

A Dialogue between Ethical Literary Criticism and Sociology: A Case Study of *One Hundred Years of Solitude*

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Abstract Ethical literary criticism regards literature as the carrier created and developed by human beings to show ethical relations and express their attention to them. From the abstract and comparative analysis of the ethical relations and moral problems described in the literary works and their consequences, the educational function of discovering the essence of human nature and guiding the progress of human civilization derives. When the Chinese academic discourse system constructed by Chinese scholars represented by Professor Nie Zhenzhao interacts with Durkheim's dichotomy of divinity and vulgarity, and the ensuing incest taboo theory, a complementary interpretation of the incest taboo in *One Hundred Years of Solitude* from an interdisciplinary perspective will bring us a lot of new findings. Professor Nie's Sphinx Factor points out that ethical rules distinguish human beings from beasts, while Durkheim's dichotomy separates the sacred from the vulgar. When both of them explain and criticize the history of incest in the Buendia family, the common direction is that the behavior of denying ethical rules ultimately led to the destruction of the family.

Keywords *One Hundred Years of Solitude*; ethical literary criticism; Nie Zhenzhao; dichotomy; Durkheim

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Introduction

In the theory of sociology of literature and art constructed by the thinker Pierre Bourdieu, it is true that reading literary works requires emotional understanding, but the readers are also required to analyze and criticize the social environment and realistic background reflected by them rationally (Bourdieu348). In other words, “Only a dual analysis can tell what aesthetic experience is and the universal illusions that accompany it, which essential analysis naively records” (Bourdieu344). In this context, “rational analysis and criticism” is the interpretation of literary texts from the perspective of sociology. Literature is an ancient surreal means of projecting ideals, and its reading experience is a process completed by both the author and the reader. Therefore, the meaning of the text itself must be consciously or unconsciously reflecting the social scene at that time, and its interpretation is deeply influenced by the social characteristics of the time in which the reader lives. As an art form, it is also a collection of contemporary thoughts produced by the author on behalf of the general public. As Eduardo Fuente said, “it is necessary to interpret it not only by limiting the external factors, but by introducing the internal factors” (qtd. in McCormick247). And sociology as the birth of the 19th century young subjects, using scientific positivism study to stretch the rules behind the social phenomenon, is the “center of comprehensive sciences and principles, representing the highest level of complexity, excellence and vulnerability” (Aaron97), as well as the best way to comprehensively understand society and the individual behavior logic within it. As Holgerson puts it, there has always been an inherent tension in sociology between the “scientific” and “hermeneutic” orientations. Interdisciplinary research that combines the advantages of the two approaches analyzes literary works with the theoretical framework of sociology, and extracts the patterns of social phenomenon in literary works of various countries and cultures that are popular and enduring, so as to clearly explore and demonstrate the interpretative and universal nature of different sociological schools and theories. And it can be used to guide the future development direction of real life and social structure. “Literary

works may be wrongly forgot, but will not be wrongly remembered” (Oden 11), the purpose of analysis via a combination of literature and sociological perspective is to figure out the reason why those works being “remembered” are “remembered,” that is how they reflect the social consciousness and arouse the social mood which make themselves stay in people’s memory. Literary criticism from the perspectives of various sociological theories will surely be capable of digging out the subconscious, social consciousness and historical reflection in the text; This particular form of comprehensive analysis mines literature’s diverse charm, and thus strengthens the multi-dimensional coexistence of academic critical discourse. More importantly, this method of criticism helps to break the one-dimensional and self-effective aesthetic rules. In short, contemporary literary criticism needs scholars to add a new reading method from the perspective of sociology in addition to the traditional aesthetic reading. Professor Nie Zhenzhao’s literary ethics responds to this academic requirement at the right time. Professor Nie pointed out that literary ethics is “a critical method to understand the ethical nature and educational function of literature from an ethical perspective, and to read, analyze and interpret literature on this basis” (Nie 13). It is worth noting that in literary ethics, the concept of “ethics” is different from the concept in ethics, which includes interpersonal relations, the relationship between man and society and moral order, that is, the more extensive “relationship network” in the social relations. Using this method of criticism, we will start from a new perspective and view literature as a carrier created and developed by human beings to express ethical relations and express their attention to them. Through the abstract generalization and comparative analysis of the ethical relations, moral problems and the resulting consequences of the description of literary and artistic plots, we can obtain the instruction of discovering the nature of human nature and guiding the progress of human civilization. Nie’s Ethical Literary Criticism is a kind of Chinese academic discourse system. When domestic scholars work on ethical criticism of the literary pieces (especially foreign ones) from this perspective, their outcome is based on the traditional culture, and subsequently helps the long-standing moral order adapt to the new era, which is an effective way for Chinese scholars to look inward and form a reflection. A complementary interpretation of the incest taboo in *One Hundred Years of Solitude* from an interdisciplinary perspective will bring us a lot of new discoveries.

