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Racial Discrimination of the Black Man in Eudora Welty's: "Powerhouse".

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Keywords: -Powerhouse - color line -segregated -Signifying Monkey	Abstract Eudora Welty's "Powerhouse" argues the plight of the black on the hand of the white. This paper presents how the racial differences turn from just a concept to a social system and dichotomy. It views the dilemma of the Black men and women in the white society. The investigation will trace back the role of Racial Discrimination in constructing the social, cultural, economic, and political systems. It shows the African-American theory as a Key concept in analyzing Eudora Welty's "Powerhouse". It focuses on the apartheid depiction of the black over the world. It stresses the significance of differences and Race. Welty's "Powerhouse" produces such segregated representation through the major figure of this short story. Powerhouse is Welty's hero whose name as a metaphor for power is in opposition to her character's depiction, which reveals the racial discrimination of colonial discourse and the white societies. Theorists consider the Race as the source of differences like Michael Banton who declares that race builds on difference. The color skin is the major struggle: the "color-line" is the core theory for W.E. Du Bois as it stresses the differences between the black and white. Moreover, "The Signifying Monkey" method by Henry Louis Gates Jr. reveals these differences and the racial discrimination.
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التمييز العرقي للرجل الأسود في باورهاوس لاودري ولتي

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<p>الخلاصة: تناقش اودري ولتي "باورهاوس" مشكلة الاسود على يد الابيض. يقدم هذا البحث كيف ان الاختلاف العرقي يتحول من مجرد فكرة ال نظام اجتماعي ومتشعب. يظهر هذا البحث مشكلة الرجل والمرأة السود في مجتمع البيض. يتتبع الاستقصاء دور التمييز العرقي في تشكيل الانظمة الاجتماعية، الثقافية، الاقتصادية، والسياسية. يعرض الاستقصاء النظرية الافريقية -الامريكية كمفهوم أساسي لتحليل باورهاوس لاودري ولتي. يركز الاستقصاء على التمثيل لسياسة التمييز العرقي للأسود في العالم. تشدد هذه الدراسة على مغزى الاختلاف والعرقية. بينت باورهاوس لاودري ولتي هذا التمثيل العرقي من خلال الشخصية الرئيسية في هذه القصة القصيرة.</p> <p>يمثل باورهاوس البطل لولتي والذي اسمه يكون هو رمز للقوة والمناقض لتمثيل الشخصية الذي يعكس التمييز العنصري للخطاب الاستعماري والمجتمع الأبيض. اخذ المنظرون بنظر الاعتبار بان العرق هو مصدر الاختلافات مثل ميشيل بانتن الذي أعلن: يبنى العرق على الاختلاف. يشكل لون البشرة الصراع الأساسي: تمايزاللون هو جوهر النظرية ل و.اي. ديبس لتشديد حدة الاختلافات بين الاسود والابيض. علاوة على ذلك، تعكس نظرية قرد الدال لهنري لويس هذه الاختلافات والتمييز العرقي.</p>	<p>الكلمات الدالة:-</p> <ul style="list-style-type: none">- باورهاوس- تمايز اللون- التمييز- قرد الدال <p>معلومات البحث تاريخ البحث:</p> <p>الاستلام: ٢٠٢١-٩-٢</p> <p>القبول: ٢٠٢١-١٠-١٢</p> <p>التوفر على النت</p> <p>23-1-2022</p>
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This analytical study investigates the turn of African American reading in explaining the impact of colonialism and imperialism in relation to skin color as a strategy in categorizing the human according the "class, gender and color"(Tyson, 2006: 360). Racism is the catalyst for creating the racial apartheid. It has a great turn in postponing the identification of the African-American identity as an American citizen due to the conditions of "White" man (360). The Racial discrimination divides the world into two worlds due to the racists' standards and imperial system. The racists' discourse has the beliefs that there are uncivilized origins and classes because of the difference in skin color as a result of the bad impact of "religious, national, economic", social and cultural standards.

Eudora Welty has a great role in the depiction of the Black people through her literary work. Her representation mirrors the ideology, strategy, and propaganda of the Whiteness toward the Blackness. Welty's "Powerhouse" is the short story that mesmerizes the beliefs, ideas and agenda of the racial discrimination. Welty creates a strong and powerful figure through the depiction of Powerhouse, but this act faces the opposition of the racial segregation of the social discourse.

Many theorists and critics produce methods and analytical presentations for examining the texts that have written to mirror Racism, and the plight of Black people on the hand of the White citizens. The theorists of African-American criticism analyze these texts in the light of the "enslavement of blacks in colonial American by White Western European and the suppression of the black race that follows" (Bressler, 2007: p.244-245). The African-American criticism raises many inquiries, including the "marginalization of blacks" (246). The white men oppress the black men socially, politically, economically, ideologically and literally. The major quest for the Welty's "Powerhouse" is to show how Racism creates "race into all American literature because whiteness is 'the other' of blackness (246). Michael Baton, Booker T. Washington, W. E. B. Du Bois, Henry Louis Gates Jr. and others produce their distinctive discourse in analyzing such texts to show the suffrage of the Blackness.

There is a sensitive connection between "race and difference" as if without racism there is no difference and vice versa. Difference means racial discrimination according to "class, gender and color" (Nayar, 2010: p.222). Michael Banton declares that race builds on the "difference"(222).

