



"Dear S."

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"Dear S."

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Contact Information

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Dear S,

Many many thanks for
your work on behalf
of analyzing &
refining my policies.

I haven't had time yet to
~~read~~ ^{scrutinize} the Proposals ~~the~~ with
the detail they deserve, but

I can ~~respond~~ provide
the information you
requested in your letter.

1. Jaguar: I need to keep
Collision ins. because Ford
uses it. He is fastidious about
it and (unlike ⁱⁿ G.V.) he has
a garage. Also when I am
in Princeton I use it. It is

a 1990 and made of steel ~~7-80~~ still
Collisions would need expensive
repair.

(and therefore
doesn't - didn't need
the airbags now - 5 feet auto
require, now to it
easily dented)

2. The 280 Nassau St house was seriously undervalued.

- The ~~door~~ Knobs on 2nd floor are blasted crystal at 200 each.

- I have non-replacable books, ms and art there

At same point I want to finish renovating a part of the house. (So you think I should wait until then for a re-evaluation.)

3. The ^{lead to the} 1 RR house is in my name and Slade's. (Beautiful exterior; artists studio messy inside. But a separate studio on the property was not included in the org. policy.

Carl
Life insurance

for the
10th (This is like arranging
a meeting at Yalta) So
I'll wait. Your ms. is
compelling - by the way
More about it anon.

Carol

I'm not in NYC til the
10th, (This is like arranging
a meeting at Yalta) So
I'll wait. Your ms. is
compelling - by the way.
More about it anon.

↑

Perhaps it was being a
radio child

listening to narrative
the — of
forced imagination

waves

of
imagination
encourages
fitting in
the details

As stunning as the performance
was, I enjoyed reading more
(no interference from
other interpretations,
other voices/faces
etc.)

Required for
not only full
participation

furnishing the room
visualizing ^{the sky} weather
with the fewest of
clues.

with a soundtrack
of rain, or chirping
birds

but full participation
details of what they looked like
~~how tall,~~

It certainly influenced
the way I read and
I believe it instigated
my preference for
reading plays.

~~to the~~ Unlike a ^{watching a play} ~~performance~~
~~reading a play one~~
I could not be dis-
appointed. (which is

~~not to say the~~ theatre
~~when good is not~~ ^{can be} the
most compelling, ~~even~~
enhancing experience
perception / far

beyond the
text. I ~~have seen~~ ^{once saw a}
performance of — that
did this one. I saw

Enter plays that
rival the pleasure of
reading the text. ~~And~~

(Of course) ~~the~~

William Shakespeare
satisfies on both
plateaus

There is no
~~not~~ a contest between the
for along with
~~yet~~ in the absence

of good theatre there

is the supreme joy
of play heading

meeting ~~the~~ demands it

makes, ~~the~~ is more than

rewarding it is exhilara
ting.

Of the ^{many} ~~play~~ scripts I have

to read. I am always

Challenged and —

in heading August

Wilson's

dialogue
fully
dramatic

~~actors~~
characters

have room

to develop —

but not at all about —

handliners

wide spaces vs. City

beds (2 people instead of 4?)

off the floor

~~doesn't have to~~ misses the
tangled legs
and breath
of others sleeping
in bed.

neighbors an hour's
walk away
(Anabaptists have
community - she
could not join)