Interpretation of the Incest Taboo in *One Hundred Years of Solitude* from Dual Perspectives

With the development of history, schools of sociology spread. However, no matter

whether it is function theory, conflict theory or interaction theory, no matter whether it is apriorism theory or empiricism theory, all schools of sociological theory have a common starting point, and that is the relationship between individuals and society as well as the connection and interaction between individuals, and the mechanism of the connection and interaction is the so-called “moral order.” So far, we can reasonably draw the conclusion that ethical literary criticism is an effective angle to conduct a research in sociology of literature and art by comparing and connecting the two. The two belong to different fields but blend together. The interdisciplinary literary criticism that combines ethics, sociology and literature is of great interpretative and disciplinary significance. This kind of interdisciplinary research is helpful for scholars to start from a new perspective and use comprehensive methods to dig deeper into the meaning of the text.

Nie Zhenzhao believes that an important principle of literary ethics criticism is to “lay stress on objective ethical interpretation of the text itself, rather than abstract moral evaluation” (Nie 15). This interpretive criticism stems from the inescapable historicity attached to the text itself, which always reflects the dominant moral ideas of the time it was written. Therefore, in literary criticism, readers should, as an English saying goes, “put oneself in someone’s shoes,” and immerse themselves into the “historical scene” (Nie 38). Only by making ourselves empathize and resonate with the characters in the historical scene can we truly understand the motives and psychological activities of them. This also coincides with the view that society exists before the individual in the sociological theory of advance, and all the institutional structures of human civilization and individual thoughts and behaviors are derived from it. The society reflected in the text constructs the character and also governs its behavior, so we ought to “interpret” it rather than “evaluate” it. Comparing these two interdisciplinary theories, it is perfectly reasonable to think that the former is the methodology and the latter is the worldview that underpins it.

As mentioned above, the principle of respecting the historical background proposed by Professor Nie Zhenzhao exactly responds to Durkheim’s sociological analysis method from the perspective of literary criticism. Emile Durkheim coined a very important, if not the most important, sociological theory, the dichotomy. In his view, all the phenomena of human society can be classified as divine or vulgar. Things related to the society can make people empathize with and project the individual’s worships to the abstract collective onto this concrete thing, so it is considered as “divine.” And what is merely relevant to the individual is difficult to evoke a higher, transcendent feeling in the heart of man, that is, “vulgar” (Durkheim 287). By extension, the sacred and the profane are opposites that exist in all human

civilizations. Applying this methodology to ethics, Durkheim believed that the taboo of incest in human society did not originate from natural evolution, but was related to people's subconscious separation between the sacred and the vulgar, and violating this taboo would be punished by divine power (Durkheim 6). Through the study of the Australian Aborigines who have kept the traditional concepts of early human civilization relatively intact, he found that the clan is a collective with the same type of totem worship feeling as the cohesive force, not the blood relationship. On this basis, he makes a comparative analysis of family groups from the primary to the high, and points out that the purpose of maintaining the sacred feelings (family assembly) from the interference of the mundane affairs (love of children) has made the human marriage system from the very beginning exogamy, that is, men and women of the same race cannot marry. The intrinsic nature of this extrinsic institution of exogamy is the incest taboo, from which more perfect and superior family rules have evolved. The conclusion that the incest taboo is due to the individual's sense of awe for the group, rather than to the subconscious left in the brain by natural evolution, is also supported by the data. Modern research groups (Itao, K; Kaneko, K) developed a community model consisting of lineage and family groups and introduced social cooperation between relatives and partners as well as mating conflict. Each spectrum has parameters characterizing traits and mate preferences, which determine the likelihood of marriage and the degree of cooperation and conflict between lineages. The study proved numerically that the clustering of lineages in the same space led to the emergence of tabu clans. When there is a strong need for cooperation, there is widespread exchange (i.e., indirect exchange of brides between more than two clans), and when mating conflict is strict, there is restricted exchange (i.e., direct exchange of brides and children to different clans). This theory can also be supported by the related research of the psychologist Freud: "We find that early sexual pleasure in young humans has an incestuous meaning, and if this action is suppressed, it becomes part of the building blocks of neurosis in later development. Therefore, the fear of incest as a natural instinct should be ruled out" (Freud 134).

