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'In Comes the New Black': The Ghetto-Rural Black versus Blacksurbian Identities

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Abstract

With the emergence of the Black bourgeoisie in Africa and the diaspora, there is a need to conceptualise the urban Black person, who, in pursuit of a better life, had to redefine, adopt, and formulate an identity acceptable within the middle and upper social classes. Inclusivity and diversity are key terms in these classes because there is a need to design urban spaces accommodative and cognisant of the history informing the diverse groups inhabiting it. This should contemplate the effects of colonialism on the urban space and how colonialism influences the formulation of the different Black identities in urban spaces. This research contends that the inequalities of the urban space have created two groups of Black people: The *Ghetto-Rural* Black and the *Blacksurbian* especially in South African and American (for African Americans) urban space. This has created a hierarchy amongst Black people which has not been mitigated because of popular culture and how it influences the consciousness of Black people on race matters. This research uses D. A. Masolo's arguments to conceptualise these concepts. Additionally, it proposes new ideas of Blackness to demonstrate dislocation and how the *Blacksurbian* influences exclusion from the urban space.

Key words: Ghetto-Rural Black, Decolonisation and Philosophy, Black Identity and Experience, Blacksurbian,

Introduction

This research is motivated by the disunity among Black people in South Africa and America despite continued exclusion and racism affecting them. Pursuits towards inclusivity enable the conceptualisation of terms such as the "Contemporary New Black" and the *Blacksurbian* that introduce new perspectives

and conversations about Black people. These are drawn from lived experiences of people who have traces of Alan Locke's "The New Negro" from the 1920s. These metamorphosised from being slaves to becoming free however limited leading to the realisation of a social class. This research considers the creation of the Black middle class, how it has been urbanised, and the impact it has on Black identities. While the focus location of the research is on Black identities in Africa and the diaspora, South Africa and America (African American) are often points of reference because of their mirroring experiences. African Americans' class advancements have been conceded to because of their country's leading financial abilities as a first-world. Nonetheless, race and class similarly affect both nations. The urban Black person is, thus, created. One of this research's investigations is who is this new Black in the 21st century especially since racial dynamics seem to be ever-changing but the result is the same. This research attempts to answer this question by formulating theories on the reinvented Black person. Why must this be probed? The fundamental aspect of this research is the urban Black person's influences in the racial conversation. Their views are dominating the social space and further creating a culture that has since invaded the Ghetto-Rural spaces which cannot sustain the ideals embodied in the urban space. This class aspirant urban Black person is becoming a representation of who is the Black person but not who is the African. These questions, especially on the Black person in the urban space are the essence of this research. As a result, this research proposes that the urban Black person ought to be understood as the *Blacksurbian*. This research further attempts to determine the possibilities of racially disassociating from Blackness. The foundation of this type of Black person is class whether achieved or perceived is a question that ought to be answered fully in a separate study. However, the research engages on these views. Why class? There is literature to answer these questions.

Coe and Pauli (2020) explore the concept of social class as a multifaceted framework for understanding individuals' status, financial situation, and societal roles, highlighting its influence on both personal and collective behaviours. They argue that while class can be aspirational and purposeful, it often lacks strategic planning. Ballantyne (2014) complements this view by noting the migration to cities is driven by aspirations for prosperity and status. In post-apartheid South Africa, Mosselson, drawing on Nutall (2008), observes the emergence of a "post-apartheid cultural habitus" reflecting the complex social dynamics within urban areas (Mosselson, 2016: 1280). This concept of habitus, further discussed by Bourdie and Reed-Danahay (2005), denotes socially acquired dispositions and values that shape groups' societal expectations. Coe and Pauli (2020) also emphasize that class is relational and subject to change, challenging the notion of a rigid social structure. Urbanism's evolution, attributed to factors like mixed neighbourhoods and industrial developments, was noted by Blokland-Potters and Savage (2008), and further critiqued by Cuthbert (2014), who argues that psychological rather than physical transformations characterize modern urban development, while also highlighting the instability and inherent racism within the capitalist system that exacerbates urban imbalances. The creation of informal settlements, as described by Dovey, illustrates the inadequacies of traditional urban planning to accommodate the needs and aspirations of all city dwellers, particularly those migrating from rural areas (Dovey, 2014).

