

**THE TRANSLATION OF FIGURATIVE LANGUAGE IN THE FAULT IN  
OUR STRARS MOVIE**

**SKRIPSI**

*Submitted in Partial fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

**By:**

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UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

**MEDAN**

**2019**



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Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



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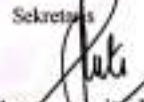
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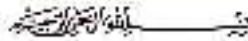
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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
24-08-2019	Abstract, Acknowledgment, Table of Content Introduction, Review of literature Research Design, technique for collecting data, technique for analyzing data. Previous Study, technique for typing References	
27-09-2019	Abstract, Acknowledgment, Introduction, Review of literature Research Design, Technique for collecting data, technique for analyzing data, Reference.	
28-09-2019	Technique for typing	
30-09-2019	Acc. untuk di ajikan.	

Medan, 30 September 2019

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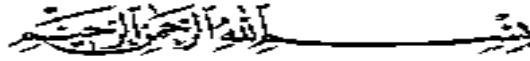
## ABSTRACT

**Aulia, Miranda.1502050285. "The Translation of Figurative Language in The Fault in Our Stars Movie".English Education Program.Faculty of Teachers' Training and Education.University of Muhammadiyah Sumatera Utara.Medan. 2019.**

This thesis entitled *The Translation of Figurative Language in The Fault in Our Stars Movie*. The purpose of this study is to find out 1) to discover the translation of figurative language in The Fault in Our Stars movie especially simile and personification. 2) to find out types of figurative language in The Fault in Our Stars movie. The source of the data are dialogue between four characters in The Fault in Our Stars movie was take from script of The Fault in Our Stars movie. This study was conducted by using descriptive qualitative method. The technique of collecting data was documentary sheet. The data were analyzed using Cresswel model. The technique of analyzing data were watcing the movie with subtitle english and indonesia, identifying figurative language also used an unofficial script from [www.scripts.com](http://www.scripts.com) and the researcher underlined the figurative language, classifying figurative language used in the movie especially simile and personification, analyzing the figurative language and the translation by using theory of Larson (1984), checking the data and make sure the data was correct and validating the data. The finding showed that 1) the procedures that used by translator to translate figurative language are translating the figurative language in TL without reducing any meaning feature. 2) there were 21 data of figurative language found in The Fault in Our Stars movie, specifically 4 sentences (19.04%) for simile, and 2 sentences (9.52%) for personification.

**Keyword:** *Translation, Figurative Language, The Fault in Our Stars Movie*

## ACKNOWLEDGMENTS



*In the name of Allah, The Beneficent, The Merciful.*

Praiced to Allah SWT who has given her chances in finishing her study. Peace and salutation be upon to our prophet Muhammad SAW who has brought human beings from the dark era in to bright era.

The aim of writing this study entitled “*The Translation of Figurative Language in The Fault in Our Stars Movie*” is to Submitted in Partial fulfillment of the Requeirement for the Degree of Sarjana Pendidikan (S.Pd) English Education Program University of Muhammadiyah Sumatera Utara (UMSU)

During the process of writing this study, the researcher realized that this thesis could never be completed the guidance and assisrance of other people. In this time, a very special debt of gratitude is directed to her beloved parents, Mr.Rapino and Mrs. Muetia S.P., M.P.,for their full support, care, and prayers that have been given to her.

Then, she would like to express her sincere thanks for her academic guidance and moral support during the completion this study.

1. Drs. Agussani, M.AP., as Rector of University of Muhammadiyah of Sumatera Utara.
2. Dr. H. Elfrianto, M.Pd as Dean of Faculty of Teacher Training and Education who has allowed this research to continue final examine.

3. MandraSaragih, S.Pd, M.Humand PirmanGinting, S.Pd, M.Hum, as the Head and as the Secretary of English Education Program of FKIP UMSU, who have allowed and guided the researcher to carry out of the research.
4. Dra. Diani Syahputri, M. Hum, as her supervisor who have given her guidance and valuable suggestions and advice to complete the ideas of this study.
5. Erlindawati ,S.Pd, M,Pd, as her reviewer in this research who has given many suggestion in completing this study.
6. her lecturers for their invaluable counsel and the knowledge they shared with her together with all of the Faculty staffs for all the faculties given to her throughout the academic years at the university.
7. her beloved young sisters Tasha and Putri, who had given full motivation, care, and prayers to her.
8. her beloved friends in class of VIII E Morningwho had given support each otherin finishing the study.
9. her best friends in senior high school Mardiah and Sukma who hadsupport to finish this research and always given motivation to her.
10. herbest friends Astrie, Hazra, Risma,Ita, Nadya, Waldy, and Faisal who had given support and spirit each other in finishing this study.

Medan, September2019  
The Researcher,

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# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Translation in general is a process of turning an original or SL text into a text in TL language. There are many theories who explain translation definition. Some expert and linguist has explained some definition of translation to make people easy to understand the essential meaning of translation. One of them is Newmark (1988: 5) says that translation is rendering the meaning of a text into another language in the way the author intended the text. It means that translation basically is the process of transferring written text from one language to another language.

In translation there are so many processes which must be done, because translation is not only a process of changing the form of word or sentence, but translation is the process of transferring the idea or information from the source language (SL) to the target language (TL). Before a translator begins translating the text, the translator must understand about the process and procedure of translation because translation is also a way to find the equivalent in another language of one textual material. Nida and Taber (1982: 33) introduce three stages in the process of translation. This process begins by analyzing SL into grammatical and semantic structure of the TL, transferring the meaning and at last by reconstructing the grammatical and semantic structure into the appropriate TL forms in order to create an equivalent TT.

Translation could be very important for people who do not know about a language. Therefore, they have to translate the source language to their language in order to know the meaning. Translation is not a natural process, so any languages that need to be translated should be undertaken by experienced translators who know both the source and targeted languages well. One of the problem in translation is having a deep understanding of not just the language but also the culture of the two languages that need to be translated.

Translators need to be completely familiar with both language rules and the speaker's habits in order to be able to do an effective translation between two languages. The problem in translation included knowing about a variety of features such as the language structure which differs between languages. For example, a simple English sentence has a subject, a verb, and an object, such as 'She eats chicken'. However not all languages share this type of structure, so the English language has the subject first, followed by a verb and then lastly the object. In Arabic, subject pronouns become a part of the verb. Because of these differences, translators have to frequently rearrange or remove words to be able to communicate effectively in the targeted language.

One language and other language have different characteristic because a language has many elements and aspects which make it different from other language. One of the aspect of language is figurative language. Figurative language is as special as it concerns emotional communication, which tightly

reflects something about people's ordinary conceptualization of their complex experience.

In other words, it can be said that figurative language can be found in daily conversation, news paper, magazine, novels, drama and even movie. If people speak the same language then they can easily understand the meaning of the figurative language, but if they speak different language, a media is needed to transfer the figurative language so the viewers of certain movie can still understand the sense of the figurative language.

There is example of translation's product. That is subtitling, subtitling is one of the method to transfer the language used in translating types of audiovisual communication (Liu, 2014). Subtitling could be found in the videos or movies. Subtitling is made to translate the conversation from source language to target language or it could help to understand videos or movies by reading the subtitle.

Some people in Indonesia often use English subtitle while they are watching a hollywood movie. They are use Indonesian subtitle to get better understanding the movie. The subtitle could be found easily from any source. One of websites which provide subtitle of movies is [www.Subcene.com](http://www.Subcene.com). This website is the most popular website of subtitling a movie which provides complete and accurate subtitle from a lot of language.

The researcher chooses *The Fault in Our Stars* movie to be analyzed because the movie is famous and meaningful. *The fault in Our Stars* is a 2014 American romantic drama movie based on the 2012 novel of the same name by John Green. The movie tells about Hazel Grace Lancaster is a 16-year-old girl

who lives in Indianapolis in the United States. Hazel Grace is trying to deal with thyroid cancer that is spreading in her lungs. Her mother, who felt that Hazel Grace was depressed, encouraged her to go to a support group where cancer sufferers gathered and share their stories and complaints.

