



**No More Leeches In Nature: Pentheus' Decaying Corpse In Beckett's *Endgame*,
And Eliot's *Waste Land***

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Abstract

Wordsworth's metaphorical definition of the poet's inspiration to the leeches in the moors in his poem *Resolution and Independence* illustrates the vital interdependency between man and nature. The permeation of the energy circulated in the form of Yeatsian gyre creates organicity based on the interdependence and interconnection between species and the nature. The relation between man and nature which once was an intrinsic one as a living whole just like the soul to the body which Plato calls "anima mundi" and which Wordsworth emphasized in leech gathering episode now has given way to dissociation of the organic whole into dead mechanical parts. Nature has been stripped of its animistic spirit and regenerative power. Consequently, the leeches, the symbols of world spirit that have lost this renewal power, are no more found in nature. That is, nature can't complete its death and rebirth cycle in absence of anima mundi. But Man himself turn into bloodsucking leech in the mechanical culture upon nature he has built with his bloodthirsty desire to dominate over everything. The civilization he calls it that is built upon nature is treated as a corpse in laboratory. Seeing the nature as the patient etherized upon the table, he, mankind, categorized, classified, and anatomized the nature by dismembering each part of nature just like King Pentheus being torn into pieces in Euripides's play *Bacchea*. But he is not aware of masochistic suffering he has done to his inner nature since he has been intoxicated with science illusory power. This paper will be twofold. The first attempt will be to inform the reader about the reciprocal relation between man and ecology centering on religious and scientific perspectives toward nature, and secondly it will aim to show nature's desire to have death and rebirth cycle which it lost as a result of man's outrageous actions and how it underwent to never ending rottenness like old, wrinkled Tithonus in the works of Samuel Beckett's *Engame*, and T.S. Eliot's *Waste Land*.

Keywords: Ecology, Beckett, Endgame, Waste Land, T.S. Eliot, Nature, Science



Samuel Beckett' in Oyunun Sonu ve T.S.Eliot'un Çorak Ülkesinde Doğa: Pentheus'un
Çürüyen Bedeni

Özet

Wordsworth'un *Resolution and Independence* şiirinde şairin ilham kaynağı ve organik ruhun sembolleri olarak gördüğü sülüklerle ilgili yaptığı mecazi tanım insanla doğa arasındaki hayati öneme sahip karşılıklı bağlılığı örneklendirir. Yeatsian Gyre formunda enerjinin akışkanlığı ve geçirgenliği türler ve doğa arasında doğal bağlılığa dayanan bir organizite oluşturur. Bir zamanlar yaşayan bir organizma olarak tıpkı Plato'nun anima mundi olarak adlandırdığı ve Wordsworth'un sülük toplama epizoduna konu olan vücut ve ruh arasındaki doğal ilişkiye benzeyen içsel olan insan ve doğa arasındaki bu ilişki şimdilerde yerini bu organik bütünlüğün mekanik parçalara bölünmesine yerini bırakmıştır. Doğa animist ruhundan ve kendini yenileyici özelliğinden mahrum bırakılmıştır. Sonuç olarak, Organik ruhun sembolleri olarak görülen bu sülükler yenilenme gücünü yitirmiş ve yok olmuşlardır. Başka bir ifadeyle, animist ruhunu yitiren doğa kendini yenileyemez hale gelmiştir. Fakat insanın kendisi her şeye hakim olmak gibi kana susamış arzusuyla doğanın üzerine inşa ettikleri mekanik kültürde kan emici sülüğe dönüşmüştür. Doğanın üzerine inşa edilen ve medeniyet olarak adlandırdığı kültür doğaya laboratuvardaki incelenebilen bir ceset gibi bakar. Doğayı masa üzerinde bayıltılmış bir hasta gibi gören insan tıpkı Euripides'in oyunu *Bacchea*' da Pentheus'un parçalara ayrılması gibi doğayı parçalara ayırır, kategorize eder ve anatomisini inceler. Fakat insanoğlu bilimin aldatıcı gücünden sarhoş olduğundan dolayı kendisine yaptığı mazoşist işkencenin farkında değildir. Bu makale iki aşamalıdır. İlk aşama, dinin ve bilimin bakış açılarını merkeze alarak insan ve ekoloji arasındaki karşılıklı ilişki hakkında okuyucu bilgilendirmek olacak. İkinci aşamada ise, Samuel Beckett' in *Endgame*' inde ve T. S. Eliot'ın *Waste Land*' inde insanın ölçsüz hareketleri sonucunda organik ruhunu kaybeden doğanın yenilenme gücü arzusunun ve doğanın yaşlı buruşmuş Tithonus gibi asla bitmek bilmeyen çürümeye nasıl maruz kaldığını göstermeyi hedeflemektedir.

