W.E.B. Du Bois and the Africana Rhetoric of Dealienation

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Edited by

Monique Leslie Akassi

With a Foreword by Arthur McFarlane II,
Great-Grandson of W.E.B. Du Bois

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This book is dedicated to my son, the sun, Amaré and my husband, Dr. Clément Akassi. Everything that I do, everything that I am, is because of you, Amaré. Clément, you are my strength, third eye, and backbone. I thank you both for showing me the way. I love you both unconditionally. Finally, I would like to dedicate this book to all the young boys of African descent scattered all over the globe who are, or have been, silenced by racial profiling and murder—especially Emmett Till, Timothy Thomas, Trayvon Martin, John Crawford III, Tamir Rice, Jordan Davis, Eric Garner, and Mike Brown. No longer shall you remain silent; you live on through all of us. In the words of Franz Fanon, "We revolt simply because, for many of us, we can no longer breathe!"

Love always,

Monique Leslie Akassi

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great rhetoricians, both past and present, through your masterfully drawn collage.

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Finally, I would like to thank my husband, son, parents, and siblings for their unconditional love and most valuable lessons in life. As the African Proverb contends, “I am because we are.”

FOREWORD

ARTHUR MCFARLANE II

W.E.B. Du Bois is my hero.

But I suppose parents, grandparents, and great-grandparents should be your heroes and heroines. Yet, even if he wasn't my great-grandfather, he would still be my hero.

I admire those who stand up for what they believe, particularly when they stand up for those who can't stand up for themselves.

I admire people of great intellect and unusually high levels of curiosity, especially when that intellect is put to use in the service of others and their curiosity drives them to seek knowledge they then share.

I admire people whose words and deeds are ahead of their time, particularly when those words speak truth to power and those deeds fly in the face of popular opinion.

So, you can see why my great-grandfather is my hero. But it wasn't always that way. After all, I am my great-grandfather's great-grandson! It may seem an odd thing to say, but he had to prove himself worthy to be my hero. Therein lies the journey he and I have taken together.

"A struggle of understanding" is the best way for me to describe it. As you might imagine, I was the one doing all the "understanding!" It was a multi-layered struggle occurring simultaneously on many fronts: a struggle to understand myself as a real person, separate from him; a struggle to understand him as one of the greatest leaders in history; a struggle to understand my legacy and place in history; and ultimately, a struggle to understand my Grandpa. The struggle continues!

But this book is about him, not me. I have said these things only to get you to think about Du Bois, the man. That's the way I think of him. That is the foundation of the questions I have about him, and for him, when next we meet. It is the lens through which I glimpse his life. It is the glue I use to hold those glimpses together.

I hope the collection of works by the broad array of scholars featured in Dr. Monique Leslie Akassi's *W.E.B. Du Bois and the Africana Rhetoric of Dealienation* gives you new insight—into both Du Bois and my Grandpa.

INTRODUCTION

MONIQUE LESLIE AKASSI

Know yourself better than he does who speaks of you.
—Senegalese and Gambian Proverb

If the poet does not teach his song to the people, who will sing it?
—Tanzanian Proverb

As the rich words from the African proverbs resonate into the twenty-first century regarding the importance of identity and telling the stories of people of African descent through the eyes of the people, the grand rhetorician and griot of the twentieth century, Dr. William Edward Burghardt Du Bois's, infamous problem remains so today— "the problem of the colour-line." After the election of Barack Hussein Obama, the first African American president of the United States; after the Civil Rights Movement; after Brown versus the Board of Education; after the students' right to their own language; after Plessy versus Ferguson; and the murders of innocent, young African American males, including Emmett Till, Timothy Thomas, Trayvon Martin, John Crawford III, Tamir Rice, Jordan Davis, Eric Garner, and Mike Brown, people of African descent are still battling with being labelled a "problem in one's own country" while the United States of America continues to strive for a post-racial era. W.E.B. Du Bois's rhetoric and motives in general are more relevant today than ever in reassessing what he so eloquently describes and unveils through the phrase "double consciousness" in *Souls of Black Folk* (1903), through which he reveals the feeling of a problem. In other words, he defines it as: "a sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of the world that looks on in amused contempt and pity. One ever feels his two-ness—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" (Du Bois 45). Indeed, today people of African descent are still struggling to rise above the veil while simultaneously lifting it to expose, enlighten, and persuade mainstream society that the race issue remains a

major issue worldwide. Moreover, we have entered a realm I refer to as neo double consciousness, inspired by First Lady of the United States Michelle Obama, which entails the tension between the colonizer and the colonized within people of African descent, and calls for a negotiation and renegotiation to move towards a truer, more holistic self to regain one's black identity. This rhetorical tug of war between the self as object and subject, colonizer and colonized, and negotiator and renegotiator is an ongoing battle, which W.E.B. Du Bois demonstrates in his poignant remix "My Country 'Tis of Thee," in the *Horizon* (1907). The result of this is what I call an "Africana Rhetoric of Dealienation"—a rhetoric that that involves the application of "double framework," one that is simultaneously Africana and Eurocentric in theory and praxis. An Africana Rhetoric of Dealineation extends Du Bois's theory of double-consciousness and rhetorical manual for people of African descent. Moreover, his rhetorical strategies and rhetorical analyses remain scarce today. Ultimately, his notion of double consciousness, I contend, has planetaty implications for Africana and European based rhetorical strategies.

