

The Game of Spiritual Ecology and Spiritual Wasteland

-- An Exploration of the Ecological Aesthetic Theme of More Die of Heartbreak

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Abstract. More Die of Heartbreak, a postmodernism novel by Saul Bellow uncovers a grey and gloom picture, in which people in postmodernism period are intoxicated by fragmented emotional purchase, losing spiritual belief. By using the theory of Eco-Aesthetics, this essay intends to research on the life and image of the protagonist Bain, or Kreidel. The essay draws a conclusion that the novel, centered with some ecological images like trees, plants, etc., sketching his inner world—plant utopia. He experienced a process from isolation, alienation, loss to protest, and to departure. Entertaining a desire for plant paradise, an ideally sacred land, the hero is engaged in a sun-game with the age of desire around him. Luckily, he realized his dream, thus stimulating his life upward.

Keywords: Spiritual ecology; Spiritual wasteland; Saul Bellow; More Die of Heartbreak; Eco-Aesthetics.

1. Introduction

In his novel More Die of Heartbreak, Saul Bellow depicts how liberalism and material desires have eroded people's will, and that as a result, humanity was once threatened by the loss of spirituality. As an emerging postmodern theoretical perspective, ecological aesthetics has guided the criticism of numerous postmodern texts. Its direct effect is to reduce the degree of distortion of human nature in utilitarian societies, to obscure the line between man and nature, and to make the personality more whole. Bain possesses a "transcendental spirituality" that is severely deficient in contemporary society. (Wang, Qian, 62). The ecological aesthetics faith emphasizes reverence for and respect for life. This theme provides ample opportunity for reflection for each succeeding generation. In the novel, Bain's approach reflects in part some of the concepts in the theory of ecological aesthetics, particularly the reflection on issues such as the human-nature relationship. He desires to create a spiritual plant utopia to contrast with the post-modern desolation in which he currently resides. This spiritual ecology will not only provide a new interpretation of the text's meaning, but it will also provide additional space for contemplation on the evolution of human existence.

2. More Die of Heartbreak and Spiritual Ecological Writing

Saul Bellow is a well-known postmodernist author of the second half of the 20th century whose lengthy novels combine elements of black humor, realism, postmodernism, and ethical awareness. The critique of Saul Bellow inherited the postmodern writing style. His humorous writing reflects the Westerners' spiritual crisis in the face of industrial materialism. According to Barth, Bellow merits it as the quintessential postmodernist author. (Barth, Literature of Replenishment, 70). Herzog, Seize the Day, and Humboldt's Gift are well-known novels by Saul Bellow. Additionally, they are the subject of domestic and international research and evaluations. In contrast, More Die of Heartbreak has received fewer reviews in China. The most prominent is the postmodernist interpretation of the work in The Spiritual Wasteland of Modern Westerners by Zheng Li (2010). Additionally, the philosophical theories of dialogue and masochism have been discussed. Notable is the fact that the ecological perspective is rarely mentioned in the excavation space of this work.

Spiritual ecology's interpretation adds new meaning to the novel's comprehension upon further examination. According to Zheng Li, from the industrial age with its emphasis on rationality to the post-modern era of information technology, the human race is progressively moving toward a

"spiritual wasteland" (spiritual wasteland). On one hand, contemporary society is undergoing accelerated development. This was also the time in the United States when various thought trends converged. On the contrary, modern materialism triumphed. It had a significant impact on people's cognitive ability and precipitated their spiritual crisis. During the same time period, from the late 1970s to the early 1980s, Western aesthetics and literary theory underwent a "literary turn." The emergence of ecological aesthetics is intrinsically linked to this shift. In his article *Ecological Aesthetics and Postmodernity*, Dong Xiwen (2005) makes it abundantly obvious that "ecological aesthetics is a new phenomenon that emerged simultaneously with the development of postmodernity." (113) Eco-Aesthetics integrates the study of living organisms and their environments with the study of the aesthetic relationship between humans and the natural world. Eco-Aesthetics focuses on the interaction and integration between humans and nature, humans and the environment. Its current trend is to consider the state of human existence from an aesthetic perspective. It is considered "Modern Ontological" aesthetics, which integrates ecology and aesthetics and focuses on the relationships between man and nature, man and society, and man and the environment. The ecological theory. On the basis of this theory, the Norwegian philosopher Arlen Naess proposed a "deep ecology" in 1973, which combined natural science and humanistic philosophy. This theory was progressive in that it evolved from a dichotomous mechanical view of humans and nature to a unified reconciliation of humans with nature and society. The birth of ecological aesthetics occurred in this postmodern environment.