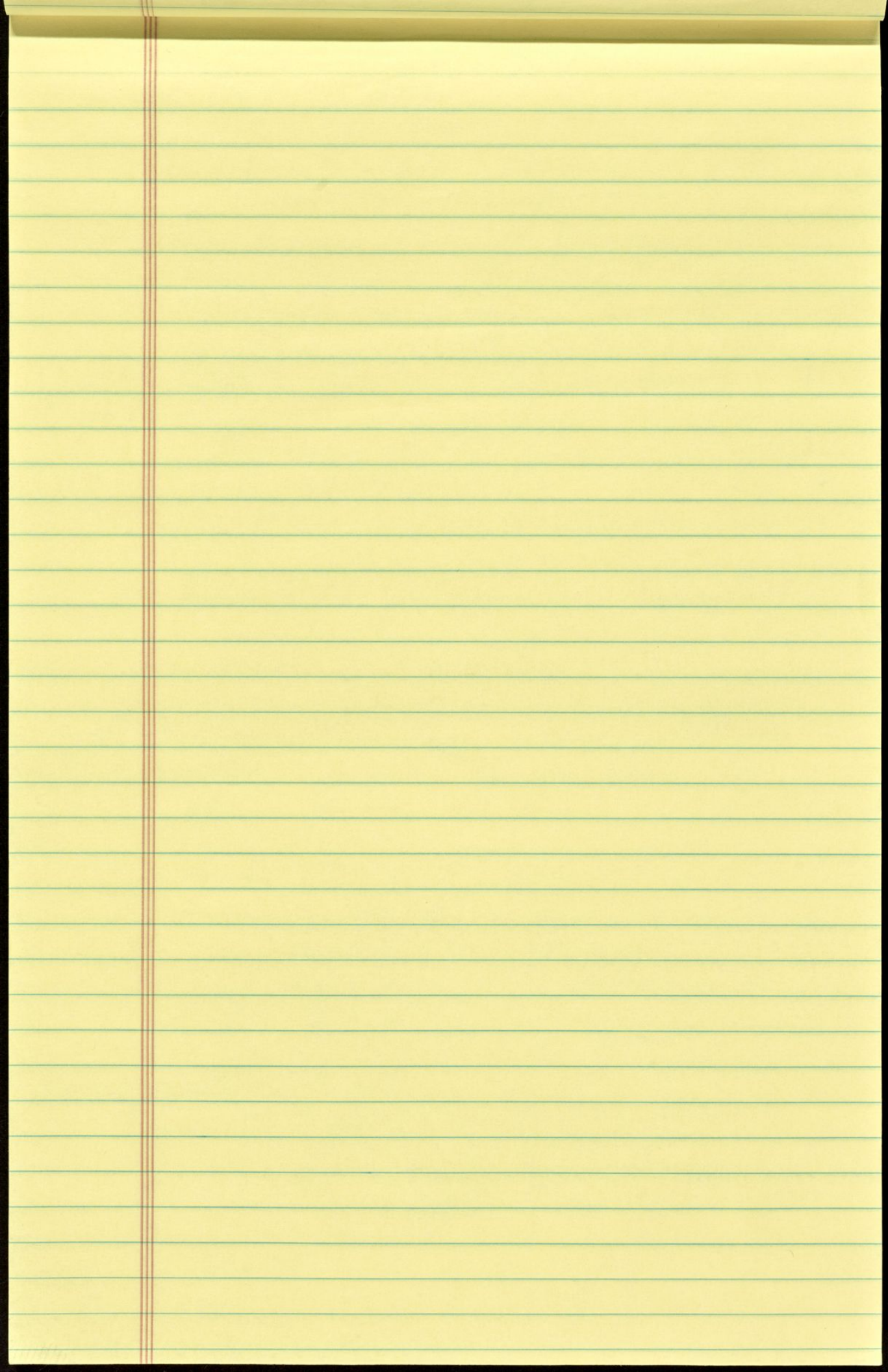
- trees loved at first can threaten

- when husband away - needs
Lita - company

(^{the two} walk together to learn
how ~~to~~ to feel comfort in space)

- loved church singing

houses
- crumbled what area escaped



Fall 2008 CAAS

The Foreigner's Home Literature of Dispossession An examination of literary

Strategies employed in 20th century
fiction addressing or ^{representing} being

post
colonial
rights

The gaze of "the foreigner." in narratives
of dispossession

The primary sources range from
foreigner p.v. of characters ^{defined} ~~regarded~~
as foreign in their own ^{countries} homes

discrediting

~~claiming~~ ^{those estranged & excluded} ~~for other assimilations and~~
~~discredited~~ within ^{their} chosen homes;
~~alien places~~ new places;

② the course will approach
~~Arriving at the meanings~~ of
a gender ^{for} embodying

① By examining ^{of foreigners} ~~as well as the~~ discursive impact
of ^{the} Language ^{Symbols} ~~process~~ and ^{structural} consequences of ^{dehumanization}
^{deligitimization} ^{in fact} and ^{atrocity} ~~dehumanizing~~
novels of dispossession
and the perils of

(C) 1. Camara Laye preceding (3)

(C) 2. Valerie Martin: Property (4) 2004 Vintage

(B) ~~3. Andre Dubus - House of Fog 2007 (5) Vintage~~

(A) 4. John Coetzee: Life and Times (1)
Michael K. (1983) Viking Press.

