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**THE FAULT IN OUR STARS BY JOHN GREEN**

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**ABSTRACT**

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The problem in this thesis is the irony of love story between two human beings who are in love, the irony occurs when the fate has separated their love story. The tragic story of Hazel and Augustus' love is inspired by the author's visit to chronic cancer patients at the hospital, about their hopes and love that would be impossible to achieve.

In this writing, library research is taken as the method of data collection. As for data analysis method, the writer performs systematic procedures by understanding the novels, the characters of Hazel and Augustus, as well as the structural theory. Data collection technique uses documentation technique in finding relevant data to the subject of analysis. In data analysis techniques, the writer uses structural technique by analyzing the novel based on the elements that shape them.

The results of research in this thesis are: 1) destiny seems to separate the love story of Hazel and Augustus, where Hazel is suffered from the chronic cancer while Augustus is in good shape, but Augustus is willing to love Hazel until the end of life, 2) destiny continues to play their love story, this time it is August that suffers from chronic illness and is on the verge of death, while Hazel's condition is getting better. This time, it is Hazel that loves Augustus until the end of his life, and faithfully accompanied him; 3) the irony has occurred in the love story of Hazel and Augustus where the unfair destiny has turned the deaths and hopes on both of them, the one who is almost dies has become better, on the contrary the one who is healthy has been picked by the death in the end. The love story and hope of being together have been ironically played by the fate.

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**Keywords:** *love story, human*

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**ABSTRAK**

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Permasalahan dalam skripsi ini adalah ironi dari kisah cinta antara dua insan manusia yang sedang dilanda asmara, ironi terjadi ketika takdir telah menghalangi kisah cinta mereka. Dalam penulisan ini, penelitian kepustakaan diambil sebagai metode pengumpulan data. Sedangkan untuk metode analisis data, penulis melakukan prosedur sistematis dengan pemahaman novel, tokoh Hazel dan Augustus,

dan juga teori struktural. Teknik pengumpulan data mempergunakan teknik dokumentasi dalam mencari data yang relevan dengan subjek. Pada teknik analisis data, penulis mempergunakan teknik structural dengan cara menganalisis novel berdasarkan unsur-unsur yang membentuknya. Ironi telah terjadi dalam kisah cinta Hazel dan Augustus dimana takdir yang tidak adil telah memutar balikan ajal dan harapan mereka

berdua, yang semula hampir meninggal malah sembuh, sebaliknya yang semula sehat malah dijemput ajal. Kisah cinta dan harapan untuk

bersama telah dipermainkan secara ironis oleh sang takdir.

**Kata kunci:** *cerita cinta, manusia*

## I INTRODUCTION

Love story is the love from two people that have the same feelings, and they should live happily ever after. However, the problem comes when the fate decides the other story, a story where one of the lover has to lose the other one. The person must to have the big heart to let go of the other, to take the lesson from the story, and always remember the memory spend with the loved one.

In the love story between terminally ill patient, Hazel, with not terminally ill patient, Augustus in the beginning of the story. Through her relationship with Augustus, Hazel's perspective changes. When his cancer reappears, she recognizes that, of the two of them. Now, he is the grenade. But even so, she isn't sorry she fell in love with him, even though it will hurt her immensely when he dies. Instead, she cherishes and feels extremely grateful for the time they do have together. The final words of the novel indicate the extent to which Hazel grows spiritually throughout her journey. The implication of the words "I do" are of a marriage that takes place through memory. Though the marriage is symbolic, it is nevertheless real. What Hazel means by saying "I do" is that she will remember and love Augustus for as long as she lives, and in that sense she has learned that death is not the ubiquitous finality she had once considered it to be. Our relationships continue, even if we do not.

