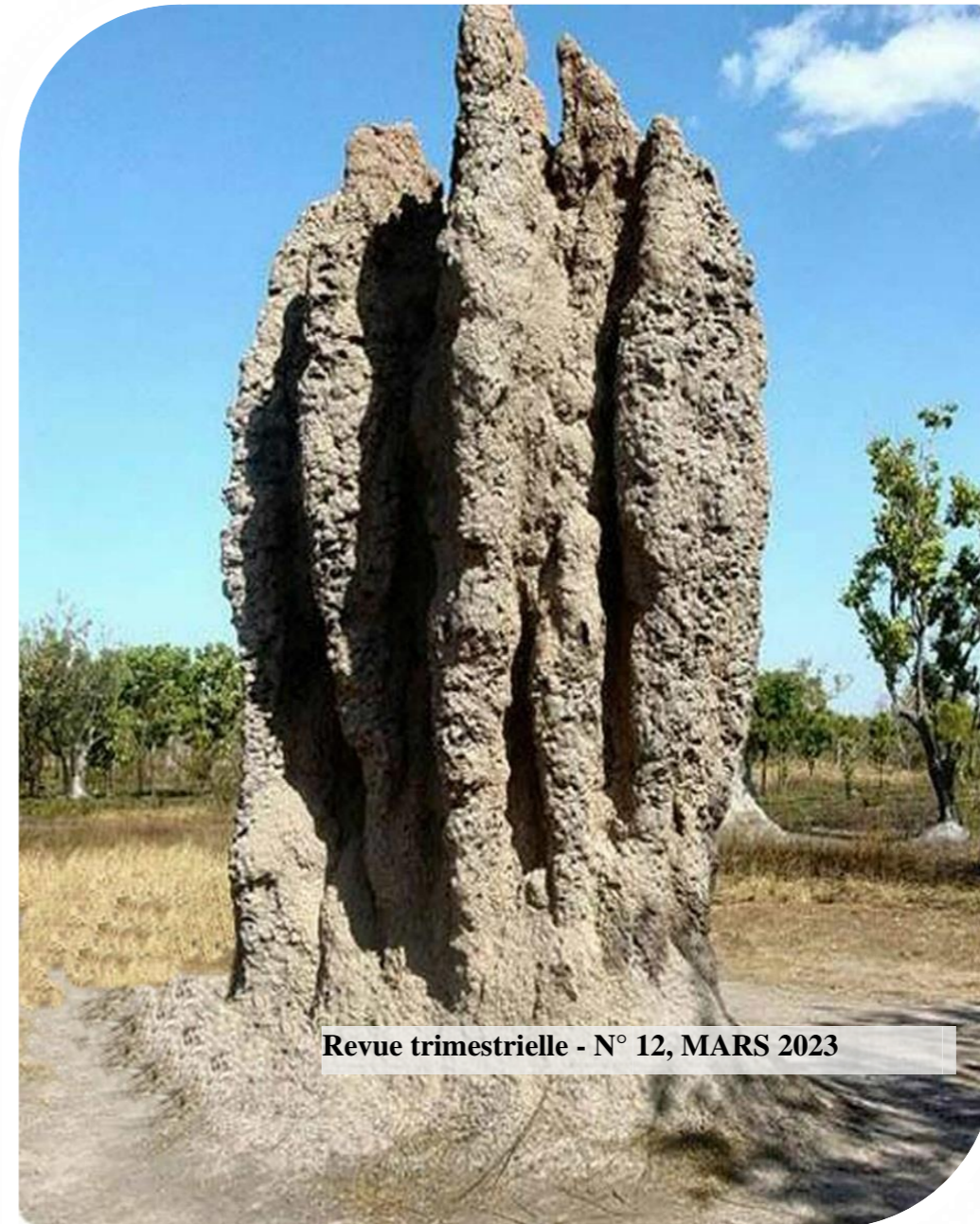


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"Dama Ninao" est une revue scientifique interdisciplinaire qui accepte et publie tous les articles relevant des Lettres, Arts et Sciences Humaines. A cet effet, elle s'intéresse aux études et théories littéraires, linguistiques, sociologiques, philosophiques, anthropologiques et historico-géographiques. La Revue "Dama Ninao", entendu "L'Entente" en langue kabyè du Nord Togo, est créée dans l'intention de matérialiser la mondialisation ou la globalisation qui s'opère avec l'esprit d'équipe et d'échanges et la désuétude du monde autarcique. Le monde scientifique universitaire ne peut échapper à cet esprit d'équipe qui fonde un creuset où « le fer aiguisé le fer », les échanges se croisent, puis s'entremêlent pour aboutir à une reconstruction des connaissances scientifiques individuelles dans la collectivité.

