

Julius Malema's Thematization of Afrocentricity and Blackism in South African Gendered Public Space

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Abstract

Julius Malema's public speeches do not correspondingly exude that dramaturgy which is theatrically discernable from the trajectory of youthful exuberance as some critics erroneously allay. Rather his speeches are embodiments of corollary of liberation ostensibly presented in oscillation to apparently dovetail into the motifs of Afrocentricity, transnational African development and Black's consciousness in South African gendered space. Malema's speeches at various fora orchestrated paradoxically a disenchanting voice of the African Black persona and the escapist dexterity obliquely suffered in the fangs of acclaimed societal hegemony and Apartheid bellicosity. This article is a reaction and expansion to Mazama's article published in 2001 on 'The Afrocentric Paradigm: Contours and definitions' and Kgomotso Michael Masemola's article published in 2020 on 'African Cultural Memory in Fred Khumalo's Touch my Blood and its Meta-fictional Paratexts'. Both Mazama and Masemola's articles overtly threw a discernable and impetus searchlight on different shades of Masemola's 'Frenkel's palimpsestic observations' (p.103) on the divergent applications of Afrocentric tendencies which are capsule presentations of Black significance, ethnic imperative and ethical re-invigoration. The area of diversion in this article lends axiomatic credence

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to the expansion of Afrocentric and Blackish phenomena in the gendered space to the epistemic public speeches rather than literary texts. This literarily strengthens the onus and nexus of the meta-texts of Malema's speeches by re-defining the meanings and beleaguered natured presentations. These speeches may seem though orchestrated hegemonies and fervently appease theatrically to the conscientious of Black's psyche and cosmo-idiosyncrasies.

Keywords: Afrocentricity, Black Consciousness, Paradigm Shift, African Epistemology, Julius Malema and South African Gendered Space

Introduction

Julius Sello Malema is Black and South African. Born to Flora Mahlodi Malema on 3rd March 1981 is an activist, politician and the Commander in Chief of the Economic Freedom Fighters, a military-outlook political party in South Africa. Clad in a distinct identity of red beret and red T-shirt and/or jacket, the party's acronym is conspicuously tagged EFF and it is a second-generation post-apartheid political party that is bedeviled with the revolutionary concept of drastic change in political, economic, social and cultural ramifications in South Africa. Persistently obsessed with the style of ANC's government of obvert negotiation and reconciliation, EFF as a party frequently accused the ANC of sectarian corruption. The EFF significantly favored a drastic return of lands and jobs to indigenous Black South Africans. The party also favored the overt economic empowerment of Blacks within the significant framework of modern-day socialism and communism in the line of Russia, China and Cuba.

Julius Malema's testaments consciously and copiously interrogate and reject with scorn treacherous metaphors around imbibed gender stereotypes in South Africa. It exposes internal and heterogeneous dexterity and hypocrisy inherited from the past apartheid regimes in South Africa. According to Ogunyemi (2022) it is *'the epistemological functionality of gender that is predicated on the multiple and diverse complex-complications of concepts ignominiously revolving around*

colonial structures' (p.1). On many occasions, EFF denied the hatred of Whites folks but unabatedly admonish that '*they must come down on their high horses and relate with the Africans*'. Apparently, the equality among men, women regardless of color fragmentation and praxis had been unabatedly emphasized in the constitution of the Economic Freedom Fighters. All races are found in South Africa, Blacks, Whites, Indians, Chinese, Arabs and the colors who are offsprings of White/Black mix marriages and other races. The etymology of South Africa predominance is White and Black. Black stands for all other races of color.

The *Statistics Research Development* in 23rd March (2022) recently sheds more light on the population and the composition of people in South Africa. The statistics show that:

{As of 2021, South Africa's population increased and counted approximately 60 million inhabitants in total of which the majority (roughly 48.6 million) were Black Africans. Individuals with an Indian background formed the smallest group, counting approximately 1.54 million. The summary of which Africans are 48, 640 million; Colored 5,295 million; White 4,662 million; Indian/Asian 1,545 Million} people occupying the South African space. (www.statista.com), March 23). Significantly the World Bank pegged Female population to 50.76% with reference to '*the World Bank collectors of development indicators*' (<https://tradingeconomic.com>).

