studio Ghibli (Denison 2018).

Following the studio's creation, Miyazaki's previously established reputation was used to launch the studio's first film (Denison 2018). When advertising *Castle in the Sky*, the first official movie released by the studio, there was a strong emphasis on *Nausicaä of the Valley of the Wind* as an authenticating comparison for Miyazaki's new film (Denison 2018).

Ghibli would not have achieved the success it did if any of the co-founders were absent; however, without Miyazaki, its films' signature aesthetic and magic to the stories would not exist. To confirm Ghibli's image, a group of students in a first-year Japanese culture class were interviewed on their thoughts on Studio Ghibli's core values. The collective responses included passion, quality, simplicity, wholesomeness, consistency, and imagination. One student said: "there's always a strong focus on the characters' animation, through their expressions and movement. The art and landscapes in these movies are beautiful; the attention to detail is always captivating. Ghibli films seem to capture different feelings very well, whether it be the heart-warming moments or the heart-breaking ones."



Art by Michelle Sadorsky

Each value mentioned by the students can be connected back to Miyazaki's decisions and ideologies applied within the Studio. For example, Ghibli's signature art style is due to the hand-drawn "cel animation" technique (Ang 2013). With the advancement of animation technology, this technique has been fading out; however, Miyazaki has always been adamant about utilizing this method (Ang 2013). He spends days getting the right image or sequence and does not settle until he is satisfied. Many perceive this choice to be a sign of Miyazaki's fixed ways. However, using 3D computer-generated technology would require a complete change in the studio's philosophies and would not fit the persona of Ghibli's signature aesthetic. In 2020, Ghibli ventured into CGI and produced *Earwig and the Witch* under Goro Miyazaki's direction ("Earwig and the Witch" 2021). Unfortunately, even though the story line was similar to past movies, this movie was not received well by the audience ("Earwig and the Witch" 2021). Out of all the individuals interviewed for this paper, only one had heard about this film.

When the interviewees saw stills from the film, they were surprised as the aesthetic did not align with the signature Ghibli style. Overall, this supports the idea that Miyazaki's choice of using cel animation has played a crucial role in developing the overall appeal of Ghibli films. Yet, aging has started to impact Miyazaki: his grip is only half as strong as before, and he is required to use softer lead pencils now ("10 Years with Hayao Miyazaki" 2019). Being the self-aware man he is, he feels this change affecting his daily work; however, he also wants to continue creating quality films for his audience ("10 Years with Hayao Miyazaki" 2019). Considering this, the appreciation for continuously utilizing hand cel animation to keep the studio's aesthetic intact is less reflective of a fixed mentality than evidence of his dedication. Not only this, but the consistency in Ghibli's work is due to Miyazaki's decision to hire and nurture a group of individuals as Ghibli's permanent staff, instead of working with new people for each project (Miyazaki 2018).

Each co-founder has played an essential role in the development of Studio Ghibli; however, it is Miyazaki who has played an essential role in both the pre-development of the animation house and the image of Ghibli. This research allows the general population to appreciate Miyazaki as a detail-oriented, hardworking man instead of a man with fixed views. His ideologies created the whimsical image Ghibli symbolizes today.

THE TOP OF JUMP ROCK

Short Fiction and Art by Madeline Hubbard

I'm standing at the top of Jump Rock.
Everybody else has already jumped at least once.
Some people have even gone twice or three times.
But not me.

As we approached the rock from the lake, it didn't seem that high.
I thought this would definitely be the year that I jump.
But up here, the water is miles away.

When I'm at the top of Jump Rock, I understand why people are afraid of heights.
If I jumped, I would hang in the air for hours;
Tumbling slowly, watching as the lake reached up its arms to pull me in.

As bad as the height is, the darkness of the water that waits below is even worse.
In the black, inky murk, anything could be concealed;
A jagged landscape of rocks poised to pierce soft skin,
A bed of seaweed hungry to wrap me in a slimy, eternal embrace,
For all I know, the Loch Ness Monster could be lurking in those depths.
And the water is only getting darker as the sun plummets below the horizon.