"Race has served as a marker of difference, a difference that leads to slavery, exploitation and death. While biological evidence for the superiority of one race or another has not emerged-or has been faulted-the social and political fields remain enmeshed within discourses that consistently, if subtly, deploy race as difference"(222)

For Banton, racism creates the segregation and "disempowerment" (221). Colonialism is a vital catalyst for agitating racism and difference that divides the world into colonized as "Asia, South America, and Africa" (221). While the colonizer who present the Westerns or European power. Racism creates the difference between the colonized (black) as they have mirrored as inferior, primitive, uncivilized, marginalized and devil in the African American society. Whereas the colonizer present the superior or supremacy, elite, civilized, angle and as the center of social construction. Banton's taxonomy characterizes the "race"(221) as a "decent" (221). This is evident when the whites mirror the black as "socially dishonorable" (221). If the race is interpreted as "type, white would have seen sexual union with blacks as producing stock physically inferior to whites and superior to blacks"(222). White Race presents the black as "subhuman or subspecies, as if they dwell in the bottom of the social construction whereas the white citizens dwell the top of social system" (222).

Robert Blauner concludes that there are "race" links as well as social transformation, which are the outcome of the mixture of "colonial-racial and capitalist-class realities"(Gutierrez, 2004: p.89). The inner "colonialism" is a novel act of tyranny "oppression and exploitation of racial and ethnic minorities" (289). The colonized country has been dominated by colonizer whose act of oppression and exploitation present Racism. Blauner defines racism as "racism is a principle of social domination by which a group seen as inferior or different in terms of alleged biological

characteristics is exploited, controlled and oppressed socially and physically by a superordinate group" (290).

Though Booker T. Washington has an effort as a "social reformer" (Tyson, 2006: P.482) but his contribution lacks the right of the black man as W. E. B. Du Bois has stated. Washington's concentration is on education and hard work without stressing the whiteness refusal for the black identity as human. Du Bois concludes that the "political privileges" "voting" and psychological effects of the segregation and the maintenance of racial hierarchies upon African American" (482) is what Washington overlooking in his revolt or movement.

Du Bois deals with the modern age dilemma of the fusion of "capitalism, colonialism and ethnoracial distinction and hierarchy" (Bobo, 2015: p.225). He declares that the black men "Negro" (Tyson, 2006: p.482) plight is the outcome of "slavery and racial prejudice"(482). Moreover, the educational system builds on the white standards. The black men have to resist and strive for their quest of liberation, equality and to prove their privileges as human beings. Du Bois notes that Washington's "doctrine" activates the black men issue toward themselves and by doing so it liberates the whites from the barriers. But this issue is related to the black men's dilemma of "race" (482) and "nation"(482). Moreover it belongs to social connections between the "citizens and the problematic construction of a hierarchy of citizenship"(482).

Du Bois announces in his book *The Soul of the Black Folk* that:

The problem of the twentieth century is the
Problem of the color-line- the relation of the
Darker to the lighter races of men in Asia and
Africa, in America and the Islands of the sea

(Bobo, 2015: p.225).

His argument about the color-line is a frame that he develops to show the cultural and social trends about the black who dwells at the bottom of the civilization whereas the white's location is at the top of the civilization. Du Bois's key concept is the "scientific racism" in relation to modern theory of "Eugenics, social Darwinism and Nazism"(Nayar, 2010: p.218). Moreover, it has a connection to the "racial" privilege that declares "inferiority of the black race" (218). Racism, scientifically builds on biological aspects that argues that the race methods as well as feminist method have "biological" domination. It appears in the aesthetic methods "where black bodies and physiognomies were marked as ugly, grotesque, and even evil" (218). Du Bois argues that the "black were biologically inferior"(219). He concludes that this view has a social root or social construction and it can longer work as a scientific perspective. So "race" categorizes people on "social discourse and practice"(219). There is "racial difference in biology" (219) which means "racial inferiority"(219). Du Bois shows difference due to the physical aspect "What is the real distinction between these nations [Europeans, Chinese, Americans]? Certainly we must all acknowledge that physical differences play a great part... but no more physical distinctions would really define or explain the deeper differences-the cohesiveness and continuity of these groups" (219).

The most prominent concept for Dubois is the "double consciousness or racial dualism"(Winant, 2004: p.1). The "False consciousness" means that the fake and false perspective about a thing or person to be overgeneralized as if it is a truth, but in fact these false ideas or opinions are not true. They are just strategy that have employed by certain people or institution in order to convince the world of something unreal to serve their interests. This agenda has been produced by the Western or European against the

non-Western or non-European to exploit them severely. The word "Double" means that the non-European will confuse because they will see themselves through the lens of the others. Moreover, they will see themselves in a different way through their inner psyche. These "two-ness" or two opposite pictures create inner and outer struggle for the non-Western. The black men are the first in a long list who categorize as something or someone different from other and who have double identity according to the "false consciousness" or White's strategy. Dubois states that "double consciousness" has oppressed and metamorphosed the spirit of black people. It influences on the self-perception, which leads to the "introjecting racism into the racially oppressed self"(1) in addition to the society and community as a whole (2). Morris states that Dubois evolves the "theory of the self" and "double-consciousness"(Dennie, 2020: p.9). Du Bois declares that the self is the outcome of society and the "social communication" (9). Moreover, the self has been framed by "race" and force of interactions. He concentrates on the "racial inequality"(9), marginalization, and oppression as an ideology for forming the black men character. He presents the idiom of "veil" through his account *The Souls of Black Folk*, which includes the most forceful and significant "theory race and racism"(Winant, 2004: p.1). The "veil" means the strange "exclusion, and alienation inherent in the dynamics of race and racism, and the interdependence, knowledge of 'the other' and thwarted desires that characterize these phenomena" (1). Winant states that DuBois's "veil" is "a metaphor for racial barrier of the color-line"(2). It reflects the interaction and obstacle between "white and black" (2). The double-consciousness and the veil have not only fragmented the "individual self" but also they fragment "the society, community, and nation"(p.2).