Anahtar Kelimeler: Ekoloji, Beckett, Endgame, Waste Land, T.S. Eliot, Doğa, Bilim



Introduction

He with a smile did then his words repeat;
And said that, gathering leeches, far and wide
He travelled; stirring thus about his feet
The waters of the pools where they abide.
"Once I could meet with them on every side;
But they have dwindled long by slow decay;
Yet still I persevere, and find them where I may
(Wordsworth, *Resolution and Independence*).

Wordsworth's metaphorical definition of the poet's inspiration to the leeches in the moors in his poem *Resolution and Independence* illustrates the vital interdependency between man and nature. The permeation of the energy circulated in the form of Yeatsian gyre creates organicity based on the interdependence and interconnection between species and the universe. But, Man and universe which once had an intrinsic connection as a living whole just like the soul to the body which Plato calls "anima mundi" and which Wordsworth emphasized in leech gathering episode now has given way to dissociation of the organic whole into dead mechanical parts. Nature has been stripped of its animistic spirit and regenerative power. Consequently, the leeches, the symbols of world spirit that have lost this renewal power, are no more found in nature. That is, nature can't complete its death and rebirth cycle in absence of anima mundi. The question is that: Who is to be blamed for this cruel act? The answer is simple: The man who acted with outrageous pride dissected and subdued nature with the uncontrollable fire of science and technology, if symbolically speaking, by killing Coleridge's albatross. Seeing the nature as the patient etherized upon the table, he, mankind, categorized, classified, and anatomized the nature by dismembering each part of nature just like King Pentheus being torn into pieces in Euripides's play *Bacchea*. But he is not aware of masochistic suffering he has done to his inner nature since he has been intoxicated with science illusory power. And



tragedy he has been drifted into puts him in an irrecoverable situation in result of his destructive actions. Literally speaking, the disoriented nature from its death and rebirth cycle in consequence of loss of its spirit and organicity is decaying like the Cumean Sibyl. Like Sibyl, nature is stuck in Lacanian symbolic stage looking for anima mundi, which is now the object of desire just as the child discovers the object of the lack in him and chases for it. However, both don't recognize they got lost in the metonymic chain of logos and the desire is never achievable in it. In absence of the world spirit or leeches, what is left behind is Beckettian grey universe reflected in the fragmented speeches as neither dead nor living in Beckett's plays like *Endgame* and *Waiting for Godot* or Eliot's necrotic fisher king devoid of regenerative power in his *Waste Land*. This paper will be twofold. The first attempts will be to inform the reader about the reciprocal relation between man and ecology centering on religious and scientific perspectives toward nature, and secondly it will aim to show nature's desire to have death and rebirth cycle which it lost as a result of man's outrageous actions and how it underwent to never ending rottenness like old, wrinkled Tithonus in the works of Samuel Beckett's *Engame*, and T.S. Eliot's *Waste Land*.

