

Comparative Analysis of Alice Sebold's and Peter Jackson's The Lovely Bones

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Abstract: A comparative study primarily analyzes and evaluates concepts and factual information among various areas, subjects, and objects in order to detect similarities and differences. This study investigates the similarities and differences of Alice Sebold's and Peter Jackson's *The Lovely Bones*, which specifically delves into the plot, character development, and imagery. It uses Formalism Theory by Viktor Shklovsky and Psychoanalytic Theory by Sigmund Freud to support the study. Moreover, this is a qualitative method using discourse analysis in interpreting and analyzing the data. The data for the three phases is obtained from quotations, scenes, pages, and timestamps from the novel and film version, which determine the plot structure as it evaluates and focuses solely on features of the literary text itself. In terms of character development, it evaluates the characters' childhood, family life, traumas, and conflicts, all of which influence the characters' behavior. Lastly, the imagery determines the visualization as it believes that something visibly seen means a concrete interpretation of the text and scene. In conclusion, *The Lovely Bones* by Alice Sebold and Peter Jackson have similarities and differences in the plot, character development, and imagery as the movie only features the fundamental key points from the novel. Furthermore, in the recommendation, the following are prescribed to future literary researchers: a detailed analysis of the plot's structural development in determining the psychosocial tendencies of the novel and of the movie; a cognitive-developmental theory of character motivation is utilized to determine character development; and imagery is to be guided with figures of speech to reveal the hidden implications of the scenes.

Keywords: adaptation, behavior, comparative, Jackson, Sebold.

1. Introduction

Literature is a classic form of entertainment and reflects human relations and people's nature to acquire knowledge from others. With the advent of technology, the way people read has changed dramatically but the essence and effect of literature on people's lives do not change at all. (Mukhtar, n.d.). Kumar (2000, cited in Meiliana, 2018) states that a comparative study primarily evaluates concepts and ideas among various subjects and objects in order to detect similarities and differences. The comparative analysis of literature helps define the structure of the topics and gives different points of comparison. Books are the first source of entertainment even before modern technology is recognized in the film industry. The development of motion picture technology pushes directors to adapt best-

selling novel into blockbuster films (Samson, 2016). Today's blockbuster adaptation films receive critical acclaim for the parallels and distinctions in written literature and cinematic comparison. The narrative of a movie adaptation is similar to a novel or book, although there are specific scene changes or deductions.

The purpose of the study is to understand the essence of having distinct attributes despite the parallel flow of the subject. There are also existing studies relating to *The Lovely Bones* but does not delve into the comparative analysis between the novel and its film adaptation. Therefore, a comprehensive analysis is required to extract the similarities and differences in the select literary elements.

The study investigates the similarities and differences of Alice Sebold's and Peter Jackson's *The Lovely Bones*. Specifically, it focuses on, plot, character development, and imagery.

This is supported by Viktor Shklovsky's Formalism Theory and Sigmund Freud's Psychoanalytic Theory.

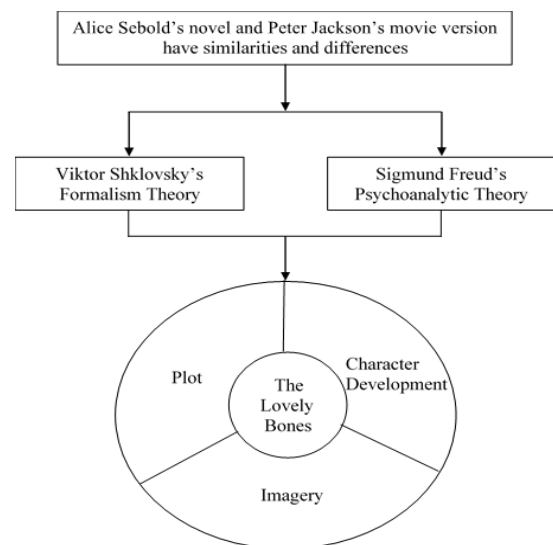


Fig. 1. Schematic presentation of the theoretical background of the study

The first theory is Formalism Theory. It is a method that concentrates solely on the aspects and features of the literary text itself. Also, this excludes biographical, historical, and

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philosophical circumstances (New World Encyclopedia, 2008). Formalists treat literary works as systems with relative parts and believe that the central meaning is only inside the text (Tyson, n.d.). Formalism emphasizes form and technique over content. By seeking to evaluate each work as a unique piece, this approach opposes the generally held belief in critical literary analysis that art must conceal its literary strategies. (Tate, 2017).

The second theory is Psychoanalytic Theory. It describes human behavior and how early circumstances have a significant impact on people's lives and mold the characters' conduct (McLeod, 2018). It is also based on Freud's classification of the conscious mind vs the unconscious mind as the two most minor sections of the brain (Mahroof et al., 2017). Its hypothesis implies conscious mind's awareness of perception and feelings at any given time. The unconscious level of the intellect is the origin of an individual's motives, such as sexual, eating, and other impulses (Ahmed, 2012).