The basic meaning of "incest" is "the violation of human norms," that is, the sexual activity between close relatives and the resulting procreation. In *One Hundred Years of Solitude*, the concern of "giving birth to the pig tail children" generates from the first generation of the family, Jose Arcadio Buendia and his cousin Ursula, continues in one hundred years, and ends up with real situation that the seventh generation of the family member (also the last generation) is really an infant with pig tail, It is believed that the fear of incest, which is constantly

mentioned and emphasized, is a hidden narrative line that runs fatally through the family's history, along with "suffering from loneliness." One might even say that the Buendia family history is a history of incest. As a side note, we should be aware of Marquez's own claim that "the novel particularly interested me in telling the story of a family obsessed with incest" (from an interview with Marquez conducted by the journalist Rita Gilbert in 1971). Traditional literary criticism on incest behavior mainly focuses on the motif and metaphor of Oedipus myth, which won't be discussed here. From the perspective of sociology of art and literature, the social environment in the time when the author Marquez wrote his book was in turmoil. The native South American Indian life collapsed under the impact of European and American industrial civilization, and the marriage system of exogamy was also impacted (Jose Arcadio Buendia's marriage with his cousin Ursula). The loneliness and isolation of the Central and South American peoples during the colonial period led to their emotional tendency to look inward and search inward. In behavior, they were easily attracted by closer family members and then projected their love to ethical relatives (Jose Arcadio and his adopted sister Rebecca), even biological relatives (Aureliano Buendia and aunt Amaranda Ursula).

Throughout the narrative, most of the female clients have a great fear of such incest. For example, young Ursula always worried about herself "giving birth to lizards" ; While growing older, she warned Remedios not to have sexual relationship with any of the 17 sons of Colonel Aureliano Buendia (Remedios, as daughter of the third generation of the family, Jose Arcadio Segundo and his wife Santa Sofia de la Piedad, is niece of the 17 sons of the colonel): "Keep your eyes wide open, she warned her. With any of them your children will come out with the tail of a pig" (232). Rebecca, for example, "went back to eating earth and the whitewash on the walls with the avidity of previous days, and she sucked her finger with so much anxiety that she developed a callus on her thumb. She vomited up a green liquid with dead leeches in it" (97) , using pica to relieve the depression and pain caused by her unconventional relationship with her brother Arcadio. In sharp contrast, is the general attitude of the male participants, which is dismissive. Ursula's husband, Jose Arcadio Buendia, was dismissive of the consequences of incest: "I don't care if I have piglets as long as they can talk" (60); Aureliano Jose was equally unconcerned: "I don't care if they're born as armadillos" (153). This foreboding echoes the prophetic narrative of the family's eventual demise in the product of the incest of the freak on the parchment, suggesting that the demise may come from the male family members' indifference to incest, and reflecting the taboo and fear of incest among people (including the author) at that time. Buendia family

perishes with the birth of its seventh generation, “with the open and clairvoyant eyes of the Aurelianos, and predisposed to begin the race again from the beginning and cleanse it of its pernicious vices and solitary calling, for he was the only one in a century who had been engendered with love” (410). The only one born as a result of incest love is the only real freak, the most promising offspring for cleaning up the family’s vices is also the last one before the family’s collapse. This combination of traits can be seen as a microcosm of Buendia’s family history. This plot arrangement precisely echoes Durkheim’s view in marriage theory that “the purpose of exogamy is to distinguish between the sanctity of family feelings and the vulgarity of personal feelings” (Durkheim 53)—it is abnormal to confuse love with family attachment, and therefore the disappearance of the family is inevitable.