Then, in the love story between not terminally ill patient, Hazel, with terminally ill patient, Augustus in the beginning of the story. As his cancer returns, however, all of this performance falls away. What remains is Gus, a teenage boy in Indianapolis who used to be a star athlete and now finds himself dying from cancer. Gus is the boy his parents have always seen. In fact, Hazel only learns his nickname is "Gus" because it's what his parents call him. But Hazel doesn't love him any less for being Gus. Quite the contrary: She starts calling him Gus rather than Augustus only after they're intimately familiar with one another, once Hazel knows all

aspects of him and not just the performed version she first meets. She sees that, underneath the romantic gestures and theatrical grandiosity, Gus is a sweet, caring, and understandably terrified seventeen-year-old guy. What more, it's his love for Hazel Grace that teaches Augustus its okay to be Gus. As he deteriorates physically, he's forced to confront the fact that he'll die without doing anything humanity at large views as extraordinary, and a deeper spiritual transition takes place. Because of Hazel, he comes to realize that failing to do something extraordinary does not equal being insignificant.

There is an irony in the story of *The Fault in Our Stars*, the irony about life that nobody knows when the death will come for someone. John Green mentions this beautifully in love story between two terminally ill patients. The story where Augustus loves Hazel even though she is already sentenced to death by her terminally ill cancer in the beginning of the story, and ironically reversed in the end of the story when Hazel loves Augustus even though he is already sentenced to death by her terminally ill illness. The story itself is inspired by the author experience in the hospital. Green served as a student chaplain at a local children's hospital, where he worked with terminally ill youth. This experience proved pivotal in helping him decide to end his pursuit of the ministry and focus his ambitions on becoming a fiction writer instead.

Next, the fate that plays the ironical part in the love story between Hazel and Augustus. *The Fault in Our Stars* takes joy in poking fun at clichés and baseless social conventions, especially regarding cancer kids and coming to terms with death. The novel seeks to downplay the popular idea that battling cancer is a noble, heroic, and rewarding act, and it does so primarily by showing the realities of cancer. There is nothing particularly noble for Hazel about struggling to breathe and knowing her death will hurt others, or anything heroic for Augustus in having had a leg amputated, or rewarding for Isaac about losing his vision. What

makes them different from other kids is that they are put in the terrible position of having to deal with a debilitating and sometimes fatal illness. Augustus discusses this idea directly when he tells Hazel about his former girlfriend, Caroline Mathers. He talks about the trope of the cancer victim who heroically fights cancer until the end, then points out that kids with cancer aren't statistically anymore likely to be better people than kids without cancer. Caroline, he explains, became increasingly cruel toward him as her condition worsened. Rather than make her a better person, cancer made her worse.

The sample of data from ironical love story can be seen from the statement of Hazel, she loves Augustus even when she realizes that he will die from his disease: "Without pain, how could we know joy?" (35). On the other side, Augustus when he knows that Hazel will die from her disease: "I'm in love with you, and I know that love is just a shout into the void, and that oblivion is inevitable, and that we're all doomed, and I know the sun will swallow the only earth we'll ever have, and I am in love with

you" (153). This quotation shows that Augustus realizes the tragedy that will happen in their love story, he loves Hazel, even though Hazel will definitely die, he still loves her.

The identification of problems is the irony of love story between the main characters, which are Hazel and Augustus, two terminally ill patients in the hospital because of cancer. The Fault in Our Stars came about as a result of both Green's experience working with terminally ill kids and his encounters with his online fans, and one in particular. Green gives a lot of credit for the novel to his friendship with Esther Earl, the girl to whom he dedicated it. According to Green, Esther was a Nerdfighter who died from cancer in 2010. Green had become very close with Esther, her friends, and her family in the years prior to her death. Although Esther never saw the novel in its published form, Green has revealed that much of *The Fault in Our Stars* was inspired by Esther's life and his friendship with her, saying even that without her the novel would not be what it is.

## II METHODS

The data collecting procedures is focused in the process of the writer collect the data. In the collecting data the writer applies library research. It means that the writer applies the data which the writer takes from library. Pradopo in *Metodologi Penelitian Sastra* (2001:153) states: Penelitian pustaka adalah observasi yang dilakukan dalam pustaka, dimana penulis mendapatkan data dan informasi tentang objek penelitian melalui buku dan media audiovisual yang berhubungan dengan topic. The library research is the observation that is executed in the library, which the writer gains the data and information about his object through the books and other audiovisual equipment that related and relevant to the topic. Through this library research activity, the writer gains some information to understand the problem. In order to gain more information, the writer also executes the internet research as to support the data from library research, the data is received in files form

In analyzing the data, the information from data collection is processed and presented in form of thesis. In the application, the writer uses structural method. According to Pradopo (2001:69). The researcher has role to explain

literary work as a structure based on the elements that build them. From this quotation, structural method has functions to explain the intrinsic elements of literary work.