The ecological imagery in *More Die of Heartbreak* (2022), a postmodernist novel, appears in a variety of forms, such as flora, sexual musings, and life reflections. These images are crucial to comprehending the thematic concepts of this work and the author's inventiveness. Literature and philosophy must now address the question "how to respond to the modern crisis" because ecological aesthetics arose in the context of the modern crisis. Bellow conveys his rebellious sentiments and his vision of social reform in a witty and humorous manner. Baino Clydesdale (also known as Bain) presents himself as a botanist, and this is not merely a guise. This identity establishes the novel's macroecological field. Bain observes the world and experiments with the time in which he lives in this particular space. Bain experiences alienation, alienation, disorientation, then resistance, and ultimately detachment as a result of the ecological field. Clearly, this ecological environment has influenced Bain's personality and elevated his personal life. The issue is that ecological aesthetics cannot be applied directly to the study of literature and aesthetics. We must clarify the underlying significance of this. Some scholars assert that ecological science studies nature at the first level, focuses on the relationship between humans and nature at the second level, and then blurs the distinction between "humans" and "nature" at the third level, integrating them organically at the fourth level. The work of Saul Bellow embodies the meaning of the third level.

The first stratum of the novel depicts Uncle Bain's (my) devastating and turbulent emotional experiences. The narrative begins with a comical conversation between Bain and I, in which we discuss Bain's emotional trauma with a woman. Since the passing of his first wife, Bain has resided alone. It was difficult and agonizing for him to wither and brood during this time. Then he was subjected to the emotional torment of women such as Caroline, Matilda, and Della. Kenneth was one of the few individuals who genuinely appreciated him, and he was always by his side. The two were spiritually close. As "I" believed, it was a "soul mate," "my closest friend," and "my only friend." My only companion." (More, 25-26). During those arduous years, Bain's spirit was sustained by the tacit understanding of the dialogue between the two parties, the exchange of views in the discussion, and the understanding without words. According to Bellow, Kenneth was attempting to "protect his damn life" (More, 33). In addition to a hefty dosage of humor, Bain's language contains a great deal of wit. More importantly, the novel is distinguished by its dark humor, which combines elements of both humor and hysteria.

The second layer is based on Bain's spiritual ecological world, which unfolds concurrently with the first layer. It focuses primarily on the voyage of the main character Bain to create his inner ecological habitat. The novel frequently features plant imagery. As a botanist, nearly everything in

Bain's universe is related to vegetation, particularly moss research. The novel begins with a description of Bain's trip by aircraft to Mount Erebus to gather lichen. He is incredibly enthusiastic about photographing the rich tones of moss, but he ultimately fails to do so. Nevertheless, the turns and diversions of his voyage into the world of plants are a reflection of his journey. Bain, true to his profession as a botanist, knows his flora like the back of his hand. The "mosses, algae, and fungi" mentioned in the narrative "had also become a part of his life plan" (More, 33). Bain makes great efforts to assimilate into the society around him, but is repeatedly disillusioned and thwarted by his own grotesque and isolated personality; he even believes he is a grotesque character. He desired to live in a tranquil and harmonious world, but he discovered that this world has never been more exhausting. In order to escape the plant and Arctic realms, he isolates himself from the actual world. This "grotesque behavior" was once viewed as a reflection of the emptiness of the real world and a scathing satire of people and society. In actuality, according to the author, Bain's behavior is a positive manifestation of life and not as preposterous as it appears. He has long since surpassed the spiritual constraints of his contemporaries, including material aspirations, and has opened a frontier where few have ventured besides himself. In addition, there is an abundance of sexual discourse in the narrative. In stark contrast to Kenneth's father, Bain's sexual inferiority is revealed in a direct manner by Bellow. In contrast, Bellow does not surpass Bain in terms of sexuality. In the end, he directs Bain to seek refuge in the "plant kingdom." Ultimately, Bain's emotions are too lengthy to save his life. Love is more difficult to cope with than vegetation and lichen, according to Bellow. (More, 92)