The interconnection between urbanism, social class, colonial legacies, and apartheid is evident in the spatial and social segregation within South African cities. Bickford-Smith (2008) traces the origins of racial segregation to colonial ideologies, further analysing its manifestation in Johannesburg's urban fabric. This synthesis underscores the complex relationship between urban development, social class dynamics, and racial segregation, highlighting the enduring challenge of creating

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inclusive and equitable urban spaces in the post-apartheid era. In pursuit of inclusive urbanism, there must be concession that the urban space, although its habitus may be white, is being evolved by Black people. Nqobile Malaza (2015) argues that research into Black people in urban spaces is not simply about living in those areas, but also narrates to urbanists how far countries have moved from their segregationist past. Arguably, this concession opens room for conversations concerning the class distinctions creating the Ghetto-Rural Black and the *Blacksurbian* that this research proposes. The *Blacksurbian* and the Contemporary New Black are not used interchangeably. In definition, the "Contemporary New Black" is marked by effects of colonialism such as poverty, inability to gain equal access to services, and is typically unconscious of the cause of their Black condition. This "Contemporary New Black" is in or comes from the Ghetto-Rural space. The *Blacksurbian* on the other hand forms an identity that disassociates from Blackness. The *Blacksurbian* lives in urban spaces and distinguishes himself/herself from those that do not belong to the middle or upper classes.

In this research, the Ghetto-Rural in South Africa, as a term, is not an identity marker; but it is used to contrast the conditions of the Black person at poor locations. Therefore, the "Contemporary New Black" and the *Blacksurbian* are mostly distinguished by location: one in the urban and the other in the Ghetto-Rural areas. The former is used to identify that there is a new African and Black person who perceives the world differently, whereas the *Blacksurbian* (mostly called "Coconut, Model C, Glamour Girls, Cheese Boy" by other Black people) is a categorisation of a group of people who have formed the emerging notion that Blackness can be subscribed to. As a result, they view being Black as a membership which can be subscribed to and denounced. Therefore, this research investigates the transcendence of the Black person from the introduction of Locke's (1925) "The New Negro" (typically resisting clutches of oppression through education, class status, education, etc.) and these new Black identities in the 21st century. Authors such as Antjie Krog, an Afrikaner writer, have pondered on questions around the redefinition of African and how they could fit in it (*Begging to be Black*, 2009). Thabo Mbeki, a former president of South Africa, in his 1996 speech "I am an African"

did not limit his presentation of Africanness to being of African descent. Moreover, in defence of the Black urban, scholars such as Chielozona Eze (2014) have written about the relevance of Afropolitanism within a larger philosophical tradition of cosmopolitanism. In a postmodernism context, these identities have taken the form of various terms such as cultural hybridity in pursuit of inclusion. Sarah Balakrishnan (2017) unlinks Afropolitan culture from Afrocentrism and Pan-Africanism because Afropolitanism is a radical shift from Black emancipatory thought.

Notably, the "July unrest" gives rise to race questions and the position of Black people in a South Africa governed by a Black majority still enduring mirroring circumstances in America (USA) governed by white majority. Thus, this research engages the perspectives of being Black by those who would treat it as a subscription in the South African and African American contexts. The argument is that the "Contemporary New Black" person aspires to attain the middle and upper-class statuses for a semblance of the sought-after economic liberation promoted by the *Blacksurbian*. Acquiring it will enable them, if it is sufficient, to redefine, relocate and reimagine themselves in different identities brought upon by their new status. Instead of abiding by the lower-class world that society imposes on the "Negro", youths extricated themselves from the morass that sought to bury them (Cayton and Drake, 1962). The middle-class provided the way of life which paved way to the upper-class from which the Negro had been previously barred because of a lack of a conventional education (Cayton and Drake, 1962). Nonetheless, an achievement of this status turns him/her, mostly male, into a hero of the race. These aspirations mark the emergence of the *Blacksurbian identity*.