“Corpsed Nature” in Man's Laboratory

Man has long been separated from his 'home' as ecology used to mean 'knowledge of home' for the Paleolithic man. Ancient Greek words 'oikos' and 'logos' were brought together to refer to the place where human being feels at home, that is nature. Nature was, for those people mentioned above, neither a pastoral appeal as it is for those Romantics to escape city life and find a chance of tranquility nor an unfamiliar or hostile wilderness which is 'red in tooth and claw' and a place civilized man should be kept away. Rather human being was an indispensable part of this unity and whole like all other flora, fauna and all those non-living entities. The first blame to break this unity was put on agriculture. Human being realized his capacity to rule over all his 'sisters or brother', as Saint Francis Assisi suggested, and tear down this holistic and biotic community for the sake of his particular ends. Similarly, Lynn White, in his article *The Historical Roots of Our Ecological Crisis* states that even when human being first realized to exploit nature long before our time, nature was suffering from extensive terracing, irrigation, overgrazing and cutting of forests to create much more land for husbandry.



White goes on to determine the reasons of the alienation from nature by putting another blame on science and technology of our ages. After Enlightenment and Industrial Revolution, he claims, it fell to Francis Bacon and Rene Descartes to undertake the marriage of science and technology and assume a position for them in our new world. Bacon suggested a view that knowledge should mean domination over nature by means of technological power. His aim in his famous work *The New Atlantis* was to establish the norms for the new science. First, the need was to bring 'nature to heel' by using any tool made available by the science and technology people already have. Human being is supposed to establish dominance over 'her' and interrogate 'her' for knowledge. However, his claim was that 'knowledge had to be forcibly wrung from nature, for she wouldn't willingly give over her secrets. Vex nature, disturb it, alter it, anything — but do not leave it alone. Then, and only then, will you know it'. (Hay, 2002, p. 123) Bacon's opinion was that 'knowledge of nature comes only under artificial conditions' (p. 123). During the same era another philosopher was also encouraging people to do so by challenging Aristotle's theory of 'all entities participate in the most basic form of soul' which was an attribution of a kind of soul to all living and nonliving existence. Cartesian view in *Discourse in Method* pretty much was similar to Baconian view in creating a justification for experimentation over nature as he stated this;

...involves coercing, torturing, operating upon the body of Nature so as to transform it--unless Nature's body is an unfeeling, soulless mechanism, in which case torture was not torture (Hay, 2002, p. 125).

For Cartesian creed the only condition for existence was 'res cogitans' and nature was considered beyond this faculty and remained as 'res extensa'. This philosophy of 'Cogito Ergo Sum' paved the way for fragmented view of modern people. After this Mechanistic theory of nature 'modern science was covered with blood from the dissecting room' as P. R. Hay stated in his article *Green Critique of Science and Knowledge*. This mechanistic view was the claim that nature is acting in a similar way with a machine devoid of any human sensations and feelings and it is justified to dissect animals or any part of the nature to understand the whole. This view was considered atomistic and reductionist and bringing the bio-unity of nature into a status of a machine. Animals were dissected in laboratories to understand how nature



operates. Laboratories were the new temples of modern human being for bringing him closer to truth since the revelations of the Holy Scriptures. Nature was not the nature standing as a body but it was a dissected, disintegrated, manipulated and exploited as a means. This reductionist view was also influencing the view of all humanity and caused a sense of fragmentation. His mind was dissected like any part of the natural whole and he could not locate himself in this new disintegrated nature.

No More Leeches In Nature: Pentheus' Decaying Corpse In Beckett's *Endgame* and Eliot's *Waste Land*

Nature has long endured the aforementioned humiliation and torture until it happened to act as if it became stunted. In a similar way to how vegetation became stunted and refuse to regenerate and bear fruit, nature, as a whole, refused to propagate its reproductive power as a mother of all. Mother Earth and Bacon's long tortured 'she' is now an infertile lady unable to bear hope for future. Nature has lost its regenerative power as a consequence of the attempts to control it. This theme of infertile nature is represented in Beckett's *Endgame* through many symbols. Throughout the play Hamm asks Clov to look out of the windows and tell him if there is any chance of change.

HAMM (gesture towards window right): Have you looked?

CLOV: Yes.

HAMM: Well?

CLOV: Zero.

HAMM: It'd need to rain.

CLOV: It won't rain (Beckett, 1958, p. 4).