Although W.E.B. Du Bois is known for the notion of double consciousness, Dickson D. Bruce Jr. argues that double consciousness: "had a long history by the time Du Bois published his essay in 1897" ("Double-Consciousness" 11). In addition, while some scholars, such as McPhail, contend that, "Du Bois was influenced by the metaphorical use of the term produced by a union of European romanticism and American transcendentalism, as well as the clinical concept of 'split personality' that had become part of both the technical and the popular discourse of the discipline of psychology," they fail to acknowledge that Du Bois was also influenced by his roots, his foundation, and the African origin of rhetoric. Indeed, Du Bois used an effective rhetorical strategy to take a notion associated with Eurocentric points of view that identify with mainstream society as a top surface framework, but his second framework, the foundational framework of the African origin, can be traced back to Africa, and it identifies with the people of African descent. The merging of the two concepts gives birth to baptizing Western thought into the womb of civilization, Africa. However, "the western powers, on the contrary, put heavy pressures on African states to abdicate from their core principles grounded in their traditions and adopt the core principles of western democracies instead of Africans making adjustments to their core principles as imperatives demand in the continent" (Blake xi).

To provide room for new ideas in the rhetoric discourse, Africana Rhetoric needs a metatheoretical framework due to the absence of a hybrid approach to rhetorical theory building. In this introduction, a metatheoretical

framework, inspired by W.E.B. Du Bois's double consciousness rhetorical theory, will lay the new groundwork towards effective rhetorical analyses and strategies in the ongoing battle for equality and justice for people of African descent. After outlining this metatheory of the Africana Rhetoric of Dealienation, I will illustrate its usage and demonstrate how different rhetorical theories—from both Eurocentric views and the foundation of rhetorical Africana perspectives—can be effective in reaching a larger audience by speaking in double, or even triple tongues, within the framework to identify both with "mainstream" or white people and marginalized groups, such as people of African descent. First, I explore the occurrence of Du Bois's layered metatheoretical tones and undertones in the Africana Rhetoric of Dealienation to lift the veil on the ethics of blacks, whites, and the racial barriers, rising above the barriers in his writings and strategies. Next, I explore the occurrence of Du Bois's metatheoretical tones and undertones as a tactic to expose the emotional trauma experienced by both blacks and whites from the virus of racism. Lastly, I explore the occurrence of Du Bois's metatheoretical tones and undertones and the logistics for arguing for the need for more awareness and solutions towards the problem of the colour divide. The final section of the Introduction will be devoted to the layout of the book and its connection to W.E.B. Du Bois and the Africana Rhetoric of Dealienation.

Historical Context

Rhetorical strategies in the Africana Rhetoric of Dealienation origins can be traced back to the proverbs of African oral traditions and the foundations of the African rhetorical tradition, through *The Instruction of Ptah-Hotep* (circa 3100 BCE). Since evidence for the African origins of rhetoric is scarce, due to its oral tradition, there is room for a plethora of research and scholarship in the discourse. *The African Origins of Rhetoric*, *The Instruction of Ptah-Hotep*, and the *Instruction of Keg'emni: The Oldest Books in the World* were translated by Battiscombe Gunn in 1918. According to Cecil Blake in *The African Origin of Rhetoric*: "*The Instruction of Ptah-Hotep was* written in ancient Egypt three thousand years before Corax (circa 478 BCE), and much more before Plato, Isocrates, Aristotle, Cicero, Quintilian and others, into the annals of rhetorical theory" (Blake 5). In the African and African American tradition, both oral and written forms of communication are used as rhetorical strategies, which often serve as a podium to respond to oppression. Rhetoric is a lifeline for people of African descent, as the oral and written tradition provided blueprints to escape from slavery,

overcoming oppression, and obtaining the people of African descents' history. According to Bradford Stull, the most powerful rhetoricians of African descent, including W.E.B. Du Bois, Martin Luther King Jr., and Malcolm X: "drew on European American cultural images of the Fall, the Orient, Africa, and Eden to enrich their critiques of American racism and their visions of a better world" (Bizzell and Herzberg 1545). Rhetorical strategies in the Africana Rhetoric of Dealienation are based on the concept of using both Africana and Eurocentric rhetoric together to appeal to a wider audience regarding awareness of oppression through alienation and how to effectively become dealienated.