The Urban Space and the Black Person: Class in Context

Class as a system exists in the urban space particularly in Africa. While others may assert to experience it in the Ghetto-Rural spaces, this could simply be desire to achieve it portrayed through various attempts to prove to neighbours that powerlessness is not the same. The urban space is a social space with Eurocentric ideals, worldviews, and practices; therefore, Aidan Mosselson (2016)

states that housing providers in the inner-city are shaped by a socio-cultural milieu because most housing providers and investors are white. In responding to this context, preserving the inner-city as an idealised European space is undesirable. She further argues that this is a recognition of a new population with needs, cultural practices, and ways of being urban inhabit it (Mosselson, 2016).

> ❝ This "Contemporary New Black" is in or comes from the Ghetto-Rural space. ❞

Within the urban space especially in Africa, Black people came to the fore not simply as the working class, but also as a part of the group living in its spaces. They are also known as the urban Black or the Black urban. Malaza (2015) posits that academic and mainstream literatures do not want to move forward and make dynamic the conception of what is the "Black urban". Therefore, a deeper understanding of identity is required and how it is translated, reflected, and negotiated; and most importantly by asking "what does the Black urban look like?" (Malaza, 2015: 557). What characterises the Black urban is aspiring, achieving, and belonging in middle-class. Coe and Pauli (2020) contest the idea that there is a middle class existing in Africa. Middle class in Africa is created to turn the poor into an aspirant group (Darbon, 2018: 35) drawn from people who, in their perceptions, belong to it against those they think are below them (Coe and Pauli, 2020). Roger Southall (2020) argues that the middle class in Africa are educated, urbanised, professionalised, consumer-oriented, and aspirational. Additionally, Coe and Pauli (2020) agree that being middle class is a project pursued through education, gender relations, and family lifestyles (Donner, 2015), use of language, domestic space, and parenting styles. It appears the authors, Coe and Pauli and Southall, draw their understanding of a middle-class status from Westernisation. However, there is no disputing that countries such as South Africa have created a

group of people who are above those considered to be the working class. When referring to the middle class, it is key to restrict it to South Africa from which the motivation of the research is drawn despite the view that the ideas herein can be universally applicable on Black people. This research proposes that the discussion of the Black middle class must be split into two: firstly, against White middle class and, secondly, a Black-on-Black middle class must be acknowledged. It appears that the urban space is foundational marker of the middle class; however, an expanded focus on this will demonstrate how other Black people perceive a particular group of Black people to be within the description of middle class, but cannot be the same when compared to white people. For example, if a Black/African teacher is considered to be middle class, are the conditions similar to a white teacher who is also middle class? This proposal will be investigated properly another research. The assumption here is the already perceived notion a Black middle class.

Southall (2020) states that the prospects, security, and growth of the Black middle class in South Africa are mostly tied in Affirmative Action and Black Economic Development policies. These are supported in Lenin's National Democratic Revolution on the emergence of a Black bourgeoisie as a progressive step towards deracialising capitalism (Mabasa, 2019). Khwezi Mabasa references Fanon's (1963) views where he highlights *Wretched of the Earth*'s shortcomings: that the political transition in the postcolonial were undermined by the over-emphasis on nationalistic conceptions of freedom (2019). The *Blacksurbian* ironically emerges despite these emblematic voices of the Black liberation's ideals of economic freedom. Therefore, the *Blaksurbian identity* must be accounted within the context of these literatures which will either disrupt or realign the progress that Black people have made thus far.

In-Comes the "Blacksurbian"

Being Black [a politically correct term referring to Africans] is, arguably, accompanied by having what is called "the Black experience": these are experiences of disempowerment, racism, and subjugation. However, over the years, the pursuit of middle-class by Black people has played a materially significant role in the formulation of *Blacksurbian identities*. Drawing from Sellers