La Revue Dama Ninao nous renvoie à la Civilisation de l'Universel du poète sénégalais Léopold Sédar Senghor, qui prône la porosité des âmes avec l'acceptation de l'autre, de ce qu'il dispose d'utile pour mon avancement : sa civilisation, sa culture, sa langue ... Elle se fonde notamment sur la philosophie de Paul Ricœur qui préconise la perception de Soi-même comme un autre. Considérer soi-même comme un autre aux yeux de l'autre, nous amènerait à faire taire nos distensions et ressentiments afin de redimensionner notre espace, reconstruire notre histoire et notre société.

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Au confluent de diverses sciences, la Revue Dama Ninao se propose de promouvoir la recherche scientifique et universitaire en impulsant le dialogue interdisciplinaire, le dialogue entre divers champs disciplinaires et divers contributeurs du monde universitaire.

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Dama Ninao est une revue scientifique internationale. Dans cette perspective, les textes que nous acceptons en français ou anglais sont sélectionnés par le comité scientifique et de lecture en raison de leur originalité, des intérêts qu'ils présentent aux plans africain et international et de leur rigueur scientifique. Les articles que notre revue publie doivent respecter les normes éditoriales suivantes :

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Volume : 10 à 15 pages ; interligne 1.5, police 12 pour le corps du texte et les courtes citations; police 11 pour les longues citations, Times New Roman, les références des citations doivent être incorporées dans le texte. Exemple : Guy Rocher (1968, p. 29), pas de référence en foot-notes à l'exception de quelques commentaires.

Ordre logique du texte

- Un **TITRE** en caractère d'imprimerie et en gras. Le titre ne doit pas être trop long ;
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 - 2-2- Pour le **Titre** de la deuxième sous-section
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- DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », *Diogène*, 202, p. 145-151. (Pour les articles).

SOMMAIRE

❖ LETTRES ET LANGUES

1. ENJEUX TRANSCENDANTAUX DES PRATIQUES SACRALES DE L'ECRITURE CHEZ MALLARME -----5
BOUMY Koué Kévin, Université Félix Houphouët-Boigny (Abidjan, Côte d'Ivoire)
TRAORÉ Bakary, Université Félix Houphouët-Boigny (Abidjan, Côte d'Ivoire)
2. TRAITS ET PORTRAITS D'ANIMOTS DANS *LES RACINES DU CIEL* DE ROMAIN GARY ----- 26
FAYE Mamadou, Université Cheikh Anta Diop (Dakar)
3. FEMME SUJET ET FEMME OBJET : APPROCHE GENRE ET FEMINISTE DE L'ŒUVRE TROIS FEMMES PUISSANTES DE MARIE NDIAYE----- 46
Pr TCHASSIM Koutchoukalo, Université de Lomé (Togo)
4. A CRITIQUE OF CHAOTIC BODIES: A CROSSED READING OF THE POSTHUMAN IN TADE THOMPSON'S *ROSEWATER: THE WORMWOOD TRILOGY, BOOK ONE* (2018) ----- 71
TUO Souleymane, Université Peleforo GON COULIBALY, Korhogo (Côte d'Ivoire)

❖ SCIENCES JURIDIQUES ET POLITIQUES

5. VALEURS RÉPUBLICAINES CONSTITUTIONNALISÉES, DISCOURS PRÉSIDENTIELS ARTICULÉS, ETHNICITÉ ET CHAPPE DE PLOMB DU TRIBALISME AU CAMEROUN----- 88
MEDOU NGOA Fred Jérémie, Université de Douala (Cameroun)

❖ SCIENCES HUMAINES

6. PRIX DU SESAME DANS LA REGION DE LA KARA AU NORD-TOGO
PRICE OF SESAME IN THE KARA REGION IN NORTHERN TOGO ---- 124
PERE Abalo Hodabalo, Université de Kara (TOGO)
AMEGNA Komla Uwolowudu, Université de Kara (TOGO)
GUEZERE Assogba, Université de Kara (TOGO)

7. LA VILLE AFRICAINE MODERNE POSTCOLONIALE OU LA METAPHORE
DRAMATIQUE D'UNE AUTHENTICITE CULTURELLE -----145
CAMARA Stanislas Modibo, Université Péléforo GON COULIBALY (Côte
d'Ivoire)
8. ONOMASTIQUE DES MARCHÉS DE POINTE-NOIRE----- 161
ZIDI Joseph, Université Marien Nguabi (Congo)