Africana Rhetoric of Dealienation Metatheoretical Framework

The Africana Rhetoric of Dealienation deals with the complexity of rhetoricians who project a Eurocentric rhetorical framework and view of the African and African American experience without acknowledging and/or providing a foundational framework for rhetoric in its African origins. Moreover, the Africana Rhetoric of Dealienation involves the technique of considering the rhetorical situations of audience, stance, genre, situation, and medium to determine which rhetoric will be used in order to conduct an effective rhetorical analysis. For example, if a rhetorical analysis was being conducted on *The Souls of Black Folk*, one would have to, first and foremost, apply a rhetorical theory from African descent and then, if necessary for the wider audience of both Blacks and Whites, apply a double rhetorical lens, such as Eurocentric or Afrocentric. As a result, one could conduct a rhetorical analysis on Du Bois's work through a Du Boisian or Aristotelian lens; however, emphasis would be placed on the fact that the Du Boisian lens is the foundation of the analysis to reach people of African descent and the Aristotelian lens is used to reach mainstream society. Together, each theory becomes one of assimilation and/or hybridity. Rhetorician scholars must recognize, as mentioned previously, that Africana rhetoric is the birthplace of rhetoric. If rhetorician scholars continue to chronicle rhetoric dating back only as far as the classical period in Greece during the sixth century BCE, then the process of obliterating the approximately six-thousand years' worth of rhetoric that existed before the classical rhetoricians, such as Gorgias, Aspasia, Isocrates, Plato, Aristotle, Cicero, Longinus, and Quintilian, will continue. Furthermore, using a rhetorical lens to conduct a rhetorical analysis on the black experience and works through a Eurocentric glaze without acknowledging a foundation of African origins is equivalent to a

tug of war between one's African perspective and one's American perspective, resulting in lynching the African side and moving forward with the European perspective, falling victim to what Molefi Asante calls "cultural amnesia." Therefore, it is only logical to (re)think the rhetoric applied to the people of African descent and their experiences and works through the Africana Rhetoric of Dealienation. Indeed, there is a sense of always looking at one's self, measuring one's soul and experiences, through the rhetorical lens of others while completely abandoning the possibility of merging the African and Eurocentric lenses into a double framework to capture a more diverse audience from the mainstream and marginalized of society. The rhetorician of African descent who must, by educating and persuading the Eurocentric or white audience as well as the people of African descent or black audience through the usage of both rhetorical theoretical frameworks, identifies with both groups.

According to Mark Lawrence McPhail, "Du Bois' fundamental concern, which has remained a common thread throughout the many interpretations of the concept, was with the tension between the social and central selves of people of African descent in the United States: the struggle to be both black and American at the same time" (McPhail 11). Likewise, there remains a tension between the social and central rhetorical strategies and analyses from both black and American people simultaneously. In *The World and Africa: An Early Attempt at Redefining Africa*, Dolan Hubbard contends: "W.E.B. Du Bois rereads history and gives us a new historiography in the *World and Africa*. He seeks to remind readers of the necessity of understanding the critical role of Africa in the history of mankind … Elevating what Africa has to offer, Du Bois presents blackness as the locus of creativity and vitality" (Hubbard 185). However, to continue the cycle of projecting the Eurocentric gaze onto the black experience is a prime paradigm of the virus that the majority continues to be plagued with today—neo colonialism, according to Kwame Nkrumah; what Clément Animan Akassi calls the colonial imaginary; and what I refer to as the neo double consciousness theory.

According to Michelle Obama in a 2007 interview with Mika Brzenski on *MSNBC* entitled "Confronting Black Fear," from before Barack Obama was elected as the first Black President of the United States of America:

> I'm completely confident. Black America will wake up and get it, but what we're dealing within the Black community is just the natural fear of possibility. You know, when I look at my life, you know, the stuff that we're seeing in these polls has played out my whole life. I've always been told by somebody that I'm not ready, you know, I can't do something. My scores weren't high enough. There's always that doubt in the back of the minds of people of color. People who have been oppressed and haven't

> been given real opportunities that you never really, that you believe somehow, someone is better than you. You know, deep down inside you doubt whether you can do it because that's all you've been told is, no, wait. That's all you hear. And you hear it from people who love you, not because they don't care about you. ("Confronting Black Fear")

This issue regarding people of African descent entering into a period where one follows the blueprint mapped out by great ancestors—such as Dr. Martin Luther King Jr, W.E.B. Du Bois, Booker T. Washington, Marcus Garvey, Malcolm X, Harriet Tubman, Sojourner Truth—and release the shackles of fear and any excuses not to succeed in life, is more complex today than ever. Not only do the fearless people of African descent have to deal with obstacles presented by many of their own elders, they must deal with their own self-inflicted obstacles as colonizer and colonized if they cannot rise above the illusions of not being ready, qualified, or capable.

