

## **SOCIAL CRITIQUE IN GABRIEL GARCIA MARQUEZ'S "ONE HUNDRED YEARS OF SOLITUDE"**

**Satrih**

SMA Negeri 8 Kendari  
satrih3416@gmail.com

### **Abstract**

The development of nations can be measured from the kind of readings and the level of appreciation of their societies towards science, art, and literature. Hence, the researcher conducted research on social critique in Gabriel Garcia Marquez's novel *One Hundred Years of Solitude* to give a description of the social critique revealed in the novel. The research used sociological approach known as Marxist criticism, which relates with theories of class conflict supported by the social background of the Colombian society. It answers the research question, what are the social critiques submitted by Gabriel Garcia Marquez in his novel *One Hundred Years of Solitude*? The research data was taken from the text of the novel in its English version published in 1995, London by David Campbell Publisher. Two techniques of data analysis were done; descriptive analysis. The researcher found that the story of *One Hundred Years of Solitude* contains a Marxist critique of; State, the existence of state with all its instruments (the army, magistracy, etc.) by which the class in power suppresses another or other classes has plundered the innocent and peaceful Macondo without state; Religion, as an ideologist religion, conservatism is regarded as a static force marked with hypocrisy and inconsistency, leading to destruction; and Capitalism, marked by modern technology along with a moral and spiritual decline, and proud capitalists for their high social status oppressing the lower class (labourers) eventually turns a progress to brutality.

Keywords: Capitalism, Marxism, Social Critique, Sociology of Literature

### **INTRODUCTION**

Tarigan (1993) stated that the development of nations can be measured from the kind of readings and the level of appreciation of their societies towards science, art, and literature. For literature, Hardjana (1994) claimed that a discussion about literature is something complicated, for it is applied a language that differs from everyday language or what so-called primary system of language. However, reading literary work is a requirement and must be conducted because

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literary work; a novel specifically, directly relates with human's problems in and with the society.

In his review towards George Luckas's idea, one of the great Marxists, Newton (1990, p.27) states that a novel may lead the readers "to a more concrete view towards the reality", which exceeds an understanding of things simply based on a general understanding. A literary work does not only reflect an individual phenomenon separately, but it is a "total process of life". However, that may be, the readers always realize that a literary work is not a separated reality, but it is a "special way that reflects the reality". It is because, as Levin (Elizabeth & Burns, 1973, p. 31) insisted, "literature is not only the effect of social causes, but also the cause of social effect. This suggestion leads to the studying of literature by seeing the mutual relation between literature and social cases.

This article is going to discuss about social critics revealed in Gabriel Garcia Marquez's novel, *One Hundred Years of Solitude*. The novel tells the story of six generations of the Buendia family as the major characters in the novel. The six characters are Jose Arcadia Buendia, Ursula Iguaran, Colonel Aureliano Buendia, Jose Areadio Segundo, Fernanda del Carpio. and Aureliano Babilonia. They have greater role in delivering the author's social critiques, dealing with capitalism, colonialism, and social class in fictitious setting Macondo as isolated state as well as create political conflict between old and new ways of life; tradition and modernity.

Ruch (2003b) informed that Gabriel Marquez began his writing in the late 1940s that marks him as a contemporary writer, "The Colombian Gabriel Garcia Marquez or simply Gabo, the creator of the miraculous world of Macondo is one of the greatest living writers of our days". Castro in The Guardian Newspaper (2003) reviews Garcia Marquez's works as authentic proof of his sensibility and the fact that he will never give up his origins, his Latin American inspiration and loyalty to the truth, his progressive thinking". Another reviewer, also in The Guardian Newspaper, Caistor (2003) also praised Garcia Marquez's works in his statement that: "Garcia Marquez 's prose comes to life and sparkles in a way that makes the reader all the more eager to return to the world of his fiction".

Among his works, *One Hundred Years of Solitude* is considered to be Gabriel Garcia Marquez's masterpiece, the breakthrough work that put him on the literary map (Ruch. 2003a). *One Hundred years of Solitude* was translated over two dozen languages and it won four international prizes, "*One Hundred Years of Solitude* is a tale that spans generations, told against

a backdrop where the absurd can seem logical and the sensible ludicrous (Ruch, 2003b). Johnston (1995) suggests that “The famous Colombian novelist, Gabriel Garcia Marquez, known world-wide for his masterfully weaving of the magic realism” genre *One Hundred Years of Solitude* was conceived in shades of *magic realism* (Ruch, 2003). “...magic realism is always recognizable as social critique” (Christopher Pound in Leeper, 2003).