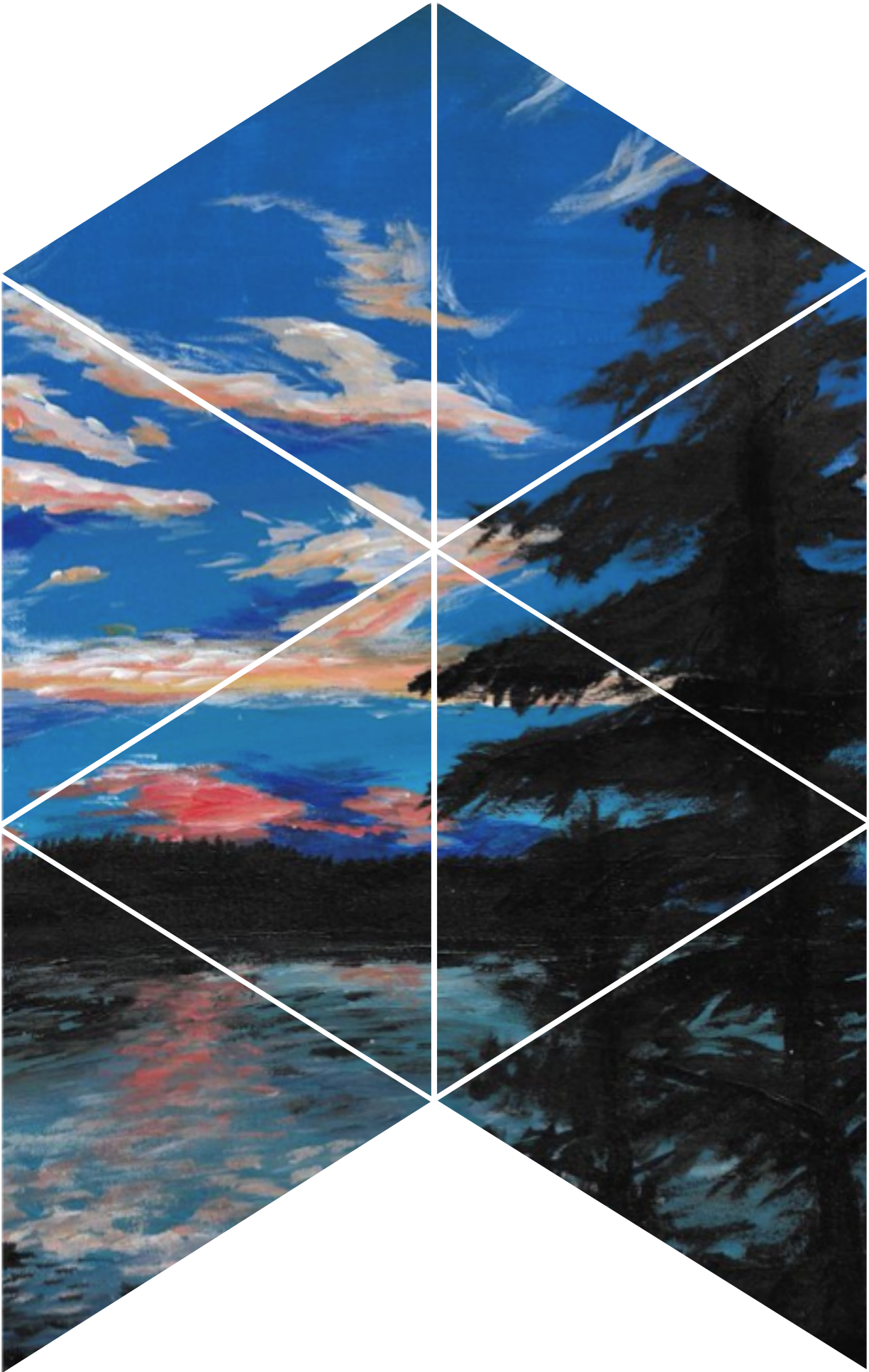
The setting sun reminds me that I'm running out of time.
If I don't jump soon, I'll have to make the long, shameful walk back down to the boat.
Like the final nail being hammered into the lid of a coffin, this will confirm what I already fear:
I am a coward.

As I look towards the sinking sun, I see the silhouette of the old pine tree illuminated.
This pine has watched countless jumpers make the leap that sends them hurtling downwards.
It bears the scars of the tornado that blew through two summers ago, but it bears those scars proudly.
This tree was lashed and whipped by unforgiving winds and still it remains a guardian of Jump Rock.
Standing unapologetically tall.
Watching jumpers jump.

I want to be one of those jumpers.
I want to prove that I have no fear.
But I'm not ready right now, and that's okay.

I will be like the pine: standing tall and watching jumpers jump.
One day, when I'm ready, I'll join them.
I am not a coward. I'm brave. Brave enough to know what is best for me.

For now, I walk back down to the boat, and I do so without shame.
I will return again next summer.
To the top of Jump Rock.

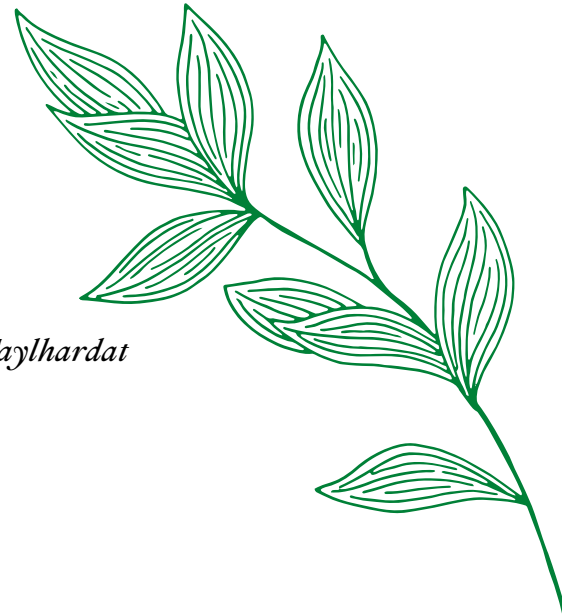




Art by Madeline Hubbard

GROWTH

Poem by Christine Taylhardat



I don't know where my heart is these days:
where I used to feel
its presence –
now vacant.

At times
my insides feel swollen
rawness fills my throat
from the emotions
coursing through me.

Thinning skin,
fragile spirit,
but I cannot allow myself to
stop
feeling.

The wound never closes:
this world loves
but is so lost in itself,
trapped in vicious cycles,
meaningless suffering,
indifference...

How can I express all the pain
my heart has felt lately?
Stemming from a world so fixed
on destroying itself,
along with my hopes –
yet something always remains
after the tears dry.