Thus, Formalism Theory and Psychoanalytic Theory are the most suitable theories to use as the lens to distinguish the two versions of *The Lovely Bones*.

This study is beneficial to literature students and instructors as the paper discusses the disparities and commonalities of literary elements between the two works of literature, and psychology students and instructors as it thoroughly discusses the changes in the characters' behavior based on experiences. Lastly, the study benefits future researchers as the paper presents factual information crucial for additional references.

The scope of the study focuses on the similarities and differences of Alice Sebold's and Peter Jackson's *The Lovely Bones* and limits within the parameters of the sub-problems raised, which are the plot, character development, and imagery.

2. Literature Review

According to Reedsyblog's (2018) *What is Plot? An Author's Guide to Storytelling*, it states that due to the time constraints of a film, certain parts of the novel are not included. It also indicates that context differs due to the amount of time the author spends narrating while its adaptation follows a timeframe.

In Jean's (2020) article titled *What are some Good Examples of Character Development in Literature?*, each character has views, opinions, and history that have influenced others. People come to know and understand as readers when the characters deal with obstacles. Characters either grow with a different perspective or react negatively, ending in a logical conclusion.

In addition to Suvanto's (2016) *Inspiring Imagery: An Introduction to Evoking Vivid Mental Imagery in Creative Writing*, in the readers' or audiences' experience, each mind creates internal representations of the subject. While envisioning the subjects, reading literature produces pictures inspired by the text where these representations are revived.

IvyPanda (2020) stated in an article, *Books vs. Movies: Similarities and Differences Essay*, that books and movies create stories that are intriguing to the audience. Authors and filmmakers base the aspects on people, places, and conflict in creating an effective storyline.

Furthermore, Media Beat (2018) reveals in an article, *Books vs. Movies: The Age-Old Debate*, that directors seek novels for inspiration, then producers capitalize the movie's release. The creators depend on its popularity knowing that readers are curious whether the film reaches the book's standards.

The related literature discussed indicates various definitions to the book and its adaptation, and how it is relevant in determining its similarities and differences.

3. Methodology

This study uses a qualitative method, specifically discourse analysis. The qualitative method is an analysis of a work being investigated that involves the process of gathering, analyzing, and interpreting non-numerical data, such as language, to provide an in-depth interpretation of data. It is also conducted to understand more about how a person experiences and interprets social reality. One of the common methods of qualitative research is discourse analysis, which comprises investigating how language functions and meaning are generated in diverse social contexts. It is used in any written or spoken language. Through the use of this method, the novel *The Lovely Bones* and its film adaptation are thoroughly investigated to attain the objective of this study and address the main problem and sub-problems to give fulfillment of the research arguments.

The primary sources of data are the novel *The Lovely Bones* by Alice Sebold, published by Little Brown copyright in 2002 by Alice Sebold in June 2002 with 328 pages in a paperback format, and the film adaptation directed by Peter Jackson, starring Saoirse Ronan and Stanley Tucci, released by DreamWorks Pictures, Film4 Productions, and WingNut Films, produced by Carolynne Cunningham, Fran Walsh, and Aime Peyronnet in November 2009 on Netflix with 135 minutes running time.

This study uses three phases: Phase 1. Plot, Phase 2. Character Development, and Phase 3. Imagery.

A. Phase 1. Plot

Phase 1 centers on analyzing and interpreting the plot structure by stating the scenes descriptively. The plot's similarities and differences are analyzed through Formalism Theory based on Syd Field Plot Model. Moreover, two tables are used in this phase titled Plot Analysis of Similarities and Plot Analysis of Differences.

B. Phase 2. Character Development

Phase 2 anchors on the main characters of both versions to analyze the similarities and differences in the character development by stating the behavior as described using Psychoanalytic Theory. Thus, Character Development Analysis of Similarities and Differences table is used in this phase.

C. Phase 3. Imagery

Phase 3 focuses on analyzing the imagery in both versions to scrutinize the similarities and differences. The plot structure is assessed as the basis to determine the imagery between the novel and the movie using Formalism Theory by stating the

scenes descriptively. Furthermore, this phase used a table titled Imagery Analysis of Similarities and Differences.

4. Results and Discussion

The two tables center on the elements of plot, and the similarities and differences of the novel and movie version of The Lovely Bones.

A. Plot

The two tables center on the elements of plot, and the similarities and differences of the novel and movie version of The Lovely Bones.

