

THE PLOT OF THE CHARACTERS IN *ALL THE BRIGHT PLACES*

KARAKTER DALAM ALUR CERITA *ALL THE BRIGHT PLACES*

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Abstract

Nowadays, plot within characters with mental health issues still a sensitive issue to be discussed by most people. Some parents often avert their children from the exposure of the topics in the purpose to protect them suffering the same illness. It is important to discuss on this topic since intend to show the reality of individuals' feeling as mentioned in the plot of this study. The novel of *All the Bright Places* managed to succeed in delivering the message through interesting plot development where two main characters get together and share their perspectives to carry out the story. Hence, this study aims to investigate how Niven as a story writer structured her story with the plot. The results of this study showed a progressive kind of plot where plot elements are chronologically arranged within the mental health issues. These were found from the language in the plot including their point of views and symbols used as the elements of fiction shown in the exposition, complication, crisis, climax, falling action, and resolution. It seemed that there were connection between characters supported with the language use and events covered inside the plot. These reflected to the whole part of patterns inside the story that give personal touches to their readers from the events.

Keywords: fiction, literature, mental illness, novel, plot

Abstrak

Dewasa ini, pembahasan alur cerita dengan karakter-karakter yang memiliki masalah kejiwaan masih dianggap sensitif bagi kebanyakan orang. Beberapa orang tua masih sering menghindarkan anaknya dari paparan topik tersebut demi alasan keamanan supaya tidak terkena penyakit yang sama. Pengangkatan topik ini penting sebab berusaha mengungkapkan perasaan seseorang secara nyata dalam alur cerita seperti kajian ini. Pada novel "*All the Bright Places*" berhasil menyajikan pembahasan yang memberikan alur cerita menarik melalui sudut pandang kedua tokoh utama yang secara berdampingan dibagikan dalam memandu perkembangan alur cerita. Studi ini bertujuan untuk mengetahui bagaimana cara Niven sebagai penulisnya mengemas alur ceritanya. Hasil penelitian membuktikan bahwa Niven mengadaptasi tipe alur cerita progresif karena urutan alur yang tersusun secara kronologis dengan permasalahan kejiwaan di dalamnya. Temuan berupa penggunaan bahasa termasuk sudut pandang dan symbol-simbol sebagai unsur-unsur dalam alur cerita yaitu ekposisi, komplikasi, krisis, klimak cerita, penurunan klimak dari alur cerita, dan resolusi. Keterkaitan antara karakter-karakter, bahasa dan kejadian-kejadian yang ada turut mendukung alur cerita itu. Hal ini merefleksikan bahwa pola-pola kejadian yang ada mengalir di dalam cerita sehingga dapat memberikan sentuhan mendalam kepada pembacanya.

Kata kunci: fiksi, kesusastraan, masalah kejiwaan, novel, alur cerita

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INTRODUCTION

? Literature is a work of fiction that shifts between real and represented worlds of truth and imagination (Thomson, 2010, p. 7). It means that plot intend to present real life situation in a story so it can influence the imagination of readers. The classification of literature can be classified into three major genres consists of fiction, drama, and poetry (Klarer, 2004, p. 9 and 14). Klarer mentions that the elements of fiction are theme, plot, setting, character, style and point of view. Plot in a novel seems to show the patterns of actant, either exposition, raising action, climax, falling action, and their resolution based on the types of story i.e. romantic, tragedy, or even comedy. According to Eagleton (2005, p. 1), One of the most popular forms in literature, especially in prose fiction, is the novel. Typically, authors write novels to picture the reality of human life to give an effect to readers, such as playing with their emotions. However, it is also taken advantage of to deliver moral values of a culture, for instance, the meanings wrapped within plot, settings, character and so forth – also known as the elements of fiction – are the results of an author’s creative and imaginative thoughts. Mental health issues can take part in a plot which can be used to convey messages to the readers through his or her ideas. They are blended throughout the series of events inside the story and the powerfulness of influence for the topic to be carried out depends on the writer who has created them in written language. Richmond (2014, p. 24), in his study with the evaluation of reading books about characters with mental illness from students as the respondents. The study was conducted by teachers which assist them consider to know students who are living with mental illness, friends, or family members with psychological disorders. It can give motivation to students and teachers so they are aware of the language choices and their power. These also strengthen against the stigma associated with mental illness, anxiety, bullying, and struggling from depression. Larsen (2015, p. 64) in her thesis

of mental illness, analyzed three film scripts through their language, character and point of view in ‘The System of Dr. Tarr and Prof. Fether’, ‘The Idiots’ and Tender is the Night. Words and phrases were used to depict the connection between language and mental illness through selections of expressions. The whole of them implied in the plot of the story connected within their characters and language used.

This research focused on plot analysis as one of the intrinsic elements but sense of feelings inside the characters cause reaction through series of events. It is interesting to be analyzed since the novel of *All the Bright Places* showed characters’ mental health presented by the author in the story in order to make an understanding on how the kind of illness could also be arranged in a plot of the story. Indirectly, this issue of illness can be absorbed as knowledge for the readers to understand that characters’ mental health reflected to their daily life action inside the story. The plot is a series of events that occur in a story or in another way it is a skeletal framework. The arrangement of the plot lines is considered to be one of the unities for the ending of the story besides the time and place. It is also known as the foundation of a story that provides the settings and characters. It makes itself important by having to be written logically to organize events and information. Kennedy *et. al.* (2013, p. 22) claims that the elements of the plot includes exposition, conflict, a moment of crisis or climax, and ends with a solution. Several studies that were found to be similar to this research include a study conducted by Irawan (2015) entitled “Structural Analysis of Plot in Rick Riordan’s “Percy Jackson and The Olympians: The Lightning Thief”.” Through literary criticism, how the elements formed and structured the story along with its plot types were discovered. The result of the study was presented along with the use of a plot in the story as a description to know the sequence of events with its actant, not simply the character but an integral structural element revolves in it. This study has a relationship with the current study since plot was analyzed