**A CRITIQUE OF CHAOTIC BODIES: A CROSSED READING OF THE
POSTHUMAN IN TADE THOMPSON'S *ROSEWATER: THE WORMWOOD
TRILOGY, BOOK ONE* (2018)**

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ABSTRACT: The crux of this study is to demonstrate that behind their seemingly positive aspect, science and technology bring pain to human existence. Its objective is to highlight the loss of credibility of the metanarratives in a world where the discourse of modernity destabilizes people. Based on the postmodern criticism which is itself a failed humanist project that causes much distress to people, this study highlights chaotic bodies in Tade Thompson's *Rosewater*. The first section of the paper explores the construction of chaotic bodies. The second one deals with the superhumanizing effect of chaotic bodies. The last part examines the aftermaths of chaotic bodies, focusing on illness, death and the dehumanization that the posthuman incurs.

Keywords chaotic, construction, body, dehumanization, superhumanizing.

RESUME: L'essentiel de cette étude est de démontrer qu'au-delà de leur aspect reluisant apparent, la science et la technologie apportent un malaise à l'existence humaine. L'objectif est aussi de souligner la perte de crédibilité des grands récits dans un monde où le discours de la modernité déstabilise l'homme. Basée sur la critique postmoderne qui est elle-même un projet humaniste en décadence causant la détresse chez l'homme, cette étude met l'accent sur les corps chaotiques dans *Rosewater* de Tade Thompson. Cela consiste principalement à explorer la construction des corps chaotiques dans la première section. Dans la deuxième section, l'effet surhumanisant des corps chaotiques a été mis en lumière. La dernière section concerne les séquelles causées par les corps chaotiques, mettant en exergue les maladies, la mort et la déshumanisation que subit le posthumain.

Mots-clés : chaotique, construction, corps, déshumanisation, surhumanisant.

INTRODUCTION

The Enlightenment is a period that marks a decisive turning point in European scientific history as far as techniques and knowledge are concerned. In this era, knowledge is no more based on myths, legends or feudal ontology. Of note is that the Enlightenment has paved the way for the Age of Reason: a period where scientific rationalism and the emergence of technology have brought in much positive change to the world. These great structural upheavals of the scientific knowledge and the technological prowess hint at the grand narratives of modernity. S. Malpas (2005, p. 37) evidences: “Grand narratives are, for Lyotard, the governing principles of modernity”. New scientific methods highlighted, researchers and scholars exchange and discoveries emerge in a context of opening to other fields still unexploited. According to F. Fukuyama (2002, p. 106) J. Watson discovered the DNA. And together with F. Crick they published on the double helix model for deoxyribonucleic acid (DNA), thus thrusting biological sciences and biotechnology. Following the evolution of the science, Stanley Cohen and Herbert Boyer, in their article “Construction of Biological Functional Bacterial Plasmids In Vitro” (1973), achieved the Recombinant-DNA (RDNA). It is a technique in which a hereditary material from one microorganism is artificially placed into the hereditary matrix of another organism. This recombined DNA technology gives rise to genetic engineering, which in fine, also combines human essences and science.

This discipline combining science and human life considerably aids in the construction of chaotic bodies. This is a new living human organism incorporating miniaturized machines, together with superhuman intelligence and the technologies of cybernetics. This genetic modification aims to bring about posthumans whose potencies radically exceed those of present-day humans. K. Hayles (1999, p. 3) illustratively observes that “the posthuman view configures human being so that it can be seamlessly articulated with intelligent machines”. In the posthuman, the reconfiguration of bodies whose capacities radically exceed those of ordinary human

beings change our understanding of what it means to be human. The posthuman is also identified as a new living organism incorporating miniaturized machines of human dimensions, superhuman intelligence together with the technologies of cybernetics. A point to emphasize is that the posthumanist criticism also takes into account issues related to the human essence and human nature. It should be known that posthumanism does not exclude or preclude human essentialism. It is not silence about matters inherent in humanness. Rather than denying the essentialism of the human body, posthumanist scholars propose a transcendent opinion of it. L. Valera (2014, p. 482) writes: “Contemporary transhumanists argue that human nature is an unsatisfactory “work in progress” that should be modified”. From Valera’s insight we see that criticism of human nature is part and parcel of the posthumanist thought. So, discussing issues related to human nature in a work of fiction is tantamount to making a posthuman reading of it.

However, this frenzy around the prowess of the metanarratives is the hideous face of the gleaming reality scientific discourse. The enhancement of the body as promised by the grand narratives is only a lure, a false pretense. Worse, the chaotization of the body is even more disastrous for the human species. Hopefully, many contemporary debates swirling around the chaotic body have produced a rich tapestry of critical scientific productions. This is the case of Eugene Thacker’s article “Data Made Flesh: Biotechnology and the Discourse of the Posthuman” (2003). It highlights the enhancement of the human body, and more importantly, it emphasizes the subsequent threats as the body gets networked. M. G. Hill’s “Introduction: Black Bodies and Transhuman Realities” (2019) bears this out. However, while, in their criticism, Wilson and Haslam emphasize the dehumanizing or superhumanizing nature of the posthuman, Hill is more engrossed with the uncertainties of the world future: the normal turning into the abnormal and back again.

This article delineates both the enhancement of the body and the dehumanizing aspect of the posthuman as highlighted in the above-mentioned works.

Moreover, it encompasses an inquiry into the realm of science and technology and how they influence the human body. The uniqueness of this paper, which resides in the study of the posthuman in the African context, encompasses both the positive and negative impacts of biotechnology on human beings. Basing on such paradigms, the scene for the critique of chaotic bodies (or posthuman bodies) in T. Thompson's *Rosewater* (2018) is set. As such, the crux of this study is to demonstrate that behind their seemingly positive aspect, science and technology bring pain to human existence. J-F. Lyotard (1992, p. 77-78) confirms the destructive effect of the narratives of science in the modern age: "Technoscientific development has become a means of deepening the malaise rather than allaying it. It is no more possible to call development progress. It does not answer to demands issuing from human needs". First, a better way to expand upon this is to study the construction of chaotic bodies in the postmodern age. Second, the contention is to survey the superhumanizing effects of chaotic bodies. Third, emphasis will be laid on the aftermaths brought about by the construction of chaotic bodies.

1. Biotechnology and the Construction of Chaotic Bodies in the Postmodern Age

Commenting on Jean-François Lyotard's *The Postmodern Condition*, S. Malpas (2005, p. 36) holds the contemporary world as postmodern because it describes a moment in which technological advancements and the ability to manipulate ideas rapidly is a pivotal strategy of surviving. A way for the postmodern world to survive since the outset of the Enlightenment is to establish new disciplines that manipulate former knowledge by coupling it with novel branches of learning. In postmodern societies, the development of technology has given rise to biotechnology, which is a new science that applies principles of technological engineering to the world of the living, to the human body: biotechnology takes into account "human enhancements [that] forge new perspectives and challenges of human beings" (K. Hayles, 1999, p. 2). One could thus posit that metanarratives of modernity contribute to the general acceptance of an ideology that combines humanness to technologies

and the subsequent changes. From this principle, it comes out by the means of medical technology, the human body experiences some modifications, giving rise to chaotic bodies. Hence, the cybernetic body is nothing more than electronic devices integrated into normative humanness to generate the posthuman. In Thompson's science-fiction narratives of *Rosewater*, the body of characters is different from the orderly body, the normative humanness. Their body experiences genetic transformation that totally overshadows a good deal of their human essentialism. This re-imagining of the body takes the shape of electronic implants that have been surgically engrafted in particular parts of their body. The narrator identifies different sorts of implants. The new contractors of a security company who wear metal in their hair "have phone implants" (T. Thompson, 2018, p. 2) in their bodies.

The French postmodern scholar Lyotard hopefully acquiesces in the idea of the construction of chaotic bodies in the postmodern age. In this sense, he seems to argue that the emergence of the posthuman in African societies takes part in the normal process of all the world civilizations towards a moment where human intelligence is put at the service of mankind. In this period, what prevails is not to have knowledge; what counts most is to have a science that can contribute to the transformation of human life. In this logic, he (J-F. Lyotard, 1984, p. 36) writes that in the contemporary world, knowledge "is no longer the subject, but in the service of the subject". In clear terms, in the Lyotardian sense, science and technology prove to be utilitarian and profitable fields of knowledge when they are not seen as knowledge per se; but when they help to shape and forge man's daily experience, to impose a new direction to his life. Here, in T. Thompson's novel, the construction of chaotic bodies through the insertion of phone implants in human bodies seems to testify to what Lyotard understands by knowledge to be put in the service of the subject.

Compared to these contractors, Kaaro is akin to a more complex character due to his implants of all sorts. At the behest of his employer, the man has got an implant of "[s]tandard location with no adds-ons" (T. Thompson, 2018, p. 2). In

addition to this, he carries an “ID implant” (p. 8) and an electronic chip used to tag an object in order to recognize it electronically from short distance. It is worth noting the Radio Frequency Identification (RFID) which is deeply rooted in his flesh, “my implant’s RFID is logged sure as cancer” (p. 16), he informs. To round off the electricizing of his body, we hear: “We are all part machine, Kaaro. Your phone is a polymer under the skin of your hand. You have a locator chip in your head” (376), Oyin Da confesses to him.

What is witnessed here is the construction of chaotic bodies by means of the metanarratives of modernity. According to the postmodern criticism, one of the ambitions of the discourse of modernity is to subvert normative humanness by generating the posthuman. This proclivity to go beyond the idea of the human as standard convention is echoed in *Rosewater* through the character of Kaaro and the new contractors of the security agency. The cybernetic construction of the posthuman is true to this man when he becomes a set of informational processes, with machine parts (implants) inserted into his body. Likewise, the new contractors experience the progressive deeper penetration of cybernetic technologies into the fabric of the human. In the following lines, K. Hayles (1999, p. 288) grapples with issue: “We humans are hopelessly compromised, contaminated with machine alienness in the very heart of our humanity”. Owing to advances in biotechnology, the shape of the orderly body has changed. The human body is no more knowable and recognizable through the modification of normative humanness. Additionally, the corporeal nature of the human is no more understood as a homogeneous entity; but as a heterogeneous paradigm. Thus, the genetic transmission of physical features are no more enough to define humanness. In *Rosewater*, the face, the skin color and gender are no more accurate to confirm the human norm. By the means of biotechnology, its normality, normalcy and normativity are not only compromised but they are also contaminated with phone implants, RFIDs, chips and ID implants that interplay with the human. Therefore, in the imagination of the chaotic body, humanism is so eroded that some

of its essential traits are silenced and overshadowed, giving rise to the unstoppable tide of the posthuman actualization: “We are all part machine” (T. Thompson, 2018, p. 376), to borrow Oyin Da’s words. Hayles is consistent with this post biological future for human race. She (K. Hayles, 1999, p. 2) contends that owing to the scientific breakthrough implemented by the grand narratives of the Enlightenment, “the human is giving way to a different construction called the posthuman”. Following their humanness modification in *Rosewater*, Kaaro, the new contractors and Oyin Da are likened to chaotic-body characters or posthuman figures because their human convention has shapeshifted into posthuman construction.

For many postmodern scholars, the development of science and technology are perceived as branches of knowledge that should be welcomed because they contribute to the liberation of people from the out-of-fashion ideas of feudal ages. Such intellectuals advocating the philosophy of the Enlightenment believe that it is through the results and implications of science and technology that human beings can expect to taste to new experiences that go beyond their daily routines and limitations. S. Malpas (2005, p. 38) illustratively pens: “The grand narrative of emancipation [...] sees the development of knowledge as driving human freedom as it emancipates humanity from mysticism and dogma through education”. Leaning on Malpas, one can contend that the construction of the posthuman or the chaotic bodies in the postmodern culture contributes to the emancipation of normative humanness. Additionally, opening the orderly body to the technological world serves to set human nature free from the old-age principles of the feudal thought and grants it the opportunity to experience the welcoming effects of the posthuman.

2. Chaotic Bodies and their Superhumanizing Effect

In the postmodern age, the construction of chaotic bodies confirms the contention that science and technology are metanarratives of modernity that contribute to the superhumanizing of the human body. Thus, connecting the body to cybernetic devices is thought to confer it with some unbelievable dimensions that go

beyond man's intelligibility. Likewise, the construction of chaotic bodies offers both a way of seeing humanness in a liminal phase and of coalescing informational codes and living organisms. Yet, more than this, the re-imagination of bodies allows to construct the superhuman or superbeings with exceptional potencies. Here, what is thought worthy for Thompson is that this new construct has a major aim: enhance the reductionist capabilities of humans so that they may ascend to subliminal heights. As they are improved living beings, humans may overcome their physical and intellectual shortcomings and become superbeings with maximal abilities. The narratives of Thompson's *Rosewater* identify the sensitives. They are humans whose potencies are augmented by means of micro-organisms and neurotransmitters embedded into their flesh. Owing to this, they readily get connected to the xenosphere, an internet-like media that provides them with secret information. Admittedly in *Rosewater*, the enhancement of humanness is studied at two levels of inquiry.

On the one hand, the text suggests the betterment of the physiological functions of the sensitives. Given their cybernetic construction, activities of their organs, cells, tissues are found ameliorated to a point that transcends human intelligibility. As a sensitive, Oyin Da boastfully talks about the exceptional workings of her remade body system. She observes: "I have micro-electrodes to regulate my mood. I have a microfiltration system to augment my fluid balance in case there is no water" (T. Thompson, 2018, p. 376). The postmodern criticism recognizes that the grand narratives of the Enlightenment, owing to advances in biosciences, have greatly contributed to the improvement of human lives through the atonement of body impairments. Here, we see how superhuman abilities either make up for the foibles of the body or add up to the vitality of the sensitives' cells in Thompson's work. Interesting enough, the text demonstrates that tiny semiconducting devices and micro liquid feeding system embedded in Oyin Da's body respectively adjust her emotional state and provide her body with water in case of dehydration.

Following the ideology of the postmodern thought, biotechnological developments in genetics and artificial intelligence have considerably opened up new perspectives by enhancing human life. In this logic, old-fashioned and classical outlook of what it is to be a human are subverted. Thus, the discourse of modernity now actively promotes new ways whereby humans transcend conventional concepts of humanness and pave the way for the enhancement of their capacities. In illustration, the postmodern scholar S. Malpas (2005, p. 38) rightfully pens : “the development of knowledge is seen as a tool to improve the human condition, help people to understand their place in the world and emancipate them from prejudice, oppression and ignorance”. It is through the continual and progressive transformations of the grand narratives of Enlightenment, through advances in biotechnology (mixing science and humanity), that humans can see the potency of their body micro cells enhanced, as in the case of Oyin Da. It actually means that without a technological understanding of humanity, no improvement of the human condition is possible. Nature has made man so limited and fragile that he necessarily needs to resort to the super narratives of the age of reason to get improved so as to overcome his disabilities. Malpas also insists that it is only when humanism slips into posthumanism that humanity can liberate itself from the reductionist classicist outlook that maintains a purely essentialist opinion of humankind. With Oyin Da in *Rosewater*, we clearly see that by tying together scientific metanarratives and the narratives of humanness, the character is engaged in “progress towards universal enlightenment and freedom” (2005, p. 38) according to S. Malpas. In addition to the enhancement of physiological functions in humans, the construction of chaotic bodies is also akin to superhuman intelligence.

On the other hand, Thompson’s novel also suggests that the chaotic body of sensitives grants them with superhuman intelligence. Owing to the application of informational codes to humankind, the mental capabilities of the sensitives (remade-body beings) have decupled. Thus, this biotechnology precipitates the creation of

posthumans whose abilities fundamentally go beyond those of present-day humans. This is what is shown in *Rosewater* when the implants and electronic chips embedded into the bodies of sensitives make them superbeings. Their superhuman intelligence favors mind reading activities. This is the way for S45¹⁷ members to hack into people's thoughts. This is a manner for sensitives to intrude on the minds of gangsters in search of information for national security purposes. Kaaro confirms: "I read minds for the government" (T. Thompson, 2018, p. 110). Mind reading also concerns furtively retrieving information from the psyche of the urban mob and organized crime members. This activity is part of Kaaro's mission as a sensitive (superbeing) with maximal abilities: "I hang out with them [gangsters] and gather information from their thoughts" (T. Thompson, 2018, p. 136). At the peak of its performance, Kaaro's exceptional intelligence can even copy data from other subjectivities (minds) so that they can be stored for future use. "What they [S 45 senior members] want is for me to copy all the information from the subject's mind, like making a backup of a hard drive" (T. Thompson, 2018, p. 17), Kaaro posits.

The postmodern criticism acknowledges that due to the metanarratives of Enlightenment, human beings- as a set of informational processes- are superhumanized. It means that the development of knowledge empowers them to reach an unprecedented and outstanding intellect. Thus, empowered by scientific awareness, man's fate is no more static or fixed. Humanness is now in a transitional phase that aids in transcending man's intellectual shortcomings. Owing to the large-scale theories and philosophies of modernity, humans enter into new connections. They can explore unknown fields and attain a new cognitive dimension in the historical development of human race. J-F. Lyotard holds with this assumption. He (J-F. Lyotard, 1984, p. 36) opines that under the aegis of the Enlightenment project, knowledge has reached such a high level of accuracy that it is "is no longer the

¹⁷ This is a secret agency monitored by governmental forces where the sensitives fight against criminality

subject, but in the service of the subject”. In modern times, the development of knowledge has helped transform humans into superhumans with enhanced intellectual capacities. In *Rosewater*, the chaotic-body character Kaaro is the perfect illustration of this. His transgression of empiric cognitive experiences backed up by his maximal abilities make the sensitive a posthuman with superhumanized capacities.

Left at this point, the construction of chaotic bodies not only entails the genesis of the posthuman through humanness modification but it also suggests the superhumanizing effect of technologies on humankind. Yet, postmodern criticism holds that behind the façade of such laudatory assumptions of the Enlightenment project of modernity concerning its own agendas, the grand narratives are laden with uncertainties that compromise the future of human race, its health and fate. Thus, in *Rosewater*, the genetically enhanced bodies epitomize a dehumanized future for humankind.

3. Aftermaths of Chaotic Bodies: Sickness, Death and Dehumanization

Postmodern theory, as a set of critiques ranged against the premises of the Enlightenment, casts a critical eye over the hermeneutical theories of modernity. Seen from a postmodern perspective, the narratives of *Rosewater* also confirm the subversion of metanarratives. This doxa is predicated upon the contention that behind the illusory superhumanizing effect of the posthuman, lies the actual morbidity of chaotic bodies. Hopefully, Thompson’s novel offers three ways of reading the deterioration of humanness. First, the Nigerian author puts forward that the construction of the posthuman presents a serious jeopardy for the health condition of human beings. It is with good reason that many sensitives working for the S45 present symptoms of morbid condition subsequently to the technological transformation of their bodies. Through the following lines, Kaaro confesses a disease is eating away at him. He says: “I cough and I can taste blood in the phelgm I swallow. I’m sick” (T. Thompson, 2018, p. 271). The decaying health of this sensitive bears witness that

the chaotic construction of humanness is misleading. It is true implants and electronic chips inserted into the body of cybernetic beings might increase their capacities, but they are actually pathogenic. Following this thread, postmodern critics are right to question the Enlightenment project of modernity. They spearhead the claim that rather than bringing progress and development following the mainstream principles of their humanist projects, the metanarratives of modernity bring the contemporary world into the abyssal depths of an encroaching nihilism.

In *Rosewater*, the modern thought gained much audience when it proposed narratives of superhumanization, emancipation from normative humanness, physiological enhancement, intellectual empowerment, to Rosewater (the fictionalized Nigeria). And for a certain while, all these projects served to legitimate modernity. Rosewater citizens get lured into their seduction by the massive program of cybernetic construction of chaotic bodies by the S 45 secret agency. Admittedly, the Rosewater government credulously believed that the creation of sensitives was a token of progress, development and proven technological breakthrough. Unfortunately, such seemingly prowess proved deceitful. Many “sensitives are diseased” (T. Thompson, 2018, p. 180). Kaaro is infected with a dangerous bacteria made of neurotransmitters and fungi-like germs (xenofoms) called “ectoplasm” (T. Thompson, 2018, p. 304). From a postmodern standpoint, such shrinking health conditions confirm the assumption that the outcomes of the scientific discourse are compromising for humanity. Science and technology are assumed to bring the world into chaos following H. Dreyfus (1993, p. 305) who convincingly pens that “human distress [is] caused by [a] technological understanding of being”. Now, it clearly comes into view that in Rosewater (Nigeria), science and technology have failed to achieve their humanist projects. Biotechnologies seem to have failed their mission. Instead of doubtlessly helping man to improve his life and living conditions, advances in biosciences have deceitfully contributed to the fragmentation of the health condition of sensitives. If the corpus presents the morbid conditions of Kaaro and his

working mates as illustration, the proclivity for trauma is more incisive with the death of posthuman characters.

Second, the construction of chaotic bodies portends no good for the future of human race in the sense that it takes a huge toll on human lives. The loss of lives incurred through the implementation of the posthuman is enough considerable to posit that the death of humans with machine parts is actual in postmodern societies. In the city of Rosewater, not only sensitives experience a severe pathological condition, but they also die after an exposure to the devastating effects of electronic, implants and frequent technological experiments conducted on them. In *Rosewater*, the death of the sensitives rides on the alleged theory of a test carried out by a South-East Asian laboratory: “The Chinese sent an experimental virus to copy the xeniform variants on our skin with a view to creating their own synthetic strain. The sensitives were weak stock to start with and this made them vulnerable to the alien infection in the first place” (T. Thompson, 2018, p. 200). As it can be observed, the sensitives are made so fragile by their morbid condition that they cannot put up with the effects of the genetical-bacteriological research done on them. As a consequence: “John Bosco dead. Temi dead. Kolawole, Nuru, Mojibola, Akpan deceased, unknown illness. Chukwuebuka missing, presumed dead on assignment” (T. Thompson, 2018, p. 206). These sensitives probably dying to the experiment suggests that Africa is overwhelmed by the Western parachuted grand narratives of modernity.

People who expected much from the promises made by modernity on behalf of humanity should disenchant now. The reason is that science and technology destroy more than they do good. It is true that on the one hand the grand narratives somehow help to enhance the life and living conditions of human race. On the other hand, the development of biotechnologies has largely favored the loss of human lives. Thus, in the postmodern age, science does not guarantee people’s security and well-being. Scientific advances which once proposed to reassure human beings are the very ones that destroy them. Hence, within the narratives of the superhumanization

of the posthuman, lies the death of the self. Behind the heavenly face of a superhumanizing project of chaotic bodies, lies the hideous face of the collapse of the posthuman. J-F. Lyotard (1992, p.77-78) pens: “Technoscientific development has become a means of deepening the malaise rather than allaying it. It is no more possible to call development progress. It does not answer to demands issuing from human needs”. Lyotard puts forward that behind the implacable appearance of an improvement of the human species, the disintegration of human life is concealed in backstage. Specifically, he means that the metanarratives which purported to answer man’s existential tribulations have irremediably turned an executioner. This fragmentation is once more factual when the potential disappearance of human life looms on the horizon.

Third, another field that needs scrutinizing to get hold of the negative aftermath of chaotic bodies is the dehumanization of the posthuman. This is here that we see how feeding the human body with informational processes denies human species its essential characteristics. In fact, by dint of adapting sophisticated miniaturized devices to the body, what may happen to human essence is its diluteness. Sooner or later implants and electronic chips that keep being integrated into the body, actually end up stripping it of most of its fundamental cells. So, the modified body loses its nature since it is engaged in a transitional state. From its former nature, the orderly body then migrates to a liminal phase where humanness keeps losing its normalcy. *Rosewater* echoes the postmodern criticism whereby the construction of chaotic bodies dehumanizes the posthuman.

T. Thompson predicates the steady extinction of the human species upon the barrenness of the sensitives. He contends that the alien devices engrafted into their body deploy much harmful electromagnetic radiation. This destroys their seminal cells and glands and causes sterility in them. Admittedly, the barrenness of sensitives epitomizes their dehumanization. Thompson’s novel provides evidence for this. During the funerals of John Bosco, one could hear: “He has been dead for six months

[...] No descendants” (T. Thompson, 2018, p. 205). Even Professor Ileri, the main trainer of sensitives, is also infertile: “I have no children of my own” (T. Thompson, 2018, p. 277), he confides in Kaaro. This legendary barrenness of sensitives is consistent with Lyotard’s idea that in postmodern societies, biotechnology and its subsequent experiments have taken away from human beings a great deal of their human attributes. With the view to improving man’s capabilities using electronic chips, many biotechnologists have unpurposedly damaged the procreative capacity of many people in postmodern societies: the “hereditiy of humanism feel a little less certain” (2003, p. 22) according to N. Badmington. Lyotard rightfully reveals the incapacity of modernity’s ideology to reach its humanist goal. He (J-F. Lyotard, 1984, p.63) continues to argue that instead of improving procreative techniques, the metanarratives of modernity have therefore become “a vanguard machine dragging humanity after it, dehumanising it”.

For T. Thompson, the barrenness entails that the cycle of the continuity of human life is broken. If humans cannot perpetuate their species through procreation, it goes without saying that it is programmed to get extinct. This failure to upkeep human race is akin to what postmodern theory calls *fin de siècle*. It depicts a moment when scientific advances reach a dystopic transition whereby man seems to have become a bestial being that kills its own self. As time goes by, technological inventions bring man close to his tomb. Whatever electronic device he makes or scientific experiment he conducts, threats to human race are still plausible. Thus, one may assert that the days of human race on earth are numbered following Anthony Salermo’s prediction holding that “the human race is finished” (T. Thompson, 2018, p. 357) / “[t]he human race is already lost” (T. Thompson, 2018, p. 356). The age of the human race is drawing to an end because of the negative outcomes of metanarratives of the Enlightenment project.

CONCLUSION

The objective of this paper has been to demonstrate that behind their seemingly positive aspect, science and technology bring pain to human existence. This reading of the posthuman has shown that the technological meaning of the humanness is both positive and negative. Above all this the study has revealed that science and technology are multifaceted realities: the way they can contribute to man's emancipation, the same way they can bring unrest. This has mainly consisted in exploring the construction of chaotic bodies in the first section. In the second section, the superhumanizing effect of chaotic bodies has been focused. The last section concerns the aftermaths of chaotic bodies. It mainly focused on illnesses, death and the dehumanization that the posthuman incurs.

This study suggests the collapse of boundaries between information and matters. Metanarratives of modernity have become so important markers for our development, information has become so pivotal for the future of humanity that science transgresses its frontiers. Today with biotechnological advances, cybernetics now encompass humanness. Left at this point, we are progressing towards a reconsideration of science, a scientific discourse that cannot do without matters. We are witnessing a new understanding of science which cannot do away with the human.

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