The first similarity evident in the beginning is the narrator. Both versions are narrated by the main character, Susie. Kukkonen (2014) points out that if a certain structure is fixed from beginning to end, it creates a particular effect on the audience as the plot gradually builds up. The narration is about Susie's introduction to one's self and how the murder is being done. As evident on page 5 and 00:07:00,

My name was Salmon, like the fish; first name, Susie. I was fourteen when I was murdered on December 6, 1973.

The structure of the introduction of the main character is similar as it openly builds up the tension of how the story is going to end up. The next similarity is the effect on Jack after knowing Susie's death. Forster (2019) states that plot focuses on causality, which means the science of cause and effect. As mentioned on page 45,

at night he built ships... to unwind. He would call me in whenever he was ready to raise the sail

and 00:54:00, where Susie watches Jack from heaven, looking at the collection of bottled ships being smashed up using a baseball bat. Most of the bottled ships are made with Susie's help, and Jack also sees Susie's reflection in each piece of glass. Jack is displacing the guilt and anger by throwing the things that matter together with Susie. This similarity shows that this father-daughter moment has greatly affected Jack after

Susie's death. The last similarity in the beginning part is Jack's assumption about the murderer who killed Susie. As stated on page 56,

You know something.

and 01:24:32, upon seeing Harvey outside while building something, Jack asks for any information. Harvey ignoring the questions, triggers Jack's suspicions and starts to confront Harvey, who rushed back inside the house. The construction of this part is similar to how Jack's intuition in the book and movie is similar in terms of its tension being shown.

In the middle part, it has the similarity of how Grandma influences the Salmon family after the tragedy. Kukkonen (2014) specified that plot is part of the author's way of creating designs for the work. It is the way of organizing the narrative to accomplish certain effects on how the storyline ends. Before Susie's death, Grandma, being a drunkard and a smoker, is not considered a role model. The kids are being disrespectful as shown on page 99 and 01:03:05,

Kids hate me.

Grandma's presence that the kids enjoy provides the family's light source, helping the family to cope up as evident on 01:03:25.

At the end part, there are two similarities present. First is when Abigail left the family as evident on page 213 and 01:11:03. Siswanto (2009) proves that it is the director who makes adjustments but does not alter the overall plot. On Susie's death anniversary, Lindsey asks if Abigail plans on leaving the family but denies it, as mentioned on page 207,

I promise I will not leave you.

One summer evening, Jack and Abigail make love, afterwards, Abigail leaves and decides to stay in New Hampshire. As stated on page 213,

Have you ever made love in the ocean?...

I am going away... never see each other again.

The movie also shows Abigail's job at the winery, and sending letters is the only communication to the family. The comparison in this part shows the same reason why Abigail left

Table 1
Plot analysis of similarities

Plot Structure	Similarities	
	Novel	Movie
Beginning	Narrator	Narrator
	Effect on Jack after knowing Susie's death	Effect on Jack after knowing Susie's death
	Jack's intuition of the murderer	Jack's intuition of the murderer
Middle	Grandma Lynn's influence	Grandma Lynn's influence
End	Abigail left the family	Abigail left the family
	Harvey not showing a redemption arc	Harvey not showing a redemption arc

Table 2
Plot analysis of differences

Plot structure	Differences	
	Novel	Movie
Beginning	Gathered Evidence	Gathered Evidence
	Suspect	No suspect
	Location of Susie's corpse	Location of Susie's corpse
Middle	Susie's Memorial	Grief of Salmon's family
	Symposium	No symposium
	Abigail's secret affair	Abigail is family-focused
End	Death anniversary	No death anniversary
	Lindsey's doubt of the affair	No affair
	Case improvement	Investigation is done poorly

the family as a way of coping. Kukkonen (2014) states a plot needs to have changes for its development, hence it needs for something to happen first before anything leads into another. The last similarity is how Harvey's redemption arc is non-existent. It is evident on page 327 and 01:59:38, when Harvey plans on victimizing another teenage girl but fails when an icicle falls on Harvey's shoulders then leads to eternal damnation. The similarity in this part shows the consequence of Harvey's behavior in the end.

...the icicle fell...threw him off balance

...It would be weeks before the snow melted

Furthermore, the similarities show certain characteristics that makes the audience interpret the same note even though being presented in both versions. The author and director present a parallel flow of story even if there are some deductions in the movie.