The procedure starts by reading the main source of analysis, which is the novel *The Fault in Our Stars* by John Green. Then in order to have the audio visual understanding, the writer finds the movie *The Fault in Our Stars*. After understanding the story, the procedure moves to find the intrinsic elements in the novel, which are plot, theme, characters, setting of place, setting of time, and point of view. Next, the information received from data collection procedure is studied by limiting on the analysis of the intrinsic element, there is no extrinsic element such as psychology or sociology in the analysis. After the data are organized, the writing is composed based on standard of thesis writing.

The writer uses documentary thesis in collecting the data. This technique is attempted to trace the source of information in the form of document which are relevant to the object of the research. The writer uses reading the books and searching on internet for collecting the data.

The data analyzing procedures concern with the ways of the writer to conduct the

analysis of the data. In this research the writer applies structural technique. It looks the internal factor of literature that covers the internal element of literary work such the actions of the main characters. Pradopo (2001:54) states that: Peneliti bertugas menjelaskan karya sastra sebagai sebuah sruktur berdasarkan unsur-unsur yang membentuknya. The researcher has a chance to explain literary work as a structure base on the element that formed them (translated by writer). From the explanation above, structural technique has two functions which explain the internal factor of literature. The primary data is taken from novel itself, the writer tries to analyze it by using the information in form of quotations based on the novel itself. In doing this research, the writer starts by analyzing

some intrinsic elements of this novel, after that tries to find extrinsic element which becomes the basic of the problem that will be analyzed.

In theoretical framework, the writer analyzes the ironical love story, it means that the fate is unfair to both main characters. The analysis is divided into three topics, the first is the tragic fate of Hazel in the beginning of story, she will die because of her disease, the second is the tragic fate of Augustus in the end of the story, he dies because of his disease, and the last is the tragedy in this ironical love story, the fate has reversed the death between the main characters. This analysis uses structural analysis in order to find the reason and lesson behind the ironical love story tragedy.

### **III DISCUSSION**

The Fault in Our Stars is the love story between two human beings who are in romance, the irony occurs when the cruel destiny toyed with their love story, the story of Hazel and Augustus is always obstructed by the threat of death on their lives. Their tragic love story is inspired by the author's visit to chronic cancer patients in the hospital, about their hopes and love that would not be able to achieve. The irony is seen at the beginning of the story when Hazel was the end of the death while Augustus is healthy, but at the end of the story instead Augustus who meets his end by the death and Hazel conditions reversely become better. Fate does not only separates them, but fate also plays with their love and hope to live together. The analysis use irony theory by Colebrook (2004:18), it mentions that irony is a contrast or incongruity between expectations for a situation and what is reality, it is the difference between what might be expected to happen and what actually occurs.

The focus in this analysis is the character of Hazel, as she is the terminally-ill patient because of the cancer that she suffer. The main character and narrator of The Fault in Our Stars. Hazel is 16 years old and has been dealing for three years with thyroid cancer that spread to her lungs. She meets Isaac and Gus at Support Group and becomes romantically involved with Gus until his death. Hazel is not the typical teenage girl from Indianapolis, she is conscientiously speaking old for her age, Hazel is far more thoughtful and considerate about her actions, and she is far more analytical.

Through her relationship with Augustus, however, Hazel's perspective changes. When his cancer reappears, she recognizes that, of the two of them, he is now the grenade. But even so, she isn't sorry she fell in love with him, even though it will hurt her immensely when he dies. Instead, she cherishes and feels extremely grateful for the time they do have together.

"My name is Hazel. Augustus Waters was the great star-crossed love of my life. Ours was an epic love story, and I won't be able to get more than a sentence into it without disappearing into a puddle of tears. Gus knew. Gus knows. I will not tell you our love story, because-like all real love stories-it will die with us, as it should. I'd hoped that he'd be eulogizing me, because there's no one I'd rather have..." I started crying. "Okay, how not to cry. How am I-Okay. Okay" (247).

