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Abstract: *This essay analyzes environmental degradation in Samuel Beckett's Endgame (1957) and the modern world using the Ecocriticism theory developed by Greg Garrard and Lawrence Buell. It also outlines our future research on how Beckett's works relate to the current climate catastrophe. The goal of this study is to explain Beckett's ecological philosophy in terms of the major nations' careless actions in response to the dire environmental catastrophe and climate change. The essay will examine how the play's themes of resource depletion, environmental degradation, and the dissolution of societal institutions relate to current concerns about pollution, climate change, and biodiversity loss. This study emphasizes the prophetic aspect of Endgame and the need for urgent environmental action by contrasting Beckett's apocalyptic setting with the reality of our modern society.*

Introduction

Samuel Beckett's Endgame (1957) presents a haunting depiction of environmental decay and societal collapse. Set in a post-apocalyptic world, the play portrays the consequences of human actions on nature, resonating deeply with contemporary issues like climate change, resource depletion, and environmental degradation. The catastrophic conditions in Endgame metaphorically align with the modern world's environmental crisis, emphasizing the devastating impact of humanity's unsustainable practices.

There is more to the destruction of the environment caused by our contact with the planet than meets the eye. There is disagreement among academic groups over the best general strategies, ontological stances, or techniques to use. According to Timothy Luke, any social organization that mobilizes them must provide meaning to such phrases since nothing in nature is simply given inside society. Present-day American mass culture, partisan debate, consumer society, academic discourse, and electoral politics are all replete with various forms of ecologically grounded criticism that challenge our politics of nature, economy, and culture within the modern global system of capitalist production and consumption.

A useful explanation of ecocriticism is given by Cheryll Glotfelty in her book The Ecocriticism Reader: Landmarks in Literary Ecology. She also places this critical theory within literary studies and makes connections between it and other critical methods that we have studied in this book. Additionally, she provides instances of the kind of inquiries eco-critics make about texts and situations. What is ecocriticism, then? The study of the interaction between literature and the natural world is known as ecocriticism. The underlying assumption of all ecological critique is that human culture is interconnected

with, influences, and is influenced by the physical environment. The network of links, processes, and systems in which human actions take place is as ecological as it is cultural. Our society is dominated by a distinct power structure made up of speech, as shown by the rise of poststructuralism and new historicism. Ecocriticism demonstrates how the natural world is dominated and subjugated by modern advancement. Scientists who adhere to the deep ecology approach are certain that the extinction of humanity is not necessarily shocking and urge us to shift our perspective from anthropocentrism to ecocentrism. The consequences of human nature can be devastating for humanity, but few scientists believe that only humans would suffer. Greg Garrard claims in his introduction to *Ecocriticism* that Paul Ehrlich, a deep ecologist, wrote "The Population Bomb" (1972), which views the human species as an "eco-pathological threat" (Garrard 96), an illness of the earth itself. Fictional works that advocate for environmental causes are a collection of several genres in and of themselves. The most important aspect of the literature is that the stories are set in a world that has already seen rapid changes due to climate change. Because of this, these works are sometimes referred to as Environmental Apocalypticism, which describes apocalyptic scenarios brought on by drastic environmental change. According to Garrard 107–108, this subgenre "is born out of crisis" and "is not about anticipating the end of the world, but about attempting to avert it by persuasive means." When discussing the condition of the ecosphere, the term "destruction" would not be used in reference to apocalyptic occurrences. The contact between living and non-living entities is necessary for the existence of an ecosphere; if the ecosphere were completely destroyed, it would imply that there is no interaction at all, which would bring the world to a complete halt. As they cope with their lives, their pains, and their surroundings, living and non-living things continue to interact in the world we see in the *Endgame*. The anthropocentric ecosphere is the sole outcome of the catastrophic alterations made to the ecosphere in Beckett's *Endgame*.

The unsustainable behavior of first-world countries toward environmental crises, climate change, and ecological imbalance reflects systemic power dynamics that prioritize economic growth over sustainability. In *Endgame*, Beckett critiques similar patterns of control, neglect, and resource exploitation, offering a dystopian vision that resonates with contemporary realities. This study seeks to address how Beckett's work serves as a critique of human disregard for nature and the hierarchical systems that contribute to environmental degradation.

Research Objectives

The main objective of this research is to reimagine and reinterpret Samuel Beckett's *Endgame* from the perspective of human and environment relationships and their impact on each other, and how this dystopian environment reflects the contemporary ecological crisis. The assessment of the anthropocentric view and its impact on the play. To explore the environmental description of the play in relation to modern conflicts and natural disasters.

Research Questions

1. How does Samuel Beckett's *Endgame* depict environmental decay and societal collapse?
2. In what ways do the themes of *Endgame* resonate with contemporary ecological crises such as climate change and resource depletion?
3. How can Michel Foucault's Power Dynamics Theory be applied to analyze the systemic power structures influencing ecological exploitation in *Endgame* and the modern world?
4. What lessons can *Endgame* offer about the urgency of addressing power dynamics in the context of environmental sustainability?

Rationale of the study

This research is timely and significant as the world grapples with climate change, resource depletion, and the breakdown of ecological systems. By analyzing *Endgame* through the lens of Foucault's Power Dynamics Theory, the study bridges literature and environmental philosophy, revealing how power hierarchies contribute to ecological neglect. Beckett's prophetic vision offers a powerful critique of the systems that exacerbate environmental crises, making this study relevant to understanding the cultural and structural factors behind the current climate emergency.