However, the result is always the same, Zero. Nature is neither fully alive nor totally dead. Rather, it is moribund and between death and life. Mother nature is unable (or maybe reluctant) to provide us with enough to make us move and it is also unwilling to let us die.

HAMM: I'll give you nothing more to eat.

CLOV: Then we'll die.

HAMM: I'll give you just enough to keep you from dying.
You'll be hungry all the time.

CLOV: Then we won't die. (Pause.) I'll go and get the sheet (Beckett, 1958, p. 5).



In Beckett's setting, it is like a refrain running through the entire play is the recurrent statement of Clov that, whatever Hamm asks for, there is no more of it left, anywhere, or ever will be again. It is an inevitable voyage that ends with nothing. There is no more ideal, hair, and tooth. There is no more nature at all:

HAMM:

Nature has forgotten us.

CLOV:

There's no more nature.

HAMM:

No more nature! You exaggerate.

CLOV:

In the vicinity.

HAMM:

But we breathe, we change! We lose our hair, our teeth! Our bloom! Our ideals!

CLOV:

Then she hasn't forgotten us (Beckett, 1958, p.11)

There are many interpretations about the signification of the setting of the play. The commonest one is the illustration of skull like room that symbolizes a ruined nature, resulting from world-striking catastrophes like wars, famine, the anxiety of nuclear weapons... The shelter with two windows might be likened to a skull within which each character may signify one aspect of mind. Hamm and Clov may be mind and body, since Hamm is a visionless cripple, whereas Clov can see and move, yet defectively. Nagg and Nell, Hamm's legless father and mother living the trashcans, may represent the genetic factors existing in character; indeed, the two ash cans may represent the gonads, in which the past of the human race lies waiting to become its future (Andonian, 117).

In Endgame the repetitive use of grey color symbolizes how mechanic the characters' repetitive actions, which are frozen in time. The changeless appearance of light underlines the frozen zero point of time and place. Clov informs Hamm about the weather using a telescope:

CLOV: Never seen anything like that!

HAMM (anxious): What? A sail? A fin? Smoke?



CLOV (looking): The light is sunk (Beckett, 1958, p.30).

In addition to fragmented skull like interior design, Clov's reports to Hamm related to outside are almost always similar. And this makes Hamm getting more disappointed:

CLOV (after reflection): Nor I. (He gets up on ladder, turns the telescope on the without.)

Let's see. (He looks, moving the telescope.) Zero... (he looks) ...zero... (he looks) ...and zero.

HAMM: Nothing stirs. All is—

CLOV: Zer—

HAMM (violently): Wait till you're spoken to! (Normal voice.) All is... all is... all is what? (Violently.) All is what?

CLOV: What all is? In a word? Is that what you want to know? Just a moment. (He turns the telescope on the without, looks, lowers the telescope, turns towards Hamm.)

Corpsed (Beckett, 1958, p. 29-30).

Theodore Adorno in his essay *Trying to Understand Endgame* comments on the "Corpsed environment":

After the Second World War, everything, including a resurrected culture, has been destroyed without realizing it; humankind continues to vegetate, creeping along after events that even the survivors cannot really survive, on a rubbish heap that has made even reflection on one's own damaged state useless (2002, p. 43).

For him, it is of no use to look beyond the windows. One's sensory experience comes to an end. Man's vision is broken. The way one perceives something and that thing in itself come to a point where everything is zero. There is no dissimilarity between Hamm's blindness and Clov's perception of nothing in nature since there is no vision left at all except for Hamm's romantic leftovers of past.

The embodiment of space as "corpsed environment" in Clov's expression and the greyish sky that never changes hint that the characters are trapped in frozen time and setting.



Hamm's persistent attempt to question the outside world bears no fruit. This time, Clov expresses his thoughts of outside by discouraging Hamm:

CLOV: I warn you. I'm going to look at this filth since it's an order.

But it's the last time.

(He turns the telescope on the without.)

Let's see.

(He moves the telescope.)