From the gathering, Hazel Grace met a handsome man named August Waters, who lost his leg to bone cancer. The two of them then become friends and become close. They then shared their hobbies and agreed to read each other's favorite books. Hazel advised Augustus to read the book *An Imperial Affliction*, the work of a mysterious writer named Peter Van Houten, who also told about a woman who had cancer. They both are equally curious about the continuation of the story of the novel so have the desire to meet directly with the author, Peter Van Houten.

Literature is human beings to express their feeling, thoughts, experiences, emotions, expectations, and faith. Literature does not have limitation on how you should do it, although many people think that literature must be expressed through standard literary work e.g. movie, prose or poetry. Literature is the product of art, and the language used in literature is the language which is attractive for reader though sometimes it needs relatively long time to understand but it usually attracts people for its beauty.

There are many things that the reader do after reading some of literature works especially movie that has beautiful words. The researcher was analyzed the dialog and word that is used in the *The Fault in Our Stars* movie that consist of



figurative language. Figurative language is used in many literary works, such as poetry, short story, drama, novel, song, and movie.

However, there are still many students, especially the ones in UMSU, did not comprehend how the procedures to translate figurative language correctly and also not understand the types of figurative language itself. Translation lessons are taught in 6<sup>th</sup> semester. Students in UMSU who lack understanding how the procedures to translate figurative language because of lack of understanding of translation and translation theory.

In translation, figurative language must be translated carefully in order to avoid misunderstanding. In this case, translating figurative language becomes one of the challenges that have to be faced by a translator.

Based on the explanations above the researcher is interested to analyze how the procedures to translate about one of the movies entitled *The Fault in Our Stars*. The researcher has chosen that movie because the movie has potential issues to be analyzed figurative language that used in *The Fault in Our Stars* and how the figurative language is translated and the procedures used by translator in translating it. This movie is very interesting, popular, and very familiar in society, but to understand the meaning of this movie is so difficult because it used implicit meaning or indirect expression. There are some figurative language that used in this movie.

## **B. Identification of the Problems**

The problems of this research was identified as follows :

1. the readers and students did not understand how the procedures used by the translator to translate the figurative language in movie *The Fault in Our Stars*.
2. the students did not comprehend the types of figurative language, especially in the movie *The Fault in Our Stars*.

## **C. Scope and Limitation**

This research was focused on the translation of figurative language in a movie *The Fault in Our Stars*, especially simile and personification, the researcher was take a movie *The Fault in Our Stars* as a data.

## **D. Formulation of the Problems**

The problems of this study are formulate as follows :

1. What are the procedures used to translate the figurative language in a movie *The Fault in Our Stars*, especially simile and personification?
2. What are the types of figurative language in a movie *The Fault in Our Stars*?

## **E. Objectives of the Study**

The objectives of the study are stated below :

1. to discover the procedures used to translate the figurative language in a movie *The Fault in Our Stars*, especially simile and personification
2. to find out the types of figurative language in a movie *The Fault in Our Stars*.

#### **F. Significances of the Study**

The significances of the study can be shown into two aspects namely; Theoretically and Practically :

1. Theoretically, the researcher wants to give deeper explanation about procedures to translate figurative language and types of figurative language which is often found when watching *The Fault in Our Stars* movie. This research was enrich the knowledge of procedures translation of figurative language and types of figurative language in the movie.
2. Practically, for English teachers, this research can be beneficial to enrich knowledge of the figurative language to teach the students, for the college students, this research will be useful for those who watch the *The Fault in Our Stars* movie, especially those who are interesting in figure of speech, and for the researcher, it is also intended to be an input to the researcher how to conduct a good research and expected to the other researchers to be more interesting in analyzing the other English aspect based on the *The Fault in Our Stars* movie which is one of media in English language.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Definition of Translation**

Translation in general is the process of turning an original or SL text into a text in TL language. The definition of translations was varied. There are many theories who explain translation definition. Some experts and linguist has explained some definitions of translation to make people easy to understand the essential meaning of translation.

Newmark (1988: 5) says that translation is rendering the meaning of a text into another language in the way the author intended the text. While, Nida and Taber (1982: 12) say that translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. So, translation is shift the meaning in SL into TL and creates it in TL with rules in TL as natural as possible.

Based on those definitions above, it means that translation basically is the process of transferring written text from one language to another language. Translation covers meaning, form of language, equivalences and cultural context. The central idea of translation is the process of transferring meaning from the SL to the TL in order to present the original sense and naturalness.

## 2. Process of Translation

The process of translation is the extremely a complex one, especially for a complex text like poetry. There are some processes of translation according to some expert:

Larson (1984: 4) simply presents the diagram of the translation process as follows:

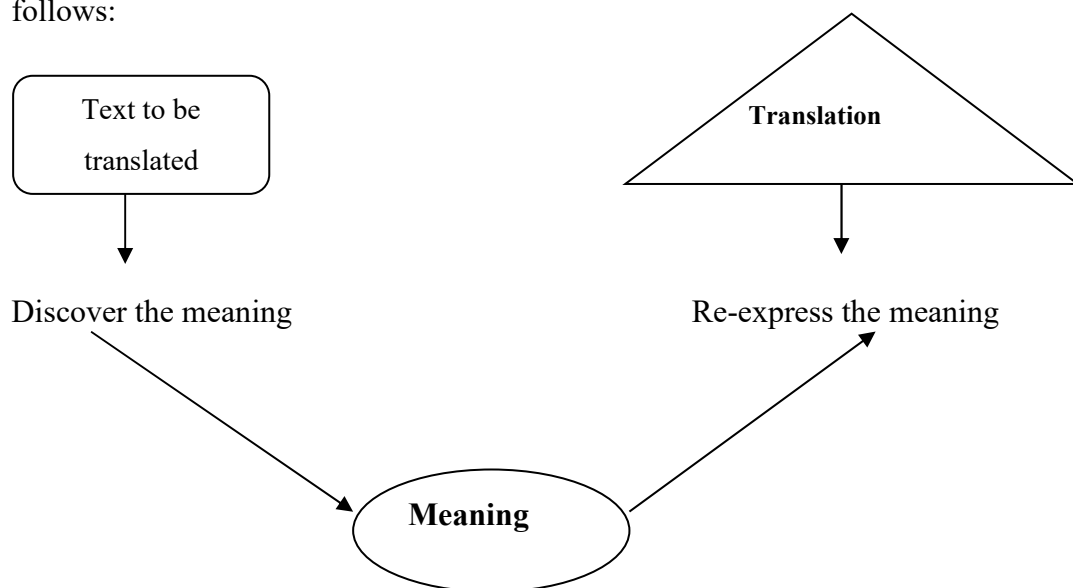


Figure 1 Translation process by Larson

In the picture above, Larson described translation consisted of three steps, (1) studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text; (2) analyzing the source language text to determine the meaning; and (3) re-constructing the same meaning by using the lexicon and grammatical structure which are suitable in the receptor language and its cultural context.

According to Larson figure of translation process, it concluded that the translation must be started with discovering the meaning and re- expressing the meaning after getting the meaning. The process of discovering and re- expressing of the meaning, expected to get the translation as naturally as it can.

In the another case, Nida and Taber described the process of translation in three steps there are; (a) Analysis, in this step, a translator explore the meaning and the grammatical relationship of source language word or compound word; (b) Transfer, the transfer of the sense which is in the mind of translator from language A to language B; (c) Restructuring, the sense that has been transferred is restructured in order to make the final message fully acceptable in the receptorlanguage.