Growing:
it is
experiencing life wholeheartedly
through every tribulation
and letting that light in my heart
continue to glow.

To allow the desolation to
blow it out –
well,
I'd rather not contemplate within the Darkness.

UNCERTAINTY OF IDENTITY

Essay by Sanaz Lordfard

Identity is the most remarkable element of the individual. How one perceives themselves, associates with others, acts in situations, and feels about different issues is highly influenced by their deep sense of self. Is identity always preserved, does it truly exist, and can it be compromised due to an increase in awareness of reality? This essay will examine how the ideas proposed in the Multiverse Theory and Montaigne's ideologies regarding habit have the potential to degrade one's sense of identity, contributing to the absurdity of life.

The Multiverse Theory undermines the significance of one's identity. The universe is infinitely large and consists of particle configurations that form all entities. As there is only a finite number of particle configuration possibilities, there is bound to be repetition—which raises the potential of repeating human beings in identical forms ("The (Multi) Universe(s)"). This idea is disturbing to many individuals who value the fact that their existence is numerically unique. In fact, this compromises one's sense of self as identity is characteristic of its originality and singularity. If there are infinite numbers of each being with identical beliefs, morals, friends, status, ethnic background, and personality, it would not be justifiable to claim that identity exists or has any true meaning. Though the Multiverse Theorem is an unfalsifiable statement and is solely a possibility to reality, being aware of its potential has the power to disturb how one views themselves in regard to the universe. The theory degrades the value of each individual's life as their identity is no longer unique or special in any way.

Reflecting on this topic contributes to the absurdity of life, agreeing with Camus's statement, "[b]eginning to think is beginning to be undermined" (Camus 5). Knowing the potential of the multiverse comes through pausing and reflection. Being aware of this theory can cause one's sense of self to be questioned and deteriorates their understanding of what is meaningful to them, undermining the value of their life and reason for living.

Montaigne's philosophies regarding the impact of habit on human senses causes the individual to question their power over establishing their identity. In his essay, "On Habit," Montaigne discusses the blinding impact of habit on the human senses and reasoning.

Particularly, he emphasizes the fact that humans follow the laws of culture, even when they cannot truly justify the reason in which they obey them. Furthermore, he classifies moral beliefs as completely arbitrary, making it unfair to judge other laws and customs (Montaigne 123). Principles and values are core building blocks to one's identity. According to Montaigne, these values are solely habits that have blinded the senses, stripping individuals from the ability to reason about the things they value. Evidently, for the individual, it is impossible to know whether they truly desire to associate themselves with the things they believe in as they have no control over the customs they are born into. Montaigne's claims cause his readers to doubt their power over their identity. One does not choose the things they believe in and it is unfeasible to know whether they truly believe in their values due to the blinding impact of habit. Montaigne's philosophies regarding the arbitrary laws of custom and role of habit contribute to the absurdity of life. Reflecting on the true reality of the formation of identity, one's sense of self is disturbed, rendering their life meaningless.

The Multiverse Theory and Montaigne's philosophies increase one's awareness of the potential realities of the world. Adapting these new perspectives can alter, undermine, and compromise one's sense of self. The ideas proposed in this essay are demoralizing to most individuals, especially those who value their identity at high levels. To combat these disconcerting feelings that cause one to question their existence, one must refer to Camus's essay, "The Myth of Sisyphus." Camus suggests that the solution to the absurd condition of human existence is suicide or revolt. In the latter, Camus suggests embracing one's life through consciously choosing to live according to the things that give their life meaning despite the fact that it is meaningless. He uses the analogy of Sisyphus, who is punished by the gods and must roll a boulder up a hill for eternity in the underworld. According to Camus, one must view Sisyphus happy in the moments of going back down the hill because he has consciously chosen to take power over his fate as he embraces the struggle (Camus 78). In regard to the ideas presented in this essay, the boulder embodies the uncertain state of one's identity due to an increased awareness of reality and reflection. The solution to preserving one's identity is to revolt against the fact that identity is undermined. It is up to the individual to give meaning to their lives through embracing their individuality even though their identity is meaningless. Through making conscious decisions to give meaning to one's identity, existence becomes meaningful.

Throughout history, society has strived to increase their knowledge of the world they live in. Ironically, it has only increased their uncertainty and confusion, and decreased their stature. The undermined state of identity due to the Multiverse Theory and habit is an instance of this occurrence. The repetition of one's identity degrades its value. Moreover, the values that make up one's identity are arbitrary and completely controlled by custom. Being exposed to these ideas provokes one to realize the lack of reason for their existence.

However, through applying Camus's philosophies, one can bring meaning to their identity. How does one preserve their identity, despite the absurd condition of living? These are questions that take time and reflection to be conquered, but their answers will bring great meaning and understanding to life.

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Essence

Poem by Vanessa Orellana

A second.
A minute.
An hour.
A lifetime.
A memory.

A memory that lasts for the length
of one's existence.
A smile that lasts for days,
and words that make your soul
shudder to this day.

A memory is a lifetime.
A lifetime of emotion and depth.
A snapshot of a time in life
When filled with passion and fervor.
A time at which
A union of emotional intensity
Occurs exactly how it did then,
Once in your life.