(1997); Marx (1998); Gqola (2001), Malaza's (2015), the definition of Black is etymologically, historically, anthropologically, and psychologically approached. Steven Bantu Biko defines being Black as a mental attitude against the historical definition which was highly reliant on skin pigmentation (1978: 52-53). Malaza (2015) adopts Biko's definition because of its incorporation of dynamic, but subtle notions and ideas of Blackness that subvert the vagaries of collective identity and broad characterisation. However dependable these definitions have been, their limitations have sawn disunity among Black people because of their heavy reliance on the individual's ability to self-define. It is this research's view that being Black only exist as a power binary to being white. When performed and as a mental attitude, it is empowering to give consciousness for Black people to be functional and to reinvent themselves. However, the limitation is that it does not properly mitigate white definitions that instil inferiority and because, as a mental attitude, the reinvention of the self is reliant on how a Black person experiences their Blackness. In practice, this has been progressive; but it has also been divisive because the system itself is geared for the protection of whiteness despite Black people's definitions of themselves. Southall (2020) argues that there can never be a sensible conversation on class, by extension Africa, without linking it to possession of power among Africans or their relationship with the world. White definitions continue to oppress Black people because the system sustains white people for whom it was designed. Thus, power is an essential element in the definition of the self; moreover, definitions cannot neglect the person who wields it. Malaza (2015) argues that this is a fierce debate about the term "Black" itself – the substance of identity and its style in a post-apartheid urban context (Malaza paraphrased Nuttall: 200) and about how this is perceived by others and negotiated by Black people themselves. Nonetheless, there are distinctions existing that create groups in Black people, such as class that inform the existence of Black people in urban areas.

Dismas Masolo (1994), from a philosophical thought, gives a detailed transfiguration of the African-Black to justify a need for an African philosophy. Masolo states that Aime Cesaire introduced two new concepts when he published *Return to My Native Land* which would be key to the discourse on African identity. Cesaire's first concept is "negritude" which he invented in the poem "Cahier" that marks the Negritude Movement. According to Masolo, the first concept is used six times to "conceptualise the dignity, personhood or humanity of Black people" (1994: 1). Cesaire's second concept is the word "return" which appears in the title of the poem. According to Masolo, it is closely related to "negritude" where "return" gives Black people their dignity, their humanity and Africa its historicity (1994: 1). What Masolo makes of Cesaire's meaning is that these concepts have managed to turn into "consciousness" or awareness. In his explanation, Masolo states that it is this idea of "return" which paves way for the definition of negritude as a historical commitment and as a movement (1994: 1-2). To introduce the *Blacksurbian*, this research borrows the concept "return" from Cesaire to explain the different perspectives on the reading of the history of Black people, particularly, which Cesaire also addresses. In fact, the *Blacksurbian*, in the formulation of a *Blacksurbian identity*, does not concede to Cesaire's "return" which, according to Masolo (1994: 3), means the repatriation to a "geographical or perceptual space" or a metaphorical "return" to a "conceptual" or, like this research argues, a reconceptualised space. In this space, according to Masolo, culture is both field and process of "alienation and domination" which is reconceptualised to be of "rebellion and self-refinding" (1994: 3).

While the rural space is a location, it is also a representation of the cultures and traditions of the African people. It is the space in which the African thrives in his/her Africannism. The Ghetto represents the shanty and gruesome experience of the African in their transformation to Blackness. It is where cultures and traditions are unlearned to accommodate urbanism. Because of the proximity of the Ghetto to the urban space, identities are formulated that align with ideals of these spaces. Urbanism, therefore, centres the desires of the Black person to look towards the class system. In this way, the *Blacksurbian* finds comfort in his/her reinvention. The *Blacksurbian* does not acknowledge Cesaire's "return" which, in this research, is interpreted as the shedding of the 'Black experience' to contextualise *Blacksurbian Culture* marked by their geographical or perceptual space. *Blacksurbian Culture* is

typified by superfluous twanging of languages, dismounted from Black struggles, and the adoption of colonial constructs and relations accommodative of Whiteness. In this way, the formulation of *Blacksurbian identities* is not based on rebellious attitude against colonialism or its institutions and establishments: it is built upon self-finding and self-redefinition which is unrepresented in history that rejects the *Blacksurbian*'s circumstances. *Blacksurbian identity* means the actualisation of the self by the *Blacksurbian* (Black person in suburb in mind) predominantly against the African-Black context and against the perceived subordinate Black (typically taken as the attitude and perceptions against the Ghetto-Rural Black). It has been initially indicated that the Ghetto-Rural is distinct from the *Blacksurbian* by location; and, although it is not an identity marker, Black people within its boundaries are termed "Contemporary New Black". Notably, the "Contemporary New Black" and the *Blacksurbian* refer to the categorisation of Black people by Black people within Africa and of African descent in other countries whose view and experience of their Blackness is influenced by popular culture, urbanism, class, capitalism, and a new context.