Africana Rhetoric of Dealienation: Metatheoretical Framework

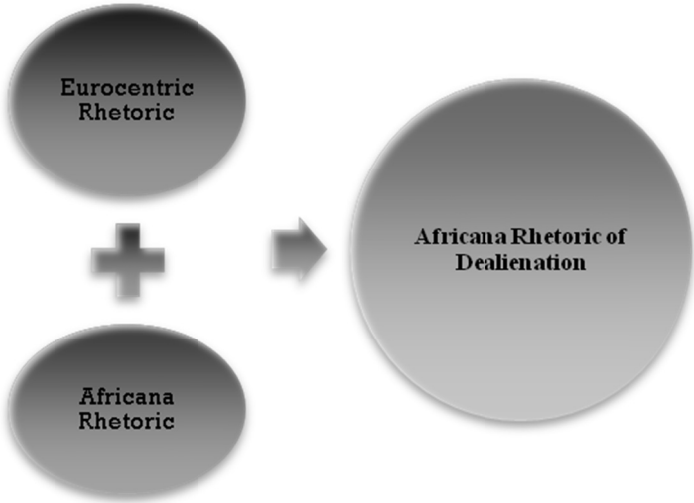

Figure 1. The metatheoretical framework provides an illustration of a framework within a framework. Inspired by W.E.B. Du Bois's double consciousness concept, the Africana Rhetoric of Dealienation entails a hybridity of the usage of both Eurocentric rhetorical theories with undertones of its foundational rhetoric—Africana rhetoric. Together, both theories can be used to speak in a double tongue, to signify and talk in a twofold manner, in order to identify with both the black and white global audience.

Double Consciousness and Neo Double Consciousness Rhetorical Frameworks

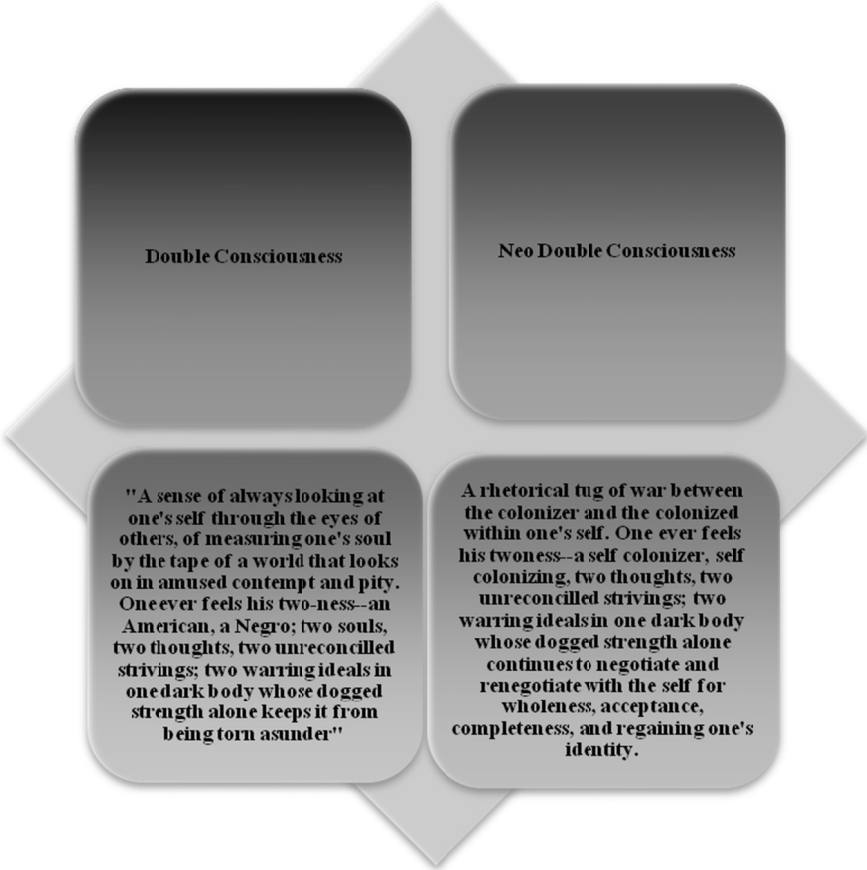

Figure 2. Du Bois's *Double Consciousness* and *Neo Double Consciousness* Compared

Africana Rhetoric of Dealienation and (Neo) Double Consciousness Applied

Du Bois provides a remix of Samuel Francis Smith's "America" entitled "My Country 'Tis of Thee" from *Horizon* (1907), which provides what

Edmond Cros defines as the genotext, or the top surface or original syntax pattern and rhythm of the song lyrics to identify with mainstream society's message from a Eurocentric perspective, while the phenotext or rooted foundation, being Africana, signifies and identifies with people of African descent. Please note that through an Africana Rhetoric of Dealienation theoretical lens, the top surface of the song, "America," can be analysed using Eurocentric rhetorical strategies since the audience consists of the mainstream society from when it was written. However, Du Bois's remix can be analysed using Africana Rhetoric rhetorical strategies since the audience consists of people of African descent. Indeed, the two rhetorical strategies join together as a double framework representing speaking in a double tongue or even "signifying," in the words of Henry Louis Gates Jr. The original song lyrics rest under a poignant colonial veil, alienating those who are not a part of White America. However, Du Bois's remix raises the colonial veil, dealienating the oppressed people of African descent, giving voice to the voiceless, identifying with the marginalized and speaking in a double tongue to signify, on the top surface, one message for whites, and underneath the surface a message for blacks.