3. Spiritual Wilderness and Uncertainty— Bain's Passive Acceptance of the Times

Nothing other than plants could gratify Bain in every aspect. He was spiritually destitute. However, he must first acquiesce to the wilderness in order to interact with it. As mentioned previously, the postmodern environment influences Bain's dystopian concepts. As incoherent as the narratives and themes of postmodern literature, postmodern society is fragmented. Bain is lost in a spiritual wilderness. Under the postmodern social system, human beings are dominated by materialistic desires, and there are no longer equal and harmonious human relationships. Additionally, spiritual beliefs have collapsed. In his article titled Ecological Aesthetics and Postmodernity, Dong Xiwen asserts the following.

The unquenchable pursuance of material desires is the greatest disadvantage of the industrial revolution. To achieve greater benefits, any means, including deceiving others, are acceptable. The original harmonious interpersonal relationships were diluted by the concept of money, and the truth, virtue, beauty, humanity, and super-utilitarian values that aesthetics is concerned with were washed away by utilitarian pursuits. (117)

Accordingly, Bellow characterizes this phenomenon in his novel: "The emphasis in Russia was on eradicating the high, whereas in America it was on indulging the low." In America, the hardship of the people is "insignificant in comparison to the suffering in the East" (More, 117). Dual stimuli exist in the postmodern world. The positive stimulus takes the form of an abundance of material goods to satiate the sensual requirements of people and a high quality of life to satisfy their desires. The information expansion, cutting-edge technology, fast-food romance, and consumption have immersed the general population in a flurry of sex. The negative stimuli are more lamentable. A psychedelic illusion has been created by the mentality of wanting more in general. The world drifted away from the basic pleasure and satisfaction of the past and plummeted into an abyss of meaningless desire. Commonplace is deceptive behavior. This has created a difficult-to-eliminate divide between individuals. On the surface, people are friendly and receptive, but heart-to-heart communication is difficult. This pushes the entire society further and further in the direction of nihilism.

Normal characters, such as Bain, are not spared in the postmodern stewpot. Bain is unable to reshape society because the era of faith crisis is a far cry from the harmonious, ideal world he envisions. He could only reconstruct his own inner universe. The initial manifestation of Bain's act of reshaping his interior world is a compromise with the materialistic age. In other words, he passively accepts the age-related deterioration of the human psyche. This describes the majority of people's existence in contemporary society. Not only is Bain passive in his acquiescence, but he also does not allow the age of consumption to demolish him. His stance towards it remains resolutely critical. The passive approval of Michael K. Glenday manifests as ambiguity or uncertainty. Consequently, Bellow establishes the character as a "watcher."

His character is set up with too much uncertainty by Bellow. Bellow's uncertainty manifests itself in a variety of ways, beginning with his persistent vacillation between women and vegetation. According to S. Lillian Kremer, Bellow's Americans "enjoy personal freedom and a high standard of living but are threatened by a false materialism" (115). The novel is set against the backdrop of American consumerism in the 1960s and 1970s and best demonstrates the mentality of Americans during that era. The United States was also in the post-industrial era, and one of its defining characteristics was the pursuit of ostentatious consumption, which revealed "the salience of consumption and abundance." (Rizer, 112). This phenomenon is exhaustively described in the novel by Bellow.

Matilda's lavish lifestyle and unrestrained spending habits serve as a striking illustration. According to Matilda's reasoning: "For these people, who are so concerned with affordability, love is deemed valid because it brings goods: shoes, clothes, purses, jewelry, furs, and all manner of fashionable items. It is extremely lucrative. Everything except love exists (246). Her perspective on life and love is dominated by her distorted perspective on materialism. Essentially, commodity exchange has replaced cordial human relationships as the defining symbol of the era. Generation after generation, there is a growing emphasis on outcomes as opposed to processes, on the material as opposed to the spiritual, in a world where the material and spiritual are out of balance. A "process of material expansion" permeates all aspects of American culture. (Glenday, 111). This has resulted in the most severe trauma, namely a lack of clarity regarding one's life's purpose and direction, as well as mental chaos. The novel contains a similar scenario.