in order to show its important use as part of the element in the story but the differences concern on how the position of the plot could give its influence to the characters involvement within their mental health. These supports a combination of actant means that characters can be described as a binary opposition pairing and showed the unities inside the story that gave their attractive impression to the readers. This is due to the good character can be paired to act as bad character related with the mental health that happened in the plot will give a personal touch to their readers and intention to know further about it. Pratama's research in 2014 underwent an analysis over "The Plot of Bob Marley's Biography with Reference to Film Entitled "Marley" (sic). Results of the study showed the plot elements' classification into Beginning (Exposition), Middle, and The End (Dénouement) before dividing it again into types within the categorization of Lucky Plot, Actor Plot, and Thinking Plot. The study of the plot was also done with a broader range of aims. The previous studies were also related with the current study since concerned on the arrangement of plots but differences found in the results of variation of characters, including their behaviours and experiences of life mentioned from the language. *All the Bright Places* which gave necessary impact to the plot. These elements could not be separated among them to notify the resolution as part of the actant. Indah (2004) conducted a research entitled "A Study of Plot, Character, and Setting to convey the theme as seen in Hemingway's The Garden of Eden." This study results showed how she proved that plot contribute inference theme, although this study did not focus on discovering the type of plot that was adapted in the novel. The previous studies only showed a similarity in the topic of discussion rather than the result of the studies. This is caused by the diversity of theories chosen such as Irawan (2015) who applied Greimas's actant theory in 1972 which is forwarding plot into the movement from a conflict to resolution, Pratama (2014) identified plot

elements using Kenney's theory (1984) before dividing Tarigan's of plot types into beginning (exposition), middle dan the end (endouement), and then Indah (2004) utilized Robert and Jacob's theory (1987) with the plot types such as exposition, complication, crisis, climax, and resolution. In addition, Ballistreri (2009: p. 19) used twenty novels in her research and found that plot played a major role with the disability to have a development. Even though, the story was not told from disabled character's point-of-view but disability still dictated unfolding of events. This has enabled the progression of story. Therefore, this study opens the topic of the plot adapted in Niven's 2015 *All the Bright Places* to the discussion. The problems were encountered as of (1) what the adapted plot elements that helped the forming of plot type in Jennifer Niven's "*All the Bright Places*" novel is, and (2) how the information and each of the plot elements in Niven's novel of *All the Bright Places* were structured. DiYanni's theory of literature (2001) was used to frame the analysis in this study. Moreover, mental health issues characterized from the traditional set of plot elements to identify and describe Niven's plot arrangement within their characters. DiYanni (2001, p. 27) mentions that the traditional arrangement of plot events usually consists of exposition, complication, crisis, climax, falling action, and resolution or denouement. Having a solid foundation in a story's plot is vital as it keeps the narration interesting and flowing, not to mention how the author needs to keep readers entertained with suspense. Creating a plot and its structure is not an easy task as one may not be able to complete a story without an effective and strong design plan. Without a plot, a story would not be possible to work as nothing connects to make causal relationships that result in events. Hence, the plot plays a significant role in producing proper works of fiction. At certain times, nonfictions, alike biography, also requires a decent plot arrangement. DiYanni states that the arrangement of plot events usually consists of an exposition where the background information, setting, and the main characters

of the story are introduced; a complication that contains a series of intensification of a conflict, a crisis that has the highest moment of great tension; creating climax of the story that contains the most crucial crisis, followed by a falling action when problems are started to be solved. After the plot's complication is truly resolved, then a resolution or denouement can be achieved. The arrangement of the plot is also said to be varied by writers to control the reader's emotion. Hence, she classifies plot into types, either progressive or flashback. In completing the plot element arrangement, a story structure appears to help form the entire narration by completing the actions needed in unfolding actions. In other words, the story structure provides the contents that shape the plot elements itself. This is where the meaning of a story can be acknowledged, as clues of relationships between characters and ideas are conveyed here through details of action and gesture, and dialogue and description (DiYanni, 2001, p. 28). Moreover, DiYanni's (2001, pp. 54-79) theory mentioned that elements of fiction such as point of view, language and style, including symbol can also give effect to the story. In the point of view, the writer presenting his or her story by telling who is going to tell the story through making the characters and how it is going to be told. Meanwhile, in language and style the writers choose words and arrange them in sentences with his or her style based on the topics to be decided. Symbol is the objects, events, or actions which convey the meaning of the story. Her theory is supporting the analysis of this study based on the findings.

The results to this study are expected to assist further research over "*All the Bright Places*" as a fiction to find out mental illnesses of two main characters' inside the plot by judging their initial environment, and giving contribution to prevent mental illness that should be handled in the future. This study is certainly important, considering how mental health issues are still problems emerging from how people are not sensitive enough to care more about the existence of these subjects as

what had happened with the main characters in this study. For instance, mental health is important as it is what keeps one sane if appropriately maintained. However, with ignorance, some can barely survive. People suffer from depression from time to time for reasons that we may not know. The probable cause to it may be past traumas, failure, genetic, abuse, or even no cause at all. Bringing up the question of this matter can be uninviting.

METHOD

The data was taken from Jennifer Niven's 2015 novel entitled "*All the Bright Places*" that was published by Alfred A. Knopf, Inc. It was chosen for its success in delivering a taboo discourse and its contribution to raising the awareness of its importance and urgency, which was awarded Goodreads Choice 2015 award for Young Adult Fiction.