Neo Double Consciousness Dilemma: A Stepchild in America

The infamous song begins with an introduction by W.E.B. Du Bois followed by his lyrics, which comprise six stanzas. The stanzas have been divided into groups of two in order to provide a deep, rhetorical analysis through an Africana Rhetoric of Dealienation rhetorical lens (meaning a double framework, with the Eurocentric rhetoric used to analyze the lyrics on the top surface of the first song and the Africana rhetoric to analyze underneath the surface of the second song) of "America" versus "My Country" through a Neo Double Consciousness lens. This falls under the Africana Rhetoric of Dealienation for the two-fold song from the genotext or Eurocentric perspective to the phenotext or Africana perspective. Du Bois begins with the following explanation for "My Country Tis of Thee":

> Of course, you have faced the dilemma: it is announced, they all smirk and Rise. If they are *ultra*, they remove their hats and look ecstatic; then they look at you. What shall you do? *Noblesse oblige;* you cannot be boorish, or ungracious; and too, after all it is your country and you *do* love its ideals if not all of its realities. Now, then, I have thought of a way out; Arise, gracefully remove your hat, and tilt your head. Then sing as follows, powerfully and with deep unction. They'll hardly note the little changes and their feelings and your conscience will thus be saved. (Du Bois 5)

In Du Bois's introduction, the reader is instantly placed in the position of "a sense of always looking at one's self through the eyes of others." One is often faced with a state of anxiety and confusion when "America," even today, is required to be sung at sport events, galas, and many historically black institution convocations. Usually, when "America" is sung at a historically black college or university, for example during convocation, half of the faculty sing the song while the other half remain silent until what many consider to be the black national anthem and Negro spiritual "Lift Every Voice and Sing" is played next. During "Lift Every Voice and Sing," one will witness the entire faculty singing the song with great passion and enthusiasm—strikingly different from "America." No one ever comments why this happens. Yet, all of the black faculty have a silent understanding that "America" does not speak to blacks and the black experience. However, "Lift Every Voice and Sing" speaks to the souls of black folk. At a traditional white institution, on the contrary, if a faculty member does not join in singing "America" one will most certainly be met with sharp "you must be anti-American" stares. This dilemma often results in negotiating whether the colonizer within the black man or woman will agree to commodification and continue the vicious cycle of being colonized. To decide whether to sing a song of lies that do not speak to the stepchild of America parallels what Paul Laurence Dunbar describes in his 1896 publication "We Wear The Mask" in *Lyrics of Lowly Life*. As many African Americans give in to the colonizer within and sing "America," Dunbar unveils: "This debt to human guile / with torn and bleeding hearts we smile / and mouth with myriad subtleties / Why should the world be over-wise / In counting all our tears and sighs? / Nay, let them only see us, while / We wear the mask" (Dunbar 1:3–5 and 2:1–4). Indeed, Dunbar's opening lines in "We Wear The Mask" are in conversation with Du Bois's masked "My Country Tis of Thee." Both works demonstrate the complexity of the duality that African Americans are faced with—the double consciousness, negotiating and renegotiating with America for equality and acceptance in society. Moreover, Du Bois's and Dunbar's lyrics still apply in the twenty-first century and have manifested into the Neo Double Consciousness, negotiations and renegotiations between the colonizer and colonized within people of African descent.

In the first two lines of stanza one in W.E.B. Du Bois's "My Country Tis of Thee," emphasis is placed on the word "thee," which is capitalized in the genotext or Eurocentric perspective, while the word "thee" is lowercase, implying a striking difference in the way one views one's self. From the Eurocentric side, "thee" is viewed as a proper noun since the word is capitalized, and on the Africana side a common noun since the

word is lowercased. Indeed, the visual rhetoric of symbolically associated rules of standard written English with one's identity is a poignant statement, reinforcing the colonial imaginary of hierarchy between whites and blacks in America, as shown in the following:

Eurocentric Perspective Africana Perspective

My country, 'tis of Thee,My country 'tis of thee,
Sweet Land of LibertyLate land of slave set free
Of thee I sing;Of thee I sing.
Land where my fathers died,Land where my father's pride
Land of the pilgrims' pride,Slept where my mother died
From every mountain sideFrom every mountain side
Let Freedom ring.Let freedom ring!

My native country, thee,My country 'tis of thee …
Land of the noble free,My native country thee
Thy name I love;Land of the slave set free,
I love thy rocks and rills,Thy fame I love,
Thy woods and templed hills,I love thy rocks and rills
My heart with rapture thrillsAnd o'er they hate which chills,
Like that above.My heart with purpose thrills,
To rise above.

On the contrary, in the second line of the Eurocentric perspective, America's land is associated with being proper through the usage of capitalization again and described with the adjective "sweet" in the Eurocentric, genotext version, while the Africana, phenotext version diminishes the land to a common noun, paralleling the same rank as "thee," which can be signified as being equal with the soil, the earth. Moreover, instead of the beautiful association of "sweet" for the land, Du Bois boldly unveils the factual statement of this as the land where slaves had no liberty, but were set free. The irony in the usage of the word "liberty" is in America being considered a country where people are able to speak and act freely, as this does not hold true for people of African descent in America. Indeed, even in the song, the colonizer side of the Africana perspective by Black people for Black people cannot sing in greater depth and detail regarding America's horrific nightmare, and so the lyrics remain in tune with the original colonial version with double meanings and layers.