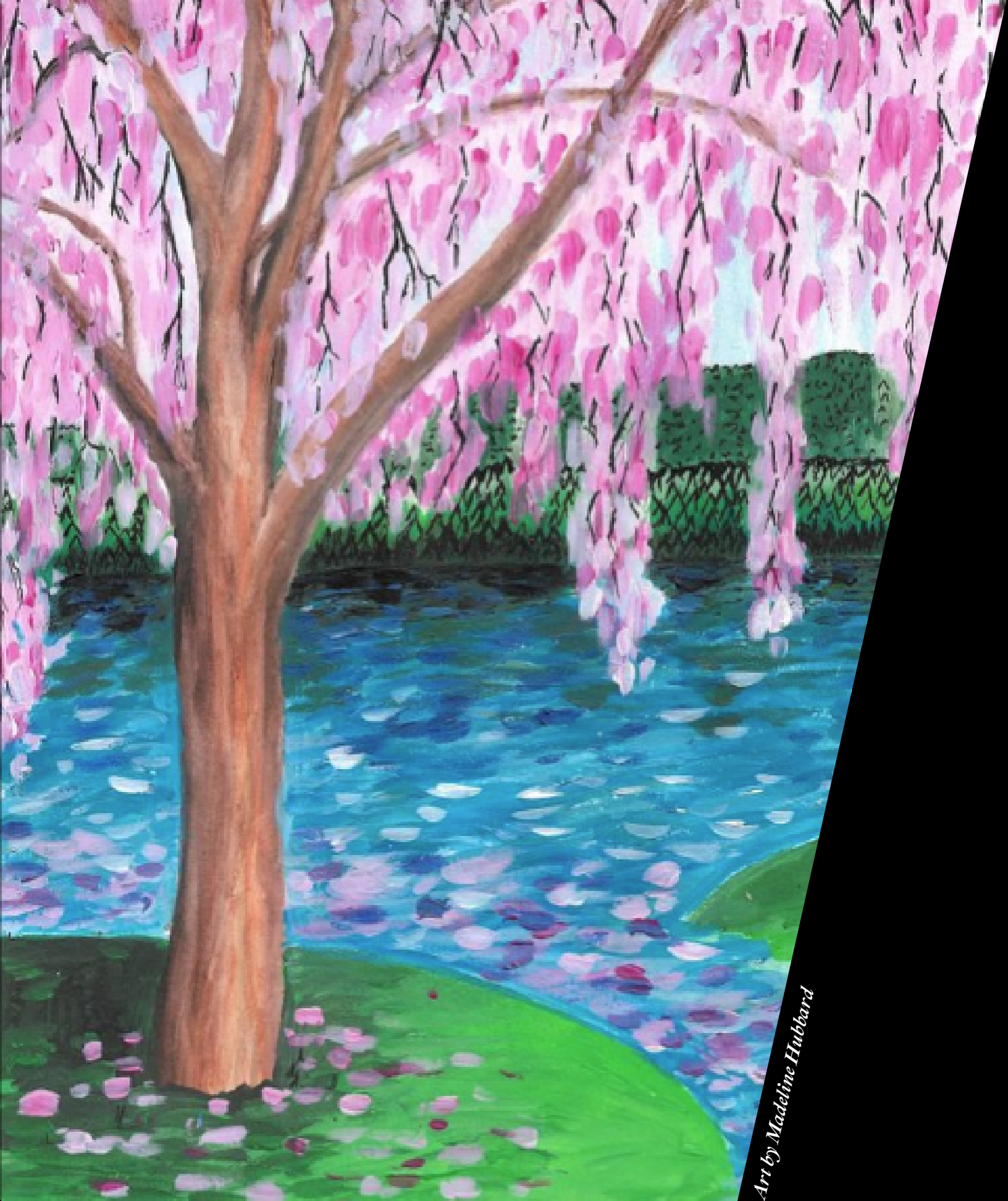
Life is given meaning
Through the beating of hearts
And the growth of spirits.
Each and every second of life
Is documented and written
On the pages of our stories.

The novel of our essence.

Your mind stomps across the pages
Recounting the successes of your scholar self,
And emphasizing all your conceptual learnings.
Meanwhile your heart dances
About the story of your first love,
First kiss,
First heartbreak.
Your soul frolics around
To the connection of your family,
Friends,
And describes your place on earth.

Each part of your being
Contributes to the creation of your memories,
And your essence.
Reminded every day
Of who you are,
How you got here,
And where you are going.

Our memories create the mold
For our true selves.
Yet we are given the opportunity to choose
Which part of our being
Dictates the meaning of our stories.
We are molded
But subject to change.



Art by Madeline Hubbard

SCHRÖDINGER'S TRANSCENDENTAL CAT: Quantum Mechanics, Kant, and the Limits of Science

Art by Gratiana Chen

Essay by Parsa Albeheshti

In Michael Frayn's Copenhagen, the character of Neils Bohr says of the importance of his and his colleagues' development of the Copenhagen Interpretation of Quantum Mechanics, "[w]e put man back in the centre of the universe" (71). In what sense did Quantum Mechanics change humankind's relationship with the world? This essay will argue that the challenge posed by this view to our conception of reality reinforces and extends an earlier challenge posed by Immanuel Kant's critical philosophy—namely, that we cannot know the world in itself—and that, consequently, the post-Quantum world with which we are confronted today parallels the world of post-Kantian philosophy: a world characterized by an abandonment of ontological explanation and the threat of meaninglessness. I will conclude by proposing alternative outlooks that, in the face of these challenges, go beyond the Western scientific paradigm to make sense of the world.