Nothing ... nothing ... good ... good ... nothing (Beckett, 1958, p. 78)...

In the play, Hamm's exclamation; "A rat! Are there still rats?" (54) strengthens the argument of a frightful event that had happened and ended life on Earth. So, Beckett's stage layout is particularly reduced to nothingness to expose the bare zero in the aftermath of a nuclear disaster. Beckett aims to show the naked existence of humanity stripped of material externalities. That is, the non-existent images, the embodiment of fragmented aspects of mind in a skull well achieve reflecting the catastrophic results of man's destructive actions not only on his inner nature, but also on outside nature. Time concept in *Endgame* also helps reader see how the actions are repetitive and frozen. When there is no nature, the concept of time never serves an aim as the movements of the sun and the moon would not stand for a revival and rebirth. Just like Clov's "corpsed world", the notion of time is dead:

HAMM: One of these days I'll show them to you. (Pause.)

It seems they've gone all white. (Pause.) What time is it?

CLOV: The same as usual (Beckett, 1958, p. 4).

"The same as usual" highlights the repetitive suffering of humanity in the vicious cycle like Sisyphus' punishment in his persistently rolling rock up the slope each day. Nothing changes in *Endgame*. The dialogue between Clov and Hamm is such as to support this:

HAMM: What's the weather like?

CLOV: As usual (Beckett, 1958, p. 27).

HAMM: Am I very white? (Pause. Angrily.) I'm asking you, am I very white?

CLOV: Not more so than usual. (Beckett, 1958, p. 64).

The awareness of their imprisonment in the "corpsed" time pushes them to question to end the repetitive suffering of the burden of life on their back. But as they go



questioning, the realization that nothing will ever change or end leads them to fall in despair more and more:

HAMM: Have you not had enough?

CLOV: Yes! (Pause.) Of what?

HAMM: Of this... this... thing.

CLOV: I always had. (Pause.) Not you?

HAMM (gloomily): Then there's no reason for it to change.

CLOV: It may end. (Pause.) All life long the same questions, the same answers. (Beckett, 1958, p. 5)

The opening words of Clov's trouble: "Finished, it's finished, nearly finished, it must be nearly finished" (1) and its repetition illustrates that man in this world is in endless suffering. It shows beginningless and endless time in a non-spatial place on the contrary to their wishes to end it. But Hamm hesitates to end although he has the same dying wish to end the time he has:

Enough, it's time it ended, in the shelter, too. (Pause.) And yet I hesitate, I hesitate to... to end. Yes, there it is, it's time it ended and yet I hesitate to—
(He yawns.)

—to end. (Yawns.) (Beckett, 1958, p. 3)

Hamm has a romantic vision and hope that the nature will revive again just like in his past memories. But paradoxically he is the blind crippled man whose vision lies in his sleep and the past, but no in his future:

HAMM (wearily): Quiet, quiet, you're keeping me awake.

(Pause.) Talk softer. (Pause.) If I could sleep I might make love. I'd go into the woods. My eyes would see... the sky, the earth. I'd run, run, they wouldn't catch me.

(Pause.) Nature! (Pause.) There's something dripping in my head. (Pause.) A heart, a heart in my head. (Pause.) (Beckett, 1958, p. 13)

Hamm tries to experience the power of romantic imagination. He tries to find peace in his recollected memories. He tries to revive the feelings of romantic nature. But the realities surrounding him wake him up. And his vision is distorted. The humming of Nagg and Nell wakes him to reality and signifies that there is no more nature like that.



It is bare zero. It is not the only case that distorts Hamm's vision. He tells a story about a madman once he knew.

HAMM: I once knew a madman who thought the end of the world had come. He was a painter—and engraver. I had a great fondness for him. I used to go and see him, in the asylum... All he had seen was ashes. (Pause.) He alone had been spared. (Pause.) Forgotten. (Pause.) It appears the case is... was not so... so unusual (Beckett, 1958, p. 32).