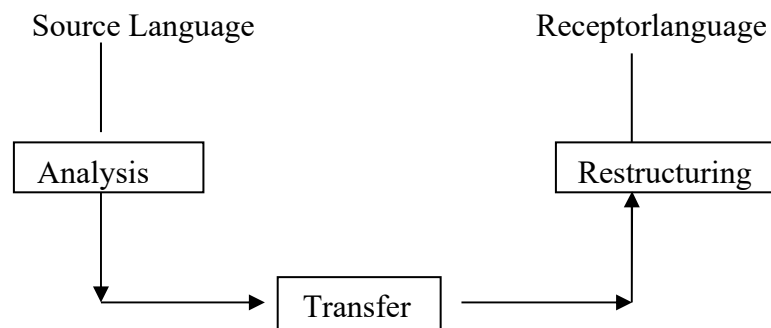


Figure 2 The process translation by Nida and Taber

The figure describing how the translation process which started by analysis the source language, next transferring the language into restructuring process before its being the receptor language or target language. Restructuring process is a process to making the equivalences sense of the translation text

into the target text, this process create the text is feels naturally for the target readers.

### 3. Translation Procedures

Larson (1984: 15) states that the translation procedures is categorized into two types, namely: (1) Form-based and (2) meaning-based translation.

1. Form based translation attempt to follow the form of the SL and are known as literal translations. If the two languages are related, the literal translation can often be understood, since the general grammatical form may be similar. However, the literal choice of lexical items makes the translation sound foreign.

2. Meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translations are called idiomatic translations. Idiomatic translation uses the natural form of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like translation. It sounds like it is written originally in receptor language.

Newmark (1988: 81-93) describes the translation procedures there are:

#### 1. Literal

Literal is to transfer or to convert the grammatical structure of the SL both word and sentence to the nearest equivalence of the TL, in which the words are translated individually and out of context.

SL: I have a pen

TL: *saya mempunyai sebuah pulpen*

## 2. Transference

Transference is the process of transferring a SL word to a TL text as a translation procedure. The word then becomes a „loan word“. The word in this procedure does not change the original form of the SL that is translated into TL. Translators use this procedure if there are lack vocabularies of the TL. For example, most Indonesian people call the machine makes printed record computer information as printer. This naming is taken from the source language itself.

SL: he buys new a printer

TL: *Pria itu membeli printer baru*

## 3. Naturalization

Naturalization is a procedure that succeeds transference. That is first by adapting the SL word first to the normal pronunciation. And second by changing it to the normal morphology (word-forms) of the TL in order to make it familiar to the tongue of the target language speakers.

SL: Television, theme, modification

TL: *Televisi, tema, modifikasi*

## 4. Cultural Equivalent

Cultural equivalent is an approximate translation where a SL cultural word is translated by a TL cultural word. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect. The main purpose of the procedure is to support or supplement another translation procedure in a couplet.



SL: Bachelor of Arts, notaire

TL: *Sarjanamuda, pengacara*

#### 5. Functional Equivalent

Functional equivalent is a common procedure, applied to cultural words, requires the use of a culture free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word. By using this procedure a translator tries to explain the use- its description of the function-of the source language word in the TL. For example, *baccalaureat*–“French secondary school leaving exam”, *Sejm*–“Polish parliament”.

#### 6. Descriptive Equivalent

Differing from functional equivalent, descriptive equivalent puts more emphasize on the description of cultural word. For example, samurai is described as Japanese aristocracy from the eleventh to the nineteenth century.

#### 7. Synonymy

Synonymy is the use of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text. In other word, due to there are choices of words in TL; a translator may decide to use one of the equivalent words. “Desert” can be translated “*padangpasir*” or “*padanggurun*” by the translator which has the similar meaning in the TL.

## 8. Through-Translation

Through-Translation is the literal translation of common collocation, names of organization, the component of compounds and perhaps phrases. Normally, through-translation should be used only when they are already recognized term. The most example of through-translation is the names of international organizations which often consist of „universal“ words which may be transparent for English language. A common example is UN (united Nations) translated as PBB (*Perserikatan Bangsa Bangsa*).

SL: World Health Organization (English)

TL: *Badan Kesehatan Dunia (Indonesian)*

## 9. Shifts or Transposition

A “shift” or “transposition” is a translation procedure involving a change in the grammar form the SL to TL. One type is the change from singular to plural. The second type of shift is required when a SL grammatical structure does not exist in the TL. The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure.

Singular to plural : the doll (*boneka-bonekaitu*)

## 10. Modulation

Modulation is defined as „a variation through a change in viewpoint, of perspective and very often of category of thought“. Free modulations are used by translators „when the TL rejects literal translation“, which means virtually always.

The translators when use this procedure can replace active sentence for passive sentence. There are other modulations such as, „abstract for concrete“, “cause for effect”, “one part for another”, “reversal of terms”, “space for time”, “intervals and limits”, and “change of symbols”.

SL: the tea is not hot

TL: *tehitudingin*

#### 11. Recognized Translation

Recognized translation is normally used when the TL accepted translation for the SL both words and sentences. This procedure is sometimes inappropriate or poor but the speakers of the TL are fine with that. For example, the translation of “wait a moment” is “*tunggusebentar*”.

#### 12. Translation Label

Label is a temporary translation of the SL word. The translator considers this procedure usually as the appropriate one to translate new institutional term, which should be made in inverted commas, which can be later be discreetly withdrawn. It could be done through literal translation. For example, heritage language is translated become *langue d'heritage*.

#### 13. Compensation

Compensation procedure is used when one part of a sentence loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence, then the compensated in another part or in a contiguous sentence.

#### 14. Componential Analysis

Componential analysis is the splitting up of lexical unit into its sense components, often one-to-two,-three or-four translations. Componential analysis in translation is the basic process to compare a SL word with a TL word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components. Normally the SL word has a more specific meaning than the TL word and the translator has to add one or two TL sense components to the corresponding TL word in order to produce a closer approximation of meaning.

#### 15. Reduction and Expansion

Reduction and expansion are rather imprecise translation procedures, which can be practiced intuitively in some cases. These two procedures are used in poor written texts, and lead to a change in lexical and stylistic aspects. Expansion refers to the case where the translator exceeds the number of words of the SL in translation. E.g. "*PriaHitam*", „dark skinned man“. Here, we notice a shift from n+adj in Bahasa Indonesia into adj+ compound adj+n. In reduction procedure, the translator is more likely to reduce in the number of elements that form of the SL. This procedure should respect the principle of relevant, that is, the translator should make sure that no crucial information is dropped in translation. E.g. "*ilmupolitik*", "politics". Here, the SL adjective plus noun becomes a general noun (politics) in TL.

## 16. Paraphrase

Paraphrase is an amplification or explanation of the meaning of a segment of the text. In this procedure the meaning of the culture-bound term is explained. Here the explanation is much more detailed than that of descriptive equivalent. It is used in an „anonymous“ text when it is poorly written, or has important implication and omission.

SL: A discussion of these remedies

TL: *Perbincangan seputar perbaikan*

## 17. Equivalence

Equivalence is simply referring to notices, familiar alternatives, phrases and idioms. In other words, a translator transfers the meaning of the SL by applying different ways for the same situation as in the original language. In addition, as cited in Newmark (1988:40), Vinat and Darbelnet mentions that a term by the translator is considered to be translated into approximate equivalence, accounting for the same situation in different term.

## 18. Adaptation

Adaptation is the use of recognized equivalent between two situations. This is a matter cultural equivalence, such as “Dear sir” translated as “*dengan hormat*”.

## 19. Couplets

Couplet, Quadruplet, Triplet are combination of two, three or four of the mentioned procedures above respectively for dealing with a single problem. They

are particularly common for cultural words, if transference combined with a functional or a cultural equivalent.

SL: the prevailing problems

TL: *problem-problem atau masalah-masalah umum*

#### 20. Notes, Additions, Glosses

Notes or addition or glosses are three translation procedures where the translator supplies additional information in a translation. Through these procedures a translator tries to explain further or to cover the lack of information in his or her translation. Note is additional information placed at the bottom of page or at the end of chapter. Meanwhile, additions are written within the text and glossary is put at the end of the book often as list of explanation of unusual words.