The EFF's political philosophy is predicated on the dictates of nationalism and post-nationalism for men and women on equal grounds. It is also domiciled on the advocacy of the image of the Black people not only in South Africa but in the African planet and Africans in Diaspora. Malema is copiously influenced by the need to liberate Blacks from imperialist's grips and caprices. He is a product of history having moved from African National Congress (ANC) youth leader to the EFF as Commander in Chief. Major world socio-movements influenced Malema's thematic fluid and idiosyncratic norms and redefined his philosophical purview, these include: '*Slave Abolition Movement, Haiti and Black consciousness*' (Ogunyemi, 2020: 2).

Moreover, *'Black philosophy encapsulates the need to appreciate Black beauty and project the aesthetics ascribed to it. Senghor's 'Nuit de Sine' which depicts 'The Black Woman' that epitomizes the image-beauty of a Black woman as valorizing and visualizing the Black society preoccupying beauty that is natural and also devoid of pollution and hatred'* (Ibid, 1-2). Julius Malema's concept of Black beauty had been valorized conscientiously in the aspects of pragmatically replacing the epistemic stereotyping of Black people.

This creates new metaphor which replaces some treacherously created stereotypes in arts, music, literature and in the media. It reclaims the inalienable rights of Black people all over the world against perceived transgressed hypocrisy and identity epistemology.

Malema has thematised and theoretised Afrocentricity, Blackism and meta-critical aesthetics in his speeches which exude concrete dramaturgy and attempt a re-positioning for the continuous existence of the Black people all over the world. It has been remarkably observed in a succinct manner quite axiomatic that history and historiography have advanced the teleology of Malema's psyche. Historiography exemplifies the search for truth. *'The search for truth, according to Deleuze is essential and fundamental'* (Ogunyemi 2018, p123). Prominent to note is the assumptions of Hayden White's experiences that scintillate social, economic and political imagination which evolve the sensibility of Black people from which Malema tapped divergent inspirations (White, 1987: 3, and White 1978: 3).

Historically, African historiographical postulations have ostensibly analyzed some popular ideological fore-groundings of 'Black Power' in order to expose narcissist and mimetic Black classifications in society. This notion of Blackism could valorize the exigency for intellectual propensity for Black people. Such inspirations and assumptions have propelled Marcus Garvey, Frantz Fanon, Spivak Gayati, W.E.B Du Bois, Smith Sidonie, Kwanne Nkrumah, Fela Anikulapo

Kuti, Majek Fashek, Amiri Baraka, Emperor Haile Selassie of Ethiopia, Winnie Mandela and Nelson Mandela of South Africa in delineating corpus drive for liberation and amelioration of cultural alienation and cohesion . Masemola (2020: 2) asymmetrically supports the aforementioned when he *'proposes the paradigm of 'allochthonous' memory which usher in an 'Afrocentric layering and centering of a subject'*. This subject is epistemic and obviously dramaturgy and theatrical.

According to Mazama (2001) and Masemola (2020) Afrocentricity is a poignant advancement to the understanding of literary trajectories and criticisms. Julius Malema in his political speeches and actions fearlessly and conscientiously exemplified Afrocentric metaphoric identifications in order to question the temerity, the notion of ambivalent constellations and the Black South African stereotyping in savaging the debased polarized society. This portends to open a new vista of development and empowerment against all interpositions of Blacks' perverse aggressions.

This article is an advancement, expansion and continuation to research in Afrocentricity and Transnational precepts undertaken by both Mazama (2001) and Masemola (2020). These aforementioned critics and scholars dwelled vertically on the critical works and anchored their centrality on existing works without recourse to similar works on the horizontal equivalence of political speeches in Africa. This work will now advance Afrocentricity and the thematisation of Black consciousness beyond the frontiers of nationalism and post-nationalism. This would be intensified in the praxis of new generation of African politician, such as using some Julius Malema's speeches that x-ray Afro-centrality and its application to depict vastly deconstructed meanings in Black and African cosmology.