"The deserted abandoned factories, the quiet freight yards, the upside-down streets, and the tributaries of the vast rivers that are as lifeless as the surface of a fish tank. Then comes the countryside, the meadows liberated from the gloomy shadows of the city, the farmland covered in white snow and ice, the sky representing freedom and evoking thoughts of flight and freedom." ("More," 242)

The metropolis is in disarray, much like the human spirit, which is restless and uneasy. Bellow also alludes implicitly to the fundamental causes of "heartbreak deaths" In the early 20th century, he likens American cities to St. Petersburg. According to him, the barbarism and "ancient, ancient, ancient culture of humanity" of the two capitals are strikingly comparable. (More, 226). Moreover, the latter product was never sold in the United States. In addition, illusion and confusion seem to proliferate, and people appear to willingly submit to this illusory world. This is due to the fact that people have no means of knowing where they are heading, whereas the opposite is true in the world of illusion. There is also fantasy and masochism, and academicians have studied "masochism" as a theme in fiction. All of these induce mental wandering in individuals. The universe of illusion and the human being are in a "trance state." (226)

Rarely does Bain have his own distinct mental makeup. On the one hand, he was devoted to his research, while on the other, he was embroiled in an impassioned argument with Matilda. Although his behavior is perplexing to many readers and scholars, the author considers Bain to be an exemplary representative of this era of delusion. He has not been assimilated by the times due to his unique interior universe. The plant world was unquestionably his permanent comfort zone. He was always

able to project a psychological image of vegetation onto the surrounding objects. He compares man and existence, for instance, to a tree. From an ecological standpoint, this analogy is appropriate. This will be discussed in greater depth in the future.

If the botanical kingdom is Bain's comfort zone, then women are his ideal fantasy world, and Bellow depicts Bain's state of transition between plants and love with considerable wit. In the novel, Bain specializes in flora. Bain's existence is magnificent due to the projection of vegetation. However, as circumstances evolve, botany also has a "rival" (240) in the form of sexual desire. Bain was so knowledgeable about the nuances of flora that he could be pleased of them. And this adversary is constantly in opposition to it. Thus, Bain's existence is characterized by erratic wandering. The universe of plants exists on the earth, whereas lust exists in the air. In describing this phenomenon, Bellow employs skillful language. In his description of Bain's erotic instinct, there are two types of cast: plant and female. Due to the offensive power of the latter, a portion of the former sexual instinct must be diverted to the latter. Bellow compares paradoxically the act of directing his erotic instincts toward vegetation rather than women to "a phoenix chasing an arsonist." According to the author, this is a rather impractical instance of "floating intercourse. According to Bellow, this sexual instinct is merely another manifestation of desire. Bellow desires that his desires be satiated by both vegetation and women. Clearly, the latter is more challenging. Bain's perception of emptiness is amplified by his metaphysical spiritual pursuit. According to the Yijing, "He who is metaphysical is the Tao, and he who is metaphysical is the instrument." The Tao is the invisible and intangible metaphysical entity. Bain spent considerable time in this metaphysical universe.

This metaphysical pursuit is exemplified by Bain's emotional relationship with Matilda. Essentially, Matilda is a materialistic woman. She has equated everything, including love, with materialistic consumption as a result of being overrun by consumerism. Neither Bain nor Matilda is an emotional anchor for the other's requirements; rather, they are an instrument for mutual satisfaction. Each person takes what is necessary. Bain "could not let go of women" (240), and Fisher highlights the essence: "He did not marry for wealth, but for beauty alone." (220) Matilda views Bain similarly, as a means to enter the upper class. Similar to Philip and Mildred in *Of Human Bondage* and Pushkin and his wife Goncharova, the two have spiritual worlds that are vastly distinct. Matilda desires to use Bain's fame for her own benefit through marriage, whereas Bain has a naïve desire for an amazing relationship. Typically, such ephemeral affections result in tragedy. Initially, he envisions Matilda as a perfect girl in the manner of Helen of Troy, and even Kenneth expresses his admiration at the conclusion of the novel: "blue eyelids, long lashes, a delicate nose - a classic face lying sideways on a pillow, breathing evenly." However, these attitudes are also limited to admiration for beauty and are incapable of transcending the level of fundamental emotions. After the breakdown of Bain and Matilda's relationship in the second half of the novel, Matilda's image is transformed from flawless to abhorrent. The final victor is the plant world of Bain. After a painful emotional conflict, Bain selects what would have been his own sanctuary, the dominion of plants. It is his pragmatic response to the spiritual crisis in the United States.