1. Kant and the Death of Ontology

At the heart of Kant's philosophical project lies an attempt to delineate the limits of human knowledge. Before Kant, most thinkers equated the bounds of possible human knowledge with those of reality itself. That is, they believed we can, in principle, go on finding out more and more about the world until we simply knew everything there was (Putnam 00:04:35-00:04:57). Kant's revolutionary insight was that what we can know is limited not only by what there is, but also by our own "categories of understanding," and, what is more, that these categories serve as conditions for our knowledge of reality, in a sense constructing our world of experience out of the raw sense data that we receive from the outside. Time, space and causality, for instance, are intrinsic in all phenomena, not because they are features of the world itself, but because they are features of our cognitive faculties that we impose on the world (Kant 26-33).

Implicit in this insight is a devastating challenge to the conception of truth as correspondence. Namely, it shows that truth does not depend purely on external reality, but involves a human contribution (Putnam 00:07:00-00:08:08). It further implies an irreconcilable divide between things as they appear to us ("phenomena") and things as they are in themselves ("noumena"). The phenomenal world—the world of experience to which we have access—is dependent on the nature and categories of our apparatus for experiencing. Whatever lies beyond these categories—that is, the world in itself—is inherently unknowable to us (Kant 82). All of this amounts to a radical critique of "metaphysics" as it was understood until Kant's time. Kant believed that the subject matter of metaphysics should shift away from the categories of reality and toward the categories of cognition. Thus, he rejected any attempt towards traditional ontology (Grier).

The world of philosophy was quick to appreciate the importance of the Kantian predicament. Philosophers like Fichte, Schelling, Hegel and Schopenhauer wrote in direct response to Kant, building on and correcting his system in the hope of bridging the gap between appearance and reality and constructing a metaphysics that would rise to the Kantian challenge (Magee 358-360). The scientific world, however, remained largely undisturbed, too preoccupied with its spectacular practical successes to subject itself to philosophical scrutiny. With Einstein's theory of relativity there came a crack in the seemingly unwavering foundation of scientific arrogance, but it took a more peculiar theoretical development to shatter it.

2. Quantum Uncertainty: What is the Electron Really Doing?

The development of Quantum mechanics—and more specifically, Heisenberg's Uncertainty Principle—did to physics what Kant had already done to metaphysics: it proved that our knowledge of the universe is "subject to the limitations of the human mind," (Frayn 99) and thus gave the human observer a role in the construction of phenomena. According to the uncertainty relations, it is impossible—even in principle—to determine with precision both the momentum and position (or any pair of conjugate variables) of, say, an electron, simultaneously. The Double-Slit Experiment illustrates why this is: the very act of observing an electron requires us to interfere with it using electromagnetic radiation, which affects its state to such an extent that it no longer produces the results expected from it when left unobserved (Feynman 00:14:00-00:45:00).

We can only know the state of the electron when it appears within the conditions of human observation. It is important to stress that this is not a limitation having to do with the inadequacy of our experimental apparatus; it is simply in the nature of observation that the knowledge to which it gives rise is constrained by features of our cognitive faculty. Since our only possible knowledge of the state of the electron is so shaped by our interference as observers, it is impossible, according to the Copenhagen Interpretation, to even speak of the electron having any independently real state when we are not observing it. What lies behind our observed reality is simply indeterminate (Gribbin, 157-160).

Thus seen, the notion of Quantum Uncertainty not only underpinned the Kantian challenge to ontology, but solidified it by showing that it coheres with our empirical observations of the physical world. In a world shaped by the accurate predictions of Quantum mechanics, the Kantian predicament is inescapable. The subject matter of science in such a world has inevitably taken a phenomenological turn—that is, science deals not with how things are in themselves, but with how they appear to us in experiments. As a result, science has abandoned all hopes for an ontological explanation of the world, leaving us with a meaningless reality.