The beginning of both versions makes a clear manifestation of all differences, such as the gathered evidence from the detective, Len Fenerman. When Susie went missing, the detectives search for evidence on pages 28, 24, and 20, and found three: a bonnet with Susie's DNA; a book; and Susie's elbow, which caused the family to become more anxious. Unlike in the movie, 00:38:24, the only evidence gathered is the same bonnet that Susie wore. This difference shows how one important detail missing, causes a turn of events if all the evidence in the book is shown. The second difference, on page 26, with the investigation ongoing, one of the pieces of evidence has led to one suspect, and it is Susie's lover, Ray Singh, which turns to be a complete misunderstanding. However, in the movie, the investigation is done poorly and leads to no possible suspects. This opens to a different conclusion since the movie does not dig into Ray's life, let alone as an important character. The third difference, on page 51, is the location of Susie's corpse, where it is thrown not only into a sinkhole but also into a desolated railroad track and to a nearby motorcycle repair shop, not knowing if Harvey can dispose everything with no evidence. Meanwhile, the movie, 01:48:40, only shows Harvey getting rid of the vault where Susie's corpse is into the sinkhole. This difference shows how Harvey is defined as careless. Reedsyblog (2018) explains that due to the time constraints of a film, certain parts of the novel are not included in the film.

There are three differences observed in the middle of the story in both mediums. First is Susie's memorial. Two months after, the family held a memorial service. As stated on page 98,

...Abigail, this is Susie's funeral.

Ray only stayed at home, grieving while staring at Susie's picture. During the final hymn, Grandma looks over and sees a man, and whispers to Lindsey,

By the door, that is him.

Lindsey looks over at the direction and passes out after recognizing this man who turns out to be Harvey. Unlike in the movie, only the Salmon family grieved, and no memorial happened. This difference shows how funerals are presented as a way to pay respects, whereas in the movie, this practice is left out. Weiland (2016) stated in article that a movie is a plot-focused structure, which means that subplots are excluded since

there is not enough time to reassess the whole plot due to time constraints. The second difference is the symposium where Lindsey, Samuel, and Ruth attended. Lindsey draws a fish on the nametag since people think of the tragedy upon seeing Susie's last name, Salmon. Susie solemnly witnesses the night when Samuel and Lindsey have coitus. As it mentioned on page 125,

*In the walls of my sex there was horror and blood,
in the walls of hers there were windows.*

However, in the movie, it only appears that Samuel and Lindsey are in love, but not to the point of engaging in sexual activities. Ness (2016) stated that film adaptations provide a new viewpoint since the directors take creative liberties and add various touches to the film. This difference features how the movie limits itself from showing any sexually related scenes. The third is Abigail's secret affair with Fenerman. While Jack is having surgery, the detective arrives at the hospital and talks to Abigail about what happened. Throughout out the conversation, both seem to find comfort and end up having coitus. As stated on page 152,

Kiss me, please.

This is the start of Abigail's betrayal to the family. Meanwhile, in the movie, Abigail is decent who only thinks of family yet ends up leaving. Reedsyblog (2018) discusses that context differs due to the amount of time the author spends narrating while the film adaptation follows a timeframe.

In the end, the first difference is Susie's death anniversary where there is a vigil happening in the cornfield. As stated on page 206,

They are having a ceremony for Susie.

Ray and Ruth visit to light a candle and then meet with Hal and Samuel. Some people came, left flowers, and gone. The neighbors call the others, and that time, lots of people show up with candles and sing, commemorating Susie's death anniversary. As mentioned on page 210,

Will you sing for us?...

Mr. O'Dwyer wobbled only a moment

...then sang... Everyone joined in.

Susie watches in heaven the family joining the crowd, except for Abigail who is not interested. As stated on page 209,

He wanted so badly to have me remembered...

almost everyone was saying goodbye to me.

Meanwhile, in the movie, there is no death anniversary. The difference shows a timeline as if months have only passed, and Susie's death is remembered not by others, but by family only. The second is when Lindsey doubts Abigail and Fenerman are having an affair. After Harvey escaped, Lindsey and Heckler visit the police station to ask an update since there are no improvements in the investigation. Suddenly, Lindsey's suspicion is proven after recognizing the scarf on Fenerman's desk, as stated on page 215,

Why do you have my mother's scarf?...

What was she doing in your car?

However, in the movie, there is no situation that shows Abigail cheating. This difference shows how Abigail is not depicted as an adulteress nor maliciously interacting with Fenerman. The third is Susie's case improvement. Forster

(2019) states that plots need intelligence from the readers, especially the capacity to recall events and link strands, and this allows the author to generate mystery. In the fall of 1976, Fenerman investigates the evidence recovered from the cornfield with fingerprints that match Harvey's. Fenerman realizes that Jack is right all along, but now there is no record of Harvey anywhere. As mentioned on page 218,

...they found an old coke bottle...

There it was, a solid link: fingerprints matching Mr. Harvey's prints... Jack Salmon had been right from the beginning... The guy built dollhouses.

Hal also reported after meeting a biker whose mother, named Sophie, killed by a tenant who builds dollhouses that match Harvey's description—this is the time that Susie's case reopens. While, in the movie, it is not investigated enough, nor it is shown that Fenerman tries to reopen the case. This difference shows how the case is being handled where it is not given importance on Susie's behalf. Weiland (2016) stated that movies focus on a more solid structure, which implies faster pacing, more plot-focused, and more in-depth visuals.