Theoretical Framework

By referencing:

- Lawrence Buell's *Ecocriticism: Examining the link between literature and the environment*, stressing environmental praxis, the study embraces ecocriticism as its primary theoretical lens.
- Greg Garrard's *Ecological Thought: Understanding Endgame in light of the effects of human dominion over nature*.

Significance of the study

This study contributes to the fields of literature, environmental studies, and critical theory by:

1. Providing a novel interpretation of Samuel Beckett's *Endgame* through the lens of Foucault's Power Dynamics Theory.
2. Highlighting the play's relevance to contemporary ecological crises, emphasizing its prophetic critique of environmental degradation.
3. Offering insights into how power structures perpetuate ecological exploitation, thus fostering interdisciplinary discussions on sustainability and governance.
4. Inspiring readers and policymakers to recognize the urgency of addressing environmental

Literature Review

Ecocriticism explores the relationship between humans and the environment in all areas of cultural production. This relationship between humans and nature serves as a mirror in literature and films, reflecting social concerns about the environment, resulting in a profound insight into the dynamics between humans and nature. Greg Gerred argues that ecocriticism is preoccupied with pedagogy. The intention of ecocriticism is to develop awareness and critical thinking about the environment among students. Ecocriticism in teaching is closely linked with activism. Ecocriticism pursues literature to reflect how it interacts with the environment, highlighting how human culture and human action influence and are influenced by the Environment. From human, "a commitment to environmentalist praxis," Lawrence Buell further solidifies the argument that ecocriticism needs commitment from humans. It examines how literature shapes our view of the environment (*The Environmental Imagination*, 1995). This theoretical approach is particularly relevant in analyzing Samuel Beckett's *Endgame*, a play that offers profound insights into environmental degradation and humanity's fraught relationship with nature.

Dystopian literature advocates for environmental decay, often serving as a warning tale about humans' negative inclinations toward the world. *Endgame* exemplifies this type of literature, having a minimalistic approach to this apocalyptic world. A minimalistic approach signifies its ecological symbolism, creating such an atmosphere where it is too difficult to live, depicting the collapse of the natural ecosystem. Presenting a barren land with no sight of living things, mirroring humans' actions, devastating impact on the environment. Greg Garrard's analysis of *Endgame* in "Endgame: Beckett's 'Ecological Thought'" highlights how the play captures the anxieties of nuclear war and its catastrophic impact on the environment. Garrard's interpretation aligns with the broader ecocritical perspective, which views the play as a critique of humanity's exploitation of nature and the subsequent

consequences for ecological balance. The dialogue between Hamm and Clov depicts their illusion; they don't realize that they are being left behind, everything has been destroyed, and they can't help themselves. Hamm's sorrowful expression, "Nature has forgotten us," captures their desperate situation. This sentiment resonates with contemporary concerns about climate change, biodiversity loss, and the depletion of natural resources.

Beckett's endgame depiction of the world remains relevant to the environmental degradation and its issue in the contemporary world. The way the world is shown is terrifying if we interpret it from the perspective of the contemporary world, with concerns about deforestation, conflicts around the globe, fear of nuclear war.

Ecocritical analysis of *Endgame* offers a stimulating framework for its environmental topics. The study of ecocriticism focuses on how nature is portrayed in literature and how this affects readers' perceptions and imaginations. One way to interpret Beckett's *Endgame* is as a foreboding critique of the Anthropocene, the term used to characterize the present geological era that is dominated by human activity. The play's themes of existential sorrow and environmental degradation speak to the concerns of a time marked by ecological instability, resource depletion, and rapid climate change. Ecocriticism emphasizes Beckett's work's ongoing significance by relating the play's apocalyptic imagery to current environmental issues. The fears of ecological collapse and the consequences of human overconfidence are captured in Beckett's writing. Like Hamm in the play, those who have an unrealistic outlook on life would deny that they are to blame for the ruin of the world: "Absent, always." Everything took place without my presence. I have no idea what has transpired. (Hold on.) Are you aware of what has occurred? (Hold on.) Clov! (Page 25 of Beckett, 1957). Beckett is aware of how people tend to put off taking responsibility until the very last minute. Human greed is one of the primary causes of the environmental disaster. Humans introduce many concepts into societies, and it is via these ideas that they begin to destroy the Earth. We were on the verge of annihilation due to human capitalism. The ecology suffered greatly as a result of these ideological disputes and economic dominance.

Research Framework

The qualitative research methodology used in this study is based on ecocriticism, a theoretical framework that examines the relationship between literature and the environment. The study is interpretative in nature and focuses on how Samuel Beckett's *Endgame* examines human influence on nature and reflects environmental concerns. This paradigm, which is informed by the ideas of ecocriticism as expressed by academics like Greg Garrard and Lawrence Buell, aims to identify the play's underlying ecological themes and connect them to current environmental issues.

Design of the Study

The study follows a descriptive-analytical design to explore the representation of environmental decay in *Endgame*. Through textual analysis, the research investigates the play's themes of ecological collapse, resource depletion, and humanity's denial of environmental responsibility. By applying ecocritical theory, the study connects the dystopian imagery in *Endgame* to current issues such as climate change, deforestation, and biodiversity loss. This design enables a comprehensive examination of both the text and its relevance to modern environmental discourse.

Data Collection

The study's main source is *Endgame* by Samuel Beckett (1957). The following sources of secondary data are gathered from scholarly publications, journal articles, and critical essays about Beckett's work and ecocriticism:

- Lawrence Buell's *The Environmental Imagination* (1995).