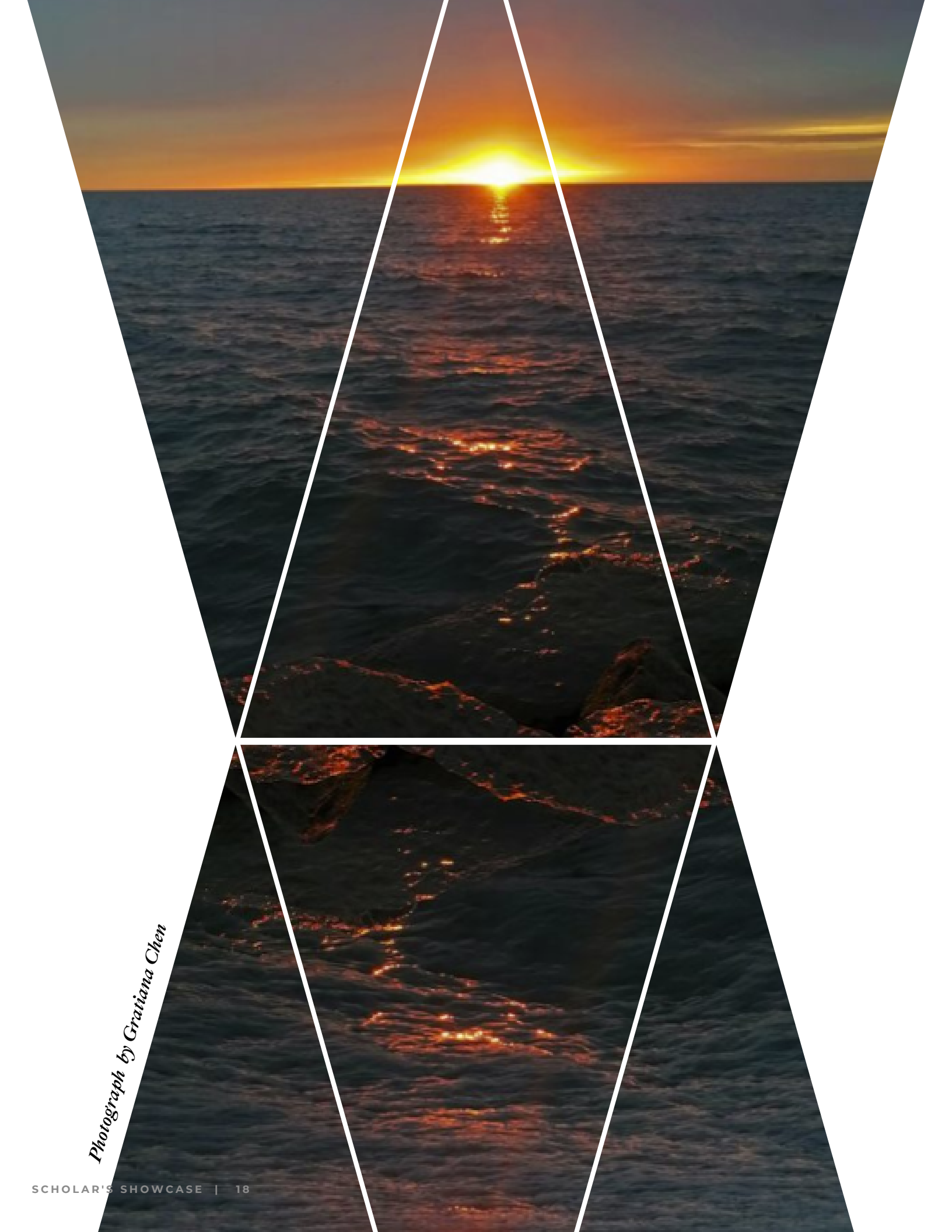
3. Beyond Science?: The Search for Meaning

In “What is Metaphysics,” Martin Heidegger argued that philosophy needs to go beyond modern science to address the existential questions that humans face (Heidegger 94-95). His attitude reflected broader concern felt in the wake of the 20th-century scientific revolution that the advancements of science had been self-defeating and had served to show its own limitations, leaving us with the task of finding meaning outside a scientific framework (Arendt). This view led to the rise of existentialism, which stressed individual action as the means of creating meaning in a meaningless world (Sartre 5-8).

However, in line with the analogy outlined above between Quantum Mechanics and Kantian philosophy, we should consider philosophical responses to the Kantian predicament as potentially invaluable insights that can be revived in the post-Quantum world. Interestingly, the philosophical approaches of the post-Kantian philosophers neither shared the individualistic character of the existentialists’ response to the limitations of science, nor their view of human beings as “abandoned” and isolated in the universe (Sartre, 5). Instead, they each proposed distinct ways of connecting the subjective human experience to nature, society, or the universe. Schelling regarded humans as parts of an organic and evolving Nature. Hegel interpreted this evolving entity in social/spiritual terms, under the notion of Geist (Magee, *Story of Philosophy* 156-363). Schopenhauer advanced a “double-aspect” reading of Kant’s philosophy, arguing that all phenomena, including humans, are manifestations of a single force (Magee, *Confessions* 367-368). Why then, do modern Western views, in their attempt to transcend science, retreat into the individual? The answer may lie in a failure to recognize the value in non-European forms of knowledge.

Vine Deloria Jr., recognizing the “dead end” in the modern sciences, proposed an alternative approach that draws from the tribal knowledge of the Indigenous peoples of Turtle Island. In an essay dedicated to unpacking the Indigenous perspective, he outlines the beliefs of the Western Teton Sioux as an alternative epistemological doctrine (41-42). Similar to Schelling’s conception of Nature, the Sioux regard the universe as a living and organic process giving rise to different forms of life. From this perspective, humans must see themselves as one of the entities among the many entities of nature, and understand that they need to respect and learn from all of the life forms that preceded them. Moreover, this Indigenous perspective regarded the world as relational—that is, it explained its structure in terms of historical and spatio-temporal relations between its living components (44-50). Together, these amounted to a metaphysics of universal connection, which can serve as an alternative to both the limited paradigms of Western science and the individualistic European responses to those paradigms.

This essay has shown that the challenge posed by Quantum physics to humankind’s relation to the universe is an extension of the Kantian challenge to metaphysics. I argued that our response to this challenge should also draw from the philosophical responses to the Kantian problem, finally arriving at an Indigenous perspective as a potential path forward. This perspective merits serious attention in our post-Quantum world. For one thing, its view of a living universe with an indeterminate future where human beings can participate in the emergence of events fits in with Quantum Uncertainty (42). More importantly, however, it grants us hope for escaping the limitations of modern science without retreating into subjective individualism. Much of post-Kantian German philosophy was concerned with establishing a metaphysics adequate for the Kantian revolution, and this often included drawing inspiration from non-Western sources (Magee 376-377). Henri Bergson famously claimed that “modern science hasn’t found its metaphysics” (Smith and Protevi). Perhaps to find modern physics its proper metaphysics, we need to abandon Eurocentrism and learn from non-Western outlooks: not by romanticizing them, but by engaging them as serious alternatives worthy of both inspiration and criticism.



