**A STRUCTURALIST APPROACH TO EARNEST HEMINGWAY’S**

***FOR WHOM THE BELL TOLLS***

****INTRODUCTION**

In literary theory, structuralism is an approach to analyzing the narrative material by examining the underlying structure. It involved detailed inquiry into plot structure and narrative perspective. Structural literary criticism argues that the "novelty value of a literary text" can lie only in new structure, rather than in the specifics of character development and voice in which that structure is expressed (Wikipedia, 2008). Road as quoted by Wardojo stated that Structuralist looks at a surface manifestation and theorizes about a deep structure, and then he or she interprets the surface phenomena in term of this underlying structure. This approach, then, is used by the writer to analyze a story entitled *For Whom the Bell Tolls*. Since structuralism involves plot structure that the writer tends to analyze, she discusses about the plot and structure in literature, focused on novel.

Stories and plays are made up mostly of actions or incidents that follow one another in chronological order (Robert et al, 2002:98). Finding a narrative order, however, is only the first step toward the more important consideration, that is, the plot or the control governing the development of the actions. . In a well-plotted story, one thing initiates another not because of time sequences, but more importantly because effects follow causes. In a good work, nothing is irrelevant or accidental as everything is related and causative. The major element of plot is conflict because opposing forces arouse curiosity, cause doubt, create tension, and produce interest. That is why we need to determine the conflict and conflicts in the story in order to build up the plot.

Conflict is controlling impulse in connected pattern of causes and effects (Robert et al, 2002:98). It refers to people or circumstances that a character must face and try to overcome. Conflicts bring out human energy, causing the characters to engage in the decisions, action, responses, and interactions that make up the story (Robert et al, 2002:98). In most of the elemental form, a conflict is the opposition of two people. Their conflict may take the shape of anger, envy, argument, avoidance, gossip, lies, fighting, and many other forms and actions. Conflicts may also exist between groups, although conflicts between individuals are more identifiable so it is more suitable for the stories. Conflicts may also be abstract, such as one character in the story opposes larger forces like natural object, ideas, modes of behavior, or public opinion. A conflict that is faced an individual person can be called as dilemma. Another, conflicts may be brought out in ideas and opinion that clash. In short, conflict shows itself in many ways.

On the same line, identifying for the structure of the story is a second step. A slightly different to plot, structure of story refers to the ways in which the writer arrange materials according to the general ideas and purposes of their works (Robert et al, 2002:98). Unlike plot, which is concerned with conflict or conflicts, structure defines the layouts of works, the ways the story is shaped. Structure is about matters such as placement, the balance, recurring themes, true and misleading conclusion, suspense, and the imitation of models or form such as reports, conversations, or confessions. A work might be divided into numbered sections or parts. It might be in countryside and conclude in a city, or it might be a relationship between two people from their first introduction to their falling in love. To study structure is to study the arrangement of the story and the purposes for which they are made.

The way a story is arranged in five stages. (1) **Incentive moment.** Incentive moment or initial incident starts when the action takes place. The introduction of story background, characters, situations, and conflicts brings out we need to know to understand and follow what is to happen in the story. (2) **Rising action.** Rising action or developments the onset of the story’s major conflicts. In this second stage, we can see the beginning of difficulties that seem overwhelming and insoluble. (3) **Climax.** Climax or crisis is the culmination of the story’s conflicts and complications-the intense moment of decision. The uncertainty and anxiety of the complication lead to the third stage, the crisis (turning point) or climax (high point). In this third stage, all the converging circumstances compel the hero or heroine to recognize what needs to be dine to resolve the story’s major conflict. Another way of considering the crisis or climax is to define it as that point in the play at which uncertainty ends and inevitability begins. (4) **Falling action.** It is a time of avoidance and delay. The downward slope of the pyramid is the falling action, which contains complicating elements deferring the story’s conclusion. (5) **Resolution**. It is the end, the logical outcome of what has gone before. In the last stage, all protagonists undergo suffering or death, all mysteries are explained, all conflicts are resolved, all mistakes are corrected, all deserving characters are rewarded, and the story ends. In short, the function of resolution is to end complications and conflicts, not to create ones. It is important to observe that the word “catastrophe" is used in a tragic end.