The *Blacksurbian* wants to reconstruct their context to depict an understanding of themselves and by others, which is not symbolised by struggles that have affected people of African origin and the Black experience. Through this, the *Blacksurbian* appears to control the African-Black narrative within spaces which they traverse. Additionally, the *Blacksurbian* is suffering from the "*Blacksurbian Complex*": which is the performance of Blackness using the Ghetto-Rural Black's everyday experiences in furtherance of *Blacksurbian identities*. Coe and Pauli (2020) argue that social class can be performed through material objects outside the body which may impact aspects of the self, such as houses and possessions. This is typical from Black people within the political framework. According to Raymond (1999) [quoted from Canham and Williams (2016)] to further highlight this *Blacksurbian Complex*, he argued that, although there is a shift to a different class, "the marks of the earlier class experience may remain. ([Raymond, 1999: 109] Canham and Williams, 2016). Although some may perform the attitude of the *Blacksurbian*, it is important to understand that the *Blacksurbian identity* is typified by being Black,

according to historical categorization, without identifying, especially expressly, as Black. As a result, *Blacksurbian identities* are, either directly or indirectly, able to relieve white people from white guilt. Hansberry states that "guilt would come to bear too swiftly and too painfully if white America were racially obliged quite suddenly to think of the Negro, quite as he is, that is, simply as a human being" (1995: 199). The *Blacksurbian*, therefore, becomes the ultimate unifier between the white person and their guilt, to let it exist, but not to sting its master because Black people can manage to 'uplift themselves'.

According to Masolo, slave trade for many Black people had provided the context for a social and racial solidarity among themselves. However, for the *Blacksurbian*, racial solidarity may hinder individual progress. Thus, talking about race or recognising it is disadvantageous and makes the *Blacksurbian* feel stuck in history that arguably encases their development. Additionally, Masolo's solidarity is inconceivable because the *Blacksurbian's* achievement of a middle-class or higher status has bought them out of the 'inconvenience' that torments the Ghetto-Rural Black. Therefore, it seems improbable to imagine social solidarity to strengthen Black people because their *Blacksurbian identities* prevent them from perceiving the Ghetto-Rural Black as an equal. If their history can be denounced, they would not be able to use oppression against white dominance because there no longer exists commonality in the incessant war in which the *Blacksurbian* does not participate. Through this, *Blacksurbian identities* challenge Cesaire's meaning of "return" and, by extension, our understanding of "negritude" (which Masolo argues is a uniting idea for Black people abroad about their common origin) concerning the entire Black population.

According to Masolo (1994), Black people wanted to reaffirm their culture [still prevails today] which was derogated and nearly destroyed by colonialism, slavery, and Westernisation. To make his argument, Masolo, quotes Langston Hughes' poem that was published in the journal on the 23rd of June 1926 titled "The Nation". He argues that it is significant because it responded to the specific "ideological Western white attitude that intended to annihilate Black culture and Black civilization" (1994: 3). This research posits that what seems to

dominate those indicted of having *Blacksurbian identities* is the fact that, although they do not want to reaffirm Black collective identities, they do want to reclaim and redefine themselves without the fear of being branded as white apologists, which is confining and alienating. What is clear, however, is that the *Blacksurbian's* geographical location has widely contributed to the foundation of the distinction between them and the Ghetto-Rural Black. This means that the struggle against white domination imprisons the formulation of *Blacksurbian identities* because it forces them to cling to Western-defined views of Black people as a collective. Why does the *Blacksurbian* refuse to identify with negritude and Africa's historicity? Because the *Blacksurbian* is still anchored to the history of Black people (not necessarily informed by the Black experience), they are eventually bound to be brought into the race wars against their white friends, colleagues, and families. Therefore, it appears that the *Blacksurbian* attempts to sever the connection with the history associated with Black people. By so doing (that is, assuming that they have 'successfully' cut-off their connection which is in essence refusing to identify with it) the *Blacksurbian* unlocks, within themselves, the seemingly accepted view that 'all Blacks are not the same'. Hence, the created notion becomes that there are Black people who 'deserve' oppression while others can be viewed as humans or have a sense of being human 'knighted' in them. The consequence of this view greatly impacts the Ghetto-Rural Black because it is against whom the burden of being categorised sub-human falls. In perpetuating this idea, the *Blacksurbian* swears fealty by ensuring that the Ghetto-Rural Black is oppressed using varied reasons to justify it. Therefore, the inherited white begotten views of oppression and discrimination is able to oppress the *Ghetto-Rural Black* in South Africa using apartheid, institutionalised ideals that are blindly reignited by the *Blacksurbian* in pursuit and in the performance of *Blacksurbian identities*.

