

Letter from the Editors

Previous: Pivot 1.1 contents

**Next: Bullshit and the Metaphor of Speaking One's Mind:
Keynote Address by Phil Eubanks**

Letter from the Editors

Thom Bryce, Melissa Dalglish, Nemanja Protic

Pivot is published through Open Journal Systems (OJS) at York University

Welcome to the first issue of *Pivot*, a multidisciplinary journal published out of the Graduate Programme in English at York University in Toronto, Ontario. This issue, like those to follow, centres on a single theoretical issue of concern to academics in a variety of disciplines. Arising from the papers and ideas generated at the annual colloquium organized by the Graduate English Department of York University, it focuses on the problems of theorizing

deception, lying, dissimulation and conning in both literary and cultural contexts.

Letter from the Editors

Thom Bryce, Melissa Dalglish,
Nemanja Protic

While many of the papers included in this issue take literary texts as the basis of their study, *Pivot* encourages the analysis of any literary or cultural text that allows for an innovative and original engagement with the topic at hand, including and not limited to film, television, music, historical documents, comics, theoretical and philosophical texts, and advertisements.

Pivot was founded by members of the Graduate Programme in English with the generous intellectual and financial support of the Department of English. The impetus behind creating the journal stemmed from two complimentary impulses: 1) the desire to provide a forum for publishing the innovative interdisciplinary work that York University is known for, and 2) the recognition of a need to create more spaces for academic and graduate student collaboration as well as graduate student professionalization.

Each issue is guided from paper submission to final publication by an editorial board that includes both tenured faculty and graduate students, and each paper goes through a double-blind peer review process that requires the paper to be read by both graduate students and faculty. Students often join the board with little or no knowledge of the behind-the-scenes workings of a peer-reviewed journal, and through hands-on

Letter from the Editors

experience and collaboration with faculty, students emerge with a strong knowledge of all of the aspects of scholarly periodical publishing.

The journal's home, York University, has a reputation both in and outside of Canada as an institution that is built on its interdisciplinary approach to learning. At the Graduate Programme in English, we have close ties with the departments of Humanities, Social and Political Thought, Canadian Studies, Translation Studies, Women's Studies, History, and Communication and Culture. Both the depth and breadth of our work as English scholars is enhanced by our association and collaboration with faculty in all of these departments, and it is this increase in knowledge and broadening of perspective possible through interdisciplinary collaboration that *Pivot* hopes to encourage and disseminate.

The title of the journal encapsulates our approach to ideas of what interdisciplinarity is and what we hope it can accomplish. While *Pivot* encourages the publication of papers that are grounded in a traditional understanding of interdisciplinarity—the integration of the topics and/or critical perspectives of two or more disciplines within one paper—we find multidisciplinary an equally useful term to describe our aims for the journal. While the broadened and potentially new understanding implicit in an interdisciplinary approach can be achieved through this integration, we argue that juxtaposition and parataxis are equally valuable routes to the same enhancement of knowledge. Each issue encourages scholars from a wide-range of fields to engage with a focused but multifaceted central topic, bringing into conversation their various disciplinary perspectives. While each of the papers published in this issue deal with a different aspect of the discourses of lying, deception, and dissimulation, when taken as a whole, they guide readers to an exploration of the issue through shifting critical lenses, through pivoting around these

issues, and providing multiple perspectives—sometimes harmonized and sometimes conflicting—rather than an integrated one. By juxtaposing viewpoints and theoretical approaches that may otherwise remain disparate, *Pivot* creates a space in which readers can explore the intersections between various fields and modes of thought.

The issue introduces its variety of approaches to ideas of dishonesty with the keynote address Philip Eubanks delivered to the conference that inspired the theme of this issue; he argues that bullshitting can be thought of not as a negative form of dissemblance, but as a useful strategy for student development into effective academic writers.

Elizabeth Bleicher examines the comic anti-hero of Thackeray's *Barry Lyndon* as a philosopher of identity play and imposture in relationship to the novel's commercial appeal and liability.

Christophe Collard addresses David Mamet's ambivalent attitude to deception in his play *The Shawl* and his film *House of Games*, both of which revolve around and are structured as con games.

Nico Dicecco assesses the application of discourses of truth and falsity to film adaptations of literary works, and questions the validity of judging adaptations on those terms.

Unhae Langis performs a Foucauldian-Aristotelian reading of the aesthetics of ethics in John Guare's *Six Degrees of Separation* in order to examine issues of truth, self-formation, and ethical living.

Brandon Moores reads Menard's mendacious claims to being the author of *Don Quixote* in Borges's *Pierre Menard, Autor del Quijote* through the theories of Barthes and Genette to explore issues of authorship, reading, and translation.

Letter from the Editors

Minna Niemi explores moments of blaming and counter-blaming in J.M. Coetzee's work as instances of self-deception in South African resistance literature.

Julie Walsh analyses the use of irony in Freud's psychoanalytic writing and theorizes it as both a conscious strategy for living and as unconscious dissemblance.

We encourage you to view our next call for papers, included at the end of the issue. The theme of our second issue is "Undressing the Bawdy," and we invite innovative approaches to ideas of the bawdy, the bawd, the body, and sexuality more generally. Please see the full call for papers for more detail. ©