At the beginning of the novel, Hazel obsesses over the impact her death will have on those around her. She fears getting close to anyone because she knows that her death, which isn't far off, will hurt anyone close to her. It makes her, as she puts it, a "grenade." This fear appears most in regard to her mother.

"I'm a grenade," I said again. "I just want to stay away from people and read books and think and be with you guys because there's nothing I can do about hurting you; you're too

invested, so just please let me do that, okay? I'm not depressed. I don't need to get out more. And I can't be a regular teenager, because I'm a grenade." (97)

"I wanted to know that he would be okay if I died. I wanted to not be a grenade, to not be a malevolent force in the lives of people I loved" (165).

The grenade metaphor signifies death and the suffering a person's death causes to those close to them. Hazel uses the term to describe herself after she reads Caroline Mathers's online profile and sees the effect Caroline's death had on others. She likens herself to a grenade that will one day explode, injuring everyone nearby. She also says Augustus becomes the grenade once his cancer returns and it's evident that he'll die before Hazel does. For Hazel, not hurting others is a major concern. It's evident in her being a vegetarian so that she doesn't add to the suffering in the world, for instance. Knowing the effect her death will have on Augustus and her parents therefore poses a serious conundrum for her. She doesn't want to keep them at a distance, but she feels doing so is the only way to keep them safe. The grenade symbol comes up again and again in this context as she wrestles with her desire to be close to them and her concern that she'll injure them.

Different characters in *The Fault in Our Stars* have different attitudes toward love as well. Augustus seems prepared to dive headfirst into love with Hazel, not caring that she may die soon and hurt him. Hazel, however, holds out from loving Augustus as long as possible, and even after she gives in to love she does not let him know.

"You realize that trying to keep your distance from me will not lessen my affection for you," he said.

"I guess?" I said.

"All efforts to save me from you will fail," he said.

"Why? Why would you even like me? Haven't you put yourself through enough of this?" I asked (118).

Augustus is truly a persistent suitor, wearing Hazel down even though she doesn't want to get close to him. Every character has to learn to live with lingering pain and they realize that love

triumphs through hardships. Hazel and Augustus have been living with pain ever since they were both diagnosed with cancer and they knew that their chances of surviving to adulthood were very slim. At this turning point in their lives and their families', they had to be strong and share their pain with each other so it would not burden them too much. Despite all of the difficulties they faced, and still face, they are able to always find a light in the situation and they have each other's support. When Hazel and Augustus meet at Support Group and fall in love, they both know that one day one of them is going to pass away and the other is going to be left mourning and in pain.

Augustus, 16 years old, meets Hazel at a support group for youths with cancer. Augustus lost part of his leg to osteosarcoma years before and is believed to be cancer-free, though he has a relapse midway through the book that leads to his death late in the book. He falls quickly for Hazel and they begin dating, though she is scared of hurting him through her illness.

As his cancer returns, however, all of this performance falls away. What remains is Gus, a teenage boy in Indianapolis who used to be a star athlete and now finds himself dying from cancer. Gus is the boy his parents have always seen. In fact, Hazel only learns his nickname is "Gus" because it's what his parents call him. But Hazel doesn't love him any less for being Gus. Quite the contrary: She starts calling him Gus rather than Augustus only after they're intimately familiar with one another, once Hazel knows all aspects of him and not just the performed version she first meets. She sees that, underneath the romantic gestures and theatrical grandiosity, Gus is a sweet, caring, and understandably terrified seventeen-year-old guy. What more, it's his love for Hazel Grace that teaches Augustus it's okay to be Gus. As he deteriorates physically, he's forced to confront the fact that he'll die without doing anything humanity at large views as extraordinary, and a deeper spiritual transition takes place. Because of Hazel, he comes to realize that failing to do something extraordinary does not equal being insignificant.

I knew why he hadn't said anything, of course: the same reason I hadn't wanted him to see me in the ICU. I couldn't be mad at him for even a moment, and only now that I loved a grenade did I understand the foolishness of trying to save others

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from my own impending fragmentation: I couldn't unlove Augustus Waters. And I didn't want to (205).