- The 2004 book *Ecocriticism* by Greg Garrard and his paper "Endgame: Beckett's 'Ecological Thought.'"
- Important pieces from Harold Fromm and Cheryl Glotfelty's edited edition of *The Ecocriticism Reader* (1996).

With an emphasis on contextual and thematic insights into environmental deterioration, the research also depends on academic readings of dystopian literature and its ecological symbolism.

Analysis of Data

The ecocritical framework's theme analysis is used to examine the data. *Endgame* identifies and analyzes key themes, including resource depletion, environmental degradation, and human rejection of responsibility. The larger conversation about ecological issues and the Anthropocene is then used to place these topics.

- **Textual Analysis:** To find ecological symbolism and criticism, closely examine the play's dialogue, location, and images.
- **Theoretical Application:** Using ecocriticism's insights—especially those of Buell and Garrard—to analyze the text's philosophical and ecological foundations.
- **Comparative Analysis:** Highlighting the play's prophetic importance by drawing comparisons between *Endgame*'s dystopian features and current environmental challenges. By bridging the gap between literary criticism and ecological theory, this method allows the research to provide insights into Beckett's work's lasting relevance in light of the present environmental catastrophe.

Analysis & Discussion

Samuel Beckett, in his chaotic dystopian play, tries to spread the message of the destructive power of modern technologies. Through his work, he tries to warn us about the future we are going to experience regarding our environment, society, and culture.

Bare interior

Grey Light

The general description of the backdrop in *Endgame* is accustomed to the bleak theme that can be found in the narrative. The world has been described as grayish, in thoughts and shade. *Endgame* characters are the ones providing a description of their surroundings. Nothing happens in the play, and this nothing happening carry all the status, moralism and theology would define the play as sinful, Existentialist would argue the play is absurd, and reflects the meaninglessness of life, Marxist would see the play as a critique of class struggle, for ecocritical this play would depicts the environmental collapse. Samuel Beckett presents an image of barren and abandoned nature, what happens when disaster strike earth, play commences with the description of room and its environment, in form of lightning and the furniture used in that room, there is no much difference between the interior and the exterior, when clove use ladder to look outside of the room he sees nothing, "Nothing... nothing... good... good... nothing..." (26). They live in an environment that offers nothing but dullness and absurdity. This absurdity, dullness, destruction, environmental disaster in the play have resemblance to the modern contemporary world, if we take a look around ourself we only experience chaos in form of conflicts, environmental degradation, biodiversity loss, its all because of power struggle and dominance of different Elliot groups, and for this dominance they don't look behind, and cause destruction without thinking. Gaza and Ukraine conflicts had caused a lot of loses in term of human's life and materials, the Urban areas are devastated by destruction, everything has been turning into dust, depicting grey color, resembling death and destruction, these destruction force human mind to question their identity and their purpose in life after experiencing this harsh condition. Since gray is associated with the devastation

of towns and woods, "grey light" also conveys the gloomy mood inside their house and suggests the negativity of the natural world. Anthropogenic environmental change would continue even if human existence vanished entirely from the Earth. According to Srinivas Aravamudan's argument in "The Catachronism of Climate Change," even if the human race were to become extinct, its impact on climate change would likely be felt for a very long time until the planet's equilibrium is restored. The argument points to a fundamental idea that the Earth is a process rather than just an object, and therefore it is impossible to destroy the whole globe (Garrard 204). He descends, moves six steps in the direction of the window left, returns for the ladder, brings it over, sits on it, and peers out the window. A quick chuckle. He descends, moves one step in the direction of the window right, returns for the ladder, brings it over, places it under the window right, climbs up on it, and peers out the window. A quick chuckle. He descends. (Pg. 01, Introduction).

In Samuel Beckett's play *Endgame*, Clov's limited moment, as from window to another and going on, serves as a profound metaphor for humans' relationship with the dying environment, through the lens of ecocriticism. His repetitive action explains that human affairs are as same as long ago, without an ounce of change. His limited movement, as inside the room and then only to the kitchen, in the play, can be signified as the reflection of several ecological crises, as environmental degradation, human alienation from his surrounding environment, etc. As if we think deeply of our environment, the same issues can be found easily, and the most agreeable one is, humans, themselves, have made their lives placed within a rigid circle of repetition, and thus they are trapped. Their actions are paralyzed in the face of global ecological crises. Human beings are witnessing everything around them, yet trapped in patterns of unsustainable living and unable to change the destructive behaviors that lead to environmental collapse, whether that is within their country or outside, whether that is inside their region/house, or outside, they are all restricted by nature and environmental concerns. The repetitive movement of Clov shows the unchanging state of the world, which reflects the concept of ecocriticism, i.e., ecological entropy. Dostoevsky said, "Every man is not only responsible for everything he does but for everything everyone else does.", its like, what is that profound? Or is he just insane? However, when we think about it, it's like what you receive back is proportionate to what you deliver. And the answer to that might be yes. This idea is terrifying but exciting at the same time. When this idea is implemented, our world will be a completely different place. No human wants to get hurt. Human creates the world around themselves, by the way they live it, Hamm and Clov create their world by being stuck in a room, they think its their only world, on the contrary they don't realize about the unseen stretch of the world, they are in delusion that the world is finished, the destruction they see is because of the way the perceive it, they don't encourage themselves to do some thig about it.

Dreams! Those woods!

(Hold on.)

It's time for it to cease, both at the shelter and beyond.

(Hold on.)