Julius Malema and the Deconstruction of Political Speeches to the Sensibility of Africanisation and Black Technology

Malema's public speeches underscored some themes of Afro-centrality, Afrocentricity and Blackism which valorize the quest for personal identity, liberation against Eurocentric perspectives and cultural alienation and cohesion. In the words of Frantz Fanon (1967) '*the Negro is not any more than the White man, the awkward divisions that break his line of thoughts keeps alive the dramatic enigmatic sense of the process of thoughts*'.(p. ix) In order to axiomatically resist imposition of personal identity, a neurotic dissenting of obsession and perverse identification of Blacks. Malema creates new epistemologies in metaphoric speeches to illuminate his messages and thematic preoccupations without recourse to apology. The intention is to crave for Africans and Blacks' inalienable rights and to answer the questions posited by Frantz Fanon. '*What does the Black man want? Fanon insists and in privileging the psychic dimension he wants a political demand for identification of human agency*' (Ibid, xii).

Fundamentally, structuralist assumptions have posed similar discursive tenets as embodiments with recursive paradigm shifts with divergent interpretations to deconstruct statements and find new meanings. However, Julius Malema's Afrocentric and Blackism could be more aggressively appreciated when re-enacted within the ambit of post-nationalism in political cosmology in South Africa. It is an individual creation of identity speeches which tend to conform to '*Authorized Vocabulary*' in the words of Foucault (1976). Foucault's submission to the '*Authorized Vocabulary*' is a form of identity which facilitates discursive language that opines cultural construction of ominous idiosyncratic thoughts. Similarly, Hartsock (1990) vocalizes such '*Authorized Vocabulary*' as reductionist attempts to limit the configuration of words within a sphere as a result of imposed internalized resistance which is obvious in social engineering of societal dispositions. This informs Kristeva's semiotic development to underscore the oscillation of meanings and the way words are used in everyday's parlance. Although she was influenced by the critical perceptions of Mikhaili

Bakhtin, Roland Barthes and Sigmund Freud, Julia Kristeva's semiotics valorize the critical analysis and understanding of literary criticism to language appreciation.

Apparently, Kristeva's *The Semiotic* (2013) is a reaction and a development sustained, substantiated and predicated on divergence of meanings because semiotic is significant and symbolic. For her *'semiotic is the parameter of analysis for the psychoanalyst and the post-Structuralism'* (Ogunyemi 2021, p.2). It is also an embodiment which is related to the *'undifferentiated pre-Oedipal Stage of development'* (Ibid, p.3). The presentation of semiotics to Kristeva is randomly exhibited, not permanent, not fix, liberal and not permanent. It is an encapsulation of the *'Speaking Subject'* which oscillates in individualized canon-speeches which Julius Malema borrows from.

The evidence of Afrocentric speeches and Blackish proponents is further illuminated by Malema's deconstruction of political speeches for the purposes of enhanced dissemination and propensity in language use. Derrida's history of materiality and inter-textuality appreciated language from the spectrum of writing rather than speeches but there is a limitation to that. The limitation is as a result of the internalized analysis the copiously responds to the explicit insights of the way the individual appreciates and acknowledges the word. The conceptualization of Derrida (1967) *Of Grammatology* proved that both the *'Aporitic'* and the *'Aporia'* are deconstructed in the domain of relations which are definite and not static in the words of Kristeva. They could be re-enacted, re- interpreted, re-constructed, delineated, contradicted, re-opined because these could enhance binaries that could be over-turned and dramatically reversed to constitute newly unpacked meaning.