The most thematically significant type of pain in the novel is that caused by the death of a loved one, and it's this variety that the novel suggests is the most necessary. Hazel worries a great deal about inflicting this kind of suffering on those around her when she dies, leading her to come up with the metaphor of the grenade that explodes and injures everyone nearby. It turns out she becomes the victim of this kind of pain when Augustus begins to weaken and finally succumbs to his cancer. What Hazel comes to understand is that this type of pain can't be avoided. Since dying is certain and universal, all people will experience it. But as Hazel comes to recognize over the course of the novel, it isn't necessarily something one should avoid. She wouldn't take back the love she feels for Augustus for anything, even though that love is the precise cause of her pain. It's a blessing and a curse, so to speak. The reason, as Augustus suggests in his letter to Van Houten that Hazel reads at the end of the novel, is that the pain you cause others when you die is a mark that you mattered. Augustus says happily that he left his "scar" on Hazel, meaning he hurt her but he also had an effect on her life that she'll carry with her always. That type of pain, the novel suggests, is necessary, and in fact it's a part of joy. Hazel touches on this idea in her eulogy for Augustus. The first thing she says to the gathered crowd is that there's a quote hanging in Augustus's that always gave the two of them comfort: "Without pain, we couldn't know joy."

"Without pain, how could we know joy?" This is an old argument in the field of thinking about suffering and its stupidity and lack of sophistication could be plumbed for centuries but suffice it to say that the existence of broccoli does not, in any way, affect the taste of chocolate" (215).

The pain that leaves this scar, however, isn't necessarily harmful, because it signifies that Hazel genuinely loved Augustus and that he mattered to her. This variety of pain is actually a major concern of Hazel's for much of the story as she worries that she'll hurt others, specifically her parents, with her death. Hazel's relationship

with Augustus changes her view of this kind of pain, however. As she comes to realize that she wouldn't trade the pain of losing Augustus for the comfort of never having fallen in love with him, she comes to understand that this pain is actually desirable, or at least not something to avoid. The scar left by losing him is something she would prefer to have.

When Augustus passes away, Hazel has to come to terms with his passing by remembering that he was a loving, caring, friendly person and that even if he didn't have an impact on the world, he had an impact on her. Throughout the story, Hazel and Augustus are always there for each other during hard times and use their love to pull through. For example, Hazel gets admitted to the hospital when she has a lack of oxygen flow to her brain, Augustus does everything he can to see her and be there with her, even if it includes sneaking past the nurse into her ICU room. When the two teens return from Amsterdam, Augustus has a tough battle with osteosarcoma for the second time, which he eventually lost, and Hazel was there with him every step of the way, even in the toughest, most painful moments.

A refrain repeated throughout the novel is that the world is not a wish-granting factory. In other words, the things we want to come true often don't, and reality can be quite different from our fantasies.

"It's not fair," I said. "It's just so goddamned unfair."

"The world," he said, "is not a wish-granting factory," and then he broke down, just for one moment, his sob roaring impotent like a clap of thunder unaccompanied by lightning, the terrible ferocity that amateurs in the field of suffering might mistake for weakness (205).

The theme underlies much of the novel's subject: teens dying of cancer for no justifiable reason. As Hazel and Van Houten both say at times, cancer is just a side effect of an evolutionary process. It isn't personal. It has no agenda, no feeling toward the person it's killing. This indifference is the reason Augustus finds no heroism in dying of it. It's just trying to be alive itself, and in fact it isn't some separate parasite: it's made of his own cells. That complete insensitivity is something Hazel also struggles with. After Augustus dies, she thinks of her

father's earlier comment that the universe just wants to be noticed, and she reverses the phrase, saying what we want is to be noticed by the universe. The problem, as she puts it, is "the depraved meaninglessness of these things." What her thought suggests is that some of things that happen to people, like developing cancer, occur at random, not with any maliciousness intended, but neither with any purpose. We want the universe to notice us, but it simply isn't aware. The title of the novel speaks to this idea. It comes from Shakespeare's "The Tragedy of Julius Caesar," in which Cassius says, "Men at some times are masters of their fates: / The fault, dear Brutus, is not in our stars / But in ourselves." The word stars here refers to fate. Hazel applies these lines to her own situation and concludes the opposite: the fault for their dying of cancer is not their doing but fate's.