After collecting the data, the process was conducted by taking notes while reading the novel. This reason is to find important information that helps develop the analysis of plot of the novel, including the events, and characters. It is descriptively explained examined with the documents to enable interpretation the ideas through the analysis of plot. Furthermore, the data was analyzed and determine problems for this study before reviewing. Moreover, identifying the plot elements and decide the kind of plot used in the story after examining the novel. Brief acknowledgements of a clinical psychology matter that are brought up in the story were observed and analyzed considering to the plot development which affecting mental health issues of the two main characters. The characters and settings of the story were analyzed to guide the plot analysis. The study was described in detail as follows.

RESULTS AND DISCUSSION

The depression of the characters in "*All the Bright Places*" certainly creating contradiction through their life to face the world implied in the plot of novel. However, solution is made in

order to overcome the complicated problems. In the events, raising awareness about mental illnesses is a necessity. Jennifer Niven is one of America's women novelists. Her most famous work, entitled *All the Bright Places*, gained recognition for having such successful emotional plotting between her two main characters, Finch and Violet. Having only six weeks in writing the novel and a personal experience of a suicidal dearest one, Niven poured ideas into a finely structured series of events while indirectly raising awareness to all her readers about the importance of mental health. Niven claimed that "*Help is out there*". It gets better. Life is long and vast and full of possibility. And know that even when life is darkest, there are bright places everywhere. Know that you are a bright place". This is her collaboration interview with Zoella's Book Club-WH Smith at the end of 2019 (<https://blog.whsmith.co.uk/zbc616-jennifer-niven-an-exclusive-interview-on-all-the-bright-places/>). It proves her clear intention of writing the book. Goodreads Choice 2015 award prized her sincerity for the best Young Adult Fiction. "All the Bright Places" being famous means that Niven somehow managed to succeed in constructing her plot structure; the wonderful comments about how people feel represented by the book is another value to consider. This makes Niven's work the perfect source for this study. Hence, out of this appeal, the researcher took enthusiasm in finding out how Niven's novel is structured and built.

Inseparable aspects of the plot analysis include the availability of the characters and settings of the story. This is caused by their part in motioning the storyline. It was found that the major characters who will lead the story throughout its entire development involve two characters that are known as Theodore Finch and Violet Markey. Furthermore, the undynamic minor characters helping shape the changes occurring to the major characters include Charlie Donahue, Shank-Kravitz, Eleanor Markey, Gabe Romero, Amanda Monk, Ryan Cross, Mr. Embry, Mrs. Marion

Kresney, Mr. Black, Mrs. Linda Finch, Kate Finch, Decca Finch, Mr. Ted Finch, Rosemary, Josh Raymond, Mrs. Sheryl Markey, and Mr. James Markey. The availability of the two characters is to ease Niven's job in presenting the story entirely as one of the two characters later will leave the narrating job for a better place (Niven, 2019). On the other hand, the places where the story happens mainly locate in Indiana and include Bartlett High School, Violet's House, Finch's House, Hoosier Hill, Bookmobile Park, Church Street, Quarry, Bookmarks, Mudlavia, Indiana Countryside, Blue Hole Lake, Purina Tower, Golden Acres, Milltown, Alexandria, The Pendleton Pike Drive-In, Our Lady of Mount Carmel Monastery, and Emmanuel Baptist Church. Niven in her novel year 2015 particularly presents her chapters with the change of perspectives between the story's two main characters, Finch and Violet. Hence, each chapter is not specifically entitled with numbers or headlines, but with either one of their names. Below picture 1 mentions with their names as chapter titles and subtitles that mainly provide clues to the time when the events happen. This is the way of the writer to attract readers' attention in each interesting section so they are willing to go on reading the novel up to the end.

Picture 1
Chapter Titles of
Main Characters' Names and Subtitles



(Niven, 2015: p. 1)

Based on picture 1, Finch starts his days in the story by counting how long he has been Awake; as in not in the midst of being

depressed or under the weather. He proceeds on being impressed of how he manages to endure situations in such a long term until he finally chooses to finish it by himself. Similarly, Violet numbered her days backwards until graduation day; intending that she wants out of the school, or the city itself, for not being able to handle her post-accident condition. Finch is accompanying her days and then our heroine starts to appreciate life better without counting her days. Hence, her acknowledgement of the actual dates to the days she lives. In fact, post-it notes with names and brief words are presenting as symbols in the plot. The meaning conveys are actual reasons for being included in this story. These things can also be found in the following results of structured plots.

The Elements of Fiction and Point of View

The structured plots found presented in a chronological way from exposition as the introduction of the story continued with complication, then crisis happened, turned within the climax, falling action where problems had turned down, including resolution as the ending of the story. In addition, the point of view explained Niven as the story writer to give an understanding on how well she had created the story and giving impression for the plot. Besides, post-it notes were found in variants, such as picture of bird, flower, plus symbol, and also names with combination of words. These are given as symbolization but giving a deep meaning to the plot of the story. It can be further discussed as follows.

Exposition

Starting her story, Niven as the story writer showed a picture of a post-it note with a Finch Bird and a Violet flower drawn on it. This is shown in picture 2 below. She utilizes the object as a media to present the idea of manifesting parts of her storyline into a doodled depiction. As the story grows, readers gradually understand why the characters are arranged the way it is on the paper.

Picture 2
a Post-it Note with a Finch Bird and a Violet Flower drawn upon



(Niven, 2015, p. 1)

The main characters of the novel, Theodore Finch and Violet Markey, are introduced through an intense encounter by the school's bell tower. It begins with Finch asking himself about whether or not that day is a good day to die while standing on the ledge of Bartlett High School's bell tower. These can be analyzed in the following data.

*“Is today the day?
And if not today—when?
I am asking myself this now as I stand on a narrow ledge six stories above the ground. I’m so high up, I’m practically part of the sky. I look down at the pavement below, and the world tilts. I close my eyes, enjoying the way everything spins. Maybe this time I’ll do it—let the air carry me away. It will be like floating in a pool, drifting off until there’s nothing”*
(Niven, 2015, 3, Finch).