#### 4. **Figurative Language**

Figurative language is any figure of speech which depends on a non-literal meaning of some or all of the words used. Most of people express their idea or feeling does not use direct statement. They prefer using non literal meaning, and it's happened in the poetry words.

Morner and Rausch mention that, figurative language is language that uses words or expressions with a meaning that is different from literal interpretation. When the writer uses literal language, it is simply stating the fact as they are.

Figurative language is a language that contains figures of speech. Figure of speech or rhetorical figure is figurative language in the form of single word or phrase. It can be a special repetition, arrangement, or omission of word

with a specialized meaning not based on the literal meaning of words.

## **5. Types of Figurative Language**

Merriam-Webster's encyclopedia of Literature (1995:415) states that figurative language or figures of speech can be classified into five categories, such as:

1. Figures of resemblance on relationship (e.g. simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche, and euphemism).
2. Figures of emphasis or understatement (e.g. hyperbole, litotes, rhetoric, question, antithesis, climax, bathos, paradox, oxymoron, and irony).
3. Figures of sound (e.g. alliteration, repetition, anaphora, and onomatopoeia)
4. Verbal games and gymnastics (e.g. pun and anagram).
5. Errors (e.g. malapropism, periphrasis, and spoonerism).

Leech (1981: 11) has classified figurative language into seven types. The figurative language would be explained which related to this study and it was used in analyzing the findings. The seven types of figurative language are below:

### **a. Irony**

Irony is word using that say something other than what we mean actually. Irony is one type of figurative language that declare the opposite meaning and contradiction with the fact. Etymologically, the word "irony" derived from Greek word "eironia" meaning "deception" or "rick".

There is some argument about what qualities as ironic, but all senses of irony revolve around the perceived notion an incongruity between what is said and what

is meant, or between an understanding or expectation of a reality and what actually happens.

For example:

1. He still *feels lonely in the crowded city*
2. *In this prison we are happy*, actually.

### **b. Hyperbole**

Hyperbole is expression of exaggeration which used by a writer depicted as being better or worse, or larger or smaller than actually the case. It deliberate overstatement not intended to be taken literally. It is used as a means of emphasizing the truth of the statement. It tells more than the truth about the size, number, or degree of something without intending to deceive.

Etimologically, the word „hyperbole“ derived from the Greek word. It is from two words: “hyper” means “over” and “ballein” means “to throw”. It may be used to evoke strong feeling or to create a strong impression, but it is rarely meant to be taken literally.

For example:

3. He loves her for *thousand years*
4. He was so hungry, he ate that *whole cornfield* for lunch

### **c. Metaphor**

Metaphor is a kind of figurative meaning which is an implicit comparison in which two unlike objects are compared by identifying or substituting one with other.



Frost (2006) Metaphor is use of word or phrase denoting kind of idea or object in place of another word or phrase for the purpose of suggesting a likeness between the two.

For example:

5. A view of a geode crystal is like *the mind probing the universe*.
6. The stages of love are *stepping stones to death*

#### **d. Metonymy**

Metonymy is a figurative meaning in which the name of one object or idea is substituted for that of another closely associated with it. Metonymy is derived from Greek word “meta” means „to change“ and only means “name”. Metonymy is a change of name, the use of the one word for another, the use of an idea by means of terms involving association.

Frost (2006) stated that metonymy is a figure of speech that uses a concept closely related to the thing actually meant. Metonymy is figure of speech consists of using the name one thing for something else with which associated.

For example:

7. I spent the *night reading* Shakespeare
8. *Hollywood* ( The American film industry)

#### **e. Paradox**

Paradox, an apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement.

For example:

9. *I fear and hope, I burn and freeze like ice*

### **f. Simile**

Simile is a kind of figurative meaning comparing two essentially unlike things. Simile expresses a direct comparison between things, which have one or more points in common and be recognized by the use of the word "like" and "as". The word simile comes from the same Latin word „simile“ which means “like”.

Frost (2006) stated that simile is figure of speech in which a comparison is expressed by the specific use of word or phrase such as: like, as, than, seems or as  
For example:

10. Busy *as a bee*
11. They fight *like dogs and cats*
12. We ran *as if to meet the star if*

### **g. Personification**

Personification consists of giving human characteristic to an object. Personification originally comes from Latin word „persona“ meaning “person”, “actor” or “mask” used in the theater and “fic” means to make.

Frost (2006) stated that personification is representation of inanimate objects or abstract ideas as living beings, as in fact. Personification gives human characteristics to inanimate objects, animals, or ideas. This can really affect the way the reader imagines things. This is used in children’s books, poetry, and fictional literature.

For example:

13. My teddy bear *gives me a hug*
14. The radio *stopped singing and stared at me*

15. The sky *was full of dancing stars*

## **6. Procedures to Translate Figurative Language**

The purpose of a translator in translating figurative language is to maintain the three elements of clarity, forth and beauty in the language. It can be said that translation procedures are mechanism used by the translator to find out the problem solving in the process of translation. Larson (1984: 124) proposed three procedures in dealing with figurative language translation, they are: (1) Translating the figurative language into its sense in TL, (2) Using similar word in the figurative language of SL plus adding sense to it. This mechanism should be used if there is possibility to lose any meaning feature, (3) Translating figurative language into figurative language in TL without reducing any meaning feature.

## **7. Subtitling**

Subtitling is the process of providing synchronized captions for film and television dialogue (Shuttleworth and Cowie, 1997). According to (Gottlieb, 1992) subtitling is written, immediate, and additive translation. Subtitle do not consist of translating the text only, but subtitles help the audience in the picture and audio also. Subtitle combined with the pictures on the screen which helps the audience understand about the scene.

Subtitling has limitation of space and time which make subtitling has direct effect in the final result. According to Gottlieb (1992), the limitation of space is depending of line and characters of the subtitles. Subtitles should be no more than two lines where are placed in the center of the bottom of the screen without distrubing the picture of the screen. Each line should not more than 35

characters. The characters are included letters, space, and symbols. The limitation of time is between a second until maximum six seconds on the screen.

## **B. Relevant Studies**

This research is not only one that analyzes about translation figurative language. There are some previous researches similar to this one, for instance

The first is Umami, Aina (2015) whose study entitled “*An Analysis of Procedures In Translating Figurative Language On Paulo Coelho’s The Alchemist*”. It focused on procedures which used in translating figurative sentences in the novel *The Alchemist*. This thesis used descriptive qualitative method. The data is taken from Paulo Coelho’s novel entitled *The Alchemist* and its translation in Bahasa Indonesia, *Sang Alkemis* by Tanti Lesmana. There are 70 sentences which contain figurative language. 70 sentences analyzed to determine the procedure which used by translator in translating figurative sentence. There are 10 types of translation procedures applied by translator in translating the figurative language, those procedures are synonymy (4 items), literal (20 items), expansion (5 items), reduction (2 items), transposition (7 items), naturalization (2 items), equivalence (23 items), modulation (1 items), paraphrase (4 items), transference (1 items).

The second is Fauziah, Rima (2017) whose study entitled “*The Translation Strategy of Figurative Language in A Song of the Sea a Poetry by Hsu Chih Mo*”. It focused to analyze the figurative language in poetry translation and the strategy used by the translator of *A Song of The Sea* written by Hsu Chih Mo which is translated under title *Hilang Dara Datang Dara* by Chairil Anwar. This

research was done by used qualitative method with Pierini's theory about figurative language translation strategy, it also employed the writer herself as the instrument to collected data by reading the poetry and its translation, analyzed and justified for the research problems. The results of this research were; eight from ten data were classified into personification of figurative language, one datum was classified into hyperbole was shifted to personification in translation poetry, and the other one was classified as personification of figurative language was shifted into hyperbole, and the rest of the data was classified as the allusion of figurative language. From the strategy used analysis its founds, the translator did the translated with replacement strategy on seven data; five of seven data were replaced with a different vehicle, and the two others was classified as replacement with a gloss. Two from ten data were used a literal translation strategy; the data number one and eight. At the rest of datum, was classified as reduction translation strategy used by translator that appear on twenty first line. By using these strategies, the translator succeeded in translating the figurative language of source poetry into translation poetry.