Furthermore, the differences adhere to the time constraints of a film adaptation and especially with the filmmaker's application of artistic freedom. Some details in the book are taken off that can possibly drag out the flow of the movie.

The data for this phase is obtained from quotations, scenes, pages, and timestamps from both versions, which are descriptively analyzed using Formalism Theory, as it evaluates and focuses solely on the features of literary text.

The plot's similarities are the narrator, Jack's outrage, Jack's intuition, Lynn's influence, abandonment, and Harvey's impenitence, and the differences are the evidences, suspect, corpse's location, memorial, symposium, affair, death anniversary, Lindsey's doubt, and case improvement.

B. Character Development

The table centers on the similarities and differences of the main characters' development in the two literary works.

The first main character is Susie Salmon, who shows similar character development. Susie dies in both literary works, and the character starts from seeking revenge to accepting death. Kraut (2018) states that the numerous circumstances that people go through influence one's behavior. Susie starts out resentful and feels like taking revenge. As evident on page 50 and 01:26:41,

I could not have what I wanted most:

Mr. Harvey dead and me living.

Jean (2020) explains that characters have the ability to improve and observe things from a different perspective. Susie

plans on taking revenge because of how one's life got stolen early, unable to experience growing up, and fall in love. Susie observes Jack in heaven who is about to avenge and harm Harvey, as stated on page 138,

I flood the cornfield, I flashed fires...I sent storms... but none of it worked to warn him.

and 01:29:25, where Susie screams at Jack to retreat, upon knowing Harvey setting it as a trap. After Jack's suffering from injury, Susie realizes the need to accept death and throughout the story, Susie always manages to appear in front of Jack, but the most notable apparition is with Buckley, the youngest sibling. Buckley remains to be the only character who lacks enlightenment of Susie's death. Buckley finally sees Susie which represents closure. As mentioned on page 245,

It was Buckley... who saw me.

... He saw my shape and face, which Had not changed...It was only a moment, and then I was gone.

and 00:58:57, when Buckley tells everyone, Susie made an apparition. Huitt (2004) claims that characters develop depending on how the writer creates the characters by creating conflict. Susie observes both parents now reconciled, Lindsey and Samuel together, and the vault thrown in the sinkhole while narrating the courage to accept one's death, as evident on pages 318 and 322, and 01:57:54,

I was done yearning for them...

And I was gone.

Both versions concluded with Susie bidding farewell, as shown on page 328 and 02:01:46,

I wish you all a long and happy life.

The second character is George Harvey, who shows different character development. Harvey is the antagonist and a murderer in both mediums but is portrayed differently on how the character starts from. In the novel, Harvey's terrible childhood shapes the character into a psychotic and manipulative murderer. Although being suspected by everyone, Harvey shows no remorse. Huitt (2004) enumerates the factors that affect character development, such as families, communities, and society in general, that have the power to influence. Harvey's parents caused trauma to Harvey which is a victim of child abuse. As mentioned on page 97,

...his father and she had fought for the last time...

He had forced her out of the car...

She is gone now, son...

and on page 188, Harvey participates to serial thefts,

...she began handing him the stolen items to hide on his body...call him her little accomplice.

This experience molded Harvey to be a murderer who wants

Table 3
Character development analysis of similarities and differences

Characters	Similarities		Differences	
	Novel	Movie	Novel	Movie
Susie Salmon	Seeking revenge to accepting death	Seeking revenge to accepting death	Not different	Not different
George Harvey	Not similar	Not similar	Terrible childhood to a murderer with no remorse	Directly shows as a murderer with no remorse
Jack Salmon	Grieving to acceptance	Grieving to acceptance	Not different	Not different
Abigail Salmon	Not similar	Not similar	Grieving, an adulteress and abandonment, to acceptance	Grieving, abandonment, to acceptance

other people to suffer. Huitt (2004) says that a character's actions reflect one's decisions. Harvey witnesses from the bipolar mother of how to steal, and the abusive father abandons Harvey's mother. The traumatic background turned Harvey into a psychotic and manipulative murderer. Harvey's ability to plot murders and avoid detection demonstrates a depth of expertise in planning the crime. As stated on page 55,

... It was still in the nightstand, on top of which he kept his sketch pad...

Harvey builds dollhouses to make others believe about having a deceased wife and daughter. As mentioned on page 175,

...and the lie that he was a widower always helped. He fashioned a wife out of whichever victim he had...

Also, Harvey kills innocent people then changes one's identity afterwards. As stated on page 230,

The man had not gone by the name George Harvey, though that did not mean anything...