The *Blacksurbian identity* may have begun as a positively agreeable process of formulation aimed at redress supported by the establishment of democracy. it has grown into what appears to be an unfair power struggle between two types of Blacks: the *Blacksurbian* and the Ghetto-Rural Black. This struggle began because of the narrative power that the *Blacksurbian* has because of their proximity to whiteness. Additionally, because history has allowed and encouraged white people to be ignorant to the oppression of Black people, it is possible for a white person to engage with the *Blacksurbian,* and not entertain conversations about the Black experience. The *Blacksurbian*, in such spaces, becomes a safety net for the white person while he/ she finds comfort in being 'accepted'. It is not this research's argument that having a *Blacksurbian identity* does not mean the *Blacksurbian* is unaware of the condition and oppression of Black people (whether they 'experience' it or not). The distinction in their Blackness (which the *Blacksurbian* categorises as personhood) is the achievement of a different kind of consciousness. This consciousness is based on individualism as far as the circumstances define the *Blacksurbian* and their economical achievement, while the Ghetto-Rural Black is limited to their culture, their Black condition, and their traditions. Thus, Mabasa (2019) argues that race can only be solved by destroying and restructuring the socio-economic base because colonial and apartheid capitalism are inherently linked to Black exploitation and white supremacy. Curthbert (2014) argues that without properly theorising globalisation, capital formation, emergent state, and forces driving development, only the most superficial interpretations of urban planning and design can arise. This prompts the need to investigate, understand, and confront history, even for the *Blacksurbian*.

How does the *Blacksurbian* justify their *Blacksurbian identity*? Masolo uses Hegel's work to contend that history was a process of change through the invention of reason. This is because, according to Masolo, people used reason to transform their reality and through this process culture is born. Arguably, the *Blacksurbian* in Africa and the diaspora attempts to reinvent himself/herself neither as Black or white but creates *Blacksurbian identities* meant to be viewed differently to setup his/her own culture. Ali Madanipour (2014) states that the public realm in its institutional and spatial forms is where the diverse cultures (of the *Blacksurbian* and Ghetto-Rural Black when South Africa is considered) meet. To advocate for diversity, Madanipour also contends that it is the making up of the urban society wherein diverse cultures can relate to one

another and develop innovative ideas and practices (2014). Bickford-Smith posits that urban culture is increasingly globalised, and urban identities in South Africa include the transnational (2008).

Hence, to reinvent herself/himself, the *Blacksurbian* must look beyond what appears to be racial limitations whether they perceive race or are 'free' enough to look beyond it. This research argues that, because the *Blacksurbian* is trying to 'unsubscribe' from the history that marks Black people in Africa by writing their own identities: one which acknowledges and informs their circumstances. This does not mean that the *Blacksurbian* in South African or America (African American) does not know the roots and history of their Blackness; but they would rather disassociate themselves from the stain of the history that may negatively impact on them. This is possible because the *Blacksurbian* has chosen to reinvent themselves; therefore, they attempt to transform their reality through how they want to be seen and understood. It is through these transformations, according to Masolo, that culture is born: the "Blacksurbian culture". In essence, the establishment of *Blacksurbian identities* is concurrent with the birth of the "*Blacksurbian culture*". This can be deduced from various urban spaces in South Africa. Masolo (1994) concedes that, obviously, Hegel, like other scholars such as Madanipour, defined culture in terms of European cultural standards of that time. Although Masolo refers to a different question, it seems proper to use his sentiments to argue that the *Blacksurbian identity* is formed without the proper appreciation of the depth of the self and its accompanying history (Blackness) that which they are electing to live beyond it. How do they deny a self they do not fully understand, one that they view so negatively? The *Blacksurbian* will not be successful in forming a culture or history because the foundation of the "*Blacksurbian identity*" is white identity and white culture against the complexities of being Black. This is because the condition which this research argues is in-between identities is not anchored in history. In the formulation of this *Blacksurbian identity*, the *Blacksurbian* refines this white identity taken from the white urban culture and uses the experiences of being Black to pluck out what is unacceptable in such spaces. Moreover, the attainment of an acceptable social class carefully maintains *Blacksurbian identities* because it accommodates their comfortable stay in African urban spaces and in the diaspora. Coe & Pauli (2020) state, therefore, that social class can help towards understanding the conflicts and the tensions within institutions of global capitalism such as the urban space. Consequently, the *Blacksurbian* in South African and America prematurely denies what they do not know in pursuit of power and influence.