Aldon Morris, Winant and Collins argue that the racial perspective of "inferior" (Bhambra, 2014: p.478) in the African Americans society controls the construction of American culture. The American World witnesses the contextualization of such inferiority, "racial oppression" (478) as well as "inequality" into the "narrative"(478) and "paradigms"(478) in literary work. Morris debates the "rejection of inferiority"(Ibid) according to the inequality catalogue in the contemporary period. (478)

A debatable quest about the inferiority of the black has been revealed by Gobineau. He proves that the Black men "born inferior" as in *The Moral and Intellectual Diversity of Races*:

My opinion is that the Negroes, with respect to capability for mental improvement are far behind the Europeans; and that considered in the aggregate This is apparent on the structure of the skull on which depends on the development of the brain, and which, in the Negro, approximates closely to the animal form. (Foreman, 2017: pp.48-49)

This passage explains the false consciousness of accusing the black to intellectually inferior. Moreover, Gobineau dehumanizes the Negro when he describes his brain as "animal form"(49). Then he refers to black's skill in his imitation faculty as if he is a monkey. This is related to Gates's Signifying Monkey method.

The scientist, John F. Kedrick denies Gobineau's claims when he writes to Du Bois "I wish to say that no race in America is in such need of a word from science as the so-called colored race. I am testing the theory of Gobineau, which has been twisted into purporting that since the Nordic race has its genius; it must necessarily be greater than the other races in the realm of their own particular genius" (Foreman, 2017: p.49).

Gobineau in his essay "The Inequality of Human Races", states that the "Negro" is an "inferior to the white" (50). He assures the claim of the white's superiority over the black's inferiority, as he contends:

The Negro variety is the lowest, and stands at the foot of the ladder. The animal character that appears in the shape of the pelvis, is stamped in the Negro from birth to foreshadow his destiny. His intellect will always within very narrow circle.... (50)

This passage proves racism following a physical basis as well as intellectual faculty (52). Du Bois discovers out that through his meeting in Congress that the authorial institution elevates the white as a civilized and elite race whereas the black lack such traits. Therefore they cannot rule themselves particularly the "non-European, and the stagnation of Asia" (81). They consider the black as intellectually inferior. The strategy of European discourse at Congress about the Negro race has based on "law of Nature justified human slavery, conquest, enforced ignorance, dishonoring of women, and exploitation of children, with a conclusion that non-European must be ruled because they were unfit for self-governing" (83). This belief is the false consciousness or "double-consciousness" as the European view about the non-European people who lack the intellect, uncivilized, primitive and marginalized. It is the strategy of the white for generalizing this discourse in order to be as taboo for the black's life in the American social construction.

Du Bois and Franz Boas defend the problem of "Negro", "black" and racial discrimination. However, the latter has a strong effect on this matter because of his whiteness race (Foreman, 2017: p.xx). Sharing the defense of the Negro or Nigger dilemma, W.E.B. Du Bois and Franz Boas refer to this experience as "awakening from the paralysis of this Judgement [that the Negro has no history]"(xx). Boas's theory stems from his question about race, which is "What wonder if civilized man considers himself a being of higher order as compared to primitive man; if it is claimed that the white race represents a higher type than all others?" (xxii). The statement of "nigger-hating American" (Morris, 2015: p.22) is what Du Bois produces in his work. He states that the construction of the white society locate the black "at the bottom of human civilizations because nature made them inferior" (22). Du Bois criticizes the concepts of supremacy or superiority of race in contrast to the inferiority or subordination. He shows his alignment to the belief that "the superiority of civilization of the white race alone was not a sufficient basis to infer that whites were superior to other races" (Foreman, 2017: p. xxii).

Many scholars like Anthony Appiah, Robert Gooding-William, Adolph Reed Jr. and Jerry Watts state that in Du Bois's writing there is an argument that the blacks are "backward of 'low social grade', 'undeveloped people', 'ignorant' in a state of 'race-childhood', 'primitive folk' and in need of 'guidance' from culturally superior groups including selective white" (Morris, 2015: p.30). Through this passage these scholars provide that Du Bois is "loathed the black masses and agreed with his white scholarly forebears and contemporaries that blacks were inferior race"(30). They prove the wrong belief that Dubois employs Idioms and characteristics that have "negative unintended consequences" (30). Du Bois shows that "The Negro race, like all races, is going to be saved by its exceptional men. The problem of education, then, among Negroes must first of all deal with the Talented Tenth; it is the problem of developing the Best of this race that they may guide the mass away from the contamination and

the death of the worst"(31). The slavery is an active agent for "ignorance" as well as "illiteracy" (31) for the "black masses" (31).

