



## Quiet As It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison (Sunny Series in Psychoanalysis and Culture) (SUNY Series in Psychoanalysis and Culture (Paperback))

By J. Brooks Bouson

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Quiet As It's Kept draws on and extends recent psychoanalytic and psychiatric work of shame and trauma theorists to offer an in-depth analysis of Toni Morrison's representation of painful and shameful race matters in her fiction. Providing a frank and sustained look at the troubling, if not distressing, aspects of Morrison's fiction that other critics have studiously avoided or minimized in their commentaries, this book challenges established views of Morrison, showing her to be an author who forces readers into uncomfortable confrontations with matters of race. In Quiet As It's Kept, J. Brooks Bouson explores these issues in Morrison's works *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, *Jazz*, and *Paradise*.

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### Review

I like the insightful and unforced way in which the concepts of shame and trauma are applied to the texts. The book is extremely well researched and informative, both in the discussion of shame and trauma and in the discussion of race matters and the secondary criticism on Morrison's work. Both literary scholars and psychologists should find it of great interest. Joseph Adamson, coeditor of *Scenes of Shame: Psychoanalysis, Shame, and Writing*

This book is marked by its lucidity; its command of the psychological theories of shame and trauma; its careful, informed readings of Morrison's texts; and its generally persuasive argument about the importance of shame and trauma to an understanding of Morrison's work. Barbara Schapiro, author of *Literature and the Relational Self*"

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### About the Author

J. Brooks Bouson is Associate Professor of English at Loyola University in Chicago. She is the author of *The Empathic Reader: A Study of the Narcissistic Character and the Drama of the Self* and *Brutal Choreographies: Oppositional Strategies and Narrative Design in the Novels of Margaret Atwood*.

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