

THE THEME OF INJUSTICE IN ALICE SEBOLD'S *THE LOVELY BONES*

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ABSTRACT

Alice Sebold is an American author, She writes only three books, *The Lovely Bones* is the most important book and published in 2002. She known for her writings and explained her personal experience. One of her well known novel is *The lovely Bones* which shows the life of a small girl named Susie which reflect the life of Alice. Susie is a normal girl who lives with family, but she became a victim to the sexual harassment. In this modern world girls are facing the problems. The present project deals about injustice to Susie exposed the crime against her and brings Mr. Harvey as a guilt. It explains about the perspective of the teenage girls. Women also deserves the equal respect and importance in the society. People always believes women as a weaker sex. Susie spirit continues to watch over her family trying to reveal her murderer's name to them. This project throws light on the teenage girls suffered from the psycho path killer.

The Theme of Injustice in Alice Sebold's *The lovely bones*

American literature the body of written works produced in the English language in the United States. It was practiced and the way it was perceived, came of age in the period between 1870 and 1920. During these years American writing distinguished itself stylistically and thematically from the European tradition to which it had been dismissively compared for more than a century. American authors also increasingly gained respect as serious artists in the decades following the Civil War as literary critics inside and outside the academy began to appreciate the intrinsic merits of American poetry and prose.

Injustice is a situation in which there is no fairness and justice. This paper initially focuses on Hello George Harry and Salmon, she was 11 year old girl who was murdered on December 6, 1973. She was sexually harassed and murdered by George Harvey. Harvey is an neighbour of Susie, he is at the age of Susie's father.

Alice Sebold was born September on 1963 in United States. She is an American author of three books including her memoir, *Lucky* (1999), and two novels, *The Lovely Bones* (2002), and *The Almost Moon* (2007). At the age of 18 in her first year at Syracuse University. She was the victim of sexual assault, it induced her to write an novels about violence against women and girls. Sebold won the American Booksellers Association Book of the Year Award for Adult Fiction in 2003. *The Lovely Bones* and the Bram Stoker Award for First Novel in 2002. Sebold was a fellow at the Ragdale Foundation and at the MacDowell Colony.

As Alice Sebold's 2002 novel *The Lovely Bones* focuses, Susie Salmon is narrator of the novel, is already dead, raped and murdered by her neighbour, George Harvey, as she walked home from school. The novel is an explained about how Susie and her family learn to cope up with loss: Susie learns to accept the loss of her former Earthly life and adapt to an afterlife in her own personal heaven, where she watches as her family threatens to disintegrate as they struggle to confront the horror of Susie's death. In particular, the novel explores about mother's struggle with her maternal role. Her daughter's violent death results in Abigail's aiming and questioning not the, perhaps, expected topic of her failure to protect her daughter, but rather the unresolved conflict that results from Abigail admitting that she has never fully embraced motherhood. Abigail's individuality and sense of selfhood has all but disappeared beneath the persona of Mother and Susie's death is the unlikely catalyst for the re-emergence of Abigail's sense of self. This essential change in Abigail is in part represented by two photographs: one of Abigail and the other of Susie.

The depicts about Alice Sebold's Work *The Lovely Bones* explores hatred of act of violence. Mr George Harvey who lives in the same street of Salmon family. George Harvey Who is psycho killer of girls and women, some girls and women. Harvey hobby is select girls and sexually harassed and brutally killed by him. He has been selected 14 year old girl Susie Salmon as his next victim.

Susie walks home from school through a cornfield, Mr. Harvey tempts Susie into an underground structure he has built, describing it to her in alluring terms as a kind of hiding place for neighbourhood kids.

“Don’t, Mr Harvey, I managed, and I kept saying that I was a lot. Don’t. And I said please a lot too. Franny told me that almost everyone begged “please” before dying. (9)

There, he rapes and murders her, and then dismembers her and locks the pieces of her body in a safe. He deposits the safe into a sinkhole on the edge of town, commonly used by the residents of Norristown to dispose of old appliances and pieces of furniture. The injustice of this horrible crime begins to seem impossible to remedy as the local police assigned to Susie’s case flounder in their investigation. People who lived in neighbourhood and police if Susie’s murder will never be solved, and justice will never be served to murderer. As the novel moves, Susie started narrating from heaven that she is not George Harvey’s only victim. He has killed many girls and women, and their murders too have gone unsolved for so many years. In the end, even though Susie’s sister Lindsey, her father Jack, and later the police force discover George Harvey’s is the murderer of all teenage girls including Susie Salmon, Harvey evades capture by fleeing Norristown, leaving Susie’s family and Susie herself without any sense that justice has been served. Ultimately a kind of cosmic justice is indeed served when Harvey is killed by a falling icicle, but Susie’s family remains unaware of Harvey’s death, and is left to find a sense of closure in the absence of legal justice. Through her novel, Sebald a victim of sexual violence herself suggests that perhaps legal, procedural justice provides a false comfort, and that the only true balm against the humiliating injustice of such violent crimes is the healing that comes from within.