The second is the enigma he possesses himself. Unfathomable enigma is one of the factors that contribute to the complexity of human nature. The complexity of human nature is universal due to the complexity of human experience, and every ostensibly normal human being conceals a secret. In postmodern society, the mystique surrounding human nature has grown. His postmodern works contain a grim sense of humor. This has a revealing effect on the story's enigmatic element. In this novel, Bain's enigma is inextricably intertwined with his ambiguity. In a sense, the enigma of the characters draws the reader closer to the narrative of the story. It can be challenging to describe this attraction. Bain is introduced as a "deviant" in the novel's prologue. This is the result of his devotion to flora, which in turn influences his character. Due to his deviation, Kenneth has a special fondness for him. Uncle Bain was, in his terms, a "Jew who immersed himself in the plant kingdom." He was able to see through vegetation, but we were unable to see through him. However, Bain did not wish to appear enigmatic himself. Moreover, Bain wanders in his own space without distractions, and he is not adept at performing many tasks outside of his body. Others may find themselves imprisoned in

such a place. The Kenneth family members are portrayed as "closed-loopers" by Bellow. (137). They live in a continuous cycle that is not only eternal but also closed. Bain is emblematic of this sort of person in a typical manner. This quality of his exudes great charisma and captivates Kenneth. The later man also admired Bain's plant-wrapped scientific universe immensely.

Through the preceding discussion, it is evident that Bain's uncertainty and mystique derive from and ultimately find their foundation in plants. His greatest refuge from the spiritual desolation is the utopian world of plants.

4. Spiritual Ecological Writing: Bain's Game with the Spiritual

Individual existence in a spiritual wilderness is condemned to a downward spiral of personality regression. Bain attempts to establish a mental ecosystem distinct from the clamor and commotion that precedes it. When confronted with the illusory world of desire, people's cognitive capacity is diminished and they lose a genuine sense of life. In addition, people's minds are severely warped, various groups are lost in a spiritual wilderness, and the spiritual ecology has been traumatized to some extent. The aesthetics of spiritual ecology can offer treatments for this mental disorder. Eco-aesthetics can not only provide theoretical guidance for the construction of a healthy ecological environment, but also play a more desirable role in the maintenance of spiritual ecology. As described in the novel's first half, "He threw everything he owned at the plants." (26) Kenneth imagines painting Bain and other plants, such as trees and foliage, on a single canvas so that Bain is surrounded by a variety of plants. Obviously, Bain and the tree are interdependent and coexist. The two are synonymous and refer to one another. In the novel, the plants serve as an ecological symbol. According to the novel, the tree is "also a symbol," and Bain's image is inherently associated with the imagery of trees and fronds. It is possible to say that Bain represents the plants that represent existence.

Plants represent life, and the plant imagery that occurs irregularly throughout the book helps to sketch out the text's sense of life. Because of the strong life awareness that flows from the concept, ecological aesthetics can sustain spiritual ecology in the setting of postmodernism. The most significant advantage of life awareness is that it encourages self-improvement and supports the upward development of life, thus emphasizing the tension of life. The sensual psychology of consumerism and consuming is inflated in the post-modern surge, and the sense of subjectivity is extremely powerful. This is severely out of sync with a logical outlook on life. Matilda was in a normal condition of unbalance between these two spirits, culminating in severe contamination of her ecological spirit. Unlike Matilda, Bain escaped this spiritual catastrophe unscathed. He was rescued by the shrub. He despised the polluted urban environment caused by industrial society and wished for an ecological paradise fed by plants. And he did inhabit such a metaphysical realm. Whether it was a battle with his parents or a game with the times, "the beauty of the plants" was always what rescued him. (217) Bellow then uses exaggeration to describe the various perilous circumstances in which he has escaped unscathed. This is sufficient to demonstrate that only the plant world can provide him with a true resting spot. The wants of the bourgeois-infused man are difficult to fulfill, and only plant morphology can do so. Bain's utopian sanctuary is where he "puts his best self." (171) In reality, this is a romantic attitude that surpasses materialism. This describes the significance of mental ecology. It is because the spirit is safeguarded by the dichotomy between the soul and the body. What lies underlying the surface of Socrates' death is this: the pursuit of a decent existence is more essential than life itself. The former, not the painful body, reshapes the spirit. The sexual aspect of the relationship gives Bain's flesh pleasure. This did not, however, prohibit him from building a pure land for his spirit in any manner. The plants radiate life's vitality and beauty, and they convey a message of optimism.