Analyzing the social critique in a literary work can tell us about the author’s feeling. Critique itself as a single word means as an expression of dislike, condemnation, dissatisfaction, and the like. By analyzing the social critique in literature, we can also increase our insight about the history of a society in other parts of the world as well as it can raise our awareness to be wiser and even to make a change. And finally, literature can be reliable as an analysis knife and a synthesis tool to understand and to set the society free.

Referring to the background explained previously, this research aimed at answering the question of “What are the social critiques submitted by Gabriel Garcia Marquez in his novel *One Hundred Years of Solitude*?” Hence, the objective of this research is to give a description of the social critiques through the whole story in *One Hundred Years of Solitude* as precisely as possible. Theoretically, through this research, it is expected that it would be able; to raise an awareness that a literary work does not only able to give pleasure but also insight, particularly for the social life; to show that literature (novel) also contains of the novelist’s critique towards the realities of life as an alternative media to express one’s feeling about the social reality or his/her way of thinking. While practically, through this research, it is expected that it will be able; to motivate other researchers who are interested in literary work (novel) analysis, particularly Gabriel Garcia Marquez’s novels; to be an example for other researchers, of how to analyze a literary work such as a novel; and to be a contribution in the teaching of literature in general and novel specifically.

The theoretical base used to analyze of the problem exposed in this article is sociology of literature. It is assumed, as Wellek and Warren (1956, p. 94) explained, that literature represents life which is in large measure, a social reality, it has usually arisen in close connection with particular social institution and it also has a social function, which cannot be purely individual, “thus a large majority of the questions raised by literary study are, at least ultimately or by implication, social questions: questions of tradition, convention, norms and genres, symbols and myths”. On the other hand, Hardjana (1994, p. 71) stated that the assumption that must be held as

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the starting point of sociological literary criticism is that a literary work does not come from a social vacuum, directly or indirectly, human's imagination is stimulated—not determined—by human experience in their living space, included in it, is reading sources. Ratna (2004, p. 60) described the philosophical basic of sociological approach is the existence of an essential relationship between a work and the society. The intended relations are caused of; a) a literary work is produced by an author, b) the author itself is a member of a society, and c) the author uses the riches in a society, and d) that literary work product is reused by the society.”

Padgett (1998) writes about sociological criticism, saying that; this approach “examines literature in the cultural, economic and political context in which it is written or received,” exploring the relationships between the artist and society. Sometimes it examines the artist's society to better understand the author literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential type of sociological criticism is Marxist criticism, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental.

By referring to the story of *One Hundred Years of Solitude* itself, this article employs Marxist criticism to analyze the author's social critiques. It is intersected with some other Marxist critics such as Antonio Gramsci, Vladimir Lenin, Max Weber, and other sources that talk about Marxist view of society. According to Marx (in Soekanto, 1986, p. 33), as long as a society is still divided of classes, then all power and wealthy will always be the property of the authorized/powerful class. Law, Philosophy, religion and art are the reflection of the economic status of the powerful class. In this way, the authorized class determines the social picture of a society. The regulations available in a society they dominate must be based on their way of life which includes aspect of law, philosophy. religion and art. Related, Weber (1954) in Maran (2006, p.190) defines that “authority is a being of possibility for a person to force the other to behave as he wants them to.” Meanwhile, Gramsci (in Faruk, 2003, p. 77) states that;

A state is divided into two worlds, they are the world of civil society and political society. The first one is important for the concept of hegemony because it is a war] of “agreement” and “free will while the second world is a world of violence. coercion, and intervention. Nevertheless, both of the worlds are included in the concept of state in a specific understanding. a state is an entire concept of theoretical and practical activities with which

the powerful class does not only legalize and maintain their domination, but also makes effort to win the active agreement from those under their reign.