Based on data 1, readers are greeted with Finch's foremost pessimistic notion where a detailed situation of standing six stories above the ground on a narrow ledge with his fate in question, and indirect experience of the activity is described. Here, Niven as the story writer did not merely open her story with the given circumstances. She implicitly suggests where his initial position in the plot is by assigning Finch at the particular state. Through a psychological view, the activity performed by Finch may indicate bipolar disorder as an extreme pleasure-seeking behaviour is performed (Getzfeld, 2006, p. 58-59). Finch and Violet share their conditions through

descriptions that explain about what have happened to them and how it feels like. This can also be seen as Niven's way of exposing ground situations to readers.

The attention given by the people from below is learned to not be addressed for Finch but for the girl standing beside him on the ledge; later recognized to be Violet. Niven as the story writer conditions the two to meet coincidentally during the most questioning part of their life where they would be, both consciously and unconsciously, testing their will to live by standing six stories above the ground. The meeting becomes the lead to their future relationship that will develop throughout the novel.

The plot arrangement within initial position was also found in the story. Its statement mentioned Violet's initial position. This can be described from the data below.

"At first I think he's pointing at me, but it's at that moment I see her, the girl. She stands a few feet away on the other side of the tower, also out on the ledge, dark-blond hair waving in the breeze, the hem of her skirt blowing up like a parachute. Even though it is January in Indiana, she is shoeless in tights, a pair of boots in her hand, and staring either at her feet or at the ground—it's hard to tell. She seems frozen in place" (Niven, 2015, 5, Finch).

Similar to Finch, Niven as the story writer implied Violet's initial position through the unfolding of the event. In his acknowledgement on data 2, Finch notices Violet only after some guy points his finger. This had justified how the two unfamiliar people cross paths to later on control the story. Through the same quotation, readers are exposed to the time and location at the beginning of the affair, whereas it happens during a cold January in Indiana. As a part of the introduction to the story, Niven have Finch and Violet specifically describe each other and every one they know in school; including their part in creating impacts in his life. This way, readers are allowed to speculate where these characters take action in the story and what

role they possess between their peers.

"Why don't you go ahead and get it over with, freak?" Gabe Romero, better known as Roamer; better known as Dumbass, yells from below. More laughter" (Niven, 2015: p. 10, Finch).

Based on data 3, Finch personally unveiled how Gabe Romero is a detestable person that enjoys calling him with unpleasant names. The data is an example of how our main characters busy their thoughts with recognition of others' traits and behaviour. The nickname "freak" exposes the possibility of how Finch is generally seen and regarded in his school environment. This gives readers a hint of the background information needed to be known.

Additionally, as both main characters are counting their days; Finch refers to his days as either the asleep, days where he is feeling under the weather; or the Awake, days where he is feeling decent. Similarly, Violet counts her day backwards until the day she graduates from school. These can be acknowledged by the novel chapters' subtitle in picture 3.

Picture 3
Chapter Headings of
Main Characters' Names and
Day-Count Subtitle



(Niven, 2015, p. 19 and 56)

Revelations are made throughout the whole novel as the events develop. However, considering DiYanni's (2001, p. 27) theory, this particular portion of the novel is suitable to be seen as an exposition for presenting background information, initial or main setting, and the characters in motion. The story begins with an exposure of the main characters that are Theodore Finch and Violet Markey. Niven

as the story writer is placing both teenagers by the ledge of the same tower in Indiana during a cold January. Bringing the discourse up for discussion, the author displays the central conflict of the entire narration as early as the first sentence. Hence, it is suitable to entirely summarize the section as “The Meeting of Two Suicidal Juveniles.”

Complication

Subsequently, Niven as the story writer precedes her story by presenting several complications that enable the story to develop. The development is the primary conflict that is rising before climax. This can be analysed through events, characters influence and intimidation of language used. Niven immediately works her way to pair her main characters immediately after the meeting on the bell tower. She first put Finch and Violet in the same U.S. Geography class where a project to wander their hometown, Indiana, is assigned. Finch takes this chance to get closer to Violet by mentioning his will of working on the project together in front of the whole class without her approval.

“Violet Markey, I’d like to be your partner on this project.”

Her face turns pink as everyone looks at her. Violet says to Mr. Black, “I thought if there was something else I could do—maybe research and write a short report.” Her voice is low, but she sounds a little pissed. “I’m not ready to ...” He interrupts her. “Miss Markey, I’m going ... to do you the biggest ... favor of your life ... I’m going to say ... no” (Niven, 2015, p. 31, Finch).

Finch’s one-sided decision is proved by their classmates’ attention to his declaration and Mr. Black’s involvement in Violet’s attempt to dodge the unexpected situation. Hence, this very part of the complication may be considered to be the determining key of a relationship that will provoke and generate a whole story; the part where Violet will force herself to do everything she is not willing

to do with Finch’s help, and where Finch experiences better days with Violet while still finding reasons and ways to finish his life. Violet does not hide the fact that she is bothered whenever Finch does either direct or indirect interaction. However, as expected, Violet gradually grows feelings for Finch as they go along together through the wanderings. Whilst Finch is looking for ways to end his life, Violet becomes the reason for him to be grateful of life.

In between the story, Finch shares more knowledge around the facts of suicide by appearing as if he is fascinated by the phenomena while thoroughly considering each one of their consequences amidst deciding which way is the possible best option. Violet, on the other hand, tends to reminisce about how it was before the accident; about how she used to write pages and live her life to the fullest.

“Worthless. Stupid. These are the words I grew up hearing. They’re the words I try to outrun, because if I let them in, they might stay there and grow and fill me up and in, until the only thing left of me is worthless stupid worthless stupid worthless stupid freak. And then there’s nothing to do but run harder and fill myself with other words: This time will be different. This time, I will stay awake.