The over-turning of binary is obviously of paramount significance to Chawane (2016) in the celebrated article entitled: *The Development of Afrocentricity; A Historical Survey*. Chawane re-conceptualized Afrocentricity from the perception of cultural hypersensitivity and resistance to

Eurocentric parameter of reductionist and stereotyping of African philosophies. Afrocentric phenomenon is unlocked as that which epitomizes the domain of Africanism. The African consciousness and Africanities are inadvertently perceived in divergent ways of life and idiosyncratic norms of Blacks and Africans. The Africanization of logic, science, ideas, and the assimilation of tendencies must exclude Eurocentric ideologies. Intellectual themes, methods, hypothesis to Chawane must abhor inferiority complex, mentality, sectionalism. In addition, scholarship, tuition, partisan politics, introspection must be African.

Afrocentricity and Dissenting Blackish Corollary in Mazama and Masemola

The '*conceptual framework*' and the '*unconscious adoption*' of extant Eurocentric phenomenon have created cardinal concerns to Ama Mazama in *The Afrocentric Paradigm Contours and Definitions* (2001). Although Afrocentric perspectives are monumental and experimental, it is an asserting intellectual premise which tends to contribute to new directions and exponential bond over Westernization. Tracing the Afrocentric trends within the African enclave, Mazama traces Africanist tenets beginning from Kwame Nkrumah to Black Nationalism and to Africanist vision of Africanism and its infusion into the curriculum of studies in African schools and University. Afrocentricity according to her culminates in the celebration of the fundamental universal development of Africa. The paradigm of Afrocentric tenets unpacks the ambiguous contention and essentially the question of fundamental nationalism to African existence. Such fundamental paradigm, according to Mazama is '*the epistemological implications of Afrocentricity are far-reaching; its implications are endless ...it is conceivable and it espouses the cosmology, aesthetics and axiology of the African values and attributes* (p. 393).

The matrix of sociological prepositions in Africa characterizes the conceptual framework and the functionality of multi-dimensions which emphasize the social dynamics of African cultural milieu

and Black metaphor. It is an interrogation into the concerns of Africa all over the world. This brings us to the domain of '*Africology*' which emphasizes dynamic concerns for African methodological, conceptual and epistemological frameworks. The cultural and social imperatives in Africa underscore the phenomenological functionality of the extreme profundity in the collective memory of the Black aesthetics and civilizations.

Afrocentric phenomenology could be projected in music, songs, poetry. Other aspects of African cosmology far beyond the reductionist assertions that is presumed to be dislocation that is '*reduced to the practicing of African culture. (In that respect, one must take notice of the confusion that surrounds the term African-centered, especially as it is often used in free distribution with the term Afrocentric*' (p. 398). The nexus of Afrocentricity does not only conglomerate the physical but psychological and psychosomatic conflagrations.

Michael Kgomotso Masemola's landmark and groundbreaking '*African Cultural Memory in Fred Khumalo's Touch my Blood and its Metafictional Para-texts*' (2020) is a meta-critical re-enforcement and re-configuration of Afrocentric re-positioning of the texts to the collective development of history and social co-existence. Masemola's article convincingly promises a reconciliation and a non-dimensional aggressiveness to the uplifting and the re-interrogation of Afrocentric phenomenon. His projection is a cursory appraisal of the humanist phenomenon associated with Mazama's illuminating surveillance of the cultural ethos and nativity espoused and projected by Afrocentric relevance in African cosmology.

Paradigm shifts, African cultural identity, symbolic re-enforcement, ethnic imperative, simultaneous multiplicities and applications of concepts unpack Masemola's vertical and horizontal delineation of Afrocentricity in two Khumalo's texts through intertextuality exemplified. The totality of

experience of African writers and cultural dimensions of South African multi-cultural memory informs the prioritization and cultural nativism of Masemola's *'Fred Khumalo's Seven Steps to Heaven'* (2007) and *Touch my Blood* (2006). This revokes how *'the two para-texts exhibit a complex temporality that can be discerned in a type of memory that straddles the canvass of the textual narrative of an ontological historical axis that adopts a perspective of history'* (p.106). History is an integral aspect of culture which stimulates the domain of Afrocentric perspective in literature and in cosmic- science technology.

While Mazama and Masemola remarkably rely on the ontological nexus of literary and social criticisms, texts and ideological purview, this research probes distinctively and valorizes the exegesis of discourses and further conceptualizes how human narratives crave in the public speeches of Julius Malema employing syntagmatic and paradigmatic paradigm in Afro-dimensional landscape.