The third is Pribadi, W.K (2018) "*An Analysis of Figurative Language Translation in The Pursuit of Happiness Movie*". It focused the translation of figurative in The Pursuit of Happiness Movie. It used document analysis method. The researcher found 179 figurative language in the movie. The researcher also analyzed the acceptability degree of figurative language translation.

### C. Conceptual Framework

Literature is human beings to express their feeling, thoughts, experiences, emotions, expectations, and faith. Literature does not have limitation on how you should do it, although many people think that literature must be expressed through standard literary work e.g. movie, prose or poetry.

Figurative language is any figure of speech which depends on a non-literal meaning of some or all of the words used. Most of people express their idea or feeling does not use direct statement. They prefer using non literal meaning, and it's happened in the poetry words.

Morner and Rausch mention that, figurative language is language that uses words or expressions with a meaning that is different from literal interpretation. When the writer uses literal language, it is simply stating the fact as they are.

Figurative language into seven types. The figurative language would be explained which related to this study and it will be used in analyzing are simile and personification. Simile is a kind of figurative meaning comparing two essentially unlike things. Simile expresses a direct comparison between things, which have one or more points in common and be recognized by the use of the word "like" and "as". The word simile comes from the same Latin word "simile" which means "like" Personification consists of giving human characteristic to an object. Personification originally comes from Latin word "persona" meaning "person", "actor" or "mask" used in the theater and "fic" means to make.

Larson described translation consisted of three steps, (1) studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text; (2) analyzing the source language text to determine the meaning; and (3) re-constructing the same meaning by using the lexicon and grammatical structure which are suitable in the receptor language and its cultural context.

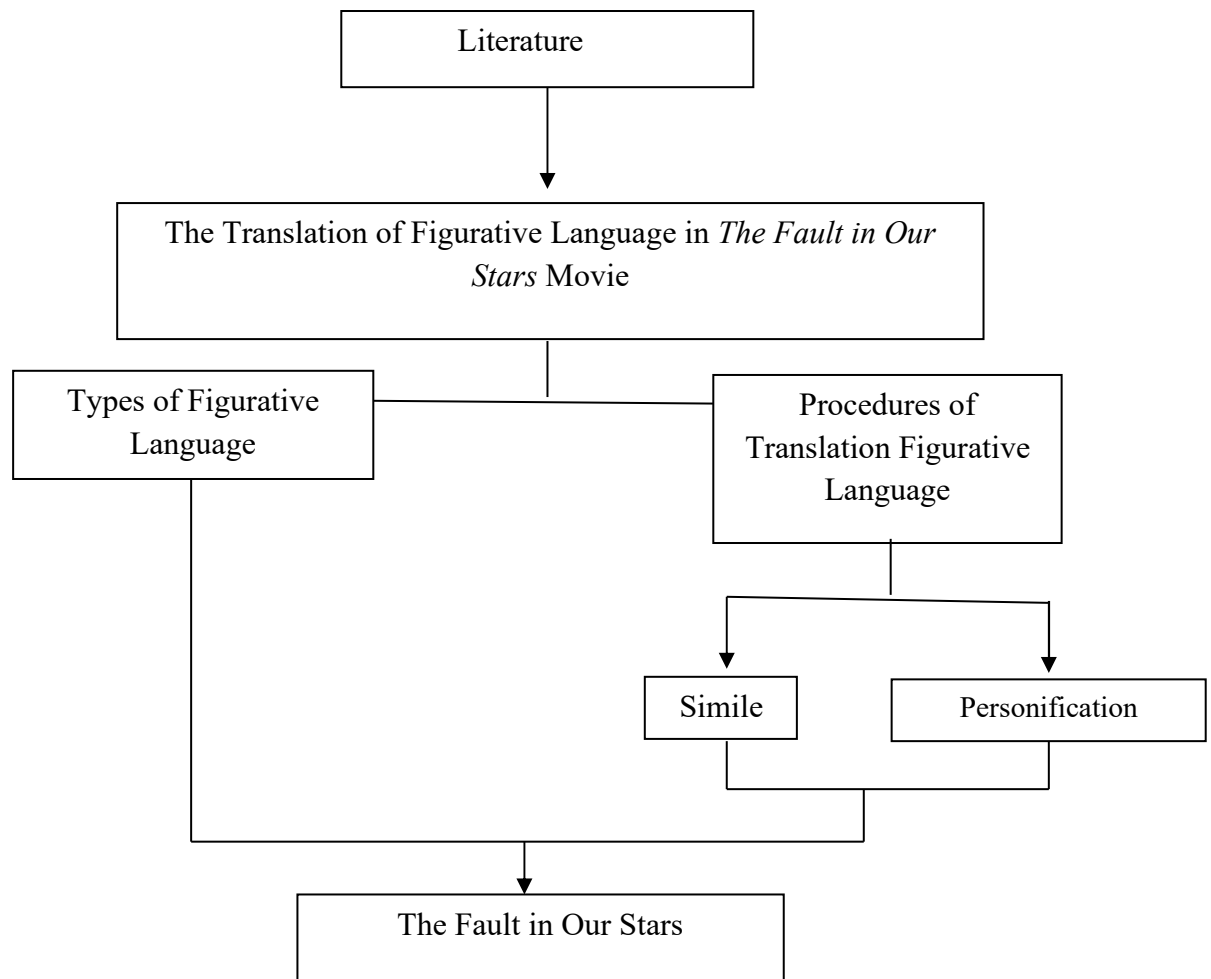
Larson (1984: 124) proposed three procedures in dealing with figurative language translation, they are : (1) Translating the figurative language into its sense in TL, (2) Using similar word in the figurative language of SL plus adding sense to it. This mechanism should be used if there is possibility to lose any meaning feature, (3) Translating figurative language into figurative language in TL without reducing any meaning feature.

According to (Gottlieb,1992) subtitling is written, immediate, and additive translation. Subtitle do not consist of translating the text only, but subtitles help the audience in the picture and audio also. Subtitle combined with the pictures on the screen which helps the audience understand about the scene.

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Therefore, *The Fault in Our Stars* movie will be analyzed because it portrays translation figurative language.

**Figure 3 : Conceptual Framework**





## CHAPTER III

### METHOD OF RESEARCH

#### A. Research Design

This research was collected by using descriptive qualitative method. Descriptive qualitative method which is document analysis. Document analysis is form of qualitative where the documents are interpreted by researcher (Voice, 2010). Bowen (2009) states that document analysis includes skimming, reading, and interpreting.

Based on Creswell (2007), there are three steps of analyzing a document: preparing and organizing, coding, and the last is presenting the data. Preparing and organizing is a step how to get and collect the data. Coding is a step to make a list of the data. The purpose is to choose which data to be analyzed. The last is presenting the data is a step to present the data into form which make easy to understand.

From the theory above, this research was analyzed by using the document analysis of the descriptive qualitative method, it is library and documentary research. It is caused by this research used *The Fault in Our Stars* movie as the subject of the research. In this study, the research want to discover the procedure used of translate figurative language, especially simile and personification and find out the figurative language in the movie.

## **B. Source of Data**

The object of this research is to identify the procedure that is used in translation figurative language which was taken from *The Fault in Our Stars* movie and the types of figurative language are simile and personification. The researcher used a script from [www.scripts.com](http://www.scripts.com) to help the researcher analyze the translation figurative language in the movie.

## **C. Technique of Collecting Data**

In collecting the data, the researcher took the data from *The Fault in Our Stars* movie. There are three steps of collecting data: preparing and organizing, coding and presenting the data. The researcher identified the types of figurative language as simile and personification and the procedure of translation figurative language and all the text was presented in appendix.