In the ninetieth century, the German novelist and critic Gustav Freytag (1816-1895) visualized this pattern of plot structure as a pyramid (though he used six elements rather than five) (Robert et al, 2002:98). In the so-called Freytag pyramid, the incentive moment and rising action lead up to a high point of tension (the climax) followed by the falling action and the resolution. With these reservations, the Freytag pyramid is valuable in the analysis of plot structure.

**The Freytag Pyramid**

Climax

Rising action Falling action

Incentive moment Resolution

By using the chart above, the writer tries to explore the underlying structure of *For Whom the Bell Tolls*

**PLOT SUMMARY OF** *FOR WHOM THE BELL TOLLS*

*For Whom The Bell Tolls* opens in May 1937, at the height of the Spanish Civil War. An American man named Robert Jordan travels behind enemy lines to work with Spanish guerrilla fighters, or guerrillas, hiding in the mountains. The Republican command has assigned Robert Jordan the dangerous and difficult task of blowing up a Fascist-controlled bridge as part of a larger Republican offensive. A peasant named Anselmo guides Robert Jordan to the guerrilla camp, which is hidden in a cave. Along the way, they encounter Pablo, the leader of the camp. Pablo believes what Robert will do endangers the guerrillas' safety. Robert Jordan suspects that Pablo may betray or sabotage the mission.

At the camp, Robert Jordan meets Pilar, Pablo's “woman.”. Pilar appears to be the real leader of the band of guerrillas and the six other inhabitants of the camp: the unreliable Rafael, feisty and foul-mouthed Agustin, dignified Fernando, old Primitivo, and brothers Andres and Eladio. The camp also shelters a young woman named Maria, whom a band of Fascists raped not long before. Robert Jordan and Maria are immediately drawn to each other. Robert Jordan and Anselmo leave the camp to scout out the bridge. When they return, Pablo publicly announces that neither he nor his guerrillas will help blow up the bridge. Pilar and the others disagree, however, so Pablo gives in. That night, Maria comes out to join Robert Jordan as he sleeps outside. They profess love for each other.

  The next morning, Pilar leads Robert Jordan through the forest to consult with El Sordo, the leader of another band of guerrillas, about the bridge operation. They take Maria along. El Sordo agrees to help with the mission, but both he and Robert Jordan are troubled by the fact that the bridge must be blown in daylight, which will make their retreat more difficult. Back at the camp, a drunken Pablo insults Robert Jordan, who tries to provoke Pablo, hoping to find an excuse to kill him. Pablo refuses to be provoked, even when Agustin hits him in the face. When Pablo steps away for a few minutes, the others agree that he is dangerous and must be killed. Robert Jordan volunteers to do it. Suddenly, Pablo returns and announces that he has changed his mind and will help with the bridge.

In the morning, Robert Jordan wakes up, sees a Fascist cavalryman, and shoots him, awakening the camp. After breakfast, the group hears sounds of a fight in the distance, and Robert Jordan believes that the Fascists are attacking El Sordo's camp. Agustin and Primitivo want to aid El Sordo, but Robert Jordan and Pilar know that it likely would be useless. The scene shifts to El Sordo's hill, which a group of Fascists is assaulting. El Sordo's men play dead and manage to shoot the Fascist captain, but several minutes later, Fascist planes bomb the hilltop and kill everyone in El Sordo's band. The ranking Fascist officer orders the beheading of all the corpses of El Sordo's men.