Through the article "The Uncompleted Argument: Du Bois and the Illusion of Race", Appiah assures that Du Bois does not structure a "social constructionist analysis of race"(31), because he depends on biological argument of "race" and "socio-historical approach"(31). Appiah reveals such a criticism by tracing back Du Bois's "definition of race"(31) to be "vast family of human beings, generally of common blood and language, always of common history, traditions and impulses, who are both ..." (31). This definition reveals many things to be in questioning as whether racism is a product of "history, language, customs and traditions"(31). Or it is something biological, particularly through mentioning "common blood" (31). Appiah accuses Du Bois of being bias to the white people whose belief that racism is according to blood or "biological conception"(32). But Du Bois's examination of racism leads to sociological interpretations:

what is the real distinction between these nations [races]? Is it the physical differences of blood, color and cranial measurements...physical differences play a great part.... The deeper differences are spiritual, physical, differences infinitely transcending them.... the forces that bind [races] together...are, then, first,... race identify and common blood secondly, and more important, a common history, common laws and religion....(32).

Du Bois's racial view appears in the regard of biological realm more than sociological factors (32). Moreover, he intensifies the impact of religious belief, law, and history over the black race formulation. For Appiah, it is a genuine step to mention "blood" in introducing Du Bois's perspective of racial discrimination and oppression. In fact Biological realm and sociological factors cooperate to produce the black stereotypical in the Western or white society. So, Anthony Appiah's claims have not been approved because he does not look at the biological and sociological factors.

Adolph Reed Jr. sheds light on Du Bois's essay regarding the "Double Consciousness" perspective stating that it is not something new to speak about duality in concepts such as "male\female, black\white" but in the twentieth century, there is a turn and shift in most of the dichotomies. It is evident that racial view builds on opposition like white=superior whereas black= inferior. Reed learns that Du Bois shares the belief that "defined blacks as comparative primitive and undeveloped as race" (33) with W.I. Thomas, Robert Park and Edward Ross. Moreover, Du Bois's theory of race has the trait of "language inferiority" (33) as for Appiah.

Like Reed, Robert Gooding-William, Watts, they argue whether Du Bois defends the black's plight or not. But it is notable that all of them fail to prove such a claim and to understand the way that Du Bois builds his theory of race and "Negro" (37). Du Bois through his account *The Philadelphia Negro* attempts to show that the black people is not a "homogeneous mass"(47) but they have also class and categorization. It also reveals that the blacks in all societies develop and elevate in the same degree whether in European countries or Philadelphia, since he proves the fallacy of concept of that the blacks are "subhuman" (47), "barbaric and backward"(43) and "view black communities as distorted and inferior copies of whites communities" (47). Du Bois also sheds light on the gender role for woman as the white employs the black woman in the "the labor market" (48). *The Philadelphia Negro* stresses the racial force link as well as "oppression"(48) encloses the black in the circle of "subordination"(48).

Through his works Du Bois plans to "explicate the human condition by interrogation the color-line in American and globally" (48). For Du Bois this color-line presents the social construction that causes the racial inequality between the white and black due to "haves and have-not"(48).

Martin Slezak through his Dissertation Booker T. Washington and W. E. B Du Bois: The Apple of Discord, states that Du Bois's *The Soul of Black Folk* reveals the opposition to the belief that the whites are biologically superior as well as his support for "women's rights" (12).

Du Bois's works *The Dark water: voices from within veil* "The Damnation of Women", "The Soul of Black Folk" are key concept for figuring the "black women" plight. They reveal the links "between the racial and gendered oppressions" (Dennie, 2020: p.2). Du Bois's *The Damnation of Women* explains the black women's gendered then shifts to express the "racial oppression"(3) for the black women. David Levering Lewis focuses on the Du Bois's course for the political debate with no consideration for the shift of Du Bois's discourse about "gender-progressive thought"(2).

Many critics and scholars have written about Du Bois's view of Feminism such as Joy James and Farah Jasmine Griffin, Susan Gillman's and Alys Weinbaum's account *Next to the Color-line, Gender, Sexuality and W.E.B. Du Bois* suggests a various perspectives for Du Bois's ideas about racism as well as "gender"(2). The depiction of woman that Du Bois offers presents the racial construction and "social marginalization" (2) then he moves toward representation of the oppression of the black women such as the physical and spiritual exploitation for woman. Moreover, she has no right in the political process. Du Bois criticizes The Minister Thomas N. Baker for dehumanizing the black women when he insults the black women "the article vilified black women who were delegates to..."(9). He examines "race and gender" for the black woman is her need to be protected from physical and spiritual exploitation by the white society. Du Bois characterizes the "Congregationalist" article for Baker as "the vicious and wanton attack" for "educated Negro womanhood" (10). He states that Barker's article "has disgraced the women of his own race"(10) which means Baker humiliates the black women. He describes the article as "cowardly and [sic] shameless"(10). Like the black men, the black women have her share in presenting her as a slave, primitive, inferior and marginalized in contrast to the white woman. She is the victim for physical and spiritual atrocity. Many traders slave sell the black woman sexually or let her work in the planting for a long time with no right for asking for good wages. The blacks suffer all kinds of violence and dehumanization for a long time because of the white discourse.

