



Race and Gender Discrimination in Toni Morrison's Jazz

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Abstract— In her 1992 novel *Jazz*, Toni Morrison—an African American Nobel laureate—examines the ways in which African American women experience various forms of discrimination. This paper investigates the discriminations involving race, class, and gender and portrays Harlem as a discriminatory setting in the novel, using the qualitative technique on the bibliographic study. *Jazz* tells the story of the hardships faced by African American women who settled in Harlem at the beginning of the 20th century. The female African American characters in the book, who are still troubled by memories of slavery, find themselves oppressed both inside their own black community and in the society that is ruled by white people. In the book, Harlem is referred to as "the City" and describes itself as the relational setting where black women encounter the overlapping alienation and subjection from their racial, social class, and gender roles.



Keywords— Toni Morrison, Jazz novel, African American women, Discrimination, Harlem setting

I. INTRODUCTION

Jazz by Toni Morrison opens with the passage "Thunder, Perfect Mind" from the Nag Hammadi scripture. The epigraph closes with the phrase "the designation of the division," which appears to sum up Morrison's inspiration for the book. This book appears to "designate" social "divisions" based on race, class, and gender, aside from the rhythmic alignment of the music in the narrative. The objective of this study is to examine how Toni Morrison's *Jazz* deals with prejudice on the basis of race, class, and gender. The study looks at Harlem, which is frequently referred to as "the City" in the book, as a chauvinistic and xenophobic setting where African American characters are subjected to oppression and segregation based on their race, class, and gender. The African Americans who immigrated to "the City" during the Great Migration and settled in Harlem are the subject of the book. They travel to Harlem with the hope of escaping the trauma of slavery. Despite their desire for liberation from oppression, they appear to have accepted the repressive standards of the prevailing whites. As a result, there is discrimination in their community where African American characters experience racial oppression and gender segregation.

Jazz is the second book in Morrison's trilogy, which also includes *Paradise* (1997) and *Beloved* (1987). *Jazz* begins

where *Beloved* left. This work describes the African American experience in late nineteenth- and early twentieth-century America through the perspectives of numerous narrators. Contrary to *Beloved*, *Jazz* has a happy ending. However, other sections of the book talk with the trauma, marginalisation, and segregation that African Americans suffer. *Jazz* is not confined to the periphery of discrimination by Toni Morrison. She gives her inspiration for the book's "Foreword," which includes an explanation. She wants to "recreate a period in African American life through a particular lens," one that "will reflect the content and characteristics of its music, romance, freedom of choice, doom, seduction, anger, and the manner of its expression" (ix). The image of a beautiful girl in a coffin that Morrison sees in James Van Der Zee's *The Harlem Book of the Dead* served as the inspiration for the story of *Jazz* (Morrison ix). Dorcas, the girl who also perishes in the book, is created from the tale of the dead girl in the painting. She or her passing have an impact on the book's primary protagonists, and their time in Harlem is connected to her story. Morrison illustrates the sufferings of the important characters brought on by the prevailing white patriarchy in America through her tragic experience.

The white community that predominates in 1920s, Harlem does not represent the solution to racial equality; rather, it

opposes the social rights of African Americans in that neighbourhood. When they try to settle in the city, Joe and Violet, together with Alice, Malvonne, and Dorcas, experience the horror of racial injustice and brutality. The actions of "light skin people," who deny the dark-skinned African Americans their social rights, are depicted by Morrison. Within the African American community of Harlem, "colourism," or "internalised" racial estrangement, is practised. Harlem also fails to establish gender equality. The breakdown of Joe's marriage to Violet, Joe's marriage to Dorcas, and Dorcas' marriage to Acton is a prime example of the chauvinistic attitude that black males have towards black women. Although the story of Joe's mind makes the murder of Dorcas appear less serious, it was actually Joe's chauvinistic self and his rejection of Dorcas's autonomous identity that were to blame. When Acton starts to become more aware of himself as Dorcas is dying, the tale also shows how gender alienation may exist. The book's narrator(s) also describes Violet's hostile actions and disregard for Joe. Joe appears to exhibit submissive masculinity in his marriage to Violet in Harlem. Status conflicts can also be found in Harlem. Apart from the racial inequality between the black and white populations, Alice Manfred exhibits what appears to be a class consciousness that she apparently picks up from the dominant white society's ideologies. Her opinions on jazz music and black people in Harlem reveal the division and class conflict that exist within the black community. This study will offer an in-depth investigation of race, class, and gender and show how Harlem functions as an intersectional setting in Toni Morrison's *Jazz* while taking these discriminatory aspects into account.

HARLEM AS "THE CITY"

The interpretive concepts of race, class, and gender are philosophically related in critical studies. In *Black Intersectionalities: A Critique for the 21st Century*, Michlin and Rocchi explain that race mixes with sex and class at the central intersection symbolised by origin and generation in the "psychological and cultural reality" of African American fiction (3). They contend that sex is frequently employed "as a subject of repression" and that race is "biologically insignificant and cannot be defined empirically" (3). Only when "rendered manifest with sexual differentiation and ascribing with gender" (3) is sex easy to define. Both books' authors concur that "racialized spaces" operate an ethical shift "towards a greater articulation of discourses and social movements". Race, class, and gender's "interrelatedness" creates a "space that discriminates" (Taylor, Hines, and Casey 7). Debates on the "intersections" of race, class, and gender in this discriminatory environment highlight the "social divisions" that are perceived as "enduring, as opposed to those that are simply old and settled, casting

inequalities as added extras, with constituent parts of class, gender, sexuality, and racial identities" (Taylor, Hines, and Casey 2). According to the authors, a discriminatory place exhibits "inequality," "division," "discrimination," "marginalisation," and "segregation" based on racial background, socioeconomic status, and gender (Taylor, Hines, and Casey 9 and Michlin and Rocchi 5). While discussing the "reality in a fiction," Weston contends that "inequality spaces" reveal the "discriminating traits" (21). She says that racial, economic, and gender discrimination can exist "through many stages and levels" (23). Raynaud continues by stating that the "conflicts and crisis," or the effects of discrimination, don't just happen "between the blacks and the whites" but also "among the blacks" in African American feminist literature (132). She explains that the "dominant white patriarchy" is where African Americans get up the "tendencies" of prejudice (132). Within their community, the acquired "tendencies" lead to estrangement and segregation. The difference between characters with lighter and darker skin tones, the alienation of black men and women, and the class rivalry between rich and poor are only a few examples of discrimination within the community of African Americans. These discriminatory characteristics expose the discriminatory space in African American literature's imaginary worlds as well as in reality. In Toni Morrison's *Jazz*, Harlem is transformed into a place of prejudice based on the characters' gender, class, and race in the early twentieth century. The analysis that shows Harlem as a discriminatory area and illustrates class consciousness and chauvinism in the African American community is presented in the following sections of this essay. The parts will concentrate on racial, social class, and gender discrimination in Harlem or "the City." The segregation and alienation of African Americans in early twentieth-century America will also be depicted.

II. RACIAL HARASSMENT IN HARLEM

Harlem has contributed to the history of racial and skin-color segregation in America and continues to do so. All of Toni Morrison's fiction has racial discrimination as a major theme. In *Jazz*, the trauma experienced by racialized men and women dominates the Harlem urban environment. The majority of the black characters in the book experience racial prejudice. They are not always subjected to white oppression, though. Many discriminatory characteristics are imposed on the African American community by the male-dominated white society, and the community internalises them as a means of surviving in Harlem. Because of this, black characters in Harlem are frequently marginalised within their community. They produce racial tension as racial discrimination victims who always live in terror.

In Morrison's depiction of blackness, characters are shown surviving throughout America's history of racial struggles. "I am a black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony, and dismissive othering of people and language," writes Toni Morrison in *Playing in the Dark* (xii). The consistency of public political behaviour and private consciousness, according to McKee in her book *Producing American Races*, "depends on the common identity of Black Americans in Morrison's works" (1). According to her, the identities of whiteness are "in circulation," and they circulate "between any individual white person and the irremediably 'other,' massed identity of blackness" (13).

The setting for "racial superiority" and "dismissive othering" in early 20th-century American society appears to be "The City" in jazz. Despite the fact that African Americans in 1920s Harlem were free, white Americans could not stop treating them like slaves. The practices of racism, according to Heinert, are "taught and passed on" and are "privilege" for white people (63). White people find it difficult to accept the migration of African Americans to Harlem from various parts of the nation. A black character named Winsome asks, "How come so many coloured people are dying where whites are doing great stuff," in one of the letters Malvonne reads (43). The hierarchy and privilege of white Americans in Harlem, or "the great stuff," is only conceivable because "coloured people" sacrifice their lives to serve them. Morrison makes a point of highlighting how the white folks in this area oppress people of colour. The white people, according to Morrison's narrator, are "terrified" to witness "the southern Negroes flooding the towns" and taking up residence there (57). Without a question, white Americans are not prepared for black independence. When Joe and Violet search for housing, the white Americans in Harlem attempt to drive the blacks out of their neighbourhood. Thus, at the very beginning of their lives in Harlem, Joe and Violet became the victims of segregation.