## **D. Technique of Analyzing Data**

The data was analyzed by using descriptive qualitative technique. The systematic procedures in conducting the analysis will be analyzed through the procedures as follows:

### **1. Watching**

The researcher watched *The Fault in Our Stars* movie. In order to get better understanding, the researcher used subtitles when watching the movie, that are English subtitles and Indonesian subtitles.

## 2. Identifying

Beside watched *The Fault in Our Stars* by using subtitle, the researcher also used an unofficial script from [www.scripts.com](http://www.scripts.com). The researcher underlined the figurative languages from the script.

## 3. Classifying

From the movie, the researcher found Indonesia subtitle from [www.Subcene.com](http://www.Subcene.com). The researcher classified simile and personification from the movie.

## 4. Analyzing

The researcher found the simile and personification from the movie and analyzed the the translation by using theory of Larson (1984).

## 5. Checking

The researcher checked the data and make sure the data is correct. Not only once, but the researcher re-checked again the data to minimalize the errors.

## 6. Validating

In order to make the data more valid, the researcher asked lectures to checked and validate the data. The researcher would correct and asked them to check again.

## CHAPTER IV

### DATA FINDINGS AND DISCUSSION

#### A. Data Collection

The data were collected and selected from the script of *The Fault in Our Stars* movie. The data of this study were the dialogue between four characters that are two main characters and two supporting characters of the movie. There were total 21 sentences of figurative language that used by the characters in the movie. That is simile, personification, metaphor, metonymy, irony, paradox, and hyperbole. Then, the simile and personification data obtained are 6 sentences, 4 sentences of simile and 2 sentences of personification. The procedures used to translate those figurative language are translating the figurative language in TL without reducing any meaning features.

#### B. Data Analysis

After collecting data, the data were analyzed based on translation figurative language. The researcher analyzed translation procedures that used in simile and personification that can be answered the formulation of the problem of this research, namely what are the procedures used to translate the figurative language in a movie *The Fault in Our Stars*, especially simile and personification and what are the types of figurative language in a movie *The Fault in Our Stars*.

## 1. Figurative Language and Translation Procedures

### a. Simile

A simile is a figure of speech that compares two unlike things and uses the words “like” or “as” and are commonly used in everyday communication. A simile is used with the aim of sparking an interesting connection in the reader’s mind.

SL	TL
1. she eats <i>like a bird</i> .	Dia makan <i>seperti burung</i>
2. It lit up <i>like a christmas tree</i>	Dan ada binar-binar <i>seperti pohon natal</i>

Data number 1 shows that about sentence directly compared two ideas and allowed them to remain distinct in spite of similarities by employing the word “like”. It compared the way in which she (Hazel) eats, that is, like a how bird eats. the translator translated without reducing any meaning feature, because both the SL and the TL are stating that the way she eats is like bird. Data number 2 translate simile into simile in the TL without reducing any meaning feature, the data shows that “It” (lining of his chest) that is like lighted christmas tree.

### b. Personofication

Personification is an effective way to add interest to your writing and can truly bring your descriptions to life. The last of these examples is one of the most famous uses of personification in literature.

SL	TL
3. <i>Pain demands to be felt</i>	<i>Rasa sakit perlu dirasakan</i>

From the personification above, the translator translated this word without reducing any meaning and make the viewers understand, because the word “pain” is portrayed as human being that demands to be felt. Whereas pain is a noun, which is highly unpleasant, physical sensation caused by illness or injury and the word demands is a verb that means an insistent and perempory request.

## 2. Types of Figurative Language *in The Fault in Our Stars* Movie

### a. Metaphor

Metaphors are direct comparisons between two things that, unlike similes, do not use the words "like" or "as.".Metaphor is use of word or phrase denoting kind of idea or object in place of another word or phrase for the purpose of suggesting a likeness between the two.

4. <i>I'm a grenade</i>
5. <i>I'm grand. I'm on a roller coaster that only goes up, my friend</i>

## d. Metonymy

Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated. We can come across examples of metonymy both from literature and in everyday life. Metonymy is a figure of speech that uses a concept closely related to the thing actually meant.

6. *some days she won't even get out of bed*

## e. Irony

Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It may also be a situation that ends up in quite a different way than what is generally anticipated. In simple words, it is a difference between appearance and reality.

7. *even though you had freaking cancer you give money to a corporation for the chance to acquire even more cancer!?! Ugh. And you were doing so well.*

## f. Paradox

A paradox is a statement that may seem contradictory but can be true (or at least make sense). This makes them stand out and play an important role in literature and everyday life. Paradox is a term in rhetorica for a situation or statement that is or seems self contradictory and even absurd but may contain insight into life.

8. *they don't hurt you unless you light them*

### g. Hyperbole

Hyperbole, derived from a Greek word meaning “over-casting,” is a figure of speech that involves an exaggeration of ideas for the sake of emphasis. Hyperbole clearly tells the listener that something is going on and that the exaggeration is not to be taken literally. A common meaning is that the speaker has been surprised and that hyperbole is being used to convey something of the emotion experienced.

9. I'd been asked this question *hundreds of times*.

10. That is *the saddest thing I've ever heard*

### C. Research Findings

After analyzing all the data obtained in *The Fault in Our Stars* movie script, the researcher found the translation of figurative language especially on simile and personification by using Larson (1984), the procedures used to translate those figurative language are translating the figurative language in TL without reducing any meaning features. And then the researcher found figurative language used by four characters in the movie. There were 7 types of figurative language namely, simile, personification, metaphor, metonymy, irony, paradox and hyperbole. There were 21 sentences it was collected from dialogue of the four characters in the movie.

The researcher calculate the total of the types of figurative language itself.

(1) Simile with 4 sentences or (19.4%), (2) Personification with 2 sentences or



(9.52%), (3) Metaphor with 4 sentences or (19.04%), (4) Metonymy with 1 sentence or (4.76%), (5) Irony with 1 sentence or (4.76%), (6) Paradox with 1 sentence or (4.76%), (7) Hyperbole with 8 sentences or (38.09%).

#### **D. Discussion**

After analyzed the data, the researcher found the procedures that used to translate figurative language especially simile and personification are translating the figurative language in TL without reducing any meaning feature. There were some reasons translator used translation figurative language in *The Fault in Our Stars* movie wereto make translation which is suitable with the taste of the target reader want the presence of making closeness in understanding the foreign text, and translator used the standard target language to make easier the reader in achieving the goal of translated.

The last is the researcher found 7 types of figurative language used by four characters in the movie *The Fault in Our Stars*, they are simile, personification, metaphor, metonymy, irony, paradox and hyperbole. The researcher calculate the total of the types of figurative language itself. (1) Simile with 4 sentences or (19.04%), (2) Personification with 2 sentences or (9.52%), (3) Metaphor with 4 sentences or (19.04%), (4) Metonymy with 1 sentence or (4.76%), (5) Irony with 1 sentence or (4.76%), (6) Paradox with 1 sentence or (4.76%), (7) Hyperbole with 8 sentences or (38.09%).

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the analysis, the conclusions were stated as the following:

1. The procedures that used to translate figurative language especially simile and personification are translating the figurative language in TL without reducing any meaning feature. There were some reasons translator used translation figurative language in *The Fault in Our Stars* movie were to make translation which is suitable with the taste of the target reader want the presence of making closeness in understanding the foreign text, and translator used the standard target language to make easier the reader in achieving the goal of translated.
2. There were 7 types of figurative language that include 21 sentences namely, simile, personification, metaphor, metonymy, irony, paradox and hyperbole. The researcher calculate the total of the types of figurative language itself. (1) Simile with 4 sentences or (19.04%), (2) Personification with 2 sentences or (9.52%), (3) Metaphor with 4 sentences or (19.04%), (4) Metonymy with 1 sentence or (4.76%), (5) Irony with 1 sentence or (4.76%), (6) Paradox with 1 sentence or (4.76%), (7) Hyperbole with 8 sentences or (38.09%).