Photograph by Gratianna Chen

WONDER

Poem by Christine Taylhardat

The waves crashed on the shore.
Cold grey waters reaching out
to touch her toes at irregular intervals
as she faced the vast expanse before her.

She could feel the changes in this land.
Slowly – but surely,
it had transformed.
Ever so beautiful
yet impossibly *different*.

Erosion and Nature
whittled down the land –
increments
that should not have been
so noticeable within her lifetime
(one so negligible to this place).
And yet,
inside,
she could feel it.

Perhaps
this was but an illusion,
a projection
from within.
After all,
pieces of her were different
each time she returned
 here
to her roots.

A transformation akin to that of the land:
each wave contributing
something new
whilst washing away.
A natural
imperceptible process.
Had it not been for
this connection,
she may never
have noticed.

Still:
at her very core
there remained pieces
of that young child
that ran her small hands
through coarse sand
and looked at the world
in awe and
 Wonder.

FACES

Distance
Is it truly that dreadful?
When the smiles surrounding you
Turn into faces of doubt
And misguided intentions
They shift into strangers
Guided by darkness
Instead of the light
And leave you to wonder
If the words they speak
Are simply some fabricated truths

Distance can be gold
Providing value in minutes
Allowing yourself to blossom
And recenter your focus on sparks of life
That truly matter
Not to be thrown off your path
Or distracted
By the faces of misleading
Ghosts of your past

Fading faces can be a good thing
Letting go of their ill intention is a good thing
And embracing the freedom from constraints
Practicing gratitude and joy
Is one of the most valuable skills
One could have

People change
Souls grow
Characters leave the pages of your book
And their exits are not to be anguished over
But instead
Can act as a learning experience
To appreciate
No matter if influenced
By dark or light

Poem by Vanessa Orellana



Ceci n'est pas une orange.

Graphic Art by Gratiانا Chen

EXPLORING SCHUMPETER'S CONCEPT OF CREATIVE DESTRUCTION: No Pain, No Gain

Essay by Elena Dimitrov

Joseph Schumpeter was among the most influential economists of the 20th century. He is best known for his publication of *Capitalism, Socialism and Democracy* (1942) which coined the term 'creative destruction' to describe the entrepreneurial process by which new innovations continually replace outdated ways of doing things (Schumpeter, 1942).

In 2022, Schumpeter's work helps us understand the role that entrepreneurial innovation will play in economic recovery. The COVID-19 pandemic increased consumer demand in some categories (hand sanitizer, toilet paper, desire for human connection) but not others. Inevitably, many businesses have foregone losses from temporary closure or have been eliminated entirely as new innovations flourish. The dominant narrative is that the downfall of traditional industries and businesses is bad, with news figures expressing concern as automation replaces factory workers' jobs and online shopping destroys brick & mortar businesses. Using Schumpeter's concept of creative destruction and the 20th century camera industry as a case study, I will show how creative destruction is not a bad thing but rather a signal of economic progress and a necessary step in recovery post-pandemic.

Creative destruction as an evolutionary process

As a proponent of dynamic market capitalism, Schumpeter questioned the view that economic forces are static (Bradley, 2012). His work is valuable in understanding today's dynamic business environment, which is more Schumpeterian than ever. Schumpeter showed great interest in understanding business cycles (Sobel and Clemens, 2020). He described economic prosperity as the period during which innovations are diffused and recession as the period during which innovations are assimilated as copycats enter innovating sectors (Libertarianism, 2008). Creative destruction is a prerequisite to the expansion phase during which economies progress.

As explained in *Capitalism, Socialism and Democracy*, "In dealing with capitalism we are dealing with an evolutionary process" (Schumpeter, 1942). Just as epidemics arise every few decades as part of a natural cycle to control the human population, creative destruction is an evolutionary process that replaces old ways of doing business with new innovations. For an economy to expand, it must endure recession. For society to progress, old ways of doing things must die off – this is what creates contrast.

Creative destruction is a natural phenomenon, described by Schumpeter as being "like the beat of the heart" (Sobel and Clemens, 2020). What Schumpeter calls "the perennial gale of creative destruction" indicates that entrepreneurship is a continuous force, an ever-present threat that propels the economy forward (Schumpeter, 1942).

Technological inventions and innovations are the tools that enable economic progress. They can take many forms: new types of products or services, new sources of supply, new organizational structures (Schumpeter, 1942) or cost efficiencies in bringing products to market (Ebeling, 2016). Traditional forms of price or quality competition do not matter as much as competition from innovation, which is the real driver of economic progress (Schumpeter, 1942).