And while the Eurocentric perspective mourns the death of the fathers who died for this country, the Africana perspective mourns the rape and deaths of the biological, surrogate, and earth mothers while fathers' pride

were also stripped as they lay as eye witnesses to the brutality their families received. In the aforementioned, the twoness that Du Bois describes in “one ever feels his two-ness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body …” is truly displayed (Du Bois 45). When the African American is faced with the dilemma of calling a country one’s own in a land where one carries the blood of their ancestors who were slaves and not even viewed as human beings, supposedly representing the so-called “American” who built this country from the evils of slavery while continuously being rejected; when the African American is faced with the dilemma to call one’s self an American yet is not fully given the same opportunities as their fellow white American; when the African American is faced with the dilemma of calling a country one's own where one is raped of one’s last name, family, culture, language, and religion, and placed in a foreign land called America and faced with a hate/love relationship; when the African American is faced with the dilemma of being filled with lies that “your African people” sold blacks into slavery and allowed black people to take them to America while not revealing the truth that servitude was often viewed as an honour in Africa, and that Africans in servitude in Africa were never raped from their name, culture, language, family, education, and religion; when the African American is faced with the dilemma of calling a country one's own where one becomes the stepchild of America, and one century later, in the words of Du Bois "looking at one's self through the eyes of others" and defining black beauty through Eurocentric standards of beauty—then one will begin to realize there remains a serious debate within all African Americans’ psyches in beginning the process of negotiating and renegotiating the colonizer and the colonized within. The rhetorical tug of war between the African and American sides of the black person, and now the double consciousness and the neo double consciousness, continues in the twenty-first century—both internally and externally.

In stanza two, lines 1–2, Du Bois demonstrates the complexity of double consciousness and being torn between two countries in the following: “My country ‘tis of thee / My native country thee” (2.1–2). Indeed, the black person continues to face the problem Du Bois discussed from the twentieth century—being both an American in her or his country and a native of her or his motherland, Africa. And the ultimate mission, which is a major quandary today through a neo double consciousness theoretical lens, is to release the colonizer and colonized within and rise above the colonial veil.

The Africana Rhetoric of Dealienation and the Emotional Trauma of the Voiceless

In stanzas three and four, a major paradigm shift occurs in the dealienation of the voiceless through a lament. Indeed, as one sings the song out loud, one can hear the faint, everlasting cry of the ancestors choked by the poignant reminders of the Maafa or African Holocaust. According to *African Holocaust*:

> The African Holocaust is a pan-African discourse on the global historical and contemporary genocide against the mental and physical health of African people. The effects of this genocide impact all areas of African life; religion, heritage, tradition, culture, agency, self-determination, marriage, identity, rites of passage, and ethics. And finally act to marginalize Africans from their historical trauma and historical glory. (*African Holocaust*)

In *The Souls of Black Folk* in 1903, Du Bois states: "And so before each thought that I have written in this book I have set a phrase, a haunting echo of these weird old songs in which the soul of the black slave spoke to men. Ever since I was a child these songs have stirred me strangely" (Du Bois 181). Indeed, one can hear the haunting echo in the following verses of "My Country 'Tis of Thee" and a detachment from the echo in "America":

Eurocentric Perspective Africana Perspective

Let music swell the breeze,Let laments swell the breeze
And ring from all the treesAnd writing from all the trees
Sweet Freedom's song;Sweet freedom's song.
Let mortal tongues awake;Let laggard tongues awake
Let all that breathe partake;Let all who hear partake,
Let rocks their silence break,Let Southern silence quake,
The sound prolong.The sound prolong.

Du Bois's remix of "America" is within the Negro spiritual canon. In stanzas 3-4, he urges the audience of African descent to continue telling the true stories through the Negro spiritual songs and writings. According to Olorounto: "Perhaps the most significant of Du Bois' observations is that the spirituals contain many rhetorical contrivances that only careful analysis can unravel" (Olorounto 4–12). Moreover, in Eric King Watts's thorough rhetorical analysis of "My Country 'Tis of Thee" in his chapter "Voice And Voicelessness In Rhetorical Studies," Du Bois's rhetorical

prescription mediates the incoherence among black feelings by proposing both resistance and atonement toward "America" (Watts 166).

Griot and the Rationale

In the final stanza, Du Bois provides the rationale for continuing the fight for equality for all through the power and responsibility of the griot, Du Bois, and the sora of the people of African descent, and the retelling history, duties, and responsibilities in the name of God, who is the author of authors of liberty. Moreover, Du Bois reminds the audience that one must continue the movement towards freedom and equality for all because it is a divine order.

Eurocentric GenotextAfricana Phenotext
Our fathers' God to Thee,Our fathers' God to thee
Author of Liberty,Author of Liberty,
To thee we sing,To thee we sing
Long may our land be brightSoon may our land be bright
With Freedom's holy light,With Freedom's happy light
Protect us by thy mightProtect us by Thy might
Great God our King.Great God our King.