Blume (2021) says that character development is the process of having a unique and naturalistic character with an in-depth personality. Aside from killing innocent women, Harvey is also torturing and murdering animals. As mentioned on page 130,

He had killed animals, taking lesser lives to keep from killing a child.

According to Jean (2020), the views, opinions, and history influence the characters. Harvey introduces dollhouses to divert the attention of Fenerman when visited to investigate. The detectives do not suspect Harvey due to the expertise of handling the crime. Later, Lindsey breaks into Harvey's house and finds a sketch. This evidence makes Harvey the prime suspect, as it is evident on page 183,

...a detail off to the side of a shelf... the thing that sunk into her... written Stolfuz cornfield.

Harvey escapes and never seen again. At the end, it concludes that Harvey is the murderer that shows no remorse until death. However, in the movie, Harvey preys on the weak even without being suspected, and never shows remorse. The character starts directly as a murderer without a background why Harvey turned to be one. On 00:10:29, Harvey befriends the Salmon family through the red flowers as the first step to know Susie and to plan the murder. On 00:24:03, Harvey lures Susie into the underground clubhouse and starts the killing. Jean (2020) claims that characters either grow with a different perspective or react negatively, ending in a logical conclusion. Harvey hurriedly packs up and escapes after Lindsey got the sketchbook from the break-in. Even though detectives search Harvey's house, it is not enough to conclude that Harvey is the murderer, 01:48:27. At the end, 01:59:43, Harvey still continues to lure a woman and shows no remorse until death.

The third character is Jack Salmon, who shows similar character development. Both versions show Jack grieving for the deceased daughter and coming to acceptance. In the novel, it shows Jack ask whether people have seen Susie hours after the disappearance. As evident on page 49 and 00:32:45,

Ma'am, could you take a look at this?... Have you seen this little girl?

Blume (2021) states that each character is unique, and all actions considered greatly affect both the protagonist and the antagonist. After knowing Susie's death, Jack throws all the bottled boats that both Susie and Jack have built. As evident on page 46 and 00:54:00,

I watched him as he smashed the rest... lay broken on the floor,

In addition to the grieving process, Jack seeks evidence to prove the intuition that Harvey is behind of Susie's disappearance. Jack calls Fenerman to report this as evident on page 61 and 01:00:26,

I don't want to sound irrational, Detective Fenerman... I'm certain there is a man in the neighborhood who knows something...

To put matters with one's own hands, Jack follows and plans to beat Harvey in the cornfield as evident on page 138 and 01:29:49,

I know you're here... Nobody's awake... I'm here to finish it

This leads Jack to the hospital after being beaten up by wild teenagers. Abigail comes back and Jack realizes what matters the most – the whole family, implying that Jack needs to start thinking of the family that is still alive. Jack slowly starts to accept Susie's death as evident on pages 279 and 280, and 1:47:41,

It was about loving my mother for everything.

Jack learns acceptance and let go of grief. Susie narrates that Jack dreams of teaching another child to love bottled ships, indicating that Jack is ready to share this intimate bonding experience with somebody else apart from Susie. As stated on page 324,

My father dreamed that one day he might teach another child to love ships in bottles.

On 02:15:30, it shows Jack continuing the daily work as normal, indicating that Jack is ready to face a new chapter of life without Susie.

The fourth character is Abigail Salmon, who shows different character development in both works. In the novel, Abigail suffers from grief, then commits adultery and abandons the family as a way of coping, and finally acceptance. Jean (2020) explains that when a character develops views and history, a personality is developed. Abigail grieves for the loss but still clings to the hope that Susie is alive despite the evidence suggesting otherwise, as stated on page 21,

Nothing is ever certain.

My mother said, clinging to it

When Abigail starts becoming distant, she finds herself with Fenerman, as evident on page 160,

...she was thinking of Len ...because being with him was the fastest way she knew to forget.

Abigail abandons the family for eight years because of guilt from committing adultery. As stated on page 207,

What she wanted most was to be that free girl again...

Abigail moves to California, but still communicates with the children on an occasional basis. After eight years, Abigail flies

back home after Jack got hospitalized. Abigail recognizes one's fault and tries to win back the whole family, and at the same time learns to accept Susie's death, as evident on page 317,

*I am going to do everything I
can not to hurt your father...
I love you, Susie.*

Meanwhile, in the movie, Abigail grieves for Susie, and abandons the family as the only way of coping on one's loss, then finally accepts Susie's death. Jean (2020) states that characters tend to grow despite having to observe things from a different perspective. On 00:39:30, after learning about Susie's death, Abigail decides to abandon the family as one can no longer suppresses the grief and divert one's self from reality. On 1:12:14, Abigail realizes that Susie is never coming back and continues to believe that isolating one's self is the only way to cope. On 1:46:41, Abigail returns home upon realizing the importance of being a wife and a mother, and finally learns to accept Susie's, as shown on 2:0:48,

I love you, Susie.

