

Letter from the Editors

In our recent call for papers, *Pivot* invited submissions on the theme of “Adaptation.” The times we live in call for adaptation as a way of life: neocolonial war and genocide, the rise of authoritarianism and its limits to personal freedom, and the continually worsening state of our climate, among many other global issues, keep us in a perpetual state of uncertainty. Some of the questions we asked our submitters to think about included: What is our role as individual subjects in such a volatile and unstable world? How do we (re-)position ourselves against a backdrop of violence, increasing social dysfunction, and other effects of late-stage capitalism? What are the stakes of adaptation, or of refusing to adapt in the face of change?

At the same time, artistic adaptation has flourished over the past decade. In everything from film to television to theatre and beyond, the stories we are presented with are continually those we have seen before. These adaptations continually ask us to consider what constitutes newness and originality, and what is artistically possible in an age of endless referentiality. What does the prevalence of film and television adaptations tell us about our artistic values? How does prioritizing existing audiences over new and inventive ideas affect creativity? What is the role of the literary adaptation—or of literature itself—in a visual culture, and what is our role as participants in this culture?

What we present here in this issue are some—but certainly not all—answers to these questions. From Kellie Chouinard’s autotheoretical adaptation of Verity Laughton’s *Burning* to Mariana Chajon Oliveros’s review of Emerald Fennell’s *Wuthering Heights*, from Geoffrey Nilson’s use of Orson Welles’ films in poetic form to Zixuan Liao’s visual art that asks us to consider how we have adapted ourselves to modern life, all of the writers and artists featured in these following pages make one thing abundantly clear: to attempt to define adaptation is to limit the potential of its artistic power.

We want to thank all our contributors for submitting their work to us. Our gratitude to all of you who read this issue of *Pivot*. We hope you enjoy.

Yours truly,
The *Pivot* Editorial Team

About *PIVOT*

Pivot is an online literary and academic journal published annually by members of York University's English Graduate Student Association.

To pivot is to turn upon a fixed point; a pivot itself offers stability in the midst of constant change. Our journal is at once a place of inevitable motion, capturing the changing tides of language in a tumultuous world, and a place of constant strength, providing a centre for crucial discussions on literature and the experiences of those who engage with it.

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