The Tangled Struggle of the Sphinx Factors and the Reality of Coexistence

In order to better explain the text, the author roughly divides the incest relationship into two types: ethical incest and consanguineous incest. Examples of the former include Jose Arcadio’s marriage to his stepsister Rebecca, while Aureliano Buendia’s relationship with Amaranda Ursula falls into the latter category. Obviously, the former introduces sexual behavior into relatives, destroying the most basic and key ethical relationship of human civilization, destroys human nature and social stability, and confuses the distinction between human and beast in the sense of morality. Furthermore, the latter also increases the possibility of reproducing defective offspring, which is not only a moral decline, but also a regression of biological evolution, objectively contrary to the reproductive instinct of human progress from low to high. This distinction can be understood by comparing the difference between kindred and family life proposed by Freud in *Totems and Taboos*: “Kindred is a group that has been integrated throughout its life and is regarded as an integral part of a common living organism. In Hebrew, when one addresses the kindred, one often says, ‘I am your bone and flesh.’ Therefore, the kindred represent the common participation in something shared by the group. Blood relations are something older than family life” (Freud 146), from which we can clearly see that blood incest, as well as ethical incest, is the destruction of the instinctive and ancient ethical relations of human beings.

In this regard, Professor Nie Zhenzhao puts forward the theory of “Sphinx factors” in ethical literary criticism, which refers to the image of Sphinx with a human face and a lion body in the myth to indicate that the real “human” body contains both human nature and animal nature. “Among them, the human factor is the superior factor, and the animal factor is the inferior factor, so the former can

control the latter, so that people can become people with ethical consciousness. The bestiality in man is a vestige of evolution, but it can be controlled by rationality. This ethical consciousness is the essential characteristic that distinguishes man from beast” (Nie 14). In the narrative of *One Hundred Years of Solitude*, the long family history of the Buendia family is a history of incest, as well as a history of mixed human and animal nature. First of all, each character carries a different proportion of conflict between human and animal, ethic and instinct ; Secondly, we can use the dichotomy method on this basis, and consider the male and female members of the family as two collectives mirroring and reflecting each other. Men are generally dismissive of ancient warnings against incest, and even more unabashedly subject to the primal desire (that is, Freud’s Libido); as a contrast, the female members were timid about the consequences of incest, that is, the birth of deformed children, which further emphasizes the seriousness of breaking the ethical relationship and violating the moral order. Therefore, the set of male members is the personification representative of the animal factor, while the opposite set of female members is the materialization carrier of the human factor. The two conflict with each other and combine together into a family, confronting each other and tangled by blood, which just represents that animal nature and human nature contradict each other and complement each other in the formation of a complete social man. The most obvious and symbolic setting in the text is in the epilogue, where the deformed child with a pig’s tail born from incest echoes the incest consequences that exist in the verbal warning at the beginning. As the symbolic image of this closed-loop narrative structure in magic realism style, the “baby with a pig’s tail” is not simply a defective child in physiological sense. Under the discourse system of Sphinx factor analysis, it is not difficult to find that the image of “the human factor and the animal factor coexist in the same individual” is similar to Sphinx’s image with the lion body and the human face. This is the implication of the author, Marquez, is a deliberate plan—that the incest fear that haunted the Buendia family for a hundred years is the reflection of ongoing struggle between human and animal nature in the minds of social people. At last the fear becomes a reality, and the struggle manifests itself through the tangible consequence of coexistence. The family prophecy written on the parchment was deciphered, and the Buendia family history came to an end. It became real history.

As mentioned above, incest in the traditional sense specifically refers to the sexual behavior between non-marital relatives and the resulting reproduction. Ethical Literary Criticism also focuses on observing and explaining the causes and consequences of this kind of erotic incest. However, based on the ethical background

of the East Asian cultural circle, the author tries to introduce the ethical concepts of the Three Cardinal Principles and the Six Disciplines of Confucianism into literary and artistic criticism.¹ In this sense, mutual respect and friendly coexistence among family members (especially the subordination of the younger generation to the elder) is also an important ethical rule, which helps maintain family unity, strengthen clan strength, and ultimately promote the development of the family collective and individual. On the contrary, the conflict between family members or even killing each other is also an incest. The author thinks that, compared to the western culture, the east Asian Confucianism emphasizes more on the hierarchical order within households, which makes the ethical literary criticism from the perspective of “murdering within families” a creation of traditional heritage, and it can yet be regarded as an effective way to develop China’s own academic discourse.