(B) 5. Michael Ondaatje: Skin of a Lion (2)

(A) 6. John Gardner: Grendel 1971
Ballantine

1. Place in theatre

Afr Am. preceding prizes

Critical & review response

→ focus on cycle, revelations of AA life & his bio (

- less on language

PRAISE: Ambition, insight, "universality" (of critical importance in AA work)

(respectful)

reservations: deus ex machina, too long, sermonizing, plot structure & his ~~exclusionist~~ attitude to AA community

(~~against~~ ~~as~~ Anti-assimilationist)

- little on depth (?) the interstices between ^{the} acting? and the meaning?

2. Reading AW's texts

CAN Rivals ~~for~~ ^{even} expand ^{the} ~~our~~ relish, comprehension ^{of the play and sharpen} ~~evaluation~~

- Theater people read plays regularly, -- but ^{for} the non-theater readers

what may be eclipsed ^{or elided} ~~is~~ ^{unavailable} to ^{members of} ~~audience~~ is available to a reader

not dependent on the ^{necessary} collaboration of theater workers ~~at~~ ^{furthering a} single dominant view

non professional reader (students to theatergoers)

The glow accompanying
the ~~unassailable prominence~~ of
A.W.'s place in Am. theater is, and
~~for X years~~ ^{has been} virtually
unassailable (fixed?).
Nominations, ^{Award} WINS, TK

Part of the glow emanates from the
singularity of being an ^{prolific and successful} AA playwright
who confines his ^{themes} subject to A.A. life
Other AAs, Lorraine Hansberry,
Imani Baraka .TK have
had both place and impact in the
theater but their reps rely on
far fewer works.

AW ~~has~~ ^{for A.A. work} opened a space and
controlled it for ^{some -} X years.

Another source of the 'glow' is
rigor & coherence ~~bright~~ (strength)

The — of his vision: TK. to
address AA life introspectively — not as
a dialogue with non-blacks. — and through
the ^{manipulation?} strength of his art enlighten both.

The commentary & critical response
(in general) reinforces the acclaim by

the ambition of
focusing on his work (to document ---)
~~intimate revelations~~ the his insight
and his biography. Truase is ~~heaped~~
especially on his "universality" — the
ability to make AA (read limited) life
relate to — what? — ~~not~~ real? non-black? —
life.

respectful
The reservations about his work
~~respectfully~~ call attention to their
length, (too much), a tendency
to deus ex machina (ghosts, characters
who live 3 centuries, and sudden ^{senseless} death)
~~and~~ ~~permanizing~~ and the author's own
(as opposed to) anti-assimilationist
story telling) declarations.

Whether praise or reservation ^{few}
~~heading~~ of these responses consider
what aspects other than TK

Wilson's language and most
importantly the valuable TK that lie
in the interstices between performance &
text (between action and its n)?

argue

"barbarians" = language
= a clutter

infection & purge

idea of clean and infection

contamination and remedy

collapse of animal & human
characteristics

victim ^{as} perpetrator

poor / magic power ^{might} ^{unbearable}

Superfig's

of the only, health for

to be the only, health for

to be the only, health for

to be the only, health for

function

reconstruction of order

insertion of text into culture

non-linear; fragmented plotline

embrace both (with flashback)

express time ^{the} history has

how soon

how soon

how soon

thought
action
word of

manipulation
displacement
displacement

Language

"barbarians" = language
is a stutter

infection & purge

Idiom of Clean and unclean
Images of contamination and remedy
collapse of animal & human
characteristics

victim ^{vs or as} perpetrator

Signifier's
of Beauty, health, dis
sorceress / magic power
mysterious
unreasonable

while sitting with one hand
on her mother's knees
from plucking her daughter's hair
with the other

Ameliorate
their status

Structure

restoration of order

insertion of text ^{voice} into silence

non-linear; fragmented plot lines
cumulative (with flashbacks)

expressed time ^{or} historylessness

how does

reader get
context?

how does author

manipulate

reader's dislike
of effects

interior thoughts?
action?
view of others?

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Dorothea ~~to~~ removed ^{her} a shoe ^(stocking)
and wiggled her toes through the hole
~~in her~~ ^{Then tugging} ~~Carefully she~~ ^{folded} the ~~wool~~ ^{padding}
~~The woolen foot~~ ^{until} under her
toes.

Patty sat between her mother's knees,
Lydia while sipping ^{tea} with one hand
~~and~~ ^{smoothed} ~~played~~ in her daughter's hair
with the other.