The "African-American" approach focuses on the "oppression, suppression and enslavement of blacks" who represent "in black literature...marginalization of blacks; economic, social, political and literary oppression; the historical significance of slavery and its present-day racial ramifications..." (Tyson, 2006: p.262). Another leading theorist in the African American criticism is Henry Louis Gates, Jr. He declares that other critics and he has to interpret or redefine the method from "the black's perspective and culture not from the white men or Western or European ideology or discourse (Bressler, 2007: p.251).

Gates produces a "theoretical Framework" to evolve "a particularly African-American literary Canon"(251). Through his approach, he assures that "African-American Literature" is "a form of language" (251). He thinks that race and "difference" create "difference of language, belief system, artistic tradition..."(Nayar, 2010: p.222). His theory is a mixture of "poststructuralism and African Myth"(222). Gates's account the *Figures in Black* (1987) as well as *The Signifying Monkey* (1988)

formulates a discourse in analyzing the Black's dilemma. Gates through the Myth of Signifying Monkey produces a stereotype of the black man whose rhetoric "strategies" and "non-native language" is the key for presenting the signifier, the signified and the significance. Roger D. Abrahams argues that the:

Signifying seems to be a Negro term, in use if not in origin. It can mean any of a number of things; in the case of the toast about the signifying monkey, it certainly refers to the trickster's ability to talk with great innuendo, to carp, cajole, needle, and lie. It can mean in other instances the propensity to talk around a subject, never quite coming to the point. It can mean making fun of a person or situation. Also it can denote Speaking with the hands and eyes, and in this respect....
(Gates, 1988: p.54)

Gates evolves a four replica for African American literary method. He revives the "trickster figure, Esu-Elegbara from African Mythology as a trope and concept"(Nayar, 2010: p.224). For him "Esu-Elegbara" is the "Signifying Monkey" (224). Due to Esu-Elegbara, Gates evokes two opposing replica which are either "motivate or unmotivated" (224). These opposing replica are applied Welty's Signifying Monkey. Powerhouse is the Signifying Monkey in Welty's short story whose act and representation reflects "cooperative and respectful" as well as "motivated signifying" (224) in that Powerhouse's act is "oppositional and ironic" (224) and somehow playful through his music of jazz. So, the Signifying Monkey of Gates' is:

Signifying is Gates' term for the conscious reversal and repetition, through the use of African Myth and folkloric figures, of Euro-American (white) tropes, figures, language and forms it, therefore, becomes a rhetorical strategy through which the black critic or poet asserts agency over narrative, language, and discourse (224).

Gates represents the signifying in his book *Figures in Black* to be a model for "revision and reversal of racist tropes"(224). Most American writers as Toni Morrison, Eudora Welty, Phillis Wheatly, and Harriet Beecher Stowe present this signifying as "metaphors tropes" (224) for the "African American" to be the embodiment of "linguistic" and "rhetorical" strategy (224).

The ironic reversal of a received racist image in the western imagination of the black as simianlike, the signifying Monkey-he who dwells at the margins of discourse, ever punning, ever troping, ever embodying the ambiguities of language-is our trope for repetition and revision, indeed our trope of chiasmus itself, repeating and reversing simultaneously as he does in one deft discourse act (Nayar, 2010: p.225)

Racism creates a "language of difference, of mockery, cruelty and discrimination"(225). It also refers to idioms that identifying the non-white as non-human or it dehumanizes the black people. Jacques Derrida's perspective focuses on the "language" (225). He states racism possesses "language, a discourse of its own, and

one in which Africans, Asians-non-white races-are others, rejected and isolated as monstrosities" (225). The intension of this research focuses on the physical representation of the character. This segregated representation evokes the image of Other in opposition to the Self. The Self represents the white people whose act reveals as the superior, civilized and elite. While the Other presents the black whose act reveals the inferior, savage, and marginalized. The meaning of the Other means the difference. The figurative and metaphorical meaning of "Othering and of discrimination are markers of material differences" (225). So, the Signifying Monkey is the other. These "tropes" categories the "black men or women" to "animal"(225) who have no rights.

Moreover, the signifying Monkey is a traditional myth in the American society. Many scholars date the employment of the "signifyin(g)" in the discourse of the black literature. This Monkey plays the role of signified discourse, he presents "master of technique", cleverness, eloquence, "language trickery" (Gates, 1988: p.54). The first sentence this speech presents the apartheid of the Western or European society.

This research depicts the black man as a stereotype for presenting an effective discourse and a style of life. Many years the black people suffer the bad life and treatment within and because of the white man perspective. African-American literature creates such a stereotype as a result of the political, social, religious and cultural circumstances.

Eudora Welty depicts her Stereotype of the black man in the entire world particularly in America. She entitles her short story in the name of her main character Powerhouse whose name is the important question in this research. The meaning of his name is important in the presenting the main character. It provides the reader with a contradictory perspective between the writer and the social and political discourse. The Colonialism and Racism have their impact on the beliefs of the people about the black man. Moreover, how the white man reveals him due to the false consciousness of this discourse. The relationship between the White and Black is the quintessential struggle for this discourse over years. African American criticism takes the lion share in depicting the Self and Other for presenting the image of the Blackness in a struggle with the Whiteness. The myth of Signifying Monkey by Henry Louis Gates, Jr. reflects the cultural and strategic discourse of the American people toward the Negro, Gypsy and the Black skin.