The role of the entrepreneur in economic progress

The entrepreneur is an agent of change, playing a crucial role in economic progress (Ebeling, 2016) by translating inventions into innovation (Schumpeter, 1934). His (or her) job is to disrupt routines. The entrepreneur seeks not only to solve problems, but to examine existing ways of doing things and make them better. Schumpeter argues that the entrepreneur is passion-driven rather than profit-driven (Schumpeter, 1991). In-house research and development (R&D) departments of large firms can also act as innovating entrepreneurs, reinforcing the need to innovate to remain competitive in today's business environment (Libertarianism, 2008). Schumpeter's work elevates the entrepreneur, rendering them almost heroic. Business schools have recently begun to follow this trend, increasingly offering courses in entrepreneurship. Today, entrepreneurship is easier than ever and increasingly celebrated. The pandemic further accelerated this trend. People who lost their jobs or were forced to work at home learned to do more with less, and the 'new normal' of contactless, virtual transactions presented opportunities for start-ups to think outside of the box. New business applications in the US increased by 73% from 2020 to 2021, indicating that entrepreneurs are creating opportunities out of the crisis (Koop, 2021).

The Internet is the prime example of an innovation which has opened doors to replace old ways of doing things and created all-new professions such as web development and digital marketing. Tech entrepreneurship is no longer limited to Silicon Valley but has moved to other parts of the world such as the Middle East and Asia (Rose, 2014).

One important consideration exempt from Schumpeter's work is that there may be an education barrier. Education can be a prerequisite for entrepreneurship in today's advanced technological environment, giving advantage to the wealthy and educated (Libertarianism, 2008).

The paradox

For change to occur, the entrepreneur must break the routine of existing ways of doing business (Ebeling, 2016). When an entrepreneur disrupts an existing industry rather than pursuing a new-market approach, it is inevitable that workers, businesses, or whole industries will suffer loss and possible extinction (Liberto, 2021). This creates a paradox – while some may lose in the short term, this is necessary to unlock greater wealth, productivity, and a higher standard of living. No firm is forever (Bradley, 2012). Creative destruction weeds out inefficient organizations. Otherwise, companies would waste money paying unproductive workers or producing an inferior product.

“Sawyers, masons, and miners were among the top thirty American occupations in 1900. A century later, they no longer rank among the top thirty; they have been replaced by medical technicians, engineers, computer scientists, and others.” (Alm and Cox, n.d.)

The societies that will progress are those that embrace entrepreneurial capitalism despite the destruction of established businesses. Entrepreneurs only have incentive to innovate if they can reap the rewards from it. Trying to preserve obsolete industries and protect the jobs of those workers being replaced will only lead to economic stagnation (Alm and Cox, n.d.). Those resistant to change will find it impossible to progress. This means foregoing regulatory interventions or antitrust threats, and making room for innovation (Thierer, 2017).

Case study

One interesting example of creative destruction can be learned from the 20th century when the camera industry was dominated by manufacturers Kodak and Nikon. In 1976, Kodak held 85% of the US camera market (Bourne, 2019). Its presence was dominant to the extent that beautiful scenery was referred to as “a Kodak moment,” similar to the today's use of the verb “Google” (Bourne, 2019). As technological innovation surrounding mobile devices advanced, driven by Apple's iPhone, digital cameras that provided equal or better picture quality rendered traditional cameras obsolete. Jobs were lost and sales stagnated as once-market leaders were unable to compete with the new age of digital cameras. Kodak eventually filed for bankruptcy in 2012. Digital photography was a radical improvement because it is instantaneous, easier to operate and provides cost savings when the multiple uses of mobile devices are considered.

Dozens of other real-life examples of creative destruction have been seen over the centuries. Fossil fuels creatively destroyed renewable energy sources such as water and wind as the primary energy (Bradley, 2012). Agricultural machinery replaced farming by hand (Schumpeter, 1942). Ride-sharing apps Uber and Lyft overtook traditional taxi services. Online shopping channels such as Amazon and Alibaba are replacing brick & mortar retail stores. Telemedicine provides an alternative to in-person doctor's visits, including virtual psychotherapy services making therapy accessible to a greater number of people. Airbnb won market share over hotels, the subscription model for music streaming (Spotify, Apple Music) creatively destroyed iTunes, and Netflix saw the demise of Blockbuster. The Internet is the invention behind many of these innovations, and each one created new jobs while destroying others.

Last thoughts

Economic progress is sometimes unpleasant. However, Schumpeter would be an advocate of this recycling and renovation process. This is not to say that Schumpeter's work should be taken at face value, as many things have changed since his time of writing. The economist himself would frown if people were to blindly trust his words: “When I see those who espouse my cause, I begin to wonder about the validity of my position” (Bradley, 2012). Nevertheless, Schumpeter's work serves to help us better understand today's rapidly changing business environment.

One day, digital cameras too will be replaced by the next radical innovation. Not even today's tech giants such as Apple, Google, or Amazon have protected monopolies that will last forever.

Although the news is overflowing with concerns of business foreclosure as new innovations replace the old, we can be assured this is only a signal of economic progress. COVID-19 is a bump in the road, but as global economies begin to recover, many of the innovations it brought will be permanent. This will ultimately accelerate the rate of economic progress. Innovation will get us out of the pandemic, and not just in the form of vaccines.



"BOTTLED BODIES"
Art by Gratiانا Chen

SPRING WILL RETURN

Poem and Art by Madeline Hubbard



Crunching through the snow
The wind whips at my jacket
And cold bites my nose.

I pause and notice,
Breathing the crisp winter air,
The snow is melting.

Right now, I am cold
Winter feels never-ending
But spring will return.

"Bloom Sunset"

Cover art by Gratiana Chen

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