I run for miles but don’t count them, passing dark house after dark house. I feel sorry for everyone in this town who’s sleeping” (Niven, 2015, p. 63, Finch).

Finch goes for his nightly run at his regular running route as shown in data 5. These moments are when Finch reflects to himself that he is more than what the world has been taking and labelling him as. All kinds of frustration are thrown out during activities that thrill an adrenaline rush. Through his perspective, readers are able to understand how he has been feeling all his life up until the time he revives himself by running. Unlike Violet who has various supports from her family and friends, Finch seems to only have himself. In comparison, Finch is the most fragile one to

break if not in a content condition; which is proven by how he needs to convince himself to live longer than he feels he needs. This particular fact may have a significant role later in the development of the story.

To deepen readers' conception of Finch's condition, Niven as the story writer makes his family visit his father (without Mrs. Finch) on daily Sundays Weekly Obligatory Family Dinner to evoke his response and memory of his old man. It is when they are about to start eating, Finch's stepbrother, Josh Raymond, kicks the table and triggers their father to let out a reminder with a tone Finch is unfamiliar.

"..., and my father the Slammer strokes his perfectly stubbled jaw and says in the soft, patient voice of a nun, "Josh Raymond, we've discussed kicking the table." It is a tone he has never once used with me or my sisters" (Niven, 2015, p. 70, Finch).

This part is considered to be a complication as it is the first evidence of Finch's relationship with his father that later will cause a turn after affecting his mental health. Niven structures this very complication by making Josh Raymond cause an unexpected revelation.

Niven brings her readers to the main characters' first wandering that is the Hoosier Hill. There, Violet expresses her disappointment of the hill. Finch unexpectedly vocalizes his admiration of the view with graceful remarks. Readers can feel the sense that even though Finch is struggling to figure a way out of his mind (from matters causing him to be amazed of death-suicide and leads him to the edge of a tower), he still sees the world as a worthwhile place to appreciate. Niven sets the bar higher as she makes the very part of the story to be Violet's entirely to observe and take in. Our female lead is by then entangled to Finch. The blooming feeling later enables them to have a relationship, making this worthy to be considered as a complication.

Finch's fascination over death and suicide causes him to experiment with activities that

deal with risks that threatened his life. From swallowing multiple pills to getting himself used to holding himself underwater in his bathtub, there is nothing that seems to stop him from being curious.

"How long has it been? Four minutes? Five? Longer? My lungs are starting to burn. Stay calm, I tell myself. Stay relaxed. The worst thing you can do is panic" (Niven, 2015, p. 106, Finch).

Finch's mind is spoken in data 7, when he happens to be underwater. Past experience of being drowned immediately giving reaction to his mind. This situation and condition made him raised those questions. Feelings also gave effect to his mental. Traumatic feelings because of the past experiences that seem continually affect also his thought. On the other side, Violet is experiencing regular nightmares after the day of the accident as seen in the following data 8.

"That night, I have the same nightmare I've been having for months—the one where someone comes at me from behind and tries to strangle me. I feel the hands on my throat, pressing tighter and tighter, but I can't see who's doing it. Sometimes the person doesn't get as far as touching me, but I know he's there. Other times I can feel the breath going out of me. My head goes light, my body floats away, and I start to fall" (Niven, 2015, p. 113, Violet).

Violet describes what kind of nightmare she has been regularly experiencing in data 8. She once again displays one of PTSD's symptom (Post Traumatic Stress Disorder), which may imply what she is suffering from as it has been occurring for months since the accident she and sister got involved in (Getzfeld, 2006, p. 22-25). This identifies both Violet's and Finch's mental state at the beginning of the story; which is mentally affected by the world's terrible affairs.

"He slams the beer so hard against the coffee table that the bottle shatters." *"Don't you*

come into my house and tell me what to do.” And then he’s off the couch and lunging for me, and he catches me by the arm and wham, slams me into the wall. I hear the crack as my skull makes contact, and for a minute the room spins” (Niven, 2015, p. 159-160, Finch).

On another Obligatory Family Dinner, as he tries himself to get his father upstairs to join them eat, Mr. Finch rages and slams him to the wall alike showed in data 9. As a result of the occurrence, Finch goes home in an agitated condition. What happens between him and his father triggers the story to upgrade into a more intense turn.

“Half an hour later, I stand back and look at the board. It is covered in fragments—some are words or sentences that may or may not become story ideas. Others are lines I like from books. In the last column, I have a section for New Nameless Web Magazine. On three separate Post-its I’ve tacked beneath it: Lit. Love. Life. I’m not sure what these are supposed to be—categories or articles or just nice-sounding words.

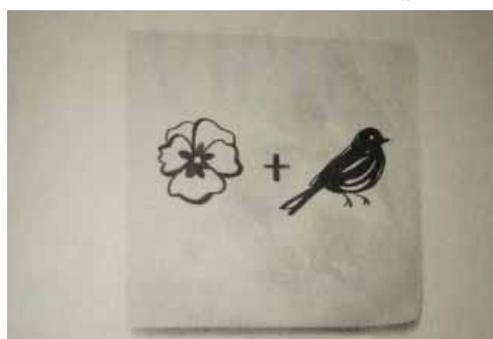
Even though it isn’t much yet, I take a picture and send it to Finch. I write: Look what you’ve got me doing” (Niven, 2015, p. 170, Violet).

The last part of the complication is also greeted with how Violet is starting to get herself altogether after Finch forces her back into writing through their wandering project. Readers are exposed to show how Violet feels an emerging force of ideas to write again in data 10. Although not immediately, she starts with “fragments” of words and sentences on post-it notes. She even has a specific section that contains ideas for a new web magazine. Violet’s rise is not simultaneously accompanied by Finch’s. Rather, our boy is brought deeper into his thoughts and barely exposed out to the world’s fondness. Ending the novel’s complications, the paradoxical condition of both main characters correspondingly becomes the opening to the emerging crisis of the story. In relation to DiYanni’s (2001, p. 27) theory, this specific portion of the novel

embodies the requirements of a complication where conflicts exist in order for matters to get rather complicated and lead into an intensified plot.