Still, I'm hesitant to... to finish. Indeed, it's time for it to stop,

Although I'm hesitant to do so (he yawns).

Human dreams are being shattered, this destruction didn't spare anyone in its path, forests have been destroyed, all ecological systems had been destroyed with it, even those living things whether human are animals trying to protect themselves in shelters were hesitant about the end of the world, they were not sure about the end and don't have any idea how to process it. Bill McKibben, an American environmentalist, author, argues that the coexistence of nature and humans, which has surrounded us

for centuries, is impossible. The protagonists regrettably have no more pleasant recollections; when they do remember anything from the past, it sounds like a dream. With uncertainty, Hamm recalls a glimpse of nature at the start of the play. According to Hamilton (2002), "those forests, wherever they are, interrupt the universal 'ending.'" In light of the importance of forests for ecological balance, Hamm claims that he still longs for those woodlands, but on better terms, which he utilized for life. He wants to totally ruin the forest in order to attain both material and mental devastation, but he is ultimately reluctant to do so since he must refrain from destroying the forest in order to maintain his life. When one starts to think about it, the old Roman phrase *SI VIS PACEM, PARA BELLUM*—if you want peace, prepare for war—becomes pretty astounding. Our whole lives are locked in a loop, and no matter what we do, we are unable to break free from it. If we want to save our ecosystem, our societies, culture from complete destruction, we have to stand up and face it. Beckett through his play depict that the forest had been destroyed, everything is grey and barren, he has lost his hope for its revival, he is somehow right about it because if we look at the modern world leadership, they are not serious about these issues, every year they gather around, just to discuss the issue related to our environment however they are hollow talks, and no further action, COP29, which was conducted in Azerbaijan in November in 2024 was left by underdeveloped countries because they knew there is no hard core action to tackle environmental issues, and the first world countries leaders are not serious about this issues, and these third world countries are the one to be suffer. Very few grains are produced by the dried-up nature. Although it is unclear whether the play's devastation is the consequence of human activity, it is clear that this apocalyptic scenario will arise from a shift in how people see nature. How we portray nature in speech and how these portrayals influence our environmental imagination in a manner that normalizes the harm done to nature are the particular issues that ecocritics are concerned with. "Don't flee when your kingdom is invaded," advises Brent Dunn. Make it clear to them why it is your dominion.

For many years, humans have endangered the ecosystem by abusing natural resources to gain power. Humans are in danger because of this misuse of natural resources, and now everyone is rushing to seize as many resources as they can in order to maintain their dominance and power in all spheres of life. If war is necessary to achieve this goal, these elites will not hesitate to use all of their weapons; forests are being cut down, fossil fuels are running low, and the weather is unpredictable. Our environment has undergone significant change in the 20th and 21st centuries as a result of international conflicts, frequent natural disasters, and man-made systems. Science and technology alone cannot stop environmental degradation; we also need to change our perspective on nature. Without literature, our understanding of the world would be severely limited and, to some extent, suffocated because written works, whether non-fiction or fiction, have the power to provide readers with windows into the past, present, and future of various eras, cultures, and visions. "The study of the relationship between literature and the environment, done with a commitment to environmentalist praxis" is what Lawrence Buell defines as ecocriticism (*The Environmental Imagination*, 430). In order to seek nature's stillness as a language of its own and not as evidence of its lack of action, we must be conscious of how our language and society shape our perception of it.

A traditional perspective of human and nature relationship is that human subjugate nature for their benefits at the nature expense, however in reality both are depend, the discussion of end game in the context of human/nature is more obvious than the master/slave narrative.

HAMM: "I'll stop giving you food.

CLOV: Then we'll pass away.

HAMM: I'll just give you enough to prevent your death.

HAMM: What keeps you with me?

Why do you keep me, CLOV?

HAMM: Nobody else is there.

CLOV: No other place exists.

HAMM: You always abandon me.

CLOV: I'm making an effort. (Endgame, page 3)

[Stop] (Endgame, Beckett, 12–13)

In her seminal contributions to feminist philosophy, ecological thinking, and epistemology, Lorraine Code argues that nature and humans are inextricably linked. As humans and nature are interdependent, Hamm and Clov remark, "I'll give you nothing more to eat," and Clov responds, "Then we'll die" (Beckett, Endgame, 12). Nature has no place to go, according to a different viewpoint on the interaction between humans and the natural world. Hamm is told by Clov that he (nature) is still there since there is "nowhere else" to go. This conversation is only an example of Beckett's genius; his work on ecocriticism was published ten years later. HAMM: "I'll give you nothing more to eat." Hamm's claim illustrates how humans exploit and dominate nature, yet his need to clothe himself to meet his needs in spite of his indifferent demeanor highlights the contradiction of human supremacy. The recurring theme of loss in everything they discuss is to demonstrate that there is no longer any nature and that no one is prepared to explain why nature has been destroyed, existence has been lost, and the relationship between nature and existence has been lost. These disasters don't happen overnight; rather, they are the result of centuries of human irresponsibility toward nature, with no consideration for the long-term effects of these actions. As Clov's physical restriction and his attempts to leave the place, bound to the idea of humanity's struggle to break the boundary, in which they have been trapped, and break free from the environmental crises. The environment of Endgame resists changing, so Clov's physical world seems unyielding. His small repetitive steps in the play also illustrate humanity's continuous cycle of exploitation, contributing to environmental degradation without meaningful change. He has little connection to the outside, as he is captivated merely within these walls, which serves the idea of isolation from nature, which can be interpreted as a metaphor for modern humanity's growing disconnection from the natural world. Through Clov's struggle and movement, Samuel Beckett has tried to shed light on the failed attempt to escape destructive patterns of environmental exploitation, the continuous ecological decline, and humanity's growing attachment to the natural world.