The guerrilleros at Pablo's camp, having heard the planes bomb El Sordo's hill, feel glum as they eat lunch. Robert Jordan writes a dispatch to the Republican command recommending that both the bridge operation and the larger offensive be canceled, for the Fascists are aware of the plan and the operation will not succeed. He sends Andrés to deliver the dispatch to the headquarters of General Golz, a Republican leader. At two in the morning, Pilar wakes Robert Jordan and reports that Pablo has fled the camp with some of the explosives that were meant to blow the bridge. Though furious at first, Robert Jordan controls his anger and plans to carry out the operation anyway, with fewer explosives. Pablo suddenly returns just before dawn, claiming that he left in a moment of weakness. He says that he threw the explosives into the river but felt great loneliness after doing so. He has brought back five men with their horses from neighboring guerrilla bands to help. The fighters take their positions.

The scene shifts to Andres, who has been traveling through the night to deliver Robert Jordan's dispatch to General Golz. Crossing into Republican territory, Andres is slowed when several suspicious but apathetic officers question him. When Andres and his escort finally near Golz's headquarters, a politician named André Marty suspects that they are Fascist spies and orders them arrested. Robert Jordan's friend Karkov hears about the arrests and uses his influence to free the men. Robert Jordan's dispatch finally reaches Golz but arrives too late. The Republican offensive already has begun and can no longer be stopped. As dawn breaks, Robert Jordan and Anselmo descend on the bridge, shoot the Fascist sentries, and plant the explosives. When Robert Jordan detonates the explosives, the bridge falls, but shrapnel from the blast strikes Anselmo and kills him. Pablo emerges from below, saying that all five of his men are dead.

As the group crosses the road in retreat, a Fascist bullet hits Robert Jordan's horse, which tramples on Robert Jordan's left leg, breaking it. Knowing that he must be left behind, Robert Jordan says goodbye to Maria, saying that he will be with her even if she goes. Pilar and Pablo lead Maria away. Alone, Robert Jordan contemplates suicide but resolves to stay alive to hold off the Fascists. He is grateful for having lived, in his final few days, a full lifetime. For the first time, he feels “integrated,” in harmony with the world. As the Fascist lieutenant approaches, Robert Jordan takes aim, feeling his heart beating against the floor of the forest.

**THE CHARACTERS**

Before analyzing the novel using structural approach, it is better to know the characters and the characterization found in the novel. The contribution of analyzing the characters is that most of them contribute to the major conflict of the story. The writer tends to choose some characters that have significant role in the story. They are Robert Jordan as main character, Maria, Pilar, Pablo, Andres, and Anselmo.

Robert Jordan - An American volunteer for the Republican side in the Spanish Civil War and the protagonist of For Whom the Bell Tolls. Robert Jordan is pragmatic, very good at what he does, and never lets his emotions interfere with his work. He appreciates physical pleasures like smelling pine trees, drinking absinthe, and having sex. At the same time**,** he is conflicted about his role within the war and within the larger world. Interior dialogues in which he argues with himself about these conflicts constitute a significant part of the novel. Over the course of the novel, he gradually resolves these tensions and learns to integrate his rational, thinking side with his intuitive, feeling side.

Pablo the exasperating leader of the guerrilla band, is a complex character and an unpredictable force in the novel—a man who is difficult to like but ultimately difficult to condemn unwaveringly. Pablo and Robert Jordan view each other with mutual suspicion and dislike from the start: Pablo adamantly opposes the bridge operation and views Robert Jordan as a threat to the guerrillas' safety, while Robert Jordan senses that Pablo will betray the guerrillas and sabotage the mission. Hemingway uses a variety of unflattering imagery to highlight Pablo's uncooperative and confrontational nature, often comparing Pablo to a bull, a boar, and other stubborn and unpleasant animals.