Berry (2003, p. 225) writes that in Marxist View, the using of authority in a society is a part of social classes relationship. While the creator of social classes and the defect of authority is the distribution of work in production activity and the relationship between social and production. Social classes are defined in its relation with means of production; the class that owns the means of production is the powerful/authorized class. The capitalist society is consisted of two classes, they are the capitalist, the class that owns means of production, and the proletariat, the labourers who own nothing. The relationship between the two classes is a conflict relation and it is the conflict between these two classes that brings about power to make a social change. In this case, the structure of society, which are the structure of authority and normative regularity as the main symptoms of the class structure. In this way, it can be understood that Marxist critical theory of both capitalism and of state have the same nature.

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### **Narrative Structure**

#### ***Characters in the Novel***

*One Hundred Years of Solitude* follows six generations of the Buendia family as the major characters in the novel. There are six characters from the Buendia family that get special interest from the researcher because of their greater role in delivering the author’s social critiques. The characters are Jose Arcadia Buendia, Ursula Iguaran, Colonel Aureliano Buendia, Jose Areadio Segundo, Fernanda del Carpio. and Aureliano Babilonia.

Jose Arcadia Buendia represents both great leadership and the innocence of the independent ancient world. As he is the first generation and the patriarch of the Buendia family, so he is the first example of progressive, optimistic along with a solitary character in the family. But for him, being mad come sooner than disillusionment.

Ursula Iguaran is the soul and the backbone of the family. She is a religious person with a high concern on morality that makes her respected and sympathetic. She is also the one who can clearly see what actually happens in the family, continuously being aware of incest, and she is the strongest character in the family.

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Colonel Aureliano Buendia is the novel's greatest soldier figures, he is impulsive, introspective, and contemplative. His inability to experience a deep emotion contributes to his great battle poise and artistic focus. His disillusionment is a moving commentary on the despairs that arises from futility, but also, on the futility that arises from despair.

Jose Arcadia Segundo is as progressive and impulsive as Jose Arcadio Buendia and possesses the same solitary introspection as Colonel Aureliano Buendia. Like his predecessors, he also chooses to be alone in celebrating his disillusionment.

Fernanda del Carpio is one of the most unsympathetic characters in the novel. Her fervent religiosity, conservative attitude, and belated aristocracy has made her disrespected and hated. Her coming to the Buendia family is seemed to be destructive. However, it is her interaction to the family as well, that leads her to her solitude until her death.

Aureliano Babilonia is the purest example in the novel of an extremely solitary, destructive Buendia thirst for knowledge. He is utterly isolated until he is fully grown. As he lives in solitude, however, he acquires a store of knowledge almost magical in scope. He is actually the destined one to be able to translate the manuscript of an old gypsy friend of Jose Arcadia Buendia (his great-great-great grandfather), about his family's pre-ordained history, and to have an incestuous relationship that leads to children with pig's tail, which had been a continuously fear in the life of Ursula Iguaran (his great-great-great grandmother).

***Political Conflict***

The major conflict in the novel is a political conflict between old and new ways of life; tradition and modernity, which is marked by the struggle of the major characters (the Buendia family especially Colonel Aureliano Buendia and Jose Arcadio Segundo), representing the oppressed people in fighting the hypocrisy and injustice of the ruling people.

The onset of the conflict is signed by the coming of an armed Conservative Magistrate Don Apolinar Moscote sent by the government who acts arrogantly by straightly giving orders opposing the original inhabitants of Macondo soon after the town finally gets out of its imprisonment and make contact with the outside world.

The crisis (rising action) is begun when Aureliano Buendia feels sympathy with the Liberals, and finds the hypocrisy of his Conservative father-in-law (Don Apolinar Moscote), forcing him to join the Liberals when Macondo's civil war breaks, with an optimistic idea to

make change for a better new way of life by smacking down the injustice and hypocrite government. He becomes the leader of Liberal rebels in the civil war for almost twenty years and he fails. The turning point after the crisis is signed by the coming of the white foreigners bringing technology and spreading new culture with immoral act. They exploit the residents of Macondo by building a banana company. Jose Arcadio Segundo from the fourth generation of the Buendia family works there as a foreman and undergoes the inhumane treatment of the company's owner.

