

When Women Become Football Coaches

Photographs by student David Scott of his two-year-old daughter Julie Beth



"Yes, I know about recruiting practices, but I saw this player first!"



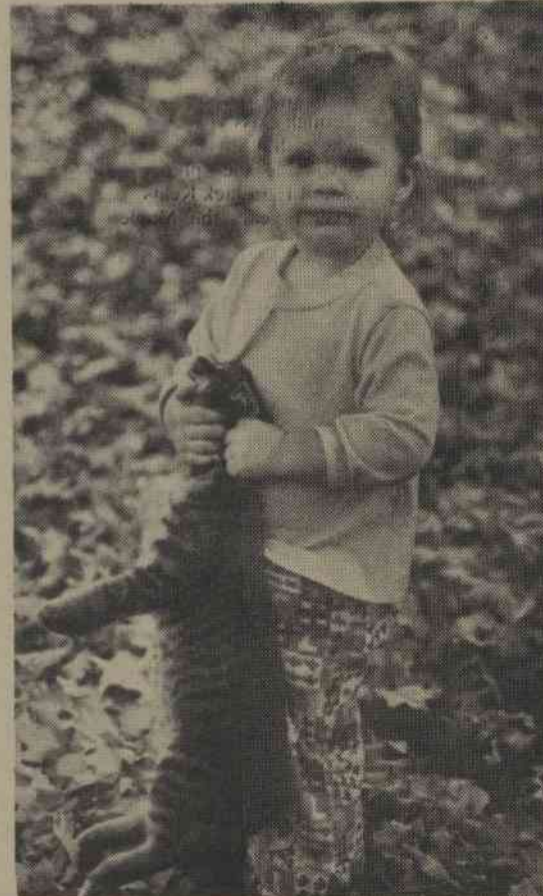
"Now, Esau, I think you can learn how the Christians play ball, and I'm counting on you."



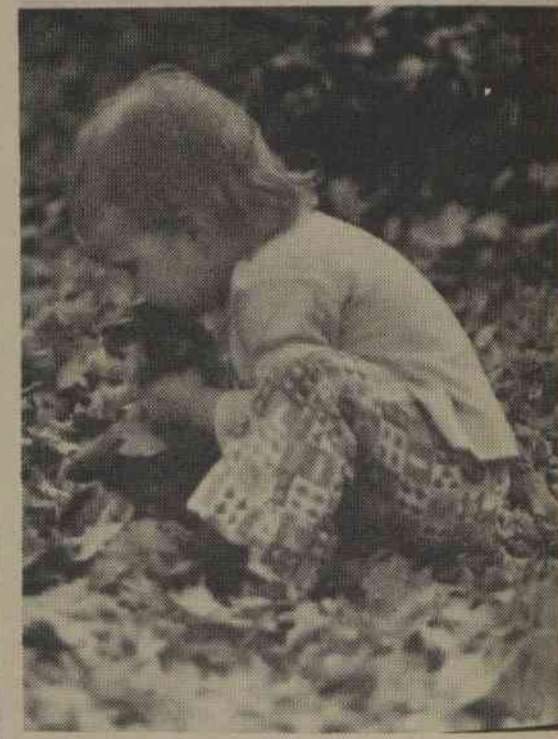
"Don't look now, but you've got to have some first aid."



"Get in there, Tiger, and fight."



"Sorry, but he broke training rules."



"Great blocking, Esau."

Students and faculty are encouraged to submit photographs for future issues of **THE PENDULUM**. These pictures can reflect a central theme such as the ones above with David Scott's daughter Julie Beth and her cat Esau. They can express sadness, laughter or complement a narrative. Photographs are to be submitted to room 205 in the Student Union.

Prof. Arthur Kinney Speaks on William Faulkner

By Prof. Tom Toher

On November 25 Prof. Arthur F. Kinney of the University of Massachusetts at Amherst addressed an Elon College audience on "William Faulkner's Fourteenth Image."

The title of Professor Kinney's address was derived, as he explained, from a comment William Faulkner made on his own work while he was Writer in Residence at the University of Virginia. Faulkner said that what he was striving to do in his writing was to give the reader a number of ways of looking at a given reality, as Wallace Stevens did in his poem "Thirteen Ways of Looking at a

Blackbird," in the hope that the reader will find a fourteenth way which is Truth. Professor Kinney explained that this description of purpose on Faulkner's part is available to us as a way of viewing the author's work and constitutes a provocative new entrance into the world of William Faulkner's fiction.

When we read Faulkner in this new light, it becomes evident that Faulkner is inviting, in fact demanding, that the reader's imagination become an active part of this author's work. As Professor Kinney pointed out, in *As I Lay Dying* we are constantly being asked to see events from different

perspectives in light of each other, that is, allowed our own imagination and intelligence to participate in the story of Addie Bundren's funeral procession, do we begin to see the fundamental truths of the story. According to Professor Kinney, we find at the end of *As I Lay Dying* that the character who is more able to cope with the realities of his existence is Cash, because only Cash can make the necessary connection between words and things. Only he can see the meaning of his world.

For many readers this is a disturbing conclusion. Cash's value system is unsophisticated, even simplistic, when it is removed from

Faulkner's work. Nevertheless, when taken in context, we can see that it is sufficient for his needs and is based on a close observation of his world. What Faulkner achieves in *As I Lay Dying* is not a startling revelation of truth for the reader, but rather an inevitable epiphany in which the reader plays an integral part.

Appropriately enough, Professor Kinney's own lecture was itself a demonstration of Faulknerian purpose. He made every effort to engage the listener's mind and to challenge long-embedded prejudices, while at the same time leading the

listener through his forceful, learned argument. For anyone familiar with the recordings of Faulkner reading his own prose, Professor Kinney's reading of passages from *As I Lay Dying* and *The Sound and the Fury* were particularly interesting. He has managed to capture the essence of Faulkner's reading style without resorting to mimicry or imitation. Professor Kinney's lecture not only offered the listener a new insight into the works of America's most important 20th century author, but also into the mind of Arthur Kinney, a scholar of distinction and rare sensitivity.