

## ABSTRACT

This thesis is a critical examination of discourses surrounding Bob Geldof's and Bono's contemporary celebrity humanitarian intelligibilities and imaginaries are premised upon a violent colonial impulses that limit, distribute and govern African space, bodies and history with overdetermining constitution of identity/difference.

To inaugurate this critical methodological and theoretical framework that historicizes and politicizes celebrity humanitarianism discourses, I turn towards Michel Foucault's and Frantz Fanon's writings on violence/representation and freedom/thought. First, engaging with Foucault's formulations of archaeological and genealogical analysis, representations and discourses are identified as complex spatiotemporal technologies of normalization, intervention and governance. And second, by exploring Fanon's conceptualization of colonialism as pure violence that operates through monopolized and universalized Western humanity, post/colonialism is addressed as intelligibility that conditions and effects overdetermined difference at the level of African subjectivity and reality.

The work argues that Bono's and Bob Geldof's humanitarian agency and subjectivity is underpinned with particular reproduction of Westerner's racial superiority - capacity and ability to master themselves and others. This negotiation of identity culminates in the cementation of celebrities and "Africa" into assumed spaces and subject positions in the world politics. In these humanitarian imaginaries "Africa" emerges at the same time as a place of "Hell" where the humanitarian values that underpin the progressive and modern liberal societies are not applied, as well as Westerners' naturalized "Home", constituted with nostalgic discourses of shared "pastness" and harmony.

The work offers the first empirically grounded analysis to the celebrity humanitarian representations in Africa. Furthermore by revealing how celebrity humanitarian representations are underpinned with the violently overdetermining colonial intelligibility and imaginary, it presents sustained critique that calls to question the emancipatory potential of this activity.