

## ABSTRACT

Reading Gender in Jean Rhys, Toni Morrison, and Wilson Harris

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This paper examines gender and the relationships between gendered beings as constructed by Jean Rhys in Good Morning, Midnight, Toni Morrison in Song of Solomon, and Wilson Harris in Palace of the Peacock. It does so through the lens of white feminism (Rhys) and black feminism (Morrison), and proposes that the concerns and metaphors of postcolonialism articulate with both feminisms to allow the reading of gender in Wilson Harris's Palace as a kind of resolution to the gender problematic.

A close reading of the selected texts shows that the concept of the "Other" in both Anglo-American cultural feminism and postcolonialism links Rhys and Harris's gendered constructs, while the alternative cosmologies of recuperated ancestral (tribal) myths and histories link Morrison and Harris's treatment of gender and their revisioning of traditionally gendered relationships.

The central concern of the paper is to question what is woman, what is man, and how their relationship can be healed according to three selected authors, each of whom represents an extreme of a specific and opposed cultural condition. The conclusion contends that Wilson Harris's text assimilates key concepts of Anglo- and Afro-American cultural feminisms, and then goes beyond both in a uniquely Caribbean space.