Jack Salmon is mentally not stable after his daughter’s death, but despite requiring efforts he is initially unable to uncover anything that might help the investigation bring her murderer to justice. After an afternoon spent with Mr. Harvey, whom Jack saw constructing a stranger building in the yard, Jack becomes convinced that Harvey knows something about Susie’s death. Indeed, the structure Jack saw Harvey building was, Harvey privately admits, a ceremonial bridal tent, but Harvey insists that Jack is simply mad with grief. Jack’s desire to bring Harvey to justice burns like an ember beneath the rest of Jack’s life, and it begins to consume Harvey. Later, Jack visits the Singhs’ house in order to meet with Susie’s high school sweetheart Ray and apologize for the fact that Ray was considered a suspect in the early days of Susie’s disappearance and Ray was unfairly treated by the police. While talking with Ray’s mother, Ruana, Jack divulges his suspicions about Harvey after having had them dismissed by the detective in charge of Susie’s case, Len Fenerman. One night, while watching the street from his window, Jack sees a light moving towards the cornfield and believes it is Harvey, out on a walk. Jack takes a baseball bat from the hall closet and, with Ruana’s words echoing in his ears, follows the light out to the cornfield. When he encounters the person he believes to be Harvey, he threatens to “finish” him only to realize that the person he has followed is Susie’s friend from school, Clarissa, who has come to the cornfield to meet her boyfriend, Brian Nelson. Believing, in a moment of madness, that Clarissa is actually Susie, Jack runs toward her, prompting Brian to tackle and beat Jack. Susie, watching the scene from heaven, turns away from the violence, wishing that her poor father would escape. In this sequence of events, Sebald fuels her argument by coming at it from the other side suggesting that sometimes the search for justice is both violent and futile, and only ends up creating more pain for those who seek relief.

George Harvey dies in a manner both unremarkable and seemingly fated. While on the run from Norristown, he attempts to cajole a woman he encounters at a bus station into a conversation, asking if she is “traveling alone.” The woman calls Harvey a “creep” and walks away, and shortly after she does, Harvey is struck by an icicle hanging overhead. He stumbles forward into a ravine in front of the station. According to Susie, it takes “weeks” before the snow melts and his body is found. Harvey’s death is currently considered as a kind of justice brought down from on high and Sebald purposefully leaves this open as one way of interpreting Harvey’s death. Although Susie does not make any mention of her direct involvement in the incident, she and her friends in heaven played a game called “How to Commit the Perfect Murder...” (121).

Susie’s death appears to have been avenged, but whether by chance or by divine intervention remains unknown. Susie does not linger on her description of Harvey’s death, and offers no emotional or analytical commentary: she simply moves on to talking lovingly of her sister, Lindsey. Justice has found Harvey, but this fact is delivered in a way that makes it feel like almost a footnote to the action of the novel.

Each and every woman is put in the place of victim in the name of harassment. Like Susie, young girls and women are murdered by the Psycho killers. Day by day sexual assault victims’ percentage are increasing. Parents have the responsibility to teach their children to respect the women. Women are considered as the weaker sex, it also considered as the injustice for women. By this point in the novel, justice is far from the minds of the characters, who have come to accept what happened to Susie and chosen to honor and remember her rather than

languish in the injustice of her death. Justice is a nebulous concept in *The Lovely Bones*. The pursuit of justice as a kind of revenge or punishment is shown to be dangerous and even self-destructive. Ultimately, fate intervenes on Susie's behalf, suggesting that the universe takes its natural course and doles out its own kind of justice. The strife and anger involved in seeking justice are shown to have been in vain. The book shows that while the justice system may give a feeling of closure, it cannot replace the necessary process of healing by coming to terms with injustice in one's own time and on one's own terms.

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