The climax of the conflict occurs when Jose Arcadio Segundo changes his heart and leads the banana workers going on strike and are massacred. The massacre itself is sponsored by the government. The falling action (Resolution/denouement) of the story is when the banana plantation shuts down; Macondo returns to its former isolation and backwardness; the Buendia clan dies out; Aureliano Babilonia who finally discovers how to read Melquiades' prophecies, realizes that the rise and the fall of the Buendias have always been destined to happen.

### ***Fictitious Setting***

The setting of place in the novel is a fictitious isolated town deep in a coastal jungle namely Macondo. Here is where the story begins played by the Buendia family as the founding fathers. Marquez presents the setting of time in general without using the exact time expression. Nevertheless, it is clear from Marquez's description of the social condition that his novel represents the history of Colombia that spans between the early mid-19<sup>th</sup> century to the mid-20<sup>th</sup> century (when the novel was written). The town itself begins and ends its civilization in an isolation. It can be concluded that Macondo as an isolated town represents the world of the oppressed class in a state where the ruling class establish their hegemony in every aspect of life, leading to a destruction in the history of human being.

### **Components of Critique**

#### ***Critique of State***

Central to his critique of state, Marquez expresses his protests towards political practice by state which is marked with war and violence, centralization of power, colonial hegemony, and racial hegemony. The social background of Colombia as the represented setting in the novel itself also contributes to this interpretation. Macondo is an isolated town where the inhabitants live in peace for many years, as the narrator says;

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At that time, Macondo was a village a twenty adobe houses built, on the bank of a river of clear water that ran along a bed of polished stones, ..., like prehistoric eggs. The world was so recent that many things lacked names, .... Every year during the month of March a family of ragged gypsies would set up their tents near the village, first they brought the magnet. (Marquez, 1995, p. 5).

Until it receives its first institution by the coming of a Conservative government-appointed magistrate, since then, Macondo begins its new civilization in a state when the conservative reign stands to be the powerful class soon to be opposed by the Liberal party that shapes a political society, which is according to Gramsci is the world of violence, coercion, and intervention. While in accordance with Marxist theory, the magistracy is regarded as one of the state instruments to establish their hegemony or domination. This critique of state is clearly expressed by the author through the character of Jose Arcadio Buendia as the founder of Macondo in its early chapter;

"In this town we do not give orders with pieces of paper, ...we don't need any judges here because there is nothing that needs judging . We are so peaceful that no one of us has died even of a natural death.

So that if you want to stay here like any other ordinary citizen, you're quite welcome ... But if you've come to cause disorder by making the people paint their houses blue, you can pick up your junk and go back where you come from. Because my house is going to be white like a dove." ...Don Apolinar Moscote turned pale ... "I must warn you that I'm armed."  
(Marquez, 1995, p. 59-61).

Furthermore, the novel depicts the ruling Conservative as;

The Conservatives, ... who had received their power directly from God, proposed the establishment of public order and family morality. They were the defenders of the faith of Christ, of the principle of authority, and were not prepared to permit the country to be broken down into autonomous entities (Marquez, 1995, p.100).

Referring to the historical background of Colombian society, it is known that the Conservatives wanted to preserve the Spanish colonial legacy of Roman Catholicism and authoritarianism. They favored prolonging colonial structures and institutions, upholding the alliance between church and state, continuing slavery, and defending the authoritarian form of government that would eliminate what they saw as excesses of freedom. The Conservative party group together with slave owners, the Roman Catholic hierarchy, and large landholders.

The world of politics as Gramsci states is the world of violence, coercion, and intervention. Through the Character of Colonel Aureliano Buendia and the political conflict

between the Conservatives and the Liberals, Marquez fiercely protests war and political violence, which takes place in the major conflict of the story as well as in the real history of Colombia, especially in its 19th century as a bloodshed century that reaches its culmination in 1899, covering Colombia's most devastating civil war known as the War of a Thousand Days that ended in the late 1902 with the defeat of the Liberals. Another civil wars that might be touched by Marquez is of those happened between 1940s to the mid-1960s. The novel itself is written in 1965, which means that the wars were still happening.