The complications of the story in short are Finch’s manoeuvre to Violet, Finch and Violet’s personal battle, Violet’s growing feeling for Finch, Finch’s abusive father on his intention to die, and the paradoxical situation of Violet’s revival and Finch’s downfall. It is suitable to summarize the section as “The Repercussions of Trauma”. Because, the primary key of the problems is the trauma owned by the main characters of the story; where they either get motivated to do something about of the situation, or drag themselves further with the picture and discussion below.

Picture 4
a Post-it Note with a Violet flower
and a Finch Bird Drawn Upon



(Niven, 2015, p. 173)

Crisis

Before proceeding to the next storyline, Niven as the story writer switches the position of the Violet Flower and the Finch bird on the post-it note on picture 4 to foretell the main characters’ state. The picture simply talks for itself by indicating how Violet is, starting now, a lot more present compared to Finch at the beginning of the story.

Niven begins the part with Violet’s stabilizing condition while Finch’s lessens. Through Violet’s acknowledgement in the novel, readers are greeted with the fact that Finch has been absent from school for a week without notifying anyone. Finch’s closest

friend, Charlie, claims that it is just the usual “moody” Finch. He then bails Violet out of class for a detour to a nearby river to watch a bathing hooded crane before Roamer and his gang comes out of nowhere to mess about with Finch.

Readers are told about how Finch managed to put Roamer’s head inside of the river for a moment, which is witnessed by Violet. Niven sets the storyline this way so that Finch experiences another internal crisis after the one he has with his father. This way, the plot is heated and causes Finch to have a juncture between “the asleep” and “the awake,” since he has managed to stay “awake” until now. Being heavily shaken by both the fight with Roamer and the previous abuse from his father, he searches for options of activity to distract and calm his mind down as he drops his intention on calling for help.

On the opposite side of the story, Violet gets herself busy with ideas for a new web magazine after her mother sees the post-it notes of ideas on her board with her mother’s help, Violet now has a solid picture of what and how it is going to be. The particular same day Violet is about to go to sleep, she rises up as she almost forgot to cross off the day on the calendar.

“I cap the marker and grab one corner of the calendar and rip it down. I fold it up and shove it into the back of my closet, tossing the pen in after it. Then I slip out of my room and down the hall.

“... I set her glasses down on her dresser. “Thanks for the loan,” I say. “But they make my head hurt. And they’re ugly.” I can almost hear her laughing” (Niven, 2015, p. 191, Violet).

In data 11, as she realizes the preposterous future, Violet decides to throw away her calendar and its marker into her closet before returning Eleanor’s glasses she has been using on the table inside her sister’s room. Starting on that day then Violet stops counting her days. This justifies the early statement where

Violet is jumping back into her usual activity and recover entirely; all the while Finch finds his condition worsening after the newest incident with Roamer. The arrangement of events this far may be seen as Niven to enact a crisis deliberately.

Niven proceeds the composition of crisis by having Finch go on a surprise visit to Violet’s house. He visits her house without notifying her in the means of explaining about bailing her out of class to her parents. When he and Mr. Markey have an agreement, they are off to their next place of wandering. Unknowingly, the agreement will be the determinant key that later creates the crisis of the story.

Niven intensively keeps rising up our female main character’s mental state while declining Finch’s. This is shown by Violet’s will to explore new ideas for her web magazine. She even goes on a trip to New York with her parents to explore New York University, the place where she dreamt of studying and detested not long ago. Yet, another Obligatory Family Dinner once again evokes madness over Finch’s body.

“Mom shakes her head at me. My father repeats, “No more seeing him. No more of this driving around. I’ll speak to your teacher on Monday if I need to. You can write a report or do something else to make up for the work. Are we understood?”

“Extenuating circumstances.” Here I am again.

“Excuse me?”

“Yes. We’re understood” (Niven, 2015, p. 202-203, Violet).

After a certain wandering, Violet is supposed to be taken home when Finch takes a detour to the Purina Tower for a cuddle. Niven (2015) intentionally schemes for them to accidentally fall asleep without having notified any of Violet’s parents and have the situation go south. Without realizing it, it is already morning when they wake up. Every pretentious condition Finch told her parents are exposed as they called Finch’s mother on

their look for help. Violets is by then restrained from meeting Finch, or even do their project, making her feel caged all over again alike shown in data 12.

“It takes four of them to get me off him because my fist is like iron. I’m thinking: You put me here. You did this. It’s your fault, your fault, your fault.

Roamer drops to the floor, and as I’m being dragged away, I lock eyes with him and say, “You will never call me that again” (Niven, 2015, p. 273, Finch).

Finch seems could not handle the pressure he has inside his head anymore as he jumps for Roamer’s neck in data 13. The frustration that builds up in Finch’s body is thrown against his bully, Roamer, the person who made his peers turn away from him and turned him into the “freak” everyone knows today. It is justified with his claim of how Roamer is the one to “put him here” and that it is “his fault.” He even manages to assure his bully that he “will never call me that again.” Niven arranges for this part of the story as the part where Finch experiences an unbearable rush of anxiety and tension.

It is suitable to consider this portion of the novel as “The Rise of Violet Markey and The Death of Theodore Finch”. Niven as the story writer starts the very part of the section with Finch causing trouble and ending it with an alarming situation where the two isn’t able to meet each other anymore for breaking Violet parents’ trust. The tension rises up as problems get worse when Finch’s frustration broke out after listening to Roamer calling him “freak” and causing him to be trapped in the condition that he is. These cause the tension about to hit its highest turn. Therefore, this part of the narration matches the greatest tension that existed within a crisis in the story.

