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### After Exploration: David Livingstone and the Representation of Africa in British Pop Culture

Nineteenth Century British Missionary and Explorer, David Livingstone has long been the subject of pop culture. Historical texts, books, films, and exhibits have remembered Livingstone as benevolent missionary, adventurous traveler, and compassionate abolitionist who sought to end the African slave trade and open up the continent to European commerce, and Christianity which would in turn bring the light of civilization to Africa. In the period after his death, many works have been created to recall both the remarkable journeys which Livingstone made in Africa as well as the information he brought back to Europe about this relatively unknown land. However, in recent years, against the backdrop of postcolonial scholarship, some studies have been produced that take a more critical approach to Livingstone's work in Africa and how his legacy aided in the fermentation of British colonialism in Africa. This paper seeks to build on some of these more critical sources by using Livingstone's travelogues to examine the ways in which his work represented, and mis-represented Africa to British popular culture and thus formed an Eurocentric image of Africa within the British imagination and spatialized Africa within the context of European thought. Though Livingstone traveled throughout Africa before British colonial powers began to take direct control over the continent, Livingstone operated using the same colonial discourse found throughout the entire genre of travel literature. The manner in which Livingstone curates the different scenes he encounters results in the materialization of Africa in British popular thought from an entirely Eurocentric perspective. Every description he gives forms a vision of Africa that is rendered through the lens of utilitarianism, otherness, and essentialism, rendering power over the foreign landscape which will end in the reinforcement of these defining characteristics. Finally, this paper examines various exhibitions of Africa to underscore that similarity between the tropes and conventions used to display Africa within Livingstone's texts and the manner in which elements of Africa were revealed to the British in public showcases, to examine how the display of Africa in Britain aided in the solidification of the domestic colonial thought. This paper utilizes the spatialization theories of Michael Foucault and Dipesh Chakrabarty to understand the importance of geography in colonial thought and to situate Livingstone within the context of colonial thought. Historians such as David Spurr, Johannes Fabian, and Ivan Karp help to explicate the tropes found throughout both travelogues and imperial exhibitions. Moreover, this paper could not exist outside of the framework of the work of Edward Said, whose Orientalism theory is inherent to the ethnocentric creation of otherness. The primary source material for this paper is derived largely from the many travelogues and journals Livingstone kept on his expeditions, but also from transcriptions of his lectures, and a multitude of newspaper articles from the Victorian era. Though many of the theories that are used in this paper are generally beyond the scope of well-known historical and political knowledge, this paper helps to explain how Livingstone's work brought Africa to Britain, and painted the landscape from a Eurocentric perspective. The hope is that the means by about Livingstone's ethnocentric "display" of Africa to Europe can be extrapolated and applied to other travelogues from throughout the Colonial period, so as to create a more critical understanding about how imperialism operated within British popular thought.

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