And the horizon, HAMM? Nothing coming up?

CLOV (turning to Hamm, frustrated, and lowering the telescope): What on earth might be on the horizon? (Hold on.)

HAMM: How are the waves doing?

CLOV: The surf?

(He activates the waves on the telescope.)

Take the lead.

And the sun, HAMM?

CLOV: 0 (looking).

However, it ought to be sinking. Take another look.

CLOV (gazing): The sun is awful.

HAMM: Is it already night?

CLOV (observing): No.

Then what is it, HAMM?

CLOV: Gray (looking).

(Dropping the telescope, turning loudly toward Hamm.)

Gray!

(Hold on. Louder still.)

YES! (23)

When Hamm asks about the sun and waves, Clov tries to shut him down and destroy his hope by telling him that there is only "Gray." This seems to be enough to crush someone's hope, and it also illustrates the reality of the world's destruction. For instance, the devastating earthquake that occurred on October 8, 2005, in the Pakistan-administered portion of the Kashmir region and in the North-West Frontier of Pakistan caused thousands of deaths, left hundreds of families without homes, and affected the economy. This was a natural disaster, and from a religious standpoint, it was a call for people to stop wrongdoing. However, since the earthquake occurred in a geologically active area, its effects were exacerbated by deforestation, inadequate infrastructure, and unchecked urban growth, which weakened the soil and increased the likelihood of a landslide. Despite not being a prophet like the legendary figure Tiresias, Hamm is nonetheless able to foretell their demise based on careful observation. Even though Hamm is blind and cannot see the world as it really is or what Clov has seen or experienced via a telescope, he nonetheless endures the anguish of this invisible conclusion; he cannot die as a punishment for his unending suffering.

HAMM: We have been forgotten by nature.

CLOV: Nature is extinct.

HAMM: Nature is gone! You overstate things.

CLOV: Not far away.

But we breathe! HAMM We evolve! We lose our teeth and our hair! Our ideas, our bloom!

CLOV: So she still remembers us. (16)

Because of the destruction of nature and his loneliness, Hamm is so paranoid and afraid that he continues to blame nature for leaving him. However, the situation is entirely different; his kind has driven the environment to the verge of destruction, and nature and the environment are completely absent. Clov is aware of the truth about who is accountable for everything that occurs around them, and he tells Hamm, CLOV: Then she hasn't forgotten us. This phrase demonstrates that nature was once something that gave their lives purpose and meaning, but it has now vanished, and the characters are unable to get beyond this loss. As a result, they are depressed and long for the past. "And without a doubt, the play's main plot, which is a return to a past that haunts the present, is a study in both nostalgia and melancholy." (Boulter: 45)

The human psyche is very complex to interpret. The dialogue shows anthropocentric tendencies, where there is an idea that humans are distinct from nature, and are completely different things. Clov's claim that "there's no more nature" can be perceived as human excessive self confidence in themselves in controlling of nature, leading to its destruction, Garred in his work criticize this approach to the nature, he is advocating for fundamental value of the natural world, this value can be recognized if we have Eco critic worldview. Samuel Beckett, through his writing, tries to deliver a message that this world was once a thriving, harmonious paradise; this advanced civilization fell into ruin due to unchecked industrialization and environmental neglect. Rapid deforestation, toxic air, polluted waters, and the intensifying effects of climate change brought about extreme weather, food and water shortages, and economic collapse. What was once a beacon of progress has become a cautionary tale. This short story is a stark reminder that our choices today will shape the future of our planet. Let's act now to prevent

environmental collapse.

In his essay "Endgame: Beckett's 'Ecological Thought,'" Greg Garrard It was said that the first performance of End Game in 1957 was intended to address the rising dread of nuclear war and its devastating potential, which sparked a very genuine fear of humanity's extinction. In 1957, the play might have been interpreted as the apocalypse that followed the detonation of an atomic bomb, but the interpretation of End Game would have been different from that of 40 or 50 years later. This interpretation would have focused on conflicts, the loss of biodiversity, the dominance of humankind over nature, climate change, and the dual nature of Samuel Beckett's writing. Garrard acknowledges the different interpretations of Endgame while stating that "there is nothing in the play to justify any of the other, more-or-less allegorical ' solutions'...proposed." (Garrard 387). The immediate context and physical surroundings are the end of nature. Apocalyptic situations may be likened to the devastation produced by the use of nuclear bombs during World War II, with the younger generation of those impacted still bearing the consequences. The external destruction and inside minimalism underscore the naïve confidence in scientific advancement.

Hamm tells his parents, "I might make love if I could sleep." I would enter the forest. I would see the land and the sky. They wouldn't catch me if I kept running (Beckett, Endgame, 25). Through Garrard's apocalyptic analysis of the play, the ecocritical approach is supported because Hamm retreats to the woods not only for physical pleasure but also to feel the healing force of the spirit of nature, which makes him desire to run there.