To explain Fanon's understanding of Hegel's dialectical principle explaining history, Masolo states that Fanon has beautifully held that "history is the dialectical process of otherness, intercultural and intracultural relations depend on an ability to demonstrate preferability over others" (1994: 7). This preferability, for Masolo, is based on what is emotionally and pragmatically satisfying. He contends that the world is full of examples that prove any form of supremacy based on culture which is a function of a successful process of discrimination (1994). Therefore, the established *Blacksurbian*, whose *Blacksurbian identity* is based on power gleaned from and glued on the closest example of that power, exerts supremacy over the Ghetto-Rural Black while performing their Black middle- or higher-class status. Additionally, the *Blacksurbian* successfully creates a process of discrimination categorised as the *Blacksurbian* versus the Ghetto-Rural Black. Because of this, Masolo argues that "the world is one big collection of active and emotive dialectical relations, in the sense of cultural strives, whether explicit or implicit" (1994: 9). In this strife, the *Blacksurbian* invents the bifurcation of the Black person, the Black experience, and their culture. Eric Miyeni, in his seminal text, *The Only Black at a Dinner Party*, writes that "there's something very seductive about being one of a kind" (2006: 46). He argues that, in the 21st century, Black people wanted to be the first to achieve something notable. Olufemi Taiwo, an immigrant scholar, was automatically categorised as Black in the USA despite not expressly stating that he wants this "membership" imposed on him by his "epidermal inheritance" (Taiwo, 2013). Therefore, Taiwo's views, from a metaphysical perspective, are what this research terms the *Blacksurbian identity*. This is the dissociative state of Black people who are class aspirant. Despite their efforts, it is not racially possible to unsubscribe to Blackness; it is only ideological disassociation.

Conclusion

Conversations on class wielded in the urban space to achieve inclusive urbanism must be linked to power (Southall, 2020). This research informed on the cause of exclusion in urban spaces and how this has contributed to the discord between the *Ghetto-Rural* Black versus the *Blacksurbian*. Therefore, although transferrable, the knowledge focused on the dominating conversation between the races influencing 'exclusion and inclusion' conversations. Despite power being associated with ownership of the means of resources which the *Blacksurbian* draws from the effects of colonialism that seem to behove him/her, Mabasa (2019) states that solutions to race and inclusivity cannot be narrow-minded and depended on the nationalist economic paradigm's creation of the Black bourgeoisie. Lindokuhle Shabane (2022) when reinvigorating conceptual decolonisation in philosophy proposes conversational thinking as a method in his advocacy for African philosophy. Although his arguments are grounded in philosophy, the foundation of his article is a critical view of race anchoring colonialism. It demonstrates how race shapes concepts especially in urban spaces. Additionally, the existing classes must be conscientized on how urban and rural experiences cannot inform exclusion.

Therefore, unsubscribing to Blackness only seeks to redesign and create new experiences based on the structurally White capitalist system. Therefore, *Blacksurbian identities* are unsustainable because they further the oppressive system. Thus, society has a prerogative to ensure that the race conversation is not discontinued in their pursuit of urbanism and social class. Understanding race is key to managing the urban-rural divide between the *Ghetto-Rural* and the *Blacksurbian*. The solution towards inclusivity is a complete overhaul of urban structures created by history of white supremacy which cements the urban-rural divide between races, particularly the emerging relationship of the *Blacksurbian* and the Ghetto-Rural Black.

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