## **B. Suggestions**

Based on the result of the study, some suggestions were proposed as the following:

1. To translate a text, a translator should be consistent to translate the same words to avoid the ambiguity in analyzing the TL.
2. It is better to hire a translator who has competence in two languages and has experiences in translating the used terms.
3. The lecturers or teachers should have the students practice the translating of various texts until get a translation.
4. The lecturers in translating qualifications should blow up their translation in order to help the students compared both SL and TL.

And finally the researcher hope for the next researcher who study in figurative language are able to give more understanding about figurative language especially the types of figurative language in the different genre movie.

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# APPENDIX I



Scripts.com

# The Fault in Our Stars

By Scott Neustadter

THE FAULT IN OUR STARS

Written by  
Scott Neustadter & Michael H. Weber

Based on the novel by John  
Green

May 1, 2012 FIRST  
DRAFT

HAZEL GRACE LANCASTER (16) lies in the grass, staring up at the stars. We're  
CLOSE ON her FACE and we hear:

HAZEL (V.O.)

You have a choice in this world, I believe, about how to tell sad  
stories.

CUT TO a SERIES OF QUICK IMAGES:

- Hazel and the BOY we will come to know as AUGUSTUS "GUS" WATERS (17) at an  
outdoor restaurant in some magical place. [They look very much like the perfect  
Hollywood couple.]

HAZEL (V.O.)

On the one hand, you can sugar coat  
- the way they do in movies and romance novels.

- "Perfect" Hazel and "Perfect" Gus sit on a BENCH overlooking an incredible  
seascape in some foreign country. She rests her head on his shoulder.

HAZEL (V.O.)

Where villains are vanquished and... heroes are born and...

- "Perfect" Hazel and "Perfect" Gus kiss in a dark room. HAZEL (V.O.)

... beautiful people learn beautiful lessons...

- "Perfect" Hazel and "Perfect" Gus fall onto a bed together. They look deep into one  
another's eyes.

HAZEL (V.O.)

... and nothing is too messed up that can't be fixed with an apology  
and a Peter Gabriel song.

BACK TO Hazel on the grass, still watching the stars. Were those dreams or were they  
memories? Still unclear.

HAZEL (V.O.)

I like that way as much as the next girl, believe me. It's just not the truth.

Hazel closes her eyes. HAZEL (V.O.)

This is the truth.

And EVERYTHING GOES BLACK. We HEAR: HAZEL (V.O.)

Sorry.

FADE IN ON:

2.

INT DOCTOR'S OFFICE - DAY

The real Hazel is no less beautiful than the one we just saw. HAZEL (V.O.)

Late in the Winter of my 17th year...

There are, however, some key and obvious differences. First, you'll notice the OXYGEN TUBE in her nostrils which help her to breathe.

Second, you'll notice her hair - which we couldn't see in the grass. It's much shorter than the "Perfect" version, the result of someone whose head was completely shaved a few years before.

HAZEL (V.O.)

... my mother decided I was depressed.

HAZEL

I'm not depressed.

Hazel's legs dangle over the side of an exam table. Her mother FRANNIE (early 40s, younger than she feels) explains to the DOCTOR:

FRANNIE

... she eats like a bird. She barely leaves the house,

HAZEL

I'm not depressed.

FRANNIE

... she reads the same book over and over...

DOCTOR

She's depressed.

HAZEL



I'm not depressed! Off her  
 look, CUT TO:  
 QUICK SEQUENCE, which play over:  
 HAZEL (V.O.)

The booklets and web sites always list depression as a side effect of  
 cancer...

– A SHOPPING MALL. Filled with TEENAGE GIRLS - gossiping, laughing - being teenage  
 girls, basically. And here's Hazel. With her Mom. And her oxygen tank. Just another day.

3.

HAZEL (V.O.)

Depression's not a side effect of cancer...

– HAZEL'S LIVING ROOM. She sits watching game shows in the middle of the  
 afternoon. Her Mom brings her a sandwich. A glass of water. And then a whole host of  
 prescription meds. Hazel eyes them with indifference.

HAZEL (V.O.)

... it's a side effect of dying.

– A STARBUCKS. Hazel sits alone reading a dog-eared, heavily underlined copy of a novel  
 ("An Imperial Affliction" by Peter Van Houten). She only looks up when distracted by a  
 squeal of delight. A YOUNG GUY has lifted a YOUNG GIRL over his shoulder playfully. He  
 spins her around. Hazel watches a beat  
 – goes back to the book.

HAZEL (V.O.)

Which is what was happening to me. And we CUT  
 BACK TO:

INT DOCTOR'S OFFICE - SAME

Frannie continues to talk to the doctor. Hazel continues to dangle her feet.

FRANNIE

... some days she won't even get out of bed.

The Doctor scratches his beard, thinking.

DOCTOR

I may switch you to Zoloft. Or Lexapro. And twice a day instead of  
 once.

HAZEL

Why stop there?

DOCTOR

Hmm?

HAZEL

Keep `em coming. I can take it. I'm like the Keith Richards of cancer kids.

The Doctor looks at Frannie who just shakes her head.

DOCTOR

Have you been going to that Support Group I suggested?

Instead of answering, Hazel looks at her Mom. 4.

FRANNIE

She's gone a few times.

HAZEL

I'm not sure it's for me.

DOCTOR

If you're depressed --

HAZEL

(EXASPERATED)

I'm not de--

DOCTOR

(IGNORING HER)

-- support Groups are a great way to connect with people who are...

HAZEL

What?

DOCTO

R

(BEAT)

On the same journey.

HAZEL

"Journey?" Really?

FRANNIE

Hazel.

DOCTOR

Just give it a chance, ok? For me.

Hazel rolls her eyes, knows she's lost this battle.

DOCTOR

Who knows? You might even find it... enlightening.

SMASH CUT TO:

INT CHURCH BASEMENT - DAY

CLOSE UP on PATRICK (30s, pony-tail). He has a guitar.

PATRICK

... we are gathered here today - literally - in the heart of Jesus.

ANGLE on Hazel who just shakes her head. This is the lamest thing she could be doing right now.

PATRICK

Who would like to share their story with the group?

The basement is filled with SICK PEOPLE. Hazel among them. Most are under the age of 18. QUICK CUTS:

5.

SPEAKER #1

Jillian. 15. Lymphoma.

SPEAKER #2

Angel. 17. Ewing sarcoma.

PATRICK

Patrick. 34. Testicular. It started a few years ago, when I was...

As Hazel watches, bored, and Patrick continues, we hear: HAZEL (V.O.)

I'll spare you the gory details of Patrick's ball cancer. Basically, they found it in his nuts, cut most of it out, he almost died, but he didn't die, and now here he is - divorced, friendless, addicted to video games, exploiting his concertastic past in the heart of Jesus - "literally" - to show us that one day - if we're lucky - we could be just like him.

They all say:

ALL IN UNISON

"We're here for you Patrick."

Hazel says it the least enthusiastically. She locks eyes with her only friend in Support Group, a blonde kid with an eye patch, ISAAC. He's also shaking his head.

PATRICK

Who else would like to share?

(NO RESPONSE)

Hazel?

Oh no. Patrick gestures for her to speak. Reluctantly she

stands, sighs...

HAZEL

I'm, uh, Hazel. 16.

(BEAT)

Thyroid originally but with quite the impressive satellite colony in my lungs.

Not much more to say, Hazel is about to sit down.

PATRICK

And how are you doing Hazel?

Hazel has no idea how to answer that. HAZEL (V.O.)

You mean besides the terminal cancer?

6.

But that's not what she says. She says:

HAZEL

Alright? I guess...?

Isaac tries not to laugh at this. Hazel sits back down. ALL IN UNISON

"We're here for you Hazel."

Hazel exhales. This is not at all helpful. A few more beats.

PATRICK

Maybe now I'll play a song...