It is obvious that Gabriel Garcia Marquez presents a solitary soldier, Colonel Aureliano Buendia as the leader of Liberal rebels, not because of a genuine sympathy to the party (ideologically), but more like a moral reaction for the experienced reality. The novel tells;

Because of his humanitarian feelings, Aureliano sympathized with the Liberal attitude with respect to the right of natural children, but in any case, he could not understand how people arrived at the extreme of waging war over things that could not be touched with the hand. (Marquez, 1995, p. 100).

When a Liberal doctor indoctrinated the colonel about violence to liquidate the Conservatives along with their respected family especially the children in order to exterminate Conservatism at its roots, he answered; "You're no Liberal or anything else," ... "You're nothing but a butcher" (Marquez, 1995, p.104).

The colonel later finds out the hypocrisy of his Conservative father-in-law and reaches its climax when a brutal act done by the conservative army soon after the first civil war breaks. He has no choice. War and political violence eventually must become a part of his life. Nevertheless, it does not change the truth about the colonel who always believe in the futility of war, as the narrator says;

In fact, while the crowd was roaring alongside him, he had been concentrating his thoughts, startled at how the town had aged. The leaves of the almond trees were broken. The houses painted blue, then painted red, had ended up with an indefinable coloration (Marquez, 1995, p. 128).

Until at one moment, he realizes that it is not the right way to make change and that the wars he makes is not for a better condition of the whole society, but just an act of arrogance;

"Tell me something, old friend: why are you fighting?"

"What other reason could there be?" Colonel Gerineldo Marquez answered. "For the great Liberal party."

"You're lucky because you know why," he answered. "As far as I'm concerned, I've come to realize only just now that I'm fighting because of pride."

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"That's bad," Colonel Gerineldo Marquez said.  
"Naturally," he said. "But in any case, it's better than not knowing why you're fighting." ...  
"Or fighting, like you, for something that doesn't have any meaning for anyone"  
(Marquez, 1995, p. 139-140).

He fails to create a better new life as an optimistic promise of him before leaving Macondo to start his bloody struggle. What actually happens as the result of his choice is his own emotional collapse. This also represents the failure of Colombia in creating a stable country after its independence until the mid-1960s. Marquez gives a clear and strong comment of the condition in the following quotation;

Lost in the solitude of his immense power, he began to lose direction. ... He was weary of the uncertainty, of the vicious circle of the eternal war that always found him in the same place, but always older, wearier, even more in the position of not knowing why, or how, or even when. There was always someone outside of the chalk circle. Someone who needed money, someone who had a son with whooping cough, or someone who wanted to go off and sleep forever because he could not stand the shit taste of the war in his mouth and who ... (Marquez, 1995, p. 169-170).

Obviously, the figure of Colonel Aureliano Buendia in the theater of war represents Marquez's feeling about his native country's social tragedy. Acts of violence go on coloring any act of taking power and determining policies in Colombia. Furthermore, through Aureliano Buendia, Marquez argues; "*The only difference today between Liberals and Conservatives is that the Liberals go to mass at five o'clock and the Conservatives at eight.*" (Marquez, 1995:244) Similarly, in the review of the historical background of Colombian society, it is stated that long years of bloody conflict have served to erode significantly the distinctions between the parties. Both tend to be repressive. both are corrupt, and both terribly abuse power when it falls into their hands.

Macondo begins to gain its development during the war with the emergence of telegram, and the climax of this quite rapid development is when the town acquires a banana plantation owned by capitalists. Banana strike massacre, a real event in the history of Colombia that took place in 1928 clearly seems to be purposefully incorporated by Marquez to criticize war and political violence through the character of Jose Arcadio Segundo, as the narrator says;

Jose Arcadio Segundo was sure that the war was over. Years before Colonel Aureliano Buendia had spoken to him about the fascination of war and ... He had believed him. But the night when the soldiers looked at him without seeing him while he thought about the tension of the past few months, the misery of jail, the panic at the station, and the train loaded with

dead people, Jose Arcadio Segundo reached the conclusion that Colonel Aureliano Buendia was nothing but a faker or an imbecile (Marquez, 1995, p. 312-313).

In the later development of Macondo, with the coming of Capitalists that plunges Macondo into modernity in technology but a decadency in morality and ethic, Marquez, through his character, Colonel Aureliano Buendia also produce a protest against centralization of state power. This capitalism era comes to Macondo after the civil war end with the defeat of the Liberals that prolongs the reign of the Conservatives along with its centralization of state power as practiced in the real history of Colombia that culminated in a denied event in Colombian history books, the Banana Strike Massacre of 1928. Colonel Aureliano Buendia says, “This is a regime of wretches, ... We fought all those wars and all of it just so that we didn’t have to paint our houses blue.” (Marquez, 1995, p. 239).

Throughout the novel, conservatism has always been portrayed as incapable of facing any social changes, it is also a form of the higher class’ conservative attitude to maintain status quo and as the result is a social collapse. This conservative attitude is also shown through the character of Fernanda who does not accept that her progressive brother-in-law (Jose Arcadio Segundo) would lead a big strike to fight injustice, she says to herself; “That’s all we need, ... An anarchist in the family.” (Marquez, 1995:297)

Through Macondo as an initially isolated town with inhabitants living peacefully without orders before the emergence of an armed conservative magistrate and through Jose Arcadio Buendia, Marquez criticizes the colonial hegemony. The nature of the Conservative party also plays the essential role here. As stated previously, it wants to preserve the Spanish colonial legacy of Roman Catholicism and authoritarianism, which is regarded by Marquez as the source of all conflict and the tragic fatality of Macondo. It can be said that the tragic history of Colombia especially in the event of Banana Strike Massacre as a product of capitalism with their exploitation towards the workers is also a result of the weak government that do not permit the local inhabitants to explore their resources in their excess of freedom.

Jose Arcadio Buendia is perhaps the greatest figure of a family patriarch and a leader of a society with his strong personality, although he eventually becomes a mad man out of his obsessive quest for knowledge. He chooses the “pleasant way” (Marquez, 1995, p. 61) to resolve a conflict rather than a bloody way. The novel regards that colonial hegemony creates tragic history in every aspect of life. Marquez uses the character of Jose Arcadio Buendia and the

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depiction of Macondo, which gradually loses its innocence as soon as the Conservative party along with its Roman Catholicism reaches Macondo leading to its demise, to question what Colombia would have been like had the European (Spanish) never conquered it. Though Marquez does not give an obvious description of the physical appearance of each character in the Buendia family except the inherited bony Aurelianos or the monumental size of Jose Arcadios, but in its early chapter, it is observable that the Buendia family represents a race;

Jose Arcadio Buendia took a long time to get out of his perplexity when he went out into the street and saw the crowd. They were not gypsies. They were men and women like them, with straight hair and dark skin (Marquez, 1995, p. 40).

The novel demonstrates through many examples that human beings cannot exist in isolation. People must be interdependent in order for the race to survive. The idea of solitude examples is found throughout the one-hundred-year life of Macondo and the Buendia family. It is both emotional and physical solitude. It is shown geographically; "God damn it! Macondo is surrounded by water on all sides!" (Marquez, 1995, p.16), and individually; "and the only thing they had in common was the family's solitary air." (Marquez, 1995, p. 185). It always seems to be the intent of the characters to remain alone, but they have no control over it. To be alone and forgotten is their fate.

If Jose Arcadio Buendia celebrates his fate through a quest for science, Colonel Aureliano Buendia celebrates it through his fruitless wars. Another descendant of the Buendia family, Jose Arcadio Segundo celebrates the fate through his struggle to create a better social condition for the working class in the capitalism era. Being so traumatized with the massacre, he decides to lock himself in an old room muttering about the dead from the massacre just like his great grandfather (Jose Arcadio Buendia) babbling in Latin (a strange language to others but a priest) under a chestnut tree until his death. Although Ursula Iguaran always wish to get the family together, she also eventually succumbs to the fate, getting older and becomes forgotten. The very last baby born in the family is a product of incest done by Aureliano Babilonia and his aunt (Amaranta Ursula), which explains how solitary the family is. Even Fernanda del Carpio, one of the outsiders who becomes a member of the family also dies in her solitude.

Obviously, the Buendia family represents a dominated race in the real Colombia or in general, Latin America. They are people of color. Based on the reviewed historical background of Colombia, its original inhabitants is Indian tribes until the Spanish colonial rule the country in

1592 and gains its independence in 1819. Traces of colonialism does not disappear altogether though, the Conservative party preserves the Spanish colonial legacy, Roman Catholicism and authoritarianism. As it is mentioned in the historical background, the 19<sup>th</sup> and 20<sup>th</sup> century Colombian elite intellectuals, mapped race onto their mountainous topography by defining regions in racial terms. Marquez also views himself as a *mestizo* and a *costenos*. The event of Banana Strike Massacre took place near with his hometown, a *Costenos* area inhabited majorly by blacks. The event itself is officially denied in history books as retold in the novel. The last page of the novel says;

Before reaching the final line, ..., he had already understood that he would never leave that room, for it was foreseen that the city of mirrors (mirages) would be wiped out by the wind and exiled from the memory of men at the precise moment when Aureliano Babilonia would finish deciphering the parchments, and that everything written on them was unrepeatable since time immemorial and forever more, because races condemned to one hundred years of solitude did not have a second opportunity on earth (Marquez, 1995:415-416).

The inherited solitary air in the family members, the isolated existence of Macondo in its beginning and its ending, are some of the main points that speak about Marquez's critique of racial hegemony. Solitude, whether it be perceived or real, individual or collective, physical or emotional, condemns a race to self-destruction. Marquez illustrates that point in every aspect of *One Hundred Years of Solitude*. The tragic ending of the conflict in the story strengthens the author's critique of state by retelling so fiercely a reality in his native country's history of how the authority creates a mass deceit of the event of Banana Strike Massacre as the narrator says;

It was the one that caught Jose Arcadia Segundo on his way to Macondo. A week later it was still raining. The official version repeated a thousand times and mangled out all over the country by every means of communication ..., was finally accepted: there was no dead, the satisfied workers had gone back to their families, and the banana company was suspending all activity until the rain stopped (Marquez, 1995:309-310).

Referring to the long analysis of the conflict in the novel, it can be concluded that Marquez tells his story with the onset of the conflict occurs when Macondo acquires magistracy. Thus, he depicts the existence of state with all its instruments (the army, magistracy, etc.) by which the class in the novel has plundered the innocent and peaceful Macondo without state.

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***Critique of Religion***

Through the characters of Ursula Iguaran and Fernanda del Carpio, Marquez represents two shapes of religiosity. Both of them are religious characters in the novel who perform their concerns of Catholic values and tradition, but earn contradict attitude from their society. While Ursula Iguaran' religiosity with a high concern in the family morality makes her loved and respected;

Although she was already a hundred years old and on the point of getting blind from cataracts, she still had her physical dynamism, her integrity of character, and her mental balance intact. No one would be better able than she to shape the virtuous man who would restore the prestige of the family, a man who would never have heard talk of war, fighting cocks, bad women, or wild undertakings, four calamities that, according to what Ursula thought, had determined the downfall of their line. "This one will be a priest," she promised solemnly (Marquez, 1995: 191-192).

Fernanda del Carpio's religiosity with her concerns on rigid manners, rituals, and code ethics makes her estranged and hated by all those around her;

Ursula insisted in vain that she take off the woolen ruff ... when she got up from making love and which made the neighbors whisper. ... Amaranta felt so uncomfortable with her defective diction and her habit of using euphemisms ...

In spite of the visible hostility of the family, Fernanda did not give up her drive to impose the customs of her ancestors. ... created a tense atmosphere against which the silent Jose Arcadio Segundo rebelled before anyone else. ... (Marquez, 1995, p. 212-213).

Like Colonial Aureliano Buendia's conservative father-in-law, Fernanda is a character used by Marquez to depict the inconsistency and hypocrisy of the conservatives. In her denial of her illegitimate grandson and her intention to kill him, she says;

"We'll tell them that we found him floating in the basket," she said smiling.

"No one will believe it," the nun said.

"If they believe in the Bible," Fernanda replied, "I don't see why they shouldn't believe it from me." (Marquez, 1995, p. 299).

Marquez clearly seems to view that hypocrisy is a trademark of Conservatism individually as well as collectively. It is important to point out that the novel is not against faith and belief, but it certainly has its doubts about the Catholic church. It is also important to note that instead of religion, the supernatural is also a belief system in the novel. It is shown even in the character of Fernanda, she says; "This is terrible, ... All my life they told me that butterflies at night bring bad luck." (Marquez, 1995, p. 291). In her last years of life, when she gets much

older and no-body had ever followed her attitude, even by her own children and in a state of being lonely, “She became human in her solitude.” (Marquez, 1995, p. 364). This also shows that Marquez views conservatism in religion is not humane. It is also important to look back to historical background of Colombian society, which is divided into two regional groups; the *costenos* that tend to be more racially mixed, verbally outgoing, and superstitious; and the *cachacos* that tend to be more formal, aristocratic, and racially pure, who pride themselves on their advanced cities and on their ability to speak excellent Spanish.

### ***Critique of Capitalism***

The novel presents capitalism as one of forces that eventually destroy Macondo. This view is particularly important for the chapters dealing with the banana plantation, which is historically refers to the years of 1900 to 1928 when Colombia was taken over by the United Fruit Company of Boston. In only a few years, Macondo is transformed from a sleepy backward town to a frighteningly modern town via the influence of technology, economic exploitation and foreign invasion. But the arrival of new machines and farming techniques do not make Macondo a better place to live in, in fact things only get worse. Marquez depicts it so vividly as to show how the capitalist foreigner feel so proud of their high social status;

The gringos, who later on brought their languid wives built a separate town ... with palm trees, houses with screen windows, ... The section was surrounded by a metal fence topped with a band of electrified chicken wire ... No one knew 1 what they were after, ... and they had already caused a colossal disturbance, .... (Marquez, 1995, p. 228—229).

Marquez also depicts the modern social condition of Macondo in its materialistic face along with the moral decadency in this era so vividly by illustrating:

The Street of the Turks, enriched by well-lit stores ...displacing old bazaars ..., overflowed on Saturday nights ... and on Sunday mornings there were scattered on the ground bodies that were sometimes those of happy drunkards ... It was such a tumultuous and intemperate invasion that during the first days it was impossible to walk through the streets because of the furniture and trunks, ... and the scandalous behavior of couples who ... and made love under the netting in broad daylight and in view of everyone (Marquez, 1995, p. 229).

Colonel Aureliano Buendia says; “*Look at the mess we’ve got ourselves into, ... just because we invited a gringo to eat some bananas.*” (Marquez, 1995, p. 230). He points out that modern technology is meaningless without a concurrent improvement in ethics. It is very clear that this novel claim that modernity brought by capitalism is destructive. When the banana plantation

**Social Critique in Gabriel Garcia Marquez's  
"One Hundred Years of Solitude"**

takes over Macondo, Jose Arcadio Segundo works as foreman in there. Infuriated by the capitalists' practice of economic inequality and inhumane treatment towards the laborers, the willful and progressive Segundo eventually must speak up, give up his position as a foreman and organize a big strike that ended in a massacre sponsored by the conservative government, the real even in the history of Colombia known as the Banana Strike Massacre of 1928. Marquez depicts how modernity can turn brutal when there is no good intention to lessen the economic inequality through the character of Jose Arcadio Segundo who has been depicted as the quietest in the family, eventually turn to be brutal to fight injustice;

Intoxicated by the tension, ... Jose Arcadio Segundo raised himself up over the heads in front of him and for the first time in his life he raised his voice.  
"You bastards! ... Take the extra minute and stick it up your ass!"  
(Marquez, 1995, p. 305).

Clearly, Marquez wants to remind people of how horrible and sadistic capitalism is. It exploits the working class and treat them like animals when confronted. It is a warning of what will befall mankind if capitalism continues to exploit workers for the benefits of the rich or the powerful class.

## **CONCLUSION**

In a broader scope, social critiques that Marquez revealed in his novel *One Hundred Years of Solitude* is the existence of state along with all its instruments (magistracy, arm force, etc.) by which the class in power suppresses other classes. It plunders the innocence and peacefulness of Macondo. Religion, in this case Conservative believers (Conservatism as an ideologic religion) as a static force, which is marked with hypocrisy and inconsistency of its adherents individually as well as collectively, it contributes to the destruction of Macondo. Capitalism, which is marked by modern technology along with a moral and spiritual decline, where capitalists feel so proud of their high social status, allowing them to oppress the lower class (laborers), and that they have no good intention to lessen the economic inequality eventually turns a progress to brutality.

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