The recuperation of Afrocentric phenomenon is projected to a large extent in the preoccupation of the thematizations of Afrocentricity in the works of Mazama and Masemola. Such projection is a possibility of the identity framework which lends credence to the accepted hybridization of cultural ethos and circumstances. Apparently, that is why Masemola syntagmatically tags and observes that *'the organizing principle that determines the perception of all reality is also the centrality of the African experience for African people particularly, those African experience that textualizes and hybridizes the in-between writing of historical facts'* (Masemola, 2020: 109). Those historical hybridization to Hayden White is *'a narrative phenomenon that is culminated in the development of the concept of meta-history which asserts the historical works that normally take the form of representation in form and in the narrative'* (Ogunyemi: 2018: 125).

To push further the historical versatility, centrality and the conceptualized materiality of Afrocentricity, the re-configuration of African aesthetics, the reinvigoration of writings and the responses of the former colonies have copiously constituted the exemplification of Bill Ashcroft in *The Empire Writes Back* (1989). The work is an epic writing that pursues the new ideological and epistemological drastic return to cultural sanctity, replacement and obvious indigenization of indigenous superstructure that tends to abhor colonialism and neo-colonialism. The work criticizes imperialists foregrounding of the canonical realizations which the Eurocentric assumptions were typically and directly based.

Concurrently, the dehumanizing possibilities and agonizing position Blacks suffer in current and extant literatures is extremely lachrymal, pathetic and problematic. Those scenarios were highly scintillated in the literature of the critical brutality which were inextricably embodied in the meta-fiction and in other textual re-configurations which interrogate the allegorical reality Africans experience both physically, mentally and spiritually. Furthermore, Masemola opined that the materiality and the ontological purview of the characterizations of protagonist in the novel have underscored the portrayal of the soul of the Black people. This Black identity portrayal obnoxiously described evil representations in some extant Eurocentric divinations in music and art. Some of these realizations, have inadvertently been visualized in fiction and drama to the detriment of the Africans. The projections have valorized the pains and reactions focalized in divergent works of arts and have posited abruptly different reactions which have been maximized in the re-appraisal of the taxonomy of Afrocentricity and Blackism in African cosmology.

The Gendered Public Space and Malema's Afrocentric Epistemology in Speeches

Community conflagration in South Africa where Julius Malema lives is largely divided in structure, in space and in political ramifications given the past experiences espoused by Apartheid and its attendant consequences. This explains the reason for the gendered space and the epistemological feelings persistently reflected in public speeches of Malema. The gendered space is further illuminated by Segalo when she opined that *'after the advent of democracy, Black women and (men) were fully acknowledged as full citizens of South Africa- however, inequality still looms as women's experiences continue to be minimally recognized'* (Segalo 2015: 72). The degree of intersectionality and divergence among people become highly remarkable in society. Segalo further posited that *'intersectionality refers to the overlapping of social attributes such as gender, race, class, ability and religion, sexual orientation'* (Ibid). Though, her gender taxonomy excludes men as she only concentrated on women. This submission she refers to as 'systemic injustices' is what motivates the Afrocentric speeches of Julius Malema (p.72).

To address the teleology of 'systemic injustices' in political landscape of South Africa, Julius Malema's speeches have addressed the 'overlapping' of gender parameters and distinctions arising from intersexuality and inter-relationship among the people of all races in South Africa. Overlapping predicaments faced by people are still as a result of simultaneous and unwelcoming interface of inequality experienced by people. In the maxims of Segalo, the *'intersectionality contents that the traditional notions of oppression such as racism, sexism and homophobia are not independent'* (p.73). Remarks and counter remarks have been posited by Julius Sello Malema in the presentation of 'overlapping' predicaments Blacks face in South Africa. Responding abruptly to the 'SONA Debate' Malema opined that:

{Black people are meaningfully excluded from economic situation in South Africa under colonialism and the Apartheid. When Apartheid ended in 1994, our people at home and majority Black governments should use their capacity of the state to re-distribute wealth and create sustainable jobs for all. One is frequently faced with the Whites poverty crises because the Apartheid government used the instruments of the state to create jobs for its own people..}

(cf: [SABC NEWS/YouTube Feb14, 2022](#)).