Complementing and interacting with Professor Nie’s theory in literary criticism, the incest history of *One Hundred Years of Solitude* is a typical structure of ethical knots forming ethical lines. From the family’s first marriage, Jose Arcadio Buendia and Ursula were Cousins. This family incest even exists in the memories of the oral content about more previous “aunt and uncle” consanguineous marriages. The forming of this family created the first child with pig’s tail, and thus became the fear of Ursula, and from her remained a deterrent in the family for generations – this plot remains mysterious, which may also be a metaphor for the “incest” impulse that wraps human society like a fog. Later, Jose Arcadio, the eldest son of the second generation, married his stepsister Rebecca; And both he and his second son Aureliano had sex with Perar Ternella and each had children; The third generation of the family are the two sons of Perar Telnera, Arcadio and Aureliano Jose, the former falling in love with his biological mother and the latter with his aunt Amaranda; Of the fourth generation, the beautiful Lemedes is admired by the seventeen sons of the colonel (Aureliano the second generation) and is spiritually exposed to the incestuous impulses of erotic love; Amaranda Ursula, a fifth generation member, became attached and had sex with Aureliano Buendia, a sixth generation member and also the illegitimate son of her sister Meme, giving birth to the seventh and final generation of the deformed family. This long and complex history of incest is an explicit ethical line, in which every specific incest act and every particular incest relationship is an ethical knot. Our reading task is to “untangle” these ethical knots so as to form different understandings of literary texts (Nie 39). These ethical topics serve as the deep core of the story arc from which the narrative unfolds. What is

1 from Ban Gu’s *Baihu Tong* Vol. 7, in which the three cardinal principles are combined with the six disciplines.

particularly ingenious in the story design of *One Hundred Years of Solitude* is that the whole ethical line echoes from beginning to end, constantly forming a cyclic pattern; The same incestuous impulse continues across generations, and this closed-loop ethical line is particularly metaphorical and readable. As Pilar Ternera noticed, “the history of the family was a machine with unavoidable repetitions, a turning wheel that would have gone on spilling into eternity were it not for the progressive and irremediable wearing of the axle” (365).

Blood Feud and the Tragic Fate of the Family

In sociological discussions, Emile Durkheim pointed out that the family unit is the earliest moral community and religious community, and family emotion, like religious emotion, is fundamentally a sacred instead of vulgar force (This conclusion is also deduced according to the dichotomy described above: “Collective” has the power to transcend individual and experience, and is the source of sacredness and religiosity, while family community is “collective” just like social community). Only by devoting themselves to the collective can individuals be affected by this sacredness. From the family to the clan to the society, with the expansion of the collective, this sacredness is gradually strengthened until religion is born: “The original source of the gods and totems of the clan can only be the clan itself but nothing else. It is the clan that is personified and represented in the visible form of totem plants and animals in the human imagination” (Durkheim 286). Thus, the representative of “sacredness” in the religious sense, the god, in Durkheim’s analysis is the person who receives the projection of collective feeling. This view is also supported in the text. During the century depicted in *One hundred years of solitude*, a member of the first generation, Ursula, witnessed almost the entire history of family, she has been identified as a wife, mother, grandmother and great-grandmother, making family members a union as a centripetal force. In a sense, Ursula of the Buendia family can be likened to a religious god—for example, like Jesus, she is revered by her members as the soul of the community, with a status and influence beyond that of an ordinary individual, and a longevity that is rare among mortal individuals. We may quote her self-assessment, “As long as God gives me life, she would say, there will always be money in this madhouse” (Marquez 151). Surrounding Ursula, the “god,” the Buendia family is flourishing. Members may not be closely related to each other, but they all have an invisible connection with the family community, and even share the inevitable lonely fate. Before European countries colonized Central and South America and brought Catholicism (or before Fernanda brought Catholic ritual system in the text), the native religious culture of

Latin America was relatively simple. We can even say that Ursula's "Mother Earth" divinity represented the belief culture of Indian clans before Latin America was colonized. This is also consistent with Durkheim's idea of looking for the origin of religion from more primitive religious beliefs (Australian Aboriginal totems). Combined with the fact that names such as Aureliano and Arcadio constantly appear in the family for generations, intergenerational inheritance here seems to be a repeat of the spiral movement—apparently Gabriel Garcia Marquez intends to make these names represent a significance beyond the individual level—"strong and willful" Arcadios and "clairvoyant" Aurelianos (407). That is the externalization of the power of the family collective on the symbol of name. Because the small society of the family exists before the individual members, its inescapable divine power is doomed to control the individual. The inherent names are also the mold of the family fate, depriving individuals' freedom. This arrangement is no coincidence in this exquisite literary epic.

Therefore, mutual hatred, injury and even murder among family members will undoubtedly harm the sanctity of the family. Whether Amaranta murders her sister Rebecca in a dispute over love but kills young Lemedes by mistake, or Jose Arcadio Buendia is tied to a tree by his family for the rest of his life because of aging and incapacity, is against morality and conflicts with the holy. The former causes a rift in the family emotional bond due to personal relationship and eventually kills the innocent and brought pain to every family member as retribution; The latter denies the dignity of Jose Arcadio Buendia, blurring the distinction between man and beast, which is constructed by daily life rituals. This incest behavior destroys the sanctity of the family, very clearly indicates the damage sanctity is blurring the man beast, radically rejects the possibility of "being human."

From the perspective of ethical literary criticism, this kind of blood rivalry can be explained by Sphinx factors model as follows:

When Amaranta tries to kill Rebecca, this irrational decision shows that the remaining animal nature in her body prevailed, that is, the animal nature in the Sphinx factors, which represents the biological attributes of human beings before the beginning of civilization, temporarily escaped the control of the dominant human nature, which has been strengthened in the process of civilization evolution. The escape was disastrous. The lack of ethical consciousness inevitably leads to the disappearance of human nature, which in Amaranta's case is manifested as the murder of her sister. And for the famous Sphinx riddle "four legs in the morning, two legs at noon, three legs at night walking animal," the answer is "man." Solving this riddle means understanding of "man." The content of the riddle itself is the

different stages of the life course of the social people, and it is also the life that the solver is experiencing—implying that knowing others will also know himself, and knowing himself will also know others. Thus, this ancient ethical riddle holds contemporary values—that a society is only as civilized as its treatment of the weak. The rules for “four-legged animals” and “three-legged animals” are ethical rules. The prophecy of the Buendia family that “The first of the line is tied to a tree and the last is being eaten by the ants” (403) is fulfilled in this work in the following way: old Arcadio is deprived of dignity due to aging and loss of wisdom, and the last baby dies tragically due to unattended. The “three-legged animals” and the “four-legged animals,” respectively, are unable to get the treatment they deserve and by no means to reach a happy ending, for the simple reason that in this incestuous family, the ethic of “respecting the old and loving the young” is often absent. The absence of ethics is the projection of the absence of human factor, and their tragedy is also the abbreviation of the tragic fate of the family, which implies the effective logic that the destruction of ethical rules will inevitably lead to disasters.

Conclusion

In *One Hundred Years of Solitude*, the core of the family history recorded on the parchment is the prophecy of “The first of the line is tied to a tree and the last is being eaten by the ants” (403). A hundred years of rise and fall can be summed up in one sentence: incest created love and hate between members that lasted for generations, and led to the eventual destruction of large families. The broad extension of incest includes both love between blood relatives and mutilation. The former essentially destroys the exogamy system based on the sanctity of family emotion under the dichotomy logic of the Sacred and Vulgar. Symbolically, the deformed child also reflects the Sphinx image of the coexistence of human nature and animal nature, representing that the destruction of ethics is equivalent to the destruction of the division of human and animal. In the text, the incest fear of the Buendia family for more than 100 years is virtual, and the incest emotional tendency and relationship as well as the child with birth defect are real. The combination of virtuality and reality generates an echo, constituting a series of perfect ethical knots and ethical line formed by them. The latter is not the incest that is normally discussed in the traditional sense, but it is an attempt to make academic discourse independent and localized by introducing it into ethical literary criticism in the context of Confucian civilization. Family members kill each other and destroy the sacred family relationship due to personal love. The fact that old people are tied to chestnut trees for the rest of their lives and babies are neglected is a denial of

ethics. The ethical destruction caused by the harm behaviors among blood relatives is the result of the victory of animal factor over human factor, which leads to the final overthrow of the family. These ethical rules hidden in the narrative of the text and the description of their overwhelming power reflect the powerful educational function of literary works, and this educational process is subtly realized in the aesthetic process of reading (Nie 14). *One Hundred Years of Solitude* has become an enduring literary classic because of its strong resonance with readers, especially its projection of the ethical disorders, and the moral lessons drawn from it.

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