Ancient African rhetorical tradition is centred around oral history from the griot. According to Clément Akassi, the Malinke, which is the ethnic group in many West African countries, refers to the griot as the sora. Since Africa has existed, the sora or the griot is the one who keeps the African history (Akassi 10). The sora is the griot who sings the official history of an African culture. The cordoua, on the other hand, is the responder or subversive. No one may pay attention to the cordoua, but the cordoua unveils the subversive history presented by the sora. He could also just simply respond to the cordoua in a call and response. According to Jackson: "This oral tradition communication served as a vehicle to enrich, educate, and enable the African to be in harmony with self, family, community, and the Creator" (Jackson 49). The oral tradition from Africa impregnated the sorrow songs in America, which Du Bois discusses in *The Souls of Black* Folk, and these poignant songs are heard even today in many African American churches and especially during race riots and protests. According to Yolanda Pierce in "The Soul of Du Bois' Black Folk":

> The "sorrow songs," as Du Bois describes them, are a microcosm of the achievements of African descendants in America; songs, which, like their composers, have been refined by the fires of American slavery, injustice,

> and oppression. These songs are the "music of an unhappy people," and the creations of "children of disappointment;" and yet, they are also prayers which breathe hope and "a faith in the ultimate justice of things." (Pierce)

Du Bois's "America" represents the African American sorrow song, which serves as the lyrics from the griots, unveiling the history of the African ancestors' fight for freedom and equality for their children's children.

The sora or griot and the disciple or cordoua represents the foundational work that represents the history and counter history and how the subversion of African history is what W.E.B. Du Bois uses in his double consciousness or double view. Homi Bhabha states that there is a location of cultures, but where one has different races, the dominant Western culture becomes the national culture. The internal question becomes, "one cannot have one culture; what about the other?" Du Bois provides a way to avoid being colonized into this by embracing the African descent and root of one's self. In the final stanza, the rationale is provided for the importance of keeping the true history—the American nightmare; the American lament—alive and retold from generation to generation from the griot, the African master storyteller and rhetorician of history and genealogy.

Although the rhetorical tug of war between the self as object and subject, colonizer and colonized, and negotiator and renegotiator is the ongoing battle, the grand rhetorician and griot has provided a blueprint for people of African descent to follow in the twenty-first century, so as to look back while moving forward. Indeed, the time has come to renegotiate a truer, more holistic identity by moving towards a renegotiation of post colonialism and removing the colonizer and colonized within. The time has come to renegotiate the double consciousness and the neo double consciousness as replacements of a post consciousness. The greatest weapon in moving ahead is the power of education by learning mainstream tools and concepts, and most importantly the origin of the Africana Rhetoric of Dealienation through the root of rhetoric, theory, and life—the African proverbs. Let today's generation, the older generation, and the ancestors join as one towards change. In the words of a Kenyan proverb, "youth look at the future, the elderly at the past; our ancestors live in the present … Education is life, not books." And in the words of W.E.B. Du Bois, echoing the aforementioned African Proverb: "Education is that whole system of human training within and without the school house walls, which molds and develops men" (Du Bois, "The Talented Tenth" 58).

Overview of the Chapters

The book begins with a Foreword, "My Hero," by W.E.B. Du Bois's great grandson, Arthur McFarlane III. In McFarlane's powerful, heartfelt writing, he unveils his admiration for his great grandfather who stood up for what he believed in and for other people, especially those who could not stand up for themselves.

W.E.B. Du Bois and the Africana Rhetoric of Dealienation is organized into three parts. Part I focuses on the foundation of Du Bois's Africana Rhetoric through the origins of Africana Studies, Pan Africanism, and Africana Critical Theory. Part II focuses on Du Bois's rhetorical strategies and rhetorical analyses in his scholarship and life. Part III focuses on gender and sexuality in Du Bois's selected works.

Chapter One, "African-Centered Conceptualizations of Africa in W. E. B. Du Bois's Work: An Analysis of Their Essentiality" by Abdul Karim Bangura interrogates the mainstream practice of analyzing Du Bois's works and his rhetorical motives through Eurocentric concepts exclusively while avoiding the usage of Africana notions as frameworks to effectively analyze the phenomena of Du Bois's works and ideas.

Chapter Two, "Beauty and the Rhetoric of Racial Supremacy in *Dusk of Dawn*" by Derrais Carter, explores Du Bois's 1940 book, *Dusk of Dawn: An Essay toward an Autobiography of a Race Concept*, in which he charts his family history and autobiography against the backdrop of evolving race relations. After showing how his personal experiences are shaped by the "race concept," Du Bois goes on to examine how race is used as a social warrant for excluding and oppressing black people. He acknowledges how the American social overemphasis on skin colour carries over into discriminatory Western logic that equates whiteness with humanity and configures blackness as "a thing apart" from humanity. In this way, black people experience the threat of never being deemed fully civilized by their white peers. This chapter examines chapter six of *Dusk of Dawn*, titled "The White World," and endeavours to reveal how Du Bois combats the idea that black people are "a thing apart" by showing how he uses beauty to humanize them.

