

## Theme and Conflict

### INTRODUCTION AND OVERVIEW OF THE PLOT

*The Lovely Bones* is a novel written by Alice Sebold in 2002. The novel got a great deal of critical comments and turned to be a constant bestseller.

It is the narration of a teenage girl who was viciously raped and killed. She observes from heaven how her close people and friends live their own lives without her while she comes to terms with her own death. Nevertheless, instead of writing this story as a crime novel, which had been written lots of times previously, Sebold narrates the story from Susie's point of view: the dead victim reports her own story. This draws the attention from anticipation to the poignant collision of such an offense. *The Lovely Bones* not only suggests how much was taken from this teenage girl, and how much she missed out on, but it also outlines in beautiful, tender detail how her family is disfigured by these aggressive and unmerited offenses. Her mother parts with her father for eight years. Her father attempts to catch Susie's murderer, and is crippled in the course of investigation. Susie's sister and brother are coerced into affecting recoil turning to be very remote from their formerly friendly family.

Sebold lived through the original occurrence that the main character suffered; it isn't actually unexpected that *The Lovely Bones* detains her anguish so well. What is remarkable is how Sebold combines specific details and beautiful prose to sketch poignant images of the whole society, and how well she reclaims the serial rapist and murderer Mr. Harvey without giving explanations to his awful crime.

### THEMES

Grounded on her own real-life undergo of rape, Alice Sebold raises a dreadful and offensive theme – the rape and killing of a child, and from this dark backdrop

interlaces a distressing, thought infuriating and uplifting tale of lasting love, getting and salvation.

*The Lovely Bones* is a coming-of-age story. The narrator is Susie Salmon, a 14 year old girl from an ordinary family with the general expectations and dreams of a teenage girl on the edge of maturity.

Unfortunately, Susie is killed by a neighbor in 1973 and her remains were never found. Her family endures excruciating pain and misery, yet from her own meticulous description of rapture. Susie observes the lives of the people she left on the earth during a period of years.

Moreover, the story is heartbreaking in some episodes; it is never gloomy or slushy. It is penetrated with the idea of expect and hopefulness. Susie, although reasonably regretful, eventually takes her destiny and studies how to be happy in spite of what she has lost and as the years go on, her relatives and friends gather strength that help them to live their lives after such a loss.

The theme of grief is the most significant one in the book. The author provides us with a clear description of what this family undergoes. In her book, she narrates the story of her own rape and almost slaughter. This type of experience can be so overwhelming that the sufferer must lament what happened to her and how she has transformed. After getting to heaven, Susie can look down and see her family as they resist their own feelings about her killing. The family has forever changed after their daughter's murder. Susie looks at the gradual parting of her parents, and her siblings and friends become adult and have practices Susie can only observe. Her mother wants to escape from her sentiments, while her father, Jack, desires to tackle those sentiments straight on. Jack Salmon, discontented with the results of investigation, decides to discover circumstances of Susie's killing by himself. This inquiry directs

Jack to suspect George Harvey. Nevertheless, police cannot capture Harvey, as there is absolutely no verification uniting Harvey with Susie.

Family is not the only people impacted by Susie's murder. Ray Singh is the first and only guy kissed by Susie, and he is the first at suspicion. He is rapidly discarded by police, by remainder haunted by the reminiscence of Susie's death. Ruth Connors, a custaway in Susie's class, is also entailed in the occasions by Susie's death. She is the final person Susie handles, as her soul leaves this world. Consequently, Ruth turns out to be preoccupied with death and even starts watching the dead on Earth. Ray and Ruth become eternally united in their split sorrow and sympathies.

George Harvey, Susie's murderer, is also observed by Susie. In paradise, Susie convenes and studies the stories of all of his casualties. Susie witnesses Harvey conceal her body, stretch out to her family and the police, and escape from the misdeeds he has entrusted. Susie wishes to help the people catch her murderer, but can only observe as the police and her relatives try to gather confirmation and find her killer.

If comparing *The Lovely Bones* with other novels, it is necessary to mention that the style of narration is unique for literature, as no one told the story from the viewpoint of the killed person, but, as for the theme of grief, the novel named *Grief* is a novel by American author Andrew Holleran, issued in 2006. An outspoken homosexual, Holleran maintains the reputation of a respected writer of Gay Literature. It reveals the mattes of killing the main character, and further changes of his friends' lives after the tragic loss:

Yet, as with the fiction of James Salter – the writer Holleran's prose most evokes – this slender volume conjures up a rich and deeply seductive, satisfying world, one that welcomes readers gay, straight, single, coupled or otherwise. (Holleran para. 6)

Another novel is *Lord of the Flies*. It was released for the first time in 1954. Golding described its theme in a public questionnaire as an effort to make a point of society's faults back to the faults of human nature. In his 1982 essay *A Moving Target*, he stated simply "The theme of *Lord of the Flies* is grief, sheer grief" (16).

#### CONFLICT

Susie, as the central character of *The Lovely Bones*, narrates her story as the storyteller and witness of how life modifies in a family where a murder occurs. She offers the reader a deep consideration of each family-member and how they tolerate the sorrowful procedure. She stays a 14 year-old girl forever and so, even while she can examine what occurs to those she loves, she has intricate time taking her own death and moving on to her wide, wide Paradise.

The protagonist is Mr. Harvey who is a serial murderer with deep mental troubles. He is a hazard to any young girl whom he looks for to liberate from her horrifying existence. However, another rival is much deeper: sorrow and the responsibility that associates with it. The Salmons are not so much in a struggle against the killer of their daughter and sister. Actually, they are at rivalry with themselves and everyone as they attempt to get along with the tragedy that has happened in their family. This rivalry endures for eight years, pending all entailed have underwent each step of their sorrow, comprising Susie.

The culmination of a plot is the turning point that permits the key character to resolve the conflict. This minute comes when Susie has her sacred wish is carried out: she makes love with Ray Singh through the wonder of penetrating Ruth's body. This permits her to become a grown-up and so enter the paradise where she really must be.

In conclusion, every family member has taken his or her manner of feeling sorrow for Susie and cut the string that connects him or her to Susie, wires that keep Susie attached to Earth. They advance with their existing and Susie takes her own death.

#### CONCLUSION

Telling the story from the viewpoint of the murdered victim is an innovative concept. Generally, Alice Sebold maintains things heartrending, attracting reader's attention, and her style is forever reliable with the themes and motives of the novel.

Nevertheless, the flaws delineated above mean that I did not benefit from this novel quite as much as lots actually wanted to, in esteem to its uniqueness.

## Works Cited

Golding, William. *Lord of the Flies*. New York: Perigee Books, 1959.

Holleran, Andrew G. *Grief*. Oklahoma: Hyperion Publisher, 2006.

Sebold, Alice. *The Lovely Bones*. New York: Little, Brown and Company  
Publishers, 2002.