Eudora Welty is a modern novelist. She portrays the life of Mississippian through her short story of Powerhouse (Borchardt, 2013: p.33). She has a hobby of photography. This hobby reveals her talent tendency and the way she looks to her people. She uses these pictures to create her models and her novels and short stories have real characters such as Powerhouse, A Memory, Delta Wedding. Through her works, Welty unconsciously sheds light on the political issue though she declares her neutral opinion of this matter that she is a "non-political" writer. She writes about the "black Southern life..."(McMahand, 2013: p.32). Toni Morrison in 1977 through an interview states that Eudora Welty is "fearless writer" (Mchaney, 2012: p.1) whose writing is "about black people in a way that few white men have ever been able to write. It's not patronizing, not romanticizing-it's the way they should be written about." (1).

Through her works, Welty unconsciously writes about the struggle between white and black. The White men impose by force the "racial hierarchy as they exploit the black sexually as well as physically and economically" (Westling, 1989: p.55). The African-American Culture method sheds light on the segregated categorization between the white and black via violence act such as:

The exercise of their power included sexual exploitation

of black women, sexual humiliation of black men, violent punishment of insubordination, and careful segregation of white women from knowledge of these arrangements. Blacks were keenly aware of the constant danger they faced under this system, and Richard Wright testifies to the dual reality of which most white knew only one side....(56)

This passage clarifies the categorization due to the skin color. Welty reveals the clash between the white and black through her short story "Powerhouse". Welty's Depiction of Powerhouse reveals her forceful "perception" (Flower, 2007: p.330) of the black man's plight and blight in the white man society. Dean Flower analyzes the story of a "Powerhouse" as:

"Powerhouse" takes the journey into the racist mentality of a white audience that is embarrassed and fascinated by this demonic black performer then follows Powerhouse convincingly into his own racial community to show a knowledge and moral authority beyond theirs-an identity unrestricted by race, gender or class" (330)

Powerhouse's quest is to show the discrepancy between the real picture of the black and the fake one that is rooted in the mind of the white people. This false image is rooted according to either religious belief or social standards or due to cultural and ideological discourse. The term "demonic black" is a religious idiom that refers to the evil nature of the Blackness due to the skin color (Borchardt, 2013: p.67) and Jewishness. The black symbolizes as "Evil" and ugly (Borchardt, 2013: p.82). Du Bois argues that the white people see the black as evil or devil as when Welty describes Powerhouse as "fanatic, devil" (Powerhouse, 1957: p.478). The white perspective of the black is that they are physically and spiritually devilish. But, Du Bois refutes the idea or belief that God creates the black as inferior or "the myth of black inferiority" (Morris, 2017: p.5).

Welty entitles her story on the name of her main character Powerhouse whose name is a metaphor of power. (Getz, 1983: p.10). She confesses her interest and fondness of naming as in "I'm careful as I can be about names, and I work hard at them" Getz observes that Welty's representation of powerhouse is a concept of the "African-American culture"(10). She records how, Welty depicts powerhouse in paradoxical perspective, as his name is unique whereas his depiction in the story reveals the Whiteness discourse of apartheid.

Welty, through her short story elaborates the gender role of the black women in this story. She depicts a black woman "Gypsy" (powerhouse, 1957: p.482) to reflect the oppressive and suppressive act of the white men over the black women. Gypsy is Powerhouse's wife whose name is a symbol of primitiveness and a metaphor of death. This name stands for all the black men and for Powerhouse who is the Gypsy, black, obscene, uncivilized, primitive and outcast. The death of "Gypsy" is a symbol for the death of the black men and their right in equality "The Wife of Powerhouse commit[s] suicide... Gypsy, the wife of Powerhouse, the jazz pianist, apparently cannot survive without the reflective presence of her husband" (Johnston, 1997: p.31-37). It is notable that this death is not a real. Welty lets the imagination of powerhouse falsify her death to generalize the idea of spiritual death of the black on the hand of the white. Moreover, the news of her textual death has delivered by the white "Your wife is dead"(Powerhouse, 1957: p.482); (Bloom, 2007: p.37). Welty invents another

imaginative character to reveal how bad the White men treat the black. The "old Uranus Knock wood"(Powerhouse, 1957: p.487) delivers the telegram to Powerhouse of the death of his wife. Powerhouse speaks about how the white exploits the black as when he said "bets my numbers, sings my song"(Powerhouse, 1957: p.487). This proves the enmity and racial discrimination between the white and the black. Moreover, it describes how the white stalks for the black in order to hurt him. He also says that Uranus Knock wood "takes their wives when we gone"(Powerhouse, 1957: p.487). The "old Uranus Knock wood" is a symbol for the white men who dominates the life of the black women and black men. The act of committing suicide reveals the act of black women under the enslavement and sexual atrocity. And it presents an outlet to free herself from the slavery (Chestnut, 1991: p.232).

