



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



Beckett and the Posthuman

A Work in Progress: Samuel Beckett in the Age of Hybrid Reality and the Posthuman



a talk by

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15 October

7:30 pm IST

Series Coordinator

Sukhendu Das

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Google Meet link:

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

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

Why 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.

- **Duration:** July-December 2023 (6 months)
 - Certificate will be given at the end of December 2023. Registration is mandatory.
 - **Registration Link:** <https://forms.gle/xTtD1deGP29de4a89>
 - **G-meet link:** <https://meet.google.com/dvf-ebeo-hkv>
 - **Contact:** sukhendudas@bankurauniv.ac.in
- List of Speakers:**
- **Prof Tom Cousineau**, Professor of English, Washington College
 - **Dr Hannah Simpson**, Lecturer in Drama and Performance, University of Edinburgh
 - **Dr Annette Balaam**, Lecturer, Drama and Performance, University of the West of England, Bristol
 - **Céline Thobois-Gupta**, PhD Candidate | Government of Ireland Postgraduate Scholar, Early Career Researcher | Trinity Long Room Hub Arts and Humanities Institute, Department of Drama | School of Creative Arts | Trinity College Dublin
 - **Amanda M. Dennis**, Assistant Professor of Comparative Literature and English, American University of Paris.
 - **James Martell**, Associate Professor of Romance Languages, Lyon College
 - **Prof David Houston Jones**, Professor of French and Visual Culture, Languages, Cultures & Visual Studies, Old Library, University of Exeter
 - **Jonathan Boulter**, Professor, Department of English, Western University