EXT CHURCH - LATER

Frannie sits in the car in the parking lot, reading from a book, waiting for Group to be over. She sees the church door open and puts the book away. Hazel comes out. Frannie looks at her like "well, was it great?" Hazel just exhales and gets in the car. CUT TO:

INT HAZEL'S LIVING ROOM - ANOTHER DAY

"America's Next Top Model" is on the TV. Hazel sits on one side of the L-shaped couch, flipping through her novel.

Frannie and Hazel's dad MICHAEL (40s, kind, doing his best to stay positive) sit on the other side, watching her - but trying not to make it seem that way. After a few beats:

FRANNIE

It's Friday night.

HAZEL

Hmm?

FRANNIE

I was just thinking... you should call your friends, see what they're up to.

HAZEL  
(DISINTERESTED)

That's ok.

Frannie and Michael look at one another, don't say anything.

MICHAEL

Wanna see a movie?

Hazel looks up from the book. Sees her parents. Gets an idea.

HAZEL

Why don't you guys go to a movie? (off their look)

(MORE)

7.

HAZEL (CONT'D)

You haven't been out in a while. Go. Have fun. Take the night off.

Frannie and Michael look at one another again.

MICHAEL

This is a really good show.

Hazel sighs. And just like that, everyone goes back to what they were doing. CUT TO:

QUICK SEQUENCE, which plays over: HAZEL (V.O.)

And that was my life.

- Hazel watching TV, book in hand.
- Hazel in another doctor's office.
- Hazel popping pills. HAZEL

(V.O.)

Reality shows. Doctor's appointments. Eight prescription drugs, three times a day.

INT HAZEL'S KITCHEN - ANOTHER DAY

Hazel and her parents in the kitchen. HAZEL (V.O.)

And worse worse worst of all... support group.

HAZEL

Ugh. You can't make me.

MICHAEL

Of course we can, we're your parents.

Hazel frowns.

MICHAEL

Hazel, you need to get out of the house. Make friends. Be a teenager.

HAZEL

If you want me to be a teenager, don't send me to Support Group. Buy me a fake ID so I can go to clubs and drink gimlets and take pot.

MICHAEL

You don't take pot. 8.

HAZEL

See, that's the kind of thing I would know with a fake ID.

FRANNI

E (BEAT)

Get in the car.

Hazel mock stabs herself in the stomach with an invisible sword. CUT TO:

EXT CHURCH - ESTABLISHING

A small Episcopalian sanctuary in suburban Indianapolis. HAZEL (V.O.)

And so I went...

Frannie's car pulls up close to the back entrance. HAZEL (V.O.)

Not because I wanted to or because I thought it would help. But for the same reason I did anything these days...

Hazel, oxygen tank in toe, gets out of the car with Frannie's assistance.

HAZEL (V.O.)

... to make my parents happy.

HAZEL

Are you gonna sit here and wait the whole time?

FRANNIE

Of course not, no. I... (she totally is)

I have errands to run.

Hazel knows she's not planning to run any errands. She

doesn't press the issue.

HAZEL

Ok.

FRANNI

Love you.

E HAZEL

Love you too Mom. HAZEL (V.O.)

The only thing worse than biting it from cancer - is having a kid bite it from cancer.

As Frannie gets back in the car, she shouts to her daughter: 9.

FRANNIE

Make some friends!

Hazel just shakes her head. CUT TO:

INT CHURCH - SAME

Hazel walks towards the elevator. An EXTREMELY SICK LOOKING KID holds it open for her. Hazel thinks better of it.

HAZEL

I'll take the stairs.

The KID nods. The doors shut. Hazel is reminded - it could always be worse. She turns to go, walking right into:

GUS HAZEL

Ooph. Sorry!

A SUPREMELY BEAUTIFUL BOY (we will come to know him as GUS). Tall, lean, muscular, straight short mahogany hair, blue eyes. Hazel has never seen a better looking kid in her life.

GUS HAZEL

My bad. No, it's...

For a brief moment, the Earth stops. They stand looking at one another. Hazel is speechless.

HAZEL

Excuse me.

With the Beautiful Boy watching, a wan smile on his face, Hazel shuffles off as fast as she can, ducking into:

INT BATHROOM - SAME

Hazel catches her breath. Shakes her head. Surprised at

herself.

She looks in the mirror. So doesn't like what she sees. The Earth starts moving again.

CUT TO:

INT CHURCH BASEMENT - LATER

Hazel sits in the Circle of Sick.

PATRICK

Who would like to begin?

No volunteers. Hazel catches sight of the Beautiful Boy, sitting next to Isaac. He seems to be watching her, that same flirty smile on his face. She self-consciously looks away.

10.

PATRICK

Isaac, I know you're facing a challenging time. Perhaps you would like to say something...

Isaac nods, rises.

ISAAC

Yeah, um... I'm Isaac. 17. Eye cancer.

(BEAT)

It's looking like another surgery in a couple weeks. After which, well, I'll be blind...

Hazel tries to focus on what Isaac's saying but it's difficult. She still feels the Beautiful Boy's gaze on her.

ISAAC

Not that I'm complaining or anything. I know a lot of you have it way worse but, still, I mean, you know, being blind's gonna suck...

As Isaac shares, the Beautiful Boy doesn't look away from Hazel. Hazel finds this intimidating. And intimidation irritates her. So she decides to play the game with him, meeting his gaze and holding it just as firmly.

A staring contest.

ISAAC

...My girlfriend helps. And friends like Augustus here...

Isaac nods towards the Beautiful Boy who now has a name - AUGUSTUS. He still doesn't look away from Hazel.

ISAAC



So... yeah. That's what's up. ALL IN UNISON

"We're here for you Isaac."

The staring contest continues another few beats until: PATRICK

And does your friend want to speak?

This causes the Beautiful Boy to momentarily look away. Aha, he's lost the contest! Hazel smiles, flicks her eyebrows up as if to say "Victory is mine!" He smiles back at her, the most radiant smile on the planet. He turns back to the Group.

GUS

Hi. I'm Augustus Waters. 17. Had a touch of osteosarcoma bout a year and a half ago - lost this baby as a result...

11.

Gus holds up his right leg - a prosthetic.

GUS

But really I'm just here at Isaac's request.

PATRICK

And how are you feeling Augustus?

GUS

Me? Oh I'm grand. I'm on a roller coaster that only goes up, my friend.

Hazel smiles. Gus catches this. Embarrassed, she stops smiling and looks away.

PATRICK

Perhaps you'd like to share your fears with the group, Augustus.

GUS

My fears?

Gus thinks about this.

GUS

Oblivion.

PATRICK

Oblivion?

ANGLE ON Hazel, intrigued.

GUS

Yeah, see... I intend to live an extraordinary life. To be remembered. If I'm scared of

anything it's... not doing that.

Patrick doesn't quite have the tools to deal with that.

PATRICK

Would, uh, anyone like to speak to that?

And Hazel's hand goes up. Even Patrick is surprised by that.

PATRICK

Hazel! That's unexpected.

Hazel stands, takes a second to gather her thoughts. Augustus watches her, waits for it.

HAZEL

I just wanna say... there will come a time when, you know, all of us are dead.

Gus is now even more fixed on her than before. 12.

HAZEL

It might be tomorrow. Might be a million years from now but... it's gonna happen. And when it does, enough generations will come and go, there'll be no one left to remember Cleopatra. Or Mozart. Or Muhammad Ali, let alone any of us, right?

The look on Gus's face is unreadable.

HAZEL

Oblivion's inevitable. And if that scares you, well, I suggest you ignore it. God knows it's what everyone else does.

A beat. And then an enormous smile spreads across Gus's face, not a flirty smile but a surprised one, a real one. CUT TO:

EXT OUTSIDE THE CHURCH - LATER

Hazel waits for her Mom's car to appear.

Across the parking lot, she sees Isaac going at it with a redhead, MONICA (17), sucking face like there's no tomorrow against the door of her green Pontiac Firebird. Between kisses, we can hear:

ISAAC MONICA

Always. Always.

And Hