

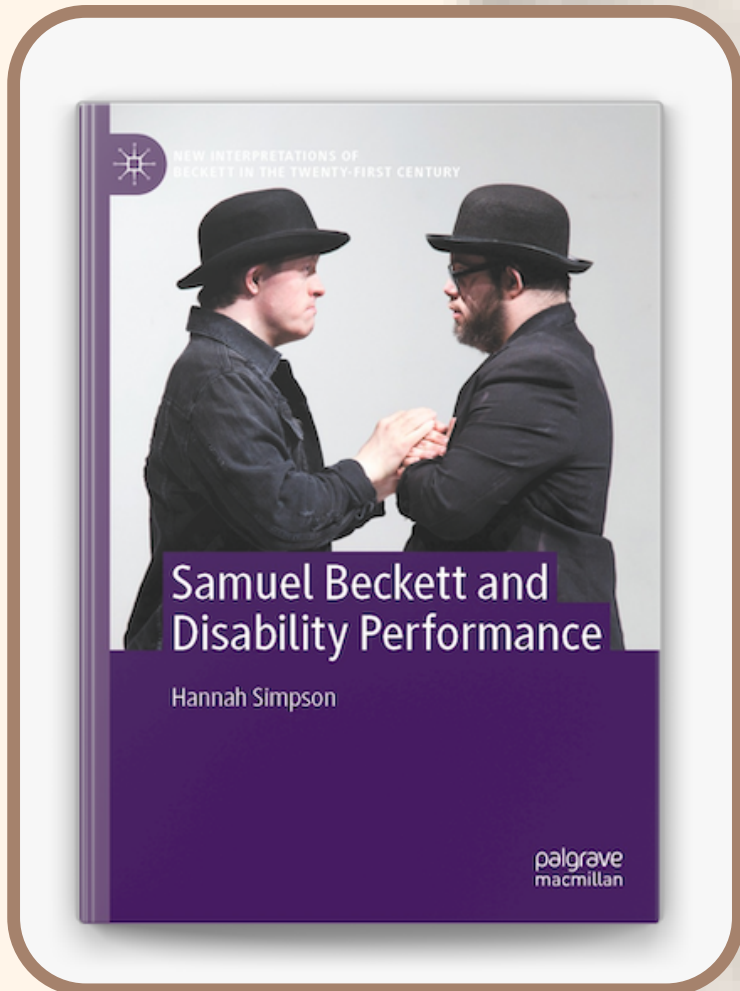


Centre for Research in Posthumanities
presents an international web-lecture series



on
Beckett and the Posthuman

Disability and Interdependency: Resisting Enlightenment Humanism in *Waiting for Godot*



a talk by

Dr. Hannah Simpson

Lecturer in Drama and Performance
University of Edinburgh



27 October

7:30 pm IST

Series Coordinator

Sukhendu Das

Assistant Professor of English
& Co-coordinator, CRP, BKU

Google Meet link:

<https://meet.google.com/dvf-ebeo-hkv>

Registration Form: <https://forms.gle/xTtD1deGP29de4a89>

Beckett and the Posthuman

Is the term “human” at its limit now? This appears to be the most prevalent question today. It indicates the limit of humanism’s ethical quandary and adverts the necessity for a posthumanist ethics that deconstructs the myth of the rational autonomy of “the human” and questions the embedded “human” in humanism by dismantling the logos of the Enlightenment and Cartesian *cogito*. Posthumanism critically engages with the discursive status of the human and critiques “the humanist tradition based on a generalized and universalized approach to human”

(Ferrando 54). What happens if Samuel Beckett (1906-1989) is read through this lens?

Anticipating some of the moves of the posthuman, Beckett moves from the Enlightenment’s emphasis on the centrality of the human. In many of his works, Beckett’s characters fail to appear as complete humans, both on the basis of psychic and corporeal space. His writings often decisively indicate “the end of a certain conception of the human”, as Katherine Hayles (286) might have pointed out. His posthuman characters revolve within the duality of the negation and acceptance of the totality of being or being as total; and therefore, impend at the threshold of existence, living or non-living, and being or non-being. In most of the cases, they do not have a complete rational corporal body, which Deleuze and Guattari’s might call “body without organ”. He also often obliterated the margin between humans and non-humans. His works, such as *Eleutheria*, *Waiting for Godot*, *Endgame*, *Krapp’s Last Tape*, *Breath*, *Embers*, *Molly*, *The Unnamable*, “The Expelled”, “The Calmative”, “The End”, “Texts for Nothing”, “All Strange Away”, “Imagination Dead Imagine”, to name a few, feature subjects who exhibit posthuman traits, thereby forming the idea of Beckettian posthuman. By interacting with mathematics, environment, people with disabilities, medicine, science, and other fields, they also open up a vast array for studies of the posthuman. To proceed further into this discussion and to know how and why Beckett’s discontent with the traditional humanism has formed the core of his posthuman ethics, **The Centre for Research in Posthumanities, Bankura University** is going to organize an international web-lecture series. Distinguished scholars on Beckett from around the world will explore the topic through multiple optics of posthumanism. We welcome all to be part of this lecture series and to have a comprehensive understanding of Beckett and his posthumans.