According to Nowlin's statement, "Jazz is the racial unconscious of American literature; Morrison is not only reconfiguring the national literature but also calling for a new American reader open to the possibilities this literature affords when one confronts its investment in the category of race" (156). Jazz is a manifestation of the pervasive and catastrophic effects of racism and the oppression of the black family. Nearly every character—both in and outside of Harlem—is a victim of racism. The racially defined environment of Harlem tells what is feasible and impossibly for raced people in a particular narrative, and Harlem regenerates the race victims.

Since the late 1960s in the United States, Kubitschek claims that race riots have been regarded as violent eruptions inside black communities in the underdeveloped inner cities (140). In the aftermath, "the black inner-city residents almost entirely inflicted the deaths, injuries, and property damage" (140). However, race riots today show a completely different phenomenon than they did in the early 20th century. Following that, "armed gangs of whites invade African American communities," most of which are cut off from "police protection or legal recourse" (140). The East St. Louis Riot of 1917 is one of these violent incidents that *Jazz* portrays as an off-stage incident that has an impact on two important characters, Alice Manfred and her niece Dorcas. In the riot, Dorcas's parents are killed. Her mother is burned to death when their home is set on fire, and her father is killed after being dragged from a streetcar and brutally assaulted.

Additionally, racial violence makes black people always afraid and undermines their self-assurance. None of the novel's main characters exhibit any form of anti-racism activism. While performing the lowest rung of city employment, Malvonne appears to be quite content. Despite appearing to be extremely intelligent in her decisions, Alice Manfred does not respond negatively when white women and children "moved away from her" (54) just because she is black. Because she thinks Dorcas is "vulnerable" (55) with white women, she instructs her to be "deaf and blind" (54) and practically non-existent among them. As a result, Alice treasures the racial anxiety instilled in her by Harlem's white residents. She makes an effort to make Dorcas fearful.

Morrison depicts the black characters' identity crisis in which they ally themselves with white ideology, confirming the black community's racial inferiority. The characters living in Harlem are blind to the two sides of black identity—understanding the authenticity gained through a link to one's forebears and the self-dignity in a racially conflicted world. They are occupied with finding ways to fit in with the white patriarchy's rule. Although they travel to the city in search of a sense of freedom, they appear to value the very ideologies they are meant to oppose.

Felice's account of her identity struggle towards the book's conclusion likewise makes this point. Felice makes a remark about the ring Dorcas is wearing the night she is slain. Felice's mother stole from Tiffany's as retaliation and recompense for an offensive conversation with a white salesman. The ring serves as a reminder of white ideals even though it can be interpreted as a protest against prejudice. The ring stands for the white people's prosperity and status emblem. Felice's mother attempts to create the appearance of privilege by snatching the ring. She doesn't realise that the ring offers her nothing but the satisfaction of getting

revenge. Even though the ring is stunning, Felice eventually realises that "there's a trick in it, and I have to agree to the trick to say it's mine." It makes me think of the cunning blond child who lives in Mrs. Trace's head" (211). Felice arrives to separate the item from her mother's audacious gesture and reject it while praising the audacity. Because it fits her bracelet and the home where the celebration is being held, she chooses to retain it with Dorcas (215). Felice thinks Dorcas, her shallow companion, is the perfect recipient of the dazzling lure designed as a symbol of white prestige. It is clear that the theft was committed as retaliation for the white Tiffany's salesman's claim. When the salesman labels Felice's mother as a thief, both Felice and her mother become furious. She steals the ring, though, and becomes a burglar as a result. She thereby validates the harsh viewpoints of the whites by being a thief and a social outcast.

Heinze draws attention to "institutionalised racism" (97), which also contributes to conflict within the Harlem black community. In their book *The Colour Complex*, Russell, Wilson, and Hall explain that African American feminist fictions vividly interpret the representation of "colourism," the result of "internalised racism" (73). They find "some deracinated blacks with light enough skin and keen enough features" (73) who completely reject their heritage. When the "light-skinned" in Harlem ask the "deracinated" mulattos for a rental home, they encounter barriers and disparaging remarks. Heinze sees Violet's grandmother True Belle as the "ghost of Golden Grey, the mythic figure, the cherished mulatto child" (33). Violet becomes fixated with the narrative of this youngster and has fantasies about having fair skin. Violet's affection for the person with lighter complexion causes Joe and Violet's marriage to become acrimonious and tragic. True Belle raises Violet when she loses her mother while she is a little child. Golden Grey, the ideal Western beauty with golden complexion and hair, receives her love and sense of identity. He stands for "miscegenation as the avenue of assimilation and acceptance" in Violet's view, according to Heinze (p. 33). Violet confesses her desire to lose her ebony complexion and get white despite being a beautiful woman. There aren't many family members who aren't white who can help her feel more confident. Her grandma, who similarly values lighter skin, raised her. She understands the value of the standard of beauty, which is defined as being white, as a hairdresser working in the beautification industry. Violet thinks that Joe chooses Dorcas due of her long hair and softer skin tone. She wonders if Joe sees a juvenile version of her with high golden skin instead of black. A youthful me with long, curly hair as opposed to short hair?" (90).

She acknowledges that she mistook Joe's aspirations for her own, nevertheless. She admits that she wished Joe was his

"golden boy" and that she "loved Golden Grey better than anybody" (90). Grey "lives inside her mind" like a "mole," Violet understands, and she needs "to get rid of it" (203). Violet makes a further attempt to abduct a youngster with "honey-sweet, butter-coloured" (17) skin. She appears to notice Golden Gray's reflection on the kid's face. Her desire to have a kid is influenced by her wish to have lighter skin. She tries to possess the child with lighter skin in order to satisfy her need because she is unable to have lighter skin on her own. The parrot Violet keeps telling "love you" to has a "green and blond head" (93), which is another allegory for Violet's preference for whiteness. The idea of conventional beauty that Violet and True Belle have is influenced by the predominant white society. Joe's skin tone does not match Violet's preference for lighter complexion; therefore, Violet excludes Joe from their marital relationships and replaces him with a parrot with a "green and blond head. The meaningless "love you" uttered by the parrot seemed to appease Violet. Violet is caught in the web of the white culture's definition of beauty even after finding independence in Harlem. She doesn't develop the self-respect and confidence necessary to feel confident in her own skin. She learns the meaning of "colourism" from the dominant whites and fails to recognise the significance of her skin tone and racial identity.

III. HARLEM'S GENDER DISCRIMINATION

As the novel opens, Morrison's narrator explains why Joe kills Dorcas because of "those deep-down spooky loves" he is experiencing with her (3). Joe feels "sad and happy" with her, the narrator claims, and he shoots her "just to keep the feeling going" (3). The shooting's narrative appears to highlight the narcissistic behaviour of African American men who date black women. Morrison illustrates the typical response of the narrator, a black woman, to the accusation that a black man killed a girl. Although Joe is seen in his neighbourhood as a friendly neighbour, he is also portrayed as a violent "bad nigger," a stereotyped black man who is prone to committing crimes. He feels proud of himself as a guy and has the confidence to dominate the female thanks to his relationship with Dorcas. In the end, Joe's pride causes him to believe that he is "free to do something wild" (4) and eventually motivates him to kill her. As a result, friendly and modest Joe turns violent. Joe is portrayed by Morrison early on to emphasise that while he may first come off as kind, his chauvinist tendencies will eventually surface. *Jazz*, according to Bouson in her book on Morrison's novels, captures the expansive pride and dominance that black males in Harlem experienced in the 1920s (167). Black men who were previously slaves can find freedom in Harlem. They are given the dominating

chauvinist patriarchy by white supremacy, and they frequently cherish it in the African American community. According to Loris' analysis, Dorcas is the kind of girl "who submits to domination" and looks for a "father figure" because she wants "freedom, recognition, personal identity, and agency" (58).

Joe takes on the role of her "father figure," becoming more than just her lover, and he exploits this by controlling her. When Dorcas chooses Acton over him, he faces opposition to his use of power over her. Because he fears being alone, Joe's protective nature cannot allow Dorcas to be gone. He kills her because of his insecurities. As she states, "Dorcas's aunt understands the murder of all brutalising men who can kill unarmed black women — just because they can" (59), Loris' study focuses on Joe's controlling psyche. While pretending to give Dorcas the independence and acceptance she craved, Joe was unable to appreciate and acknowledge her decisions. He exposes the extreme side of his chauvinist mentality by killing her.

Acton's narcissism is also evident in their friendship, which is between Dorcas and Acton. When Dorcas reshapes herself to suit a man's demands, she submits to his dominance. He appears to represent the typical black male adolescent in 1920s Harlem—a male youth who has internalised the chauvinism of the white patriarchy and who values the masculinity and narcissism of white men by dominating black women. His narcissistic actions reveal his lack of empathy for Dorcas. The story of Dorcas reveals that she rejects Acton's selfishness and lack of compassion towards her. She makes an effort to style her hair "the way he likes," and she modifies her laugh "to one he likes better" (192).

Acton, who is absorbed in himself at the party and doesn't seem to be satisfied by anything, sees Dorcas as simply another female in the crowd who wants to be seen. After Joe shot Dorcas at the party, Acton made his chauvinistic and narcissistic behaviour known. Acton is wiping at Dorcas's blood on his coat with a white handkerchief since it is "on his (Acton's) coat" (190). While Dorcas is dying, he is unconcerned. As a result of Acton's lack of kindness, he is unable to respect Dorcas' presence and character. He's preoccupied with his coat. Acton uses Morrison to illustrate the cruel treatment of African American men. Even though we can't generalise that all of Morrison's male characters mistreat black women, we can note that both Joe and Acton exhibit the chauvinistic and narcissistic traits of some black males living in Harlem.

Harding and Martin pinpoint the identity of Violet and Dorcas that is endangered by the chauvinism and narcissism of black men. Black women in Harlem, they note, "mirrors the black men's assigned status of the Other" (55). The

lower position of black women is reflected by the "Other" through the spectacle of black men, and the women appear to accept this predetermined position in the community. They frequently acquiesce to the black patriarchy and do not take back or recover their identity as free people. Even though Violet tries to escape Joe's patriarchal shadow, she is unsuccessful in realising her individualism. While she mostly ignores Joe throughout the plot, she appears to be constantly influenced by his decisions and actions. Some women even support the black men's chauvinistic actions. According to Alice Manfred, she "passed" the patriarchal attitudes of black males "on to her baby sister's only child," Dorcas (77). She thinks that Dorcas's obsession with black males is her fault. The hostess becomes upset when Acton's coat becomes stained with Dorcas' blood since the shooting incident disrupts her celebration. While Dorcas is bleeding, she does not tend to her; instead, she is irritated. Acton's coat is cleaned by a lady and returned, but "it is not clean the way it was before and the way he likes it" (192). The hostess and the woman do not express any empathy or care for Dorcas. They are more focused on meeting the demands of the narcissistic black man named Acton. As a result, they affirm patriarchal dominance and voluntarily subordinate themselves to it.

IV. CONCLUSION

As a result, Morrison's Harlem functions as a discriminatory setting where racial and gender oppression and estrangement are prevalent. Morrison creates a fictional world called "The City" where her narrators act as the creators and destroyers of lives affected by the interrelated crises of race, class, and gender identities. *Jazz* is a book about mom, sisterhood, music, friendship, love, and liberation. These distinct experience rhythms shape the narrator(s)' lives. It is a quest to comprehend African American identity. Additionally, the book deals with trauma, enslavement, identity issues, injustice, and alienation. It is a battle against the repressive standards of the predominately white civilization. Through these unfavourable notes of agony, the narrator(s) shatters the lives.

Jazz is not only performed in Harlem. The lives of the characters outside of Harlem in the late nineteenth century are marred by discriminatory events. The forerunners of several of the main characters are present. Most of their encounters take place in Virginia and Baltimore. Virginia and Baltimore might be referred to as discriminatory spaces since they subject people to suffering as a result of the dominance of white Americans. The discriminatory characteristics of race, class, and gender do not coexist in these settings, though.

Morrison believes that reading and writing both have a significant impact on us by making us painfully aware of the voices of discrimination we were never aware of. Morrison illustrates the distinction between the letter that everyone can read and the sound that some people can hear. In these letters, the trauma is recapitulated as marginalisation with racial and sexual overtones. The novel offers hope in the end. The characters in Morrison's work start to change and get to know one another. She talks about the setting of the protagonists' dreams, the metropolis. Morrison gives us the opportunity to enjoy dreaming the dream of wholeness. Morrison is anticipating our realisation of the selves that fight for equality in our racialized, sensitive intersectional realm.

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