The data for this phase is gathered through the use of quotations, scenes, pages, and timestamps from both versions, which are descriptively analyzed using Psychoanalytic Theory, as it evaluates the characters' childhood, family life, traumas, and conflicts, all of which influence the characters' behavior.

The similarities of the character development are Susie seeks revenge to acceptance and Jack's grief to acceptance, and the differences are Harvey has a terrible childhood and Abigail has an affair.

C. Imagery

The table centers on the elements of plot, and the similarities and differences of imagery in the two literary works.

The first similarity is Susie's description of the in-between. In the novel, it is described of how Susie narrates about it. Kiaei and Safdari (2014) state that it is hyper-real location since what people see on Earth is merely created from the mind and never as it is. As mentioned on page 20,

*Our heaven had an ice cream shop...
it had a newspaper where our pictures
appeared... fashion magazines.*

Also, on 00:57:30, the viewers visualize that Susie and Holly are playing in the in-between that consists of things such as being the cover girl, a fashion magazine, and an ice cream shop.

In the rising action, it has a similar imagery about geranium, a flower that has died, but bloomed when Susie stared at it. Jack sees the same dead flower at Harvey's house and develops an

intuition towards Harvey. As evident on page 56 and 01:22:09, *I focused very hard on the dead geranium...
I thought if I could make it bloom, he would
have his answer. In my heaven it bloomed.
On Earth nothing happened... my father was
looking toward the green house in a new way.*

The climax is the portrayal of how souls ascend from the body. In the novel, it is visualized by readers as how the souls are leaving the body, what it looks and feels like from a person who has just passed, as described on page 155,

*...the souls that float and spin in masses
...clamoring at once inside the air
...small warm sparks along my arms.
...they were, fireflies lighting up
and expanding in howls and swirls as they
abandoned human flesh.*

Also, on 00:44:24, the viewers visualize the souls surging into the air and floating aimlessly in the same direction. Susie is seen as one of the souls with bright sparks wrapping the flesh.

In falling action, the similarity is about how taking photos captures Susie's passion. Both versions visualize photographs as something the bearer of memories. As evident on page 212 and 00:03:15,

*I had rescued the moment by using my camera
And... found a way to stop time... No one could
take that image away from me because I owned it.*

For the denouement, it is the cause of Harvey's death. In the novel, the readers imagine a row of icicles hanging by the branch and the viewers see it the same way as shown on 01:59:41. The reason behind the icicle, as harmless as it sounds, is in connection to what Susie says on page 125,

*How to Commit the Perfect Murder was an
old game in heaven. I always chose the icicle:
the weapon melts away.*

Interpreting the means of Harvey's death as a natural cause rather than a helpless murder.

The first difference in the introduction is the setting where Susie is murdered. In both mediums, the place is the cornfield and has the same season, yet both have different descriptions of the weather and the field. As described on page 6,

*...it was snowing
...It was dark... and I remember how the
broken cornstalks made my walk more difficult.*

While, in the movie, 00:22:16, it is also set during winter, but it is not snowing but rather shows a slightly bright cloudy day. Susie is seen walking in the plain cornfield with no cornstalks

Table 4
Imagery analysis of similarities and differences

Plot Structure	Similarities		Differences	
	Novel	Movie	Novel	Movie
Introduction	In-between's description	In-between's description	Setting where Susie is killed	Setting where Susie is killed
			Process of murder	Process of murder
Rising Action	Blooming dead flower	Blooming dead flower	In-between's glimpse	In-between's glimpse
			Process of discarding evidence	Process of discarding evidence
Climax	Portrayal of souls descending	Portrayal of souls descending	Appearance of Harvey's house	Appearance of Harvey's house
			Execution of other victim's murder	Execution of other victim's murder
Falling Action	Susie's thoughts about photographs	Susie's thoughts about photographs	Susie's method of possession	Susie's method of possession
Denouement	Cause of Harvey's death	Cause of Harvey's death	Susie and Ray's intimacy	Susie and Ray's intimacy

getting in the way. The next difference is the murder where it features a detailed process from luring Susie underground to the killing part. The readers visualize Susie's death as more pitiful and disturbing than how it is portrayed in the movie. As evident on page 12,

*Take your clothes off. I want to check that
you're still a virgin... You're mine now...
Mr. Harvey started to press his lips against mine.
... I wanted to scream but I was too afraid
... As he kissed his wet lips down my face and
neck and then shove his hands under my shirt...
He ripped open my pants... The end came anyway.*

But in the movie, 00:31:14, it shows how Harvey tries grabbing Susie from escaping, and fails. Susie escaped, running far and this misleads the viewers into thinking Susie survived instead of witnessing the horror that same as the readers did. The next difference is Susie's first glimpse of the in-between. In the novel, Susie narrates what the in-between looks like, which is far from what the movie visualizes. As stated on page 16,

*...everyone's heaven there were soccer goalposts
...That all the buildings were like suburban
northeast high schools built in the 1960s.
Large, squat buildings spread out on dismally
landscaped sandy lots, with overhangs and
open spaces to make them feel modern...
how the colored blocks were turquoise and orange...*

The readers imagine it with a soccer field, buildings, colorful blocks, and Susie's school. However, in the movie, 00:33:12, the viewers visualize that it is purely showing the neighborhood houses in a blue tint. Suvanto (2016) says reading literature produces pictures in the minds of readers.