Hamm calls the painter mad, but he actually is the one who faces the harsh reality surrounding him. Hamm takes refuge in the romantic hope and wants to draw him into romantic delusion. On the contrary, the so-called mad man distorts his romantic vision and wakes him up from delusion by his realistic definition of nature nothing more than ashes. Hamm's waxing estrangement to nature is the key factor for his distorted nature.

Hamm does not want to allow reproduction of humanity into the endless suffering again. He is like Byron's Cain in terms of blaming his parents particularly his father to cause him come into endless suffering. He calls him an "accursed fornicator" (10), and "accursed progenitor" (9). "Scoundrel! Why did you engender me?" When he sees a flea, a potential progenitor, his reaction is quite harsh:

HAMM: A flea! Are there still fleas?

CLOV: On me there's one. (Scratching.) Unless it's a crab louse.

HAMM (very perturbed): But humanity might start from there all over again! Catch him, for the love of God! (Beckett, 1958, p. 25)

Hamm acts in the shoes of the prophet Noah. He finds humanity as the only responsible agent that must be blamed for the repetitive suffering in the wasteland. He first thought to destroy any cause that would enable humanity to breed just as they destroyed the flea. Hamm explains to Clov in prophetic manner in the lines:

HAMM: In my house. (Pause. With prophetic relish.) One day you'll be blind like me. You'll be sitting here, a speck in the void, in the dark, forever, like me. (Pause.) One day you'll say to yourself, I'm tired, I'll sit down, and you'll go and sit down. Then you'll say, I'm hungry, I'll get up and get something to



eat. But you won't get up. You'll say, I shouldn't have sat down, but since I have I'll sit on a little longer, then I'll get up and get something to eat. But you won't get up and you won't get anything to eat. (Pause.) You'll look at the wall a while, then you'll say, I'll close my eyes, perhaps have a little sleep, after that I'll feel better, and you'll close them. And when you open them again there'll be no wall any more. (Pause.) Infinite emptiness will be all around you, all the resurrected dead of all the ages wouldn't fill it, and there you'll be like a little bit of grit in the middle of the steppe. (Pause.) Yes, one day you'll know what it is, you'll be like me, except that you won't have anyone with you, because you won't have had pity on anyone and because there won't be anyone left to have pity on you (Beckett, 1958, p. 27).

Hamm like Noah first focused on the evil of humanity. That is why; they first stood harshly against bringing humanity into the already evil seeded world. However, in the following lines, Hamm's romantic hope revives when he tells him that there is child outside. The child gives some hope to Hamm:

CLOV (dismayed): Looks like a small boy!

HAMM (sarcastic): A small... boy!

CLOV: I'll go and see. (He gets down, drops the telescope, goes towards door, turns.) I'll take the gaff. (He looks for the gaff, sees it, picks it up, hastens towards door.)

HAMM: No! (Clov halts.)

CLOV: No? A potential procreator?

HAMM: If he exists he'll die there or he'll come here. And if he doesn't...

(Pause.)



CLOV: You don't believe me? You think I'm inventing?

(Pause.)

HAMM: It's the end, Clov, we've come to the end. I don't need you any more.

(Pause.) (Beckett, 1958, p. 55)

Hamm says it is the end when he heard the news of a “potential procreator”, a child whom he hopes has the chance to revive the barren territory and to seed goodness and hope in it. Hamm thinks it is time for him to die in order to enable regeneration in the nature again. Thanks to this, this small boy has the chance to redeem humanity from this repetitive suffering and to put existence and nature in evolutionary process again.

In another modern work, *The Waste Land*, by T. S. Eliot, however; nature could not regenerate for not being capable of the properties of any gender. It is a dumping site of disposal of those technological devices. It is nothing but a rubbish of metal and ashes unable to propagate. The poem starts with a harsh tone attacking romantic understanding of nature:

April is the cruellest month, breeding

Lilacs out of the dead land, mixing (Eliot, 2000, *The Burial of the Dead*)

The scene is a post-apocalyptic view and nature is no more a 'home' for human beings and does not provide a shelter.

What are the roots that clutch, what branches grow

Out of this stony rubbish?