Furthermore, Kenneth frequently equates Bain to the Tree of Life. This comparison, in the author's view, is appropriate. In Kenneth's words, Bain has always enjoyed talking about the Tree of Life, which is "owned by the Jews. (64) In some ways, this phenomenon is the outcome of the Jewish people's complicated past. The Jewish people had to survive in a harsh climate. They were "anxious,

restless, sensitive..... nervous, and reckless" in this atmosphere. (Bellow, 1994: 92). Their agitation reflects the people's attitude of fight and self-activation. This is an indication of health in and of itself. The "truth of acceptance" is also represented by the tree of life. (The two classic depictions of Bain on the topic of living by Bellow are.

"Bain noticed the sycamore trees that had been placed along the structure. If he resided here, he'd have sycamore foliage to keep him company for six months..... A man who is genuinely of the plant can spread the spirit of his body into the leaves, the interior tissues of the tree, and convey himself from the soil-holding base to the highest treetops." (More, 226)

The grandeur of existence is conveyed through this description. The fellow who is a part of the tree has merged with it. He can distribute the essence of his body into the foliage of the tree, as well as the power of wisdom and vitality into the society tree. In postmodernism, the majority of people go with the flow and suffer from "anomie" that they themselves despise. (Emile Durkheim, 2020: 16). A given field is devoid of justice and order. Still, there are a significant number of people who promote injustice and disorder in order to gratify preposterous personal interests. This phenomenon has its roots in the postmodern context, in which economic concerns dominate one's consciousness and life, and one cannot escape devoting a great deal of time and effort to business and economics. This has the dire consequence that many individuals will go "beyond morality" if moral standards do not establish themselves in their souls and minds. (Emile Durkheim, 16) This historical regression is what misleads the populace and makes it difficult to restore normalcy. Bain, on the other hand, opted to ignore the need for such an individual in society. Kenneth admires Bain from the depths of his soul due to a combination of inner fortitude of life, an original way of thinking, a mysterious and unpredictably temperament, and the courage to toy with the times. All of these factors converged to form Bain's charismatic personality. Consequently, Bellow is portrayed twice.

"In order to overcome claustrophobia, one must rely on a vitalizing force. This cannot be accomplished through introspection and deduction. I observe this force of vitality every day in my uncle's body. Under his influence, I aspire to acquire this power in my own fashion. This is precisely why I came here." (More, 35)

Bain's life was able to ascend as a result of this vitality. His personality was not alienated either. Due to the ecological purity of his personality, his spiritual existence was preserved. Ecological aesthetics has as one of its primary functions the promotion of human self-improvement and the prioritization of human "natural construction." (Dong, 117) Before the introduction of ecological aesthetics, humans were self-centered. As a result of the emergence of eco-aesthetics, the centrality of humans has diminished and the significance of ecology has grown. The global trend has shifted from the opposition between humans and nature to the dualistic integration of human and ecological development. This is one of the most significant developments in humanism since the turn of the twentieth century. Turning one's attention to ecological space is, to some extent, conducive to hygiene, especially in an age of materialism. This way of thinking has been exemplified by Bain. In this era of desire, he stands apart. He progresses through the stages of alienation, alienation, disorientation, resistance, and detachment. It represents the oppositional unity of acceptance and rejection.