It is notable that Welty hints to the way that the White men enslave and oppress the black women. The white men consider the black woman as one of his belonging. This includes a sexual process, the slave trade, economic exploitation and violence. Powerhouse creates an imaginative character in order to express the idea of slavery of the black by the white, as in "Uranus Knock wood" is a figure that "preying upon his wife while he is away from home" (232)

Welty represents Powerhouse physically then mentally. His physical appearance reflects a power as his name suggests, but Welty's rhetorical question "There is no one in the world like him. You cannot tell what he is" (Powerhouse, 1957: p.478). The reply for this question reflects the paradox between Welty's naming and the Whiteness perspective toward the Black. Welty's story has the African-American criticism. Du Bois in his account "The Soul of Black Folk", states that the white's perspective toward the black is always as if they are inferior, dirty, and "Nigger" as for Powerhouse when Welty replies that he is "Nigger man?" (Powerhouse, 1957: p.478); (Markmann, 1952: p.82):

The Negro or black African category was usually relegated to the bottom; in part because of black African's color and allegedly "primitive" culture, but primarily because they were best known to Europeans as slaves. (Ashcroft, Griffiths, Tiffin, 2007: p. 181)

The view of the black man in the white's perspective has a negative aspect. The white calls the black man "negro" (McHaney, 2005: p.285) which means primitive, uncivilized, secondary, black, peculiar and marginalized. This view is apparent in Welty's Powerhouse as he has depicted as "frighten and marvelous" (Powerhouse, 1957: p.478) due to his skin color.

DuBois argues that the black people has a "double consciousness" (Bloom, 2005: p.39). This statement reveals how the black people see themselves as obscene, estrange, uncivilized, dirty and other.

it is a peculiar sensation, this double- consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness-an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (Bloom, 2005: pp. 39-40)

This passage reflects the peculiar and uncanny feeling of the black according to the view of the African American discourse and whiteness. So, the blacks suffer the double-view through this story which are one by the white men to represent the American-African culture by Fanon when Welty describes Powerhouse as "He looks Asiatic, Monkey, Jewish, Babylonian, Peruvian, fanatic, devil..., maybe horny like a lizard's, but big glowing eyes when they're open" (Powerhouse, 1957: p.478). So, this description in this short story reveals the discourse of the Self. Welty represents the "false consciousness" of the black (Other) in the sight of the white (Self).

The idioms "Asiatic", "Babylonian" "Peruvian" (Powerhouse, 1957: p.478) and "Sheik" refer to outcast and estrange figure that does not belong to the Western or European race. Powerhouse has been represented as inferior, primitive, uncivilized, and barbaric because of his black skin. Whereas the white men are superior, elite, civilized, and clever. These two forces are struggling for generations as an opposite forces. Powerhouse portrays, as the other in accordance to the African American discourse, whereas the audiences who listen to his music have portrayed as the Self.

Dubois states that scientifically the black has an inferior race, therefore he wants to defy such opinion. He wishes to perceive the racial hierarchy of the social class to interpret the "color-line" (Walker, 2018: p.207). He concludes that racism is the outcome of something related to "heritage" not to biological aspects. Moore assures that the black people "African American' have unconsciously inherited an omnipresent sense of inferiority to people of non-color, or members of the dominant society" (207). The black is treated as "subhuman", or dehumanized as the white neglects their right even when the blacks vote, they consider them as something different or unworthy to consider. The "white America" have paradoxical ideology aligning to the Jim Crow to reveal the black as "inferior race more akin to chimpanzees than human beings" (Morris, 2017: p.5). Through her story, Welty depicts Powerhouse as "monstrous" (Powerhouse, 1957: p.479) to present the dehumanization of the black at the hand of the white.

It insisted that blacks were sub-humans
Infested with inferior DNA and a defective
culture, Blacks were framed as prisoners of
racial inferiority who languished at the bottom
of society and were forever to remain there
because God planned it that way"(Morris, 2017: p.5)

There are struggle between the white science and ideology of white to give a pretext for the "racial oppression" (5).

The view of race discrimination and apartheid is evident in Welty's powerhouse as in: "It's bad night outside. It is a white dance, and nobody dances except a few straggling jitterbugs and two elderly couples...'Negroes-band leaders...it makes people feel ashamed for him" (Powerhouse, 1957: p.481). Welty describes the relationship between the white men and the black men. Powerhouse plays on his piano with great harmony, and his playing is for the white audiences, however, no one of the white shows any interest in dancing. This act shows the ill interaction between the struggling perspectives. Powerhouse guesses the white audiences' vision or "unspoken taboos"(Borchardt, 2013: p.36) particularly the atmosphere in this moment is ambiguous and threatening (36).

Welty expresses the white men's denial for the black man right and racial segregation when she mentions that Powerhouse moves to the "Negrotown" in order to

drink because the "dance hall" (38) never welcomes or serves the black men. It is notable that even the name of the town carries the racial segregation (38).

Henry Louis Gates is theorist in the African American criticism whose ideas are significant in analyzing the relation between the white and black. He has a method for black man's depiction in the colonial racism. The myth of Signifying Monkey by Henry Louis Gates is a stereotype for the black man who has a "rhetoric strategy"(Gates, 1988: p.1551) presents Powerhouse. Gates debates that "The monkey, however, speaks figuratively. The emphasis in this paper is on monkey as a physical aspect not a mental one.