Pilar**.** Arguably the most colorful and likable character in For Whom the Bell Tolls, Pilar embodies the earthiness, strength, and wisdom of the Spanish peasantry. A large, robust, part-gypsy woman, Pilar exercises great influence over the band of guerrillas—in fact, we quickly become aware that Pablo leads the band in name only. The strong and stable Pilar provides the motivating force behind many of the novel's events. She pushes Robert Jordan and Maria's romance, commands the allegiance of the guerrilla fighters, and organizes the guerrillas' brief alliance with El Sordo. She acts as the support structure for the camp as she unites the band of guerrilla fighters into a family, cooks for all, and sews Robert Jordan's packs. In short, Pilar manipulates the most important characters in For Whom the Bell Tolls and sets in place many of the encounters that drive the plot.

Maria**.** The young, gentle Maria catches Robert Jordan's eye from the moment he meets her. She exudes a natural, glowing beauty, despite the fact that she has recently suffered a traumatic rape and has had most of her hair shorn off. Though she is vulnerable and lays her emotions bare, she exhibits an inner strength, determination, and resilience that enable her to bear her difficult circumstances. Some critics contend that Hemingway intends Maria to represent the land of Spain itself, ravaged by the warring forces beyond her comprehension, yet always enduring, beautiful, and loving. Indeed, Hemingway frequently uses earth imagery to describe Maria, comparing her hair to the “golden brown of a grain field” and her breasts to “small hills.” In this light, Robert Jordan's closeness with Maria mirrors his closeness with Spain, his adopted country.

Anselmo, an old, trustworthy guerrilla fighter. For Robert Jordan, Anselmo represents all that is good about Spaniards. He lives close to the land, is loyal, follows directions, and stays where he is told. He likes to hunt but has not developed a taste for the kill and hates killing people. Anselmo has stopped praying ever since the Communists banned organized religion but admits that he misses it.

Andres - One of the guerrilla fighters, in his late twenties. Andres comes into conflict with the Republican leaders' bureaucracy in his attempt to deliver Robert Jordan's dispatch to the Republican command. Andres serves also a foil to Pablo: although both Andres and Pablo enjoy killing in an almost sexual way, Andres has had the opportunity to satisfy that thirst through his experience with bull-baiting during a town fiesta. As a result, unlike Pablo, Andres has learned to identify and control his desire to kill.

**STRUCTURAL ANALYSIS OF *FOR WHOM THE BELL TOLLS***

It is obviously clear that the surface structure of the text is novel (its genre). This novel can be categorized in tragedy since it has catastrophe in the end of the story. The story talks about the value of war. Robert Jordan initially came to Spain with idealism about the Republican cause and believed confidently that he was joining the good side. But after fighting in the war, Robert Jordan becomes cynical about the Republican cause and loses much of his initial idealism. The victims of violence in the war are not the only ones to lose their innocence—the perpetrators lose their innocence too. Death is one of war effect become the central matter of the story. How easy life is taken in war. It makes us realize the irrationality of war. Here are the five stages of plot structure of the novel.

1. **Incentive moment**

Conflicts start at Robert Jordan came to Spain in 1937 to help the Republican in the war, travels behind enemy lines to work with Spanish guerrilla fighters hiding in the mountains. The Republican command has assigned Robert Jordan the dangerous and difficult task of blowing up a Fascist-controlled bridge as part of a larger Republican offensive. A peasant named Anselmo guides Robert Jordan to the guerrilla camp. Later, they encounter Pablo, the leader of the camp. At the camp, Robert Jordan meets Pilar, Pablo's “woman.” A large, sturdy part-gypsy, Pilar appears to be the real leader of the band of guerrillas. A rapport quickly develops between Robert Jordan and Pilar. During the course of the evening, Robert Jordan meets the six other inhabitants of the camp: the unreliable Rafael, feisty and foul-mouthed Agustin, dignified Fernando, old Primitivo, and brothers Andres and Eladio. The camp also shelters a young woman named Maria, whom a band of Fascists raped not long before. Robert Jordan and Maria are immediately drawn to each other.

1. **Rising action.**

The rising action starts when Pablo refused to help Robert to explode the bridge since he thought that job endangered their life. Later, Pilar leads Robert Jordan through the forest to consult with El Sordo, the leader of another band of guerrillas, about the bridge operation. El Sordo agrees to help with the mission, but both he and Robert Jordan are troubled by the fact that the bridge must be blown in daylight, which will make their retreat more difficult. Back at the camp, a drunken Pablo announces that he has changed his mind and will help with the bridge.

In the morning, Robert Jordan wakes up, sees a Fascist cavalryman, and shoots him, awakening the camp. After breakfast, the group hears sounds of a fight in the distance, and Robert Jordan believes that the Fascists are attacking El Sordo's camp. Agustin and Primitivo want to aid El Sordo, but Robert Jordan and Pilar know that it likely would be useless. In El Sordo's hill, a group of Fascists is assaulting. El Sordo's men play dead and manage to shoot the Fascist captain, but several minutes later, Fascist planes bomb the hilltop and kill everyone in El Sordo's band. At two in the morning, Pilar wakes Robert Jordan and reports that Pablo has fled the camp with some of the explosives that were meant to blow the bridge.

1. **Climax**

Robert Jordan determines to carry out the operation anyway, with fewer explosives. Pablo returns just before dawn, claiming that he left in a moment of weakness. He says that he threw the explosives into the river but felt great loneliness after doing so. He has brought back five men with their horses from neighboring guerrilla bands to help. The fighters take their positions.

1. **Falling action**

By using insufficient explosives, Robert and the others continued to explode the bridge. As dawn breaks, Robert Jordan and Anselmo descend on the bridge, shoot the Fascist sentries, and plant the explosives. Pilar arrives and says that Eladio has been killed, while Fernando, fatally wounded, must be left behind. When Robert Jordan detonates the explosives, the bridge falls, but shrapnel from the blast strikes Anselmo and kills him. This tone becomes the falling action. Later, as the group crosses the road in retreat, a Fascist bullet hits Robert Jordan's horse, which tramples on Robert Jordan's left leg, breaking it. Knowing that he must be left behind, Robert Jordan says goodbye to Maria, saying that he will be with her even if she goes. Pilar and Pablo lead Maria away.

1. **Catastrophe**

Alone, Robert Jordan contemplates suicide but resolves to stay alive to hold off the Fascists. Finally, before he died he feels “integrated,” in harmony with the world.

**CONCLUSION**

The structural analysis of literary work focuses on examining the underlying structure. It involved detailed inquiry into plot structure and narrative perspective. The analysis looks at a surface manifestation and a deep structure. *For Whom the Bell Tolls* is novel written by Earnest Hemingway that is obviously clear that the surface structure of the text is novel (its genre). This novel can be categorized in tragedy since it has catastrophe in the end of the story. A deep structure lies on its plot structure that has five stages. The incentive moment of the novel starts at Robert Jordan came to Spain in 1937 to help the Republican in the war, travels behind enemy lines to work with Spanish guerrilla fighters hiding in the mountains. The rising action starts when Pablo (the head of the guerillas) refused to help Robert to explode the bridge since he thought that job endangered their life. Troubles come to Jordan, but he determines to explode the bridge becoming the climax. The falling action follows the explosion of the bridge by Jordan and the guerrillas and the death of some guerrilla fighters. Unfortunately, Jordan gets shot while they are escaping from the Fascist. Finally, Jordan contemplates suicide but resolves to stay alive to hold off the Fascists. The death of Robert Jordan becomes the catastrophe of the story.

**REFERENCES**

Robert, Edgar V & Henry E. Jacobs. 2002. *Literature: An Introduction to Reading and Writing*. New Jersey: Pearson Education, Inc.

Wardoyo, S. 2004. *A Road Map into Literary Research Method*. In cahyono & Widiati (Eds.) *The Tapestry of English Language Teaching and Learning* (pp. 337-361). Malang: State University of Malang Press

<http://en.wikipedia.org/wiki/structuralism%28literature%29>