....

And the dead tree gives no shelter, the cricket no relief,

And the dry stone no sound of water. Only

There is shadow under this red rock, (Eliot, 2000, *The Burial of the Dead*)

The impression of a paralyzed human being in a frozen nature is also visible in *The Waste Land*. 'Zero' becomes 'Nothing' in *The Waste Land*.

What is that noise?"

The wind under the door.



“What is that noise now? What is the wind doing?”

Nothing again nothing.

“Do You know nothing? Do you see nothing? Do you remember

“Nothing?”

“Are you alive, or not? Is there nothing in your head?”

(Eliot, 2000, A Game of Chess)

The theme of a hopeless wait can be considered as a characteristic of modern literature. This hopeless wait is represented in nature and it is believed that one brilliant day in the future nature will retrieve its life-giving energy and regenerative power and let human being to prosper for a new destruction. Nature should provide 'rain' as a source of regeneration of the vegetation in *Waste Land*:

Here is no water but only rock

Rock and no water and the sandy road

The road winding above among the mountains

Which are mountains of rock without water... (Eliot, 2000, What the Thunder said)

It is a hope for a long awaited divinity or savior promised to save nature from its current dull situation and give it potency to regenerate as Vladimir and Estragon were waiting for Godot that would never come:

And we shall play a game of chess,

Pressing lidless eyes and waiting for a knock upon the door

(Eliot, 2000, A game of Chess).

The mention of a female devoid of fertility is usually associated with decaying nature as both woman and nature are sources of new life and reproduction. The epigraph to T. S. Eliot's *The Waste Land* starts with a short mention of Cumaen Sibyl an ancient oracle. However; this character mentioned in the epigraph, which once stood as the perfection of beauty, lost her regenerative power, and was doomed to decay. The epigraph Eliot used is a quotation from Petronius Arbiter's *Satyricon*:

I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her: “Sibyl, what do you want?” she answered: “I want to die.”

(Eliot, 2000, Epigraph)



Throughout the poem, one witnesses the reverberations of the decaying, barren nature through many different allusions. The absence of female figures in *The Waste Land* is strikingly important to show 'the lost regenerative power of nature' once was visible but now lost. All females are departed with no address or no trace to let male community follow them for a chance of rebirth or resurrect from the pile of dump as mentioned in *The Waste Land*:

The nymphs are departed.

... Departed, have left no addresses (Eliot, 2000, *The Fire Sermon*).

Moreover, In Beckett's *Waiting for Godot* as well, one witnesses the same situation since the characters named are all male characters with no power to reproduce and worse than castrated without a body capable to fertilized which Bacon and Descartes would never lose an opportunity to do so. In Beckett's another play *Endgame* is a female figure, Nell, who is characteristically similar to Eliot's Sybil, the only example of a true love in the play lives in a trash bin. Nagg, her husband keeps harassing her for a kiss (or sexual affair probably) and even though she accepts it they are never united.

NAGG: Were you asleep?

NELL: Oh no!

NAGG: Kiss me.

NELL: We can't.

NAGG: Try.

(Their heads strain towards each other, fail to meet, fall apart again.)

NELL: Why this farce, day after day? (Beckett, 1958, p.14)

Nature in all three works keeps shrinking and deteriorating but never dying and the endless wait for a full death pretty desirable now or a total finish and revival is never fulfilled or ended.

Conclusion

The long tortured nature of our technologically and scientifically developed high civilization is no more a heaven but a body etherized on a table half alive and half death. Death is a promise for renewal and regeneration of a spring. However, this kind of end never takes place but every sentence is unfinished and fragmented and everything else is in limbo. Bodies of all kind are trapped in eternal and steady waves in purgatory. In those works mentioned above, nothing happens to end this endless



torture, which is caused by human being against himself. Nature was the target but those works are remarkable to show the symbiotic relation between nature and human community. If his "home" is ruined then the body cannot possibly avoid the foretold doom. In a harmed nature people stand half alive in nothingness, cast away his "home".



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