Gates focuses on the relationship between "Difference and Race" as seal for analyzing the African American text in the light of his account *The Signifying Monkey*. The discursive depiction relies on the "key difference" of the "race with skin as signifier" (Prasad, 2003: p.176). The "animalization" that is used in through the representation of colonial discourse has described, as "wild beats" (179) need taming. Eudora Welty uses animals as a metaphor when she describes Powerhouse as a "monkey" (Powerhouse, 1957: p.478). Welty portrays Powerhouse as "traditional African American folktale figure into the story (Bloom, 2007: p.40) the myth of The Signifying Monkey in order to put blueprint for the life of the black people in the white culture. She describes his finger as "long yellow-sectioned strong big fingers, at rest about the size of bananas" (Powerhouse, 1957: p. 479). Powerhouse has represented in exaggerated way as "He has African feet of the greatest size, stomping, both together, on each side of the pedals" (Powerhouse, 1957 p. 478). She describes his mouth as "vast and obscene" and "like a monkey's when it looks for something" (Powerhouse, 1957: p.478). This description reveals the humiliation view of the white toward the black. (Bloom, 2007: p.39) Moreover, Welty describes Powerhouse as "marvelous, frightening" to argue the unstable picturesque of the black in the white discourse. Also in the Self-perspective, the Other (Powerhouse) has depicted as monster and "frightening" (41).

Thomas Kochman defines the "Signifying Monkey" as a symbol for "negative intentions 'to rouse feelings of embarrassment, shame, frustration, or futility, for the purpose of diminishing someone's status but without directive implication" (Gates, 1988: p.1574) Kochman's statement reveals the white men' discourse and false perspective. They treat the black as slave with no rights. (1574) Welty's figure Powerhouse has treated as a slave because the white men influence by the white view that the black is the outcome of the devil, evil and sin. This is a religious belief (Morris, 2017: p.9) that overgeneralized and became a basis and style of life for the black (Gates, 1988: p.1574).

Roger D. Abrahams Argues that:

Signifying seems to be a Negro term, in use in origin. it can mean any of a number of things; in the case of the toast about the signifying monkey, it certainly refers to the trickster's ability to talk with great in-nuendo, to carp, cajole, needle, and lie. It can mean in other instances the propensity to talk around a subject, never quite coming to the point. It can mean making fun of a person or situation (Gates, 1988: p.1557)

The Signifying Monkey in Welty's story is Powerhouse. The audiences, who watch Powerhouse while he is playing and singing, see him as a monkey in a circus show. They have just watched and observed such "obscene" and "primitive" black with no

intention to communicate or dance on his music. When Powerhouse sings the "pagan love song", Welty adds a description that reflects him as barbaric because of his blackness "His mouth gathers and forms a barbarous O, while his figures walk up straight...." (Powerhouse, 1957: p. 482).

Reine Dugas Bouton analyzes the character of Powerhouse by applying Gates' "The Signifying Monkey". The monkey in this story is like a toy or "trickster figure make non-native language their own"(Gates, 1988: p.1559) who have no voice, to engage in revisionary tactics for the benefit of themselves and their community...do not operate in a vacuum...." (1550-1560). This Signifying Monkey is the model that is created in Welty's short story due to the conventional stereotype of the African American culture. Powerhouse in Welty's fiction is a toy or clown "trickster figure" and voiceless figure because it is the view of the colonizer that the black men are like a toy to entertain them. They have no voice because they cannot vote or object the authority of the white. They are slave for the elite or Western or European.

This story ends with a song "pagan love song" that translates the quest of Welty's hero "Powerhouse" that is whether his race will be loved by the white or not. It is an open invitation by Powerhouse for love and it is an open end that has suggested by Eudora Welty for the unknown future of the black people.

Conclusion

The colonial discourse and Racism find a new map and discourse for the whole world. The colonizers create a taboo to put systems for non-Western or non-European people. Literature reveals the problem of these non-Europeans who have suffered oppression and atrocity. Many critics and theorists attempt to theorize methods and perspectives in order to interpret many literary works. The African American approach has studied the problem of the racism and difference on one hand and the white and black in the other.

The most prominent works and critics in such field are Robert Blauner, Booker, t. Washington, W. E.B. Du Bois and Henry Louis Gates whose works design for analyzing many literary texts to have knowledge about the clash between the whiteness and blackness. This struggle stands on racial segregation and cultural discourse. Du Bois through his account sheds light on the relation between the Self and Other. Moreover, in his book, he analyzes the Whiteness false perspective of the Blackness. He speaks about the illusive image of the black inside the mind of the white people. Gates shows how the black man has depicted as The Signifying Monkey. The white treats the black as an animal and has no right or no question. Many American writers try to show this problem through their works such as Toni Morrison, Eudora Welty, Harriet Beecher Stowe and others.

Eudora Welty has a prominent print in introducing the apartheid phenomena in her society. She writes several novels and short stories in order to reveal the conflict that exists between the black man and the white man. She expresses her neutral discourse that is quite different from the social discourse that she lives in. In Powerhouse, Welty depicts two contradictory pictures that struggle to show the real conflict between the black Powerhouse who has seen as devil, evil, primitive, savage uncivilized, animal marginalized and other in opposition to his name that reflects inner, mental and physical power through his Jazz. She introduces the racial discourse of the white toward the black people who have seen through the eye of the white as slave, subordination and non-human. Welty through her short story Powerhouse, she declares such racial discrimination to be her icon for clearing such falsification and for defending the right of black people.

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