Climax

In the climax, Finch’s life on the edge of the line and Niven as the story writer now has her

readers’ full attention before deciding how to end his sorrows and Violet’s fate in the story. The night of the first day after Finch gets himself expelled is the day when he swallows half a bottle of sleeping pills. In a broken household like what happened to him, no other family members notice any changes in Finch’s face or strange behaviour, let alone knowing him that he had just recently got permanently dismissed from school; resulting in his flexibility in enacting near-death-experiments. As an attempt to get better life of himself, Finch drives himself to a support group in Ohio after looking for one on the internet. Each and every person who attends look almost completely normal alike any other regular teenagers in Bartlett High before Finch gets himself surprised with the fact that Amanda Monk, one of his bullies, runs in late and participates along in the group. Niven as the writer evidently does not simply let this slide as the part where Finch finds himself a relieving surprise. On his birthday, Violet breaks down crying as she cannot handle pretending not to know that he went to the hospital for swallowing pills.

“Amanda told me.”

“Told you what?”

“About the hospital and the pills. About Life Is Life.”

He doesn’t let go of me but his body goes stiff.

“She told you?” (Niven, 2015, p. 306, Violet).

On data 14, readers can see how Niven as the story writer lets Amanda tell Violet about his condition. It was known that a fight triggered and the atmosphere filled with tension. Violet desperately wanted to help Finch. Finch was not able to be reached and found ever since. Niven as the story writer sets the section as the part where the highest point of the tension is reached along with the declining moment of their relationship as Finch busies himself finding peace alone. Violet has yet to receive messages from Finch until the end of March; where a set of unclear clues are given.

*“I’m starting to get mad.
Two days later, Finch writes: I am on the
highest branch.
The next morning: We are written in paint.
Later that night: I believe in signs.
The next afternoon: The glow of Ultraviolet.
The day after that: A lake. A prayer. It’s so
lovely to be lovely in Private.
And then everything goes quiet”* (Niven, 2015,
p. 317-318, Violet).

Finch does try to keep in touch with Violet through vague ideas that may imply where he may be at before being completely gone alike shown in data 15. Although it is unclear to Violet, Niven as the story writer takes the chance to be suggestive to her readers by making it clear that data 15 are clues of where Violet may be in the near future.

Falling Action

Niven, as the story writer of the novel in 2015 displays another post-it note picture with only a Violet flower on it. Readers may have already guessed just what kind of ending is going to be given to the couple. This is the part where the tension decreases as problems are about to get solved. The post-it note on picture 5 below does not only indicate our main characters’ present status but is also an indication that the tension is loosening.

Picture 5
a Post-it Note with a
Violet flower Drawn Upon



(Niven, 2015: p. 319)

Finch has been gone for almost a month now that Violet is starting to move on with

her own life; live as though she has just broken up with her boyfriend. Just as Violet is casually living her life, Finch’s older sister Kate shows up at her door to ask about Finch’s whereabouts. Unlike previously, where each and every close one to Finch are nonchalant; Kate is triggered by the realization that Finch is giving an odd gesture. To be sure, Violet immediately reaches out to Brenda.

“I check every five minutes, but he doesn’t reply. I call him again, but the voicemail is still full. I hang up and call Brenda. She answers on the first ring. “Hey, I was getting ready to call you. I got this very weird email from Finch this morning.”

Brenda’s was sent at 9:41 and said simply, Some guy will definitely love you for who you are. Don’t settle.

The one to Charlie was sent at 9:45 and read, Peace, you todger.

Something is wrong” (Niven, 2015: p. 328, Violet).

Data 16 showed how several e-mails with specific messages for his particular close ones are spread. As soon as she finds and figures out the clue, Mrs. Finch requests for Violet to personally go look for him with an awful sob. Knowing where to look for, Violet goes straight to the Blue Hole lake only to find Little Bastard parked nearby, and his folded clothes on the bank of the lake. When she fails to dive deeper, she calls 9-1-1 for help as anxiety builds up inside her body.

“Even when they bring the body up, swollen and bloated and blue, I think: That’s not him. That’s someone else. This swollen, bloated, blue thing with the dead, dead skin is not anyone I know or recognize. I tell them so” (Niven, 2015, p. 337, Violet).

Situations are brought out slowly without tension in advance. The part where Finch dies is not considered to be a climax because readers are already given the obvious possibility of the ending written by Niven, decreasing the pressure after he goes missing. Thus, this section corresponds to DiYanni’s (2001, p.

27) understanding of a falling action where the biggest matter of the story is resolved. It is appropriate to summarize this portion of the story as the part where “Finch Dies.”

Resolution

With Finch out of the equation, Niven (2015) does not immediately lose idea on structuring how Violet is going to continue her life before ending the story. Hints to where Violet is going to go have previously been provided.

Niven as the story writer had arranged the final part of her novel by having Violet go to places where she is able to find traces of Finch and every last bit of him that she can find. She has been considering how they always leave behind offerings as a guideline in visiting destinations for their project. At the final wandering, Finch picked on his own, Violet found an envelope with her name written on it. Squeaking a cry, Violet reads what seem to be lyrics on the letter. With the paper full of musical notes, Violet plays the melodies using her flute when she arrives home.

“I tread water on the surface under the wide, open sky and the sun and all that blue, which reminds me of Theodore Finch, just like everything else reminds me of him, and I think of my own epitaph, still to be written, and all the places I’ll wander. No longer rooted, but gold, flowing. I feel a thousand capacities spring up in me” (Niven, 2015: p. 378, Violet).