The mention of 'our people' is an affirmation of the Black consciousness and the nationalistic feelings which successive Black governments of Nelson Mandela (1994-1999), Thabo Mbeki (1999-2008), Ngalema Motlanthe (2008-2009), Jacob Zuma (2009-2018) and the current government of President Cyril Ramaphosa (2018-) are deeply involved. To Malema, enough needs to be done to incorporate Black nationalistic feelings in the ethnographic dispositions of Blacks in the Afrocentric re-engineering of the African cultural and political space in South Africa. When Blacks are incorporated in the collective ethos of the society, it would strengthen the cognitive paradigms of indigenous and Diaspora Blacks. Ama Mazama probes further by substantiating that this would enhance the 'centrality of Black ideas'. Ideas that would promote their epistemic significance which would encompass the totality and the question of '*Afrocentricity that espouses the cosmology, aesthetics, axiology and epistemology that characterizes African culture*' (Mazama, p. 393).

Julius Malema has significantly reacted on many negative and xenophobic utterances from South African opposition parties, xenophobic groups such as *the Operation Dudula* and *Put South Africa First* on many issues bothering Africa, migration to South Africa and the place of Black people in

the re-definition of Africa. He calls their actions 'Self-Hatred'. Prominent hate speech by the Limpopo MEC was grossly condemned by Malema. In exhibiting an open xenophobic feeling the MEC, Dr. Phophi Ramathuba hilariously and ridiculously said to a Zimbabwean patient in a hospital in Limpopo, '*You speak Shona, you were supposed to be with Mnangagwa. You know he doesn't give me money to operate you guys. I am operating you with my limited budget. I know you can't appreciate that. When you people are sick in Zimbabwe, you just cross the Limpopo River to Limpopo (South Africa) to say there is a MEC there that is running a charity organization.*' (cf: [#news 24video. YouTube, 24 Aug, 2022#](#)).

This hate speech by an African to a fellow African has long been greatly condemned by Malema and other Africanists who threw more search lights of condemnation into it and the need for unity among Africans. According to Malema, the unity of Africa is a noble idea. This noble idea is more enhanced in the words of Kwame Nkrumah, Nelson Mandela and Maummar Gaddafi. Malema strongly believed that unification processes would bring Africans together to uphold a common vision of leadership and resources not concentrated on a certain race and not to fight against the foreigners who are bringing developments to South Africa.

He suggested that:

{If we must decolonize Africa, we must remove the borders that was imposed by the colonizers. One strong currency in Africa. It will be a threat to the Dollars and other world currencies. One united military in Africa will be a threat to other militaries of the world. The world would treat Blacks and Africans as equals when there is one unified economy}.

(#SABCNews Youtube/*One on One with Julius Malema*, Aug 3, 2022).

The notion of decolonialization of Africa theatricality gleans around the construction of Afrocentric tenacity on natural and created images, texts and 'allochthonous memory'. This, Masemola defines as '*a configuration of cultural memory that finds expressions in referencing that are simultaneously intertextuality, trans-natural, transcultural, and ethical*' (p. 105). In

literary and culturally discourse, such disposition is meta-critically aligned to the preponderance of history and cultural heritage. Masemola and Mazama at divergent times in their various explications have consciously and conscientiously demonstrated that Black material conceptions should merely not be perceived as '*just existing as either monolithic blackness or a totalizing experience of intertextuality*' (Ibid). It should rather be projected as a transparent interrogation of Black beings, their institutions which underscore functional character and a distinct reflection of African ethos without limitation to creed, language, metaphysics and ethnographic gendered-space.