As an interloper, Bain plays a lengthy game with the world of desire. He combats this reality by constantly redefining himself. In the context of More Die of Heartbreak, the ecological world surrounding Bain is veiled in gloom, whereas an ideal verdant sanctuary is concealed within him. As his contemporaries are either insane or estranged, Bain's existence is on the verge of becoming unfinished. When he became disillusioned, he was able to return to the "paradise" of plants, truly unlock the keys to his consciousness, and appreciate the nourishment of plants. During the years that Kenneth and Bain spent together, Kenneth discovered that Bain's most remarkable condition was that he did not always live in a closed world and isolation, but that he also explored the world of plants

and the enigmatic inner world. Bain and Kenneth were able to comprehend each other after years of mutual bonding, and their relationship grew close.

Bellow imbues his characters with a romantic tone that enables Bain to discover a source of fortitude in the ideal process of "making a life." The form of life is inconsequential, whereas the creative life is meaningful. In *Thus Spoke Zarathustra*, Nietzsche asserts, "The greatest evil is the greatest good, and the greatest good is creative." (Nietzsche, 78) We cannot assert that Nietzsche's notion of good is absolute. Bain cannot be held to the same standards. However, we can recognize that this virtue can be endowed with a distinct value. Moreover, such a value must be evaluated solely by its own merits, by close friends and bystanders. The reason for this is because the opinion of a third party is more objective and neutral. Bain eventually attains the ideal by the end of the novel. This is a "goodness" with regard to life or body. His psyche is no longer threatened by the spiritual desolation. In order to safeguard his mental health, he eventually got rid of Matilda, Caroline, and others, and decided to research moss in the Arctic. The safest method to protect the heart from a failed relationship is to block it, according to a portion of the statement. (Knight, 20) The fact that he could only assure the integrity of his ego's existence by doing so provides a second level of justification. Reconstructing the spiritual ecological world is a relatively effective coping mechanism once spiritual disorder has taken hold.

To summarize, Bain toys with the times he lives in by imagining a perfect world of plants. He himself is caught between accepting and rejecting the universe. The novel's narrative strand is the unification of the polar extremes of change and invariance. Zhang Yu writes in *Evgeny Onegin: A Study of the Paradoxical Archetype of Love Narrative* (2023) that "eternity and change are combined in postmodernist literary works." (Zhang Yu, Wang Zongsun, 2022) In postmodern aesthetics, the union of "variation" and "immutability" is a common trait. What changes in *More Die of Heartbreak* is the doubt and desire for tangible objects in the narrative, but what stays constant is Bellow's endless hunger for the plant kingdom. Bellow clearly depicts the postmodernist world in this book. There is a fantasy charm concealed beneath the enigma of the novel's characters.

5. Conclusion

The issue we need to address is that nature-related ecological beauty still confronts some challenges. Its integration with writing and art has more space for improvement. As a result, natural and spiritual ecologies must maintain their boundaries and accomplish a kind of relative dualistic unity. In some ways, ecological aesthetics broadens the interpretive space of literary works and promotes the renewal of meaning in various types of literature. The literature derived from the effect of the new period is very distinct from conventional literature, which is why ecological aesthetics is so beneficial. This distinction exists not only in terms of plot, but also in terms of storytelling style. Bellow's writing is especially noteworthy in these two areas. The book lacks a distinct story thread and appears to be more of an essayistic and random description. The plot's disjointed nature reflects the disorganized and chaotic state of contemporary metropolitan life. This situation is more traumatic to people's mental lives than to their bodily lives. What causes the most fear and anxiety in the fast-food culture of industrialization and commercialization is a feeling of nothingness and meaninglessness. People make every effort to optimize the fulfillment of the romantic spirit of transcendence, even if it means engaging in fiction, in order to eradicate this spiritual wasteland. Every writer's subject has a transcendent romantic spirit and a pre-defined sanctuary for himself in the world of literature. For example, consider Maugham's *Strickland* and Philip or Cervantes' *Don Quixote*. We can consider the interior worlds of these wooded figures as the building of spiritual ecosystem through the study of this article. The only difference is that Bain's mental ecology takes the shape of a plant, whereas the ecological realms of the other characters vary. In summary, whereas literary art is devoted to allowing us to examine various human conditions through the lens of art, ecological aesthetics guides us out of the spiritual wilderness.

The quotes in this piece *More Die of Heartbreak* (2022) are from Saul Bellow's book *More Die of Heartbreak*. If not otherwise indicated, the following quotes are abbreviated as *More* and paginated.

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