On data 19, Niven as the story writer makes sure that Finch has something for Violet when he leaves fragments of him in the world. Hence, by the end of June, Violet is finally able to let go of Finch completely and accept reality with a big heart. Finally, this specific portion of the story qualifies DiYanni’s (2001, p. 27) resolution requirement where complications are now entirely resolved and given closure. Briefly, this part can be summarized as “Violet’s Acceptance”.

All the Bright Places can be said to be a novel consisting of six plot elements that contain a series of cause and effect;

which includes an exposition, a serial of complications, a momentous crisis, a defining climax, a falling action, and a resolution. This proves how the novel is adapting a progressive type of plot where the story consistently grows in sequence. The unities of times showed past life experiences of the characters’ that have mental health problems explained through language and influenced the plots within location. This means plot covers the whole elements of the story and cannot be separated to one another. It showed growth of events from the elements was chronologically arranged in the story without flashback.

Language use of Mental Illness in the Plot

Based on the whole above data, language that gave effect to mental illness issues found in most structured plots. In the exposition found an introduction point of story but then deeply inserted in complication, crisis, and climax. In the exposition, data 1 started with the finding of Finch questions in the dialogue “Is today the day? And if not today—when?.....”. They look like normal questions but actually it is related to uneasy situation and condition for the character to face. Moreover, in complication is highlighted in data 5 “*Worthless. Stupid. These are the words I grew up hearing...*”. These part of the sentences gave effect to the mental health issues of characters inside the story. Expressive and emotional feelings were considered to be experienced for a long period of time. These words immediately emerged in a particular situation when Finch was alone. The feelings of frustration were personally felt by the main character. It seemed that Finch has the most sensitive mental illness compared to Violet with no support from family. Moreover, data 6 “*...my father the Slammer strokes his perfectly stubbled jaw and says in the soft, patient voice of a nun,*” and “*...we’ve discussed kicking the table.*” also considered to have language using mental illness. The first part of sentence was conveyed by Finch, the character who personally had a bad relationship with his father. Emotionally, he is

expressing his desperate feelings to his father. The statement always remembered by Finch and it affected deeply to his heart. Meanwhile, the second part is when he talked to Josh Raymond as the supporting character which reminds him that it had been repeatedly told. This is showed with the event of kicking table that supported the situation. In data 7 "... *The worst thing you can do is panic*" also classified as expression mental illness, especially trauma of Finch. In addition, data 9 expressed with "Don't you come into my house and tell me what to do." which gave the feeling of hate within Finch emotion.

The crisis in data 11 "... *But they make my head hurt.*" and "*I can almost hear her laughing.*" showed how the language effected to Violet who had the experience of mental illness. Things were expressed with a great headache and hurt Violet feeling because of people who are laughing to her because of her depression. But, somehow she managed to control her thought and feelings so the illness turning to recover. Then, data 13 "*It takes four of them to get me off him because my fist is like iron. I'm thinking: You put me here. You did this. It's your fault, your fault, your fault...*" is the language that forced Finch to feel inconvenient and emotionally make a reaction to Roamer. He said those words because he cannot control his feelings. It provokes his anger of the bullying from others and mostly blaming Roamer who according to Finch that he is the one who should be responsible for the problems.

The language can be used as a proof that involved in a story through the dialogues of the characters. Written but expressively structured into part of dialogue. The whole data of language use above indirectly gave effect to mental illness. Their proportion depends on the words used and plot of the story. So, emotional words implied are arranged to bring the story in reality. The story writer of the novel intends to give knowledge for their readers about this mental health issues commencing from the exposition up to resolution.

CONCLUSION

Based on the study conducted above, it can be concluded that the plot played a significant role in creating a complete narration where characters have purposes and problems to solve upon appointed settings. A story might not be able to be completed without a strong plot arrangement as the plot reveals a set of growing events. Meanwhile, mental health issues have driven the plot lines to take their position which were designed in chronological steps.

The novel "*All the Bright Places*" consisted of six progressive plot elements that were respectively divided into six parts: exposition, complication, crisis, climax, falling action, and resolution. Niven utilized post-it notes to have the major ideas of her story drawn into a tiny doodle. The story was structured and developed with cause-and-effect interactions of Theodore Finch and Violet Markey, and was motioned by their mental health condition. It was through their relationship that the story was formed. Niven also made the chapters' subtitles as the indication of where the time of the story is and a part of the main characters' mental state information. It gives readers the chance to indirectly understand how Finch and Violet are doing; understanding how both started the story while counting their days and how only one of them ended up recognizing and appreciating their days. Accordingly, characters' feelings and emotions were described through detailed expositions of the characters' mind. Niven in 2015 have ideally produced a story worthy enough to represent people and generate compassion. Not only that Niven managed to engage a considerable amount of book enthusiasts, but a quality of writing with a solid plot arrangement is aced by Niven. Creating a finely written story is one thing, but when the story also addresses a sensitive topic and manages to succeed is another. Niven does this by having several possible conditions suffered by many through an objective way of representing and not subjective. Therefore, terminating the

possibility of a party to be offended or blamed, and raising the idea that they are understood. The idea that is trying to be delivered by Niven (2015) is that “many teens can’t see past today. They don’t know that they will reveal from pains they have suffered, or things will be better in the future. Finch and Violet help to show them that life can be dark, but there are always bright places everywhere” (Niven, 2019). It means that there are always a way to solve problems. “All the Bright Places” is appropriate to be seen as a media to increase awareness that generates empathy and compassion if seen this way.

The study found several other possible aspects to be studied and analyzed for future studies. In the storyline, bullying was a clear aspect that formed the story into a complete cause-and-effect plotting. A future study could help investigate how social phenomena affect one’s status and behaviour, or even discuss how culture is involved in creating the customs and values adopted by the characters. Another major potential area of analysis would be further linguistics and literary studies where, as a work of fiction. Understanding of literature as knowledge has given contribution to deepen and widen conception concern on the works of literature.

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