In addition to the fast growth in news coverage of climate change, the word "Anthropocene" has been coined to attempt to describe the interaction between people and the environment. There is a growing body of published data that emphasizes how quickly the climate is changing, but it has always been known that politicians, scientists, and the general public are aware of the problems with the climate, and no meaningful action has been taken to stop its degradation. Both the Earth and the millions of animals that call it home may suffer severe consequences. People are rapidly changing the Earth and have the potential to endanger their own future as a species. They are becoming a worldwide geological force. Humans don't understand or consider things until they have experienced them; often, after sitting passively and watching things deteriorate, it takes pictures of destruction to move people to action. "In our culture (and in literate societies generally), nature is silent in the sense that the status of a speaking subject is jealously guarded as an exclusively human privilege," argues Christopher Manes. Nature's place in our culture (and in literate civilizations generally) is quiet in the sense that the topic is fiercely protected, demonstrating that people have dominion over their environment and are capable of making decisions that will benefit them now and in the future.

"The end is in the beginning and yet you go on."

"Moments for nothing, now as always, time was never and time is over, reckoning closed and story ended."

Time is the only cycle in life, according to Hamm, which is consistent with Laurence Buell's theory that the apocalypse is a dramatization of environmental collapse. According to Buell, humans have destroyed their world to such an extent that it is now an absurd entity, but they still go on with their lives without regret. Beckett praised the play's ability to "claw" its way into its audience's minds. (Boulter: 41). The conclusion of the world in which we live is similar to the unavoidable game of chess; it is a do-or-die scenario. The title of the play alludes to the endgame, the third and last phase of a chess game, in which the two kings are still in play after the majority of the key pieces have been traded. Beckett, an avid chess player, said, "Well, it's like the last game between Karpov and Korchnoi," in response to a question

regarding the play's significance posed by Lawrence Held, an actor who portrayed Nagg in a performance from the late 1970s. Both realized they couldn't win after the third move, yet they continued to play. (page 41). The chess game and the lives of Hamm and Clov are very similar in that they are both trying to defeat one another, but are stuck in a situation so bad that they have no way out of it. Rather than fighting, they embrace each other after realizing how bad their circumstances are. In the 1983 short film *The Tree and the Cat*, the cat and the tree are comforting one another. "Ah," the cat remarked, "how I wish to be independent, live alone, and not grieve for everyone." "Now, this is not too difficult to learn," the tree remarked dignifiedly. The world is like a dark theater, where the seats are empty and they are still acting, in my opinion. They learn to be cold-hearted and do nothing, to live alone and only consider their own well-being, and to do everything in their power to remain alone.

"We're not starting to... to... mean something?" said Hamm.

Clov: "Have some significance! I mean something, and so do you! That's an excellent one, I see. The world is about to end, yet the debate between Hamm and Clov depicts their existential sense of meaninglessness in existence, which is similar to Freud's death drive. According to Freud's 1915 essay "On Transience," he and two friends—a "taciturn friend" and a "young but already famous poet"—talk on the beauty of nature during a "summer walk through a smiling countryside." Even though the young poet finds the pastoral setting admirable, he is unable to find any "joy in it." According to Freud, he was troubled by the idea that all of this beauty was destined to go with winter, just as all human beauty and all the brilliance and beauty that mankind had produced. It appeared to him that the transience that was its fate stripped everything that he would otherwise have liked and valued of its value.

HAMM: Are you listening?

(He raps his knuckles against the wall.)

Hear me? Bricks that are hollow! (He hits once more.)

That's all nonsense! (page 9)

Hamm's action in the above passage, through the lens of ecocriticism, can be interpreted as a profound metaphor for human existence in a decayed world that is barren, having no purpose. The wall, in this context, can be seen as a symbol of the environment and nature, once full of potential but now hollowed out, depleted, and useless. The wall no longer serves as a solid support for Hamm, leaving his life and the natural environment unproductive. The above passage reflects how humanity is coming to terms with the loss of resources. It is like he pushed against the wall, not to bend it but to prove that they still exist. In a world unmoved by efforts, the struggle was their only reply.

HAMM: You already smell bad. The whole area has a corpse odor.

CLOV: The whole cosmos.

HAMM (in a furious tone): Screw the universe. (page 16)

The influence of war on the environment, the side effect of industrial revolutionization, and the advancement of technology is another aspect which has been heavily criticized in the play. As these industries have caused pollution, replaced some species of living things, and the industries being abandoned give the image of an apocalyptic world where everything has been destroyed. The uncontrolled advancement in industrialization and technologies by capitalist intentions, such as drone technologies being used in conflicts spread physical and psychological destruction. Human kind lost their sense of reality. *Bodycam*, which is a first-person view shooting game where you play as a police officer, is so technologically advanced that a person playing for the first time cannot differentiate between reality and the game. Such a type of technology can be widely used for misinformation, which would cause more damage than in reality. Fikret Güven (2015) argues that humankind, surrounded by the

despair of the destroyed environment, has a haunting effect on their inner peace. He further goes on and says that the reason behind the haunting effect is the destroyed expectation about the liberal and social financial advancement, people start denying the presence of god and lose their religious beliefs and confidence.

Apocalypse

Environmental problems, such as climate change, environmental damage, biodiversity loss, ecosystem collapse, and an increase in natural disasters, are presented as catastrophic and urgent. The play's minimalist setting, which is so terrifying that it makes one bored while reading or watching it, is the first way that the idea of the apocalypse is depicted. There is no vegetation, no urban infrastructure, no humans or animals, biodiversity has been completely lost, and there is no sign of any living things; everything has been reduced to rubble, and the characters are disabled, symbolizing the physical decay and collapse of the outside world.