The difference in the rising action shows how Harvey acted after the heinous crime, in particular to disposing evidence one by one, meticulously. This is visualized to be more gruesome. As mentioned on page 49,

*...Mr. Harvey had collapsed the hole in the
cornfield and carried away a sack filled with
my body parts... He knew to kill during
an arc of light-to-heavy precipitation because that
would rob the police of evidence...*

Meanwhile, in the movie, 01:37:39, Harvey only disposes of Susie's corpse inside the sack and transfers it to a safe where the viewers only see a prompt scene of what Harvey did after the killing. The viewers conceive how Harvey is quick in covering up the crime all at once.

In the climax, the first difference is the appearance of Harvey's house, which stated on page 128,

*In Mr. Harvey's house... the porcelain was yellow
and the tile on the floor was green...
He set several clocks...*

The readers visualize Harvey's house as a neat place to live in with a green tile and is creepy as several clocks are set to tell what Harvey is supposed to do. Meanwhile, on 00:36:06, the viewers see that Harvey's house looks ordinary with a plain wood tile, just like everybody else's in the village. Clark (n.d.) states that a mythical approach is present to illustrate a writer's

thoughts in order to construct a fictitious world in the readers' imaginations. The next difference is how Harvey's victims are introduced. As stated on pages 181 and 182,

*...the bodies of the girls he'd left behind began
to reveal itself to me... I called their names...
I could see his other victims as they occupied
his house – those trace memories left behind
before they fled this earth...*

The readers perceive this part where Susie witnesses how the killing is done, looking at every victim standing by. Unlike in the movie, 01:34:00, it is dramatically depicted as if Susie is present at that time of every victim's murder. Suvanto (2016) stated that the minds create internal representations of the subject that results in a comparison to both mediums.

In the falling action, it is Susie's method of possessing Ruth's body. In the novel, it shows directly that Susie is being in Ray's arms after Ruth saw Harvey along the road. The readers visualize Susie going off balance and falling into Ruth's body, then blacking out unknowingly. As mentioned on page 299,

*Mr. Harvey passed by Ruth... Then: blackout.
That was the moment I fell to Earth.*

Unlike in the movie, on 01:54:38, the viewers visualize this as Susie voluntarily possesses Ruth's body after Ruth sees Harvey dumping a suspicious vault into the sinkhole.

At the denouement, it is Susie and Ray's coitus. In the novel, this scene is more detailed of how it is carried out, the readers imagine that both try to satisfy each other from longing. As stated on page 307,

*We kissed... I touched every part of him and held
it in my hands I held that part of him
that Mr. Harvey had forced inside me.*

However, in the movie, 01:56:18, Susie and Ray only have a puppy love that viewers visualize that after Susie possesses Ruth, Ray runs over and directly recognizes Susie, then proceeds to a short kiss.

The data for this phase is obtained through the use of quotations, scenes, pages, and timestamps from both versions, which are descriptively analyzed using Formalism Theory, as it believes that something visibly seen means a concrete interpretation.

In-between's description, blooming dead flower, souls ascending, photographs, and Harvey's death are the imagery's similarities, and the murder's setting, murder's process, in-between's glimpse, discarding evidence, Harvey's house, other murders, possession's method, and Susie and Ray's intimacy are the differences.

5. Conclusion

Based on the results, the similarities and differences between Alice Sebold's and Peter Jackson's *The Lovely Bones* are identified based on select literary elements. The plot is guided by Formalism Theory that only highlights the important points of the novel; character development is regulated by Psychoanalytic Theory that holds the background that influences the characters' behavior; and imagery is administered by Formalism Theory that opens the possibility of various interpretations from a single line. The distinct attributes

are prompted by filmmakers utilizing creative liberties, while its parallel nature relieves the reader's imagination from the initial experience of reading the book.

The similarities highlight essential components that compel the audience to perceive the same note despite the fact it is conveyed in different mediums. Since the author and director present a similar flow of story, even though there are some deductions in the movie.

The differences highlight the limitation of time; the book comprises more scenes but some details that are considered crucial are omitted, blurring out the dragging passages that accelerates course of the adaptation.

Statements and Declarations

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