Chapter Three, "'She Walked on Worlds': Myth, Sexuality and Class as Rhetorical Strategies in Du Bois's *The Quest of the Silver Fleece* and *The Souls of Black Folk*" by Carrza Du Bose, examines Du Bois's *The Souls of Black Folk* (1903) and his highly political post-reconstruction novel *The Quest of the Silver Fleece* (1911). Prior research on Du Bois explores the racial tensions that existed between Blacks and Whites during the post-bellum period in US history, many of which explore racial

tensions through his theory of double consciousness. This chapter undermines Du Bois's belief in the vital role of black women by examining the intersectionality of myth, class and sexuality in both texts. By subverting the ancient Greek myths, such as *Jason and the Argonauts*, Du Bois uses rhetoric of resistance that provides a more nuanced depiction of black female identity as it relates to class struggle and sexuality in *Souls* and *Quest*.

Chapter Four, "W. E. B. Du Bois's Contribution to Africana Studies" by Ronald A. Kuykendall, describes Du Bois's major involvement in laying the groundwork for the initiation and involvement of Black Studies/Africana Studies, his support for pan-Africanism, and his contention for Afrocentrism.

Chapter Five, "W.E.B. Du Bois: Writer, Scholar, Activist, Pan-Africanist, 1868–1963" by David L. Reed, explores the historical context of Du Bois's journey as writer, scholar, and activist as well as his influence on pan-Africanism from 1868–1963.

Chapter Six, "Unveiling Rhetorical Strategies in the Postcolonial Era: Tropes of (De) Alienation in *The Autobiography of W.E.B. Du Bois*" by Monique Leslie Akassi, conducts a rhetorical analysis on Du Bois's work through the usage of tropes of dealienation in order to write in a double tongue—of the mainstream society and people of African descent—in order to educate both races in unity. In this chapter, through the connection of identification through arts, the greatest propaganda—according to W.E.B.

Du Bois—shows both blacks and whites, consciously and unconsciously, as the poignant results of segregation and the need for integration, the results of a lack of awareness and becoming aware, and the risk of being anti-intellectual versus intellectual—both in the classroom and the communities.

Chapter Seven, "The Rhetorical Strategies of W.E.B. Du Bois in 'The Prayers of God': God's View As Propaganda" by Reiko Tomisawa, analyzes Du Bois's multi-layered rhetorical strategies, directed towards God's view and "I," the white lyncher, to awaken the conscience of whites, to fight against the racial oppression of blacks, and change the racial hierarchy among white Americans in his poem entitled "The Prayers of God" from *Darkwater* (1920).

Chapter Eight, "Of Knowledge and Social Critique: W.E.B. Du Bois's Metaphor of the Tower" by Robert W. Williams, examines Du Bois's epistemological concept of the veil and his usage of the metaphoric tower as a way to convey the production of knowledge about race relations in the United States and the world. Although the Du Boisian veil has been well

studied, the tower metaphor has received much less emphasis. This essay examines two works, both entitled "The Souls of White Folk," in which Du Bois employed the imagery of the tower. Du Bois published one in 1910 as an article in the popular press and the other in a modified form as a chapter contained within his 1920 book *Darkwater*. As found in both versions, the tower connotes a place for scholarly observation and analysis. Nonetheless, in those same texts Du Bois also presents details that problematize the idea of a tower as the central vantage point for scrutinizing society. For example, in the 1910 text, it is obvious that Du Bois cannot remain in the figurative tower, because he lives in a society of unequal power relationships. The racism he experiences and observes in everyday situations speaks to the need to incorporate the many diverse voices from the "ground level" along with the insights gained from the tower level of social inquiry. This chapter also outlines several lessons drawn from Du Bois's tower metaphor as they apply to social research.

Chapter Nine, "'*Record of the Darker Races*': Rhetorical Marginality, Cultural Commonplaces and Visual Literacy" by Reva E. Sias, explores Du Bois's rhetorical strategies as editor of *The Crisis.* Within *The Crisis*, Du Bois finally had a space and podium for people to freely unveil the ongoing problem in America, which continues today—the colour line.

Chapter Ten, "The Propaganda of History: A Womanist Critical Analysis of Voice and Redefinition in W.E.B. Du Bois's Black Reconstruction" by Rondee Gaines, conducts a rhetorical analysis of Du Bois's select works through a womanist framework, as will be shown in this study, exploring his rhetorical usage of narrative as the voice for many. Moreover, a rhetorical analysis is assessed regarding his discussions about public-private, ideology-discourse, and stereotype-subjectivity conflicts; in addition, through a womanist lens, Du Bois's discourse on Black Reconstruction is investigated during the restrictions that remain in place regarding African Americans and the glass ceiling of American democracy and capitalism. Finally, Du Bois's dialectical Black Reconstruction offers an analytical parallelism to womanism and the Black woman's experience.

Chapter Eleven, "W.E.B. Du Bois, the Death of the Talented Tenth and the Birth of the Guiding Hundredth: Black Conservatism, Black Radicalism and Critical Social Theory" by Reiland Rabaka, examines one of Du Bois's most controversial contributions—the "Talented Tenth." The author unveils the less-discussed revisions Du Bois made to his notion, and his revised concept of "The Guiding Hundredth theory," which represents an update to the "Talented Tenth," providing a vital development in his rhetorical strategies, social and political philosophy, critical educational theory, leadership, and liberation thought.

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