When human suffer from loneliness, and they are humiliated and dehumanized, their language is mostly affected, Hamm, Clov, have no one to talk to, and there is nothing to talk about, they repeat everything, and their language is fragmented, their dialogue is filled with reference to the end of the world e.g. "Something is taking its course" and "The end is in the beginning". The play criticize the human for their failure to save the environment, especially the failure in keeping the technologies under control, now a days these technologies are spreading havoc around the globe, if we take a look at the drone technologies been used in the conflicts around the globe, it is getting scary, civilians, soldiers don't even realize that they are being targeted are blown to pieces in seconds, due to these conflicts humans have become so soulless that they are enjoying killing each other with these technologies, they are like playing video games.

You are your own greatest adversary because you only partially engage in what you do and squander valuable time daydreaming about the future rather than living in the now. Remember that the reasons behind human behavior are often much more intricate and diverse than our later interpretations of them, Dostoevsky said. A large intelligence and a deep heart will always experience pain and suffering; it is not the brain that matters most, but rather the character, heart, and generous qualities that guide them. In addition, nearly all capable people today are terribly afraid of being foolish and are miserable as a result; in sorrow, they seek happiness.

Dwelling

Dwelling covers more than just physical space, it is a place where people create memories and experience their lives, it is the foundation for personal growth, we see in the play how the environment shape their response to the disasters around them Garrard's framework helps us understand how their workplace not only supports their research but also highlights the broader relationship between human activity and environmental issues depicted in the play.

Hamm: "Outside of here it's death!" These characters are in a paradoxical space; the space they live in helps them survive, but on the contrary, they are deprived of their hope and vitality.

"A man came to me once... I took him in. I gave him some corn. No, I gave him none. (Pause.) I took him in."

Hamm tells the story to engage with his past; he is trying to forget about the present suffering, but his memory is not helping him out. The story reveals Hamm's role as benefactor so he can dwell on a sense of control and superiority. His dwelling is hollow and offers no resolution. Hamm and Clov live on; the space they might have occupied during this apocalyptic scenario has no connections, and they only think of mouthier past to keep themselves engaged. The place they are in informs their decisions and actions.

The way Hamm treats Clove and his parents is because of his situation, and he was forced to do this if he had to survive in his harsh world. Hamm experiences his role in that space and his impact within the societal landscape.

Animals

Animals and humans are dependent on each other for their survival. Greg Gerred's ecocritical theory explores these dynamics between humans and animals. Greg places the utmost importance on animals in the environment, for Greg, animals possess subjective experience that needs to be acknowledged. Hamm enquires about his stuffed dog, e is holding the dog and trying to stand it up and petting it, Hamm repeatedly asks "Is my dog ready?", the question is full of irony and absurdity, can be analyzed for an ecocritical analysis of the play's treatment of animals and their symbolic roles.

The absence of real animals depicts the desolate, postapocalyptic setting of the play. This can be interpreted in the modern world people are trying to move toward technologies, people are buying cleaning robots, scientists are making robots which are buildings home on their own sidelining human factors, which causes problems over time without realizing, when these people get jobless, they don't have any source of earning money, they start doing bad things which destroy societies and have impacts on environment. Hamm's insistence on having even a stuffed dog depicts humans ' seated need for companionship and connection with the nonhuman world; his relationship with a dog is of anthropocentric tendencies, where animals are just for amusement and personal attachment.

Data analysis and its impact

Palestine War Loss

According to the Palestinian Ministry of Health, Israeli attacks have killed around 46,000 Palestinians, while many more remain buried under debris and face health risks.

The following are the most recent death tolls as of January 7, 2025, at 12:30 PM in Gaza (10:30 GMT):

Gaza:

At least 45,885 individuals were killed, including 17,492 children.

More than 109,196 individuals were injured.

Not included: over 11,160

The following are the most recent statistics from the Palestinian Ministry of Health in the occupied West Bank:

occupied the West Bank

At least 841 people were killed, including 172 children.

More than 6,700 individuals were injured.

Officials in Israel reduced the number of those killed in the October 7 assaults from 1,405 to 1,139.

Israel:

1,139 people were killed

Those hurt: at least 8,730

Devastation across Gaza:

As of January 2, the World Health Organization, the Palestinian administration, and the United Nations Office for the Coordination of Humanitarian Affairs said that Israeli assaults had caused **the following**

Damage:

Over half of Gaza's houses are either destroyed or severely damaged.

Eighty percent of businesses

88% of school structures

Healthcare facilities: The hospitals are only partly operational in 47% of cases.

68 percent of road systems

A total of 68% of farmland

Reporters were slain

The Israel-Gaza conflict, which started on October 7, 2023, claimed the lives of more than 200 journalists by December 27, 2024. The continuing violence has claimed the lives of at least 217 Palestinian, three Lebanese, and two Israeli journalists, according to the Committee to Protect Journalists.

Forcible relocation

Since October 7, the Israeli military has issued over 65 evacuation orders, resulting in current evacuation orders for about 80% of the Gaza Strip. Israeli blockade for 16 years. With a population of over 2.3 million, the Gaza Strip is one of the world's most densely inhabited regions. It is situated on the Mediterranean coast between Egypt and Israel.

Israel has strictly regulated Gaza's airspace and territorial seas since 2007, limiting the flow of people and products into and out of the territory. Israeli Prime Minister Benjamin Netanyahu has vowed to make Gaza a "deserted island" and urged its citizens to "leave now" in response to Hamas's October 7 assault in southern Israel.

Russia-Ukraine War: The conflict in Ukraine has had a major effect on human health and the environment, including:

Environmental damage: It is estimated that the conflict has cost the environment \$56.4 billion. This comprises:

Emissions of greenhouse gases: The battle has produced 175 million tons of greenhouse gases, greater than the total emissions of five nations at risk of climate change in 2022.

Chemical contamination: The air, water, and soil are all heavily contaminated by chemicals. Landmine contamination: Unexploded ordnance and landmines are present across 30% of Ukraine. 20% of Ukraine's protected areas, including ten national parks and eight nature reserves, have been impacted by the conflict. Ramsar sites: At least 14 Ramsar sites—wetland regions recognized internationally—are at danger of being destroyed.

Effects on Health:

Human health has been significantly impacted by the conflict, including: Attacks against medical facilities: 366 assaults on health facilities were among the more than 434 attacks on healthcare facilities that the World Health Organization documented. long-term environmental disaster. There is a chance of a long-term environmental disaster due to the demolition of the Nova Kakhovka Dam and the takeover of the Zaporizhzhia Nuclear Power Plant. There are initiatives in place to clean up pollution, restore soil health, and restore ecosystems in an attempt to lessen the negative effects of the conflict on the environment.

Fire in the USA

California is a state that often experiences wildfires, and the current flames raging across Los Angeles are already the worst in the state's history. Almost 180,000 people have been forced to leave, and thousands of houses have been destroyed. How does it feel to be in a burning city? According to fire authorities on Thursday, the blaze has destroyed 132 buildings in less than two days. By Thursday evening, officials reported that the fire had burned over 8,094 hectares (20,000 acres), driven by a lot of grass and brush and wind gusts of up to 130 km/h (80 mph). According to McHale, a "significant" number of houses, shops, and other buildings were damaged, and some people were hurt. Officials from the Ventura County fire department stated that while they were deploying resources to combat the fire in a 30,000-person region, there was still optimism that it would go out in the next several days due to shifting wind

patterns. According to Ventura County Sheriff Jim Fryhoff, 250 homeowners have opted to remain in their houses, while at least 400 have been evacuated. Meteorologists had issued a Red Flag alert and a rare, particularly extreme Situation (PDS) alert in the region, signifying extreme fire conditions, although the origin of the fire was not immediately discovered.

They said that while the vegetation had flourished following two years of above-normal rainfall, the long, hot summer had left it bone-dry. In an effort to lower the danger of new fires from collapsed power lines, electricity providers in the region turned off power to tens of thousands of customers. This is a regular tactic in California amid strong winds.

According to National Interagency Fire Center statistics, the United States is now having a robust wildfire year, with 3.3 million hectares (8.1 million acres) burned thus far, compared to an average of around 2.8 million hectares (7 million acres) each year over the previous ten years.

COP 29

The 29th Conference of Parties (COP29) has been widely criticized as a failure due to the lack of significant progress in addressing the escalating climate crisis. Despite alarming evidence of global warming, biodiversity loss, and environmental degradation, the commitments made by developed nations during the conference fell far short of what is required to mitigate these crises. The reluctance of industrialized countries to adopt binding agreements for substantial emissions reductions or provide adequate financial support to developing nations underscores their unserious approach toward climate change.

Developed nations, historically the largest contributors to greenhouse gas emissions, often prioritize economic growth and geopolitical interests over ecological sustainability. This capitalistic approach mirrors the themes in Samuel Beckett's *Endgame*, where human greed and irresponsibility lead to an apocalyptic collapse of the natural world. Just as Beckett's characters deny their role in the devastation around them, many developed countries deflect responsibility for their disproportionate contribution to the climate crisis.

COP29 highlighted the persistent imbalance of power in global climate negotiations, where wealthy nations wield significant influence yet fail to take sufficient action. Financial pledges for climate adaptation and mitigation in vulnerable regions remain inadequate, perpetuating ecological and social inequities. The continued reliance on fossil fuels and the lack of enforceable policies reflect a dangerous complacency, exacerbating the crisis.

This failure resonates with the ecocritical framework, emphasizing how systemic power dynamics and human negligence, as depicted in *Endgame*, contribute to environmental collapse. The lack of urgency and accountability from developed nations underscores the pressing need for collective action to combat climate change before the dystopian warnings in Beckett's work become an irreversible reality.

Conclusion

Samuel Beckett's *Endgame* offers a profound allegorical commentary on humanity's self-destructive tendencies, reflecting the environmental, social, and cultural decay of the modern world. The play's barren landscapes, existential despair, and themes of denial and greed serve as a mirror to contemporary global crises. The destruction of life, material in these ongoing conflicts, the natural disasters like wildfire in California, and the failure of COP29 highlight the reluctance of developed nations to take accountability for their disproportionate role in climate change, echoing the themes of irresponsibility and inaction found in *Endgame*. The refusal to acknowledge the environmental destruction by Hamm and Clov depicts the modern reality of inaction, such as the conference on the environment with no real results. This neglect, driven by economic and geopolitical interests,

exacerbates global environmental degradation and amplifies the suffering of vulnerable populations. Beckett's portrayal of a gray, lifeless world offers a prophetic warning about the trajectory of unchecked human actions. Just as the characters in *Endgame* grapple with their isolation and existential dread, the stagnation of the character presents our real world, the leader of this world are locked in the meaningless circle, their words are as hollow as the character dialogue. Through an ecocritical lens, *Endgame* underscores the urgency of reevaluating humanity's relationship with the environment. It calls for a collective commitment to sustainable practices and global cooperation to address the pressing challenges of our time. The dystopian vision Beckett presents is not merely a work of fiction but a stark reminder of the consequences of inaction, urging us to prevent the "gray light" of environmental and societal collapse from becoming our reality.

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