

Quiet As Its Kept Shame Trauma And Race In The Novels Of Toni Morrison Suny Series In Psychoysis And Culture

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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.

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Quiet As It's Kept

Quiet As It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison. J. Brooks Bouson. SUNY Press, Dec 2, 1999 - Biography & Autobiography - 288 pages. 0 Reviews. Focuses on the role of shame and trauma as it looks at issues of race, class, color, and caste in the novels of Toni Morrison.

Quiet As It's Kept: Shame, Trauma, and Race in the Novels ...

Quiet as it's kept : shame, trauma, and race in the novels of Toni Morrison by Bouson, J. Brooks

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Quiet As It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison (Suny Series in Psychoanalysis and Culture) Paperback – December 2, 1999 by J. Brooks Bouson (Author)

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Quiet As It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison Wanzo, Rebecca 2000-12-01 00:00:00 6218 American Literature 72:4 / sheet 198 of 238 888 American Literature as they are unable to withstand the race-speciï- c discourses that trigger involuntary feelings of disgust, anger, fear, and pain (20). This provocative argument is slightly buried under the close readings of each text.

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Focuses on the role of shame and trauma as it looks at issues of race, class, color, and caste in the novels of Toni Morrison.

Examines how twentieth-century women writers depict female bodily shame and trauma.

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This book brings together the research findings of contemporary feminist age studies scholars, shame theorists, and feminist gerontologists in order to unfurl the affective dynamics of gendered ageism. In her analysis of what she calls "embodied shame," J. Brooks Bouson describes older women's shame about the visible signs of aging and the health and appearance of their bodies as they undergo the normal processes of bodily aging. Examining both fictional and nonfiction works by contemporary North American and British women authors, this book offers a sustained analysis of the various ways that ageism devalues and damages the identities of otherwise psychologically healthy women in our graying culture. Shame theory, as Bouson shows, astutely explains why gendered ageism is so deeply entrenched in our culture and why even aging feminists may succumb to this distressing, but sometimes hidden, cultural affliction.

Offers a new perspective on the psychological and affective dynamics of Jamaica Kincaid's fiction and nonfiction. Haunted by the memories of her powerfully destructive mother, Jamaica Kincaid is a writer out of necessity. Born Elaine Potter Richardson, Kincaid grew up in the West Indies in the shadow of her deeply contemptuous and abusive mother, Annie Drew. Drawing heavily on Kincaid's many remarks on the autobiographical sources of her writings, J. Brooks Bouson investigates the ongoing construction of Kincaid's autobiographical and political identities. She focuses attention on what many critics find so enigmatic and what lies at the heart of Kincaid's fiction and nonfiction work: the "mother mystery." Bouson demonstrates, through careful readings, how Kincaid uses her writing to transform her feelings of shame into pride as she wins the praise of an admiring critical establishment and an ever-growing reading public. J. Brooks Bouson is Professor of English at Loyola University Chicago. She is the author of *Quiet As It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison*, also published by SUNY Press; *Brutal Choreographies: Oppositional Strategies and Narrative Design in the Novels of Margaret Atwood*; and *The Empathic Reader: A Study of the Narcissistic Character and the Drama of the Self*.

Explores the role of shame as an important affect in the complex psychodynamics of literary and philosophical works.

The female body, with its history as an object of social control, expectation, and manipulation, is central to understanding the gendered construction of shame. Through the study of 20th-century literary texts, *The Female Face of Shame* explores the nexus of femininity, female sexuality, the female body, and shame. It demonstrates how shame structures relationships and shapes women's identities. Examining works by women authors from around the world, these essays provide an interdisciplinary and transnational perspective on the representations, theories, and powerful articulations of women's shame.

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Through readings of an array of recent texts - literary and popular, fictional and autofictional, realist and experimental - this book maps out a contemporary, Western, shame culture

A collection of critical essays investigates the poet's work within the context of 19th century culture and American literature, and explores her legacy within feminist, psychological, and postmodern contexts.

In *Disappearing Persons*, psychoanalyst Benjamin Kilborne looks at how we control appearance as an attempt to manage or take charge of our feelings. Arguing that the psychology of appearance has not been adequately explored, Kilborne deftly weaves together examples from literature and his own clinical practice to establish shame and appearance as central fears in both literature and life, and describes how shame about appearance can generate not only the wish to disappear but also the fear of disappearing. A hybrid of applied literature and psychoanalysis, *Disappearing Persons* helps us to understand the roots of the psychocultural crisis confronting our increasingly appearance-oriented, shame-driven society.

In *The Shame That Lingers: A Survivor-Centered Critique of Catholic Sin-Talk*, A. Denise Starkey argues that the dominant legal model of sin in the Catholic Church is inadequate for hearing the experience of sin for survivors of childhood and domestic violence because it functions to shame rather than to heal. A universal understanding of the sinner, as found in mainstream Catholic sin-talk and confession, impedes human flourishing by silencing radical suffering in ways that make survivors complicit for the harm done to them. Starkey argues that a shame-free theology of sin is necessary if survivors are to encounter the profound love of God. Understanding sin from the perspective of the sinned-against makes possible a transformative solidarity with the other by reinvisioning the roles of speaker and listener.

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