As South African population increases in 2022, many migrants find their ways into South Africa as a result of quest for political and economic exegesis and stability. Most migrants from Europe, America, Asia, and most especially from African countries, such as Nigeria, Ghana, Cameroun, Somalia, Ethiopia, Congo, Angola, Zimbabwe, Mozambique to mention a few relocate for these obvious reasons. The gendered space becomes more diversified and complex as more people from China, Bangladesh, India and Arab world would prefer to relocate to South Africa. The country fully becomes a boiling pot and a macrocosm of economy that accommodates diversity of races: Blacks, Whites, Colored, Indians/Arabs and other unspecified races and classes of people around males, females and the transgendered with unique sexuality: polygamists, polyandrists heterosexuals, gays, lesbians, bigamists etc. South Africa currently recognizes the LGBT+ rights. However, many scholarships have seen South Africa '*as the fifth nation in the whole world to*

legalize same sex marriage'. According to Bhana et al, '*South Africa is an extremely complex society. It was forged through the ideological, normative and structural violence of colonialism and apartheid. This history has created a society with high levels of violence in all spheres of social life. As a result, poverty, racial and gender inequality mark the sexual landscape*' (2019: 361).

Fundamental unequal societal structure and sectarian violence could be influential to people. Malema is a significant Black male whose testament is hovering around unification of people and the upholding of Afrocentric demands where all races could live without rancor and acrimony.

Malema, in this formatively structured gendered space has been frequently criticized for controversial comments, for making illegal incitement of people to grab lands. Many rhetorical questions arose syntagmatically, within this South Africa gendered space. They are: (1). are white people safe under Malema? (2) Is Malema hiding under the EFF to commit crimes? (3) Is Malema advocating the distribution of South African resources to foreign Black people? However, in one of his speeches he summarily described himself as a vehicle for freedom and not a source of pain. He sees himself an instrument of change and unity. An instrument of oneness for all that lived in South Africa. In his response, he retorted that:

{Why is it in South Africa, no White cleaner, no White tea Lady, what have we done? Did Jesus Christ die for us to deserve this? No! Whites are no more restaurant attendants, they have been upgraded. Blacks have been harassed and exploited as restaurant attendants. Blacks are congested in a place of land. I am fighting for the just cause even though I am sent to jail, I am not afraid to go to jail to save the Black people like Sobukwe and Mandela in as much as I am not in jail on corruption grounds}

{#Question Time# SABC Youtube, Nov 15, 2016}

The drive and his nationalistic feelings for Blacks and Africans are also extended to every one living in the Republic of South Africa. Reacting to new developments Blacks put up in society, Fanon perceived most Blacks' dispositions as being audacious which visualize and valorize the concept of '*transformation of truth and values*'. This transformation unpacks colonial tendencies and the exigencies for the *Black-Child* to seek liberation. The quest to seek freedom inhibits the reverberating stereotypes of barbarism among the '*White-Child*' and the urgency to seek civility among human races. The concept and the figure of being Black is a conception which Fanon tagged '*the psychic trembling of Western Sexuality*' (1967: ix). Apparently, when the oppressed in society struggles against normative and polarized structures, there are bound to be counter-reactions which facilitate the Fanonian '*State of emergency*'. Malema is estranged and engulfed by the existing colonial framework. By so doing, sequentially specifies the power structure and the directions for the Afrocentric and Blackish representations within the South African cultural heritage and histo-cosmology.

Conclusion

The thematization of Afrocentricity and Blackism in South African Gendered-Space have been demonstrated largely through literatures and Malema's public speeches. The subject of African subjectivity, Gender materiality and cultural epistemology have been deconstructed and decolonized beyond mere textual analysis of literary texts. Using the postulations of Frantz Fanon, Derrida and Julia Kristeva in conceptualizing thematic preoccupations, the article finds out that Malema's conceptual Afrocentricity is boiled down to the notion of resistance against persistent colonialism and neo-colonialism currently existing in some super-structures in South Africa. The psychology to eradicate the stereotypes of the '*White-Child*' superiority and the subservient '*Black-Child*' is upper-most in Malema's explication for equal and egalitarian sex-free society. The basis of human

distinction and polarization in a gendered South African landscape could be replaced with culturally motivated society of men and women.

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