What else? She is so beautiful.  
You don't get tired of looking  
at her. You never worry if she  
is smarter than you: You know  
she is. She is funny without  
ever being mean. I love her. I  
am so lucky to love her, Van  
Houten. You don't get to  
choose if you get hurt in this  
world, old man, but you do  
have some say in who hurts  
you. I like my choices. I hope  
she likes hers.

#### **IV CONCLUSION**

1. In the love story between terminally ill patient, Hazel, with not terminally ill patient, Augustus in the beginning of the story. Through her relationship with Augustus, Hazel's perspective changes. When his cancer reappears, she recognizes that, of the two of them, he is now the grenade. But even so, she isn't sorry she fell in love with him, even though it will hurt her immensely when he dies. Instead, she cherishes and feels extremely grateful for the time they do have together. The final words of the novel indicate the extent to which Hazel grows spiritually throughout her journey. The implication of the words "I do" are of a marriage that takes place through memory. Though the marriage is symbolic, it is nevertheless real. What Hazel means by saying "I do" is that she will remember and love Augustus for as long as she lives, and in that sense she has learned

I do, Augustus.  
I do (297).

The final words of the novel indicate the extent to which Hazel grows spiritually throughout her journey. The implication of the words "I do" are of a marriage that takes place through memory. Though the marriage is symbolic, it is nevertheless real. What Hazel means by saying "I do" is that she will remember and love Augustus for as long as she lives, and in that sense she has learned that death is not the ubiquitous finality she had once considered it to be. Our relationships continue, even if we do not.

What the novel ultimately suggests is that one person's death doesn't consign their significance and relationships to oblivion, and that what makes our lives matter are the relationships we form. As Augustus learns, his importance isn't defined by the fact that his life is temporary, because his importance to those around him will carry on.

The irony had occurred in the love story of Hazel and Augustus where the unfair destiny had turned the deaths and hopes of both of them upside down, the one who was one the verge of death in the beginning was healed, on the contrary, the one who was healthy in the beginning was met the death by the end. The love story and the hope of being together had been ironically played by the twist of fate.

that death is not the ubiquitous finality she had once considered it to be. Our relationships continue, even if we do not.

2. In the love story between not terminally ill patient, Hazel, with terminally ill patient, Augustus in the beginning of the story. As his cancer returns, however, all of this performance falls away. What remains is Gus, a teenage boy in Indianapolis who used to be a star athlete and now finds himself dying from cancer. Gus is the boy his parents have always seen. In fact, Hazel only learns his nickname is "Gus" because it's what his parents call him. But Hazel doesn't love him any less for being Gus. Quite the contrary: She starts calling him Gus rather than Augustus only after they're intimately familiar with one another, once Hazel knows all aspects of him and not just the performed version she first meets. She sees that,

underneath the romantic gestures and theatrical grandiosity, Gus is a sweet, caring, and understandably terrified seventeen-year-old guy. What more, it's his love for Hazel Grace that teaches Augustus its okay to be Gus. As he deteriorates physically, he's forced to confront the fact that he'll die without doing anything humanity at large views as extraordinary, and a deeper spiritual transition takes place. Because of Hazel, he comes to realize that failing to do something extraordinary does not equal being insignificant.

3. There is an irony in the story of *The Fault in Our Stars*, the irony about life that nobody knows when the death will come for someone. John Green mentions this

beautifully in love story between two terminally ill patients. The story where Augustus loves Hazel even though she is already sentenced to death by her terminally ill cancer in the beginning of the story, and ironically reversed in the end of the story when Hazel loves Augustus even though he is already sentenced to death by her terminally ill illness. The story itself is inspired by the author experience in the hospital. Green served as a student chaplain at a local children's hospital, where he worked with terminally ill youth. This experience proved pivotal in helping him decide to end his pursuit of the ministry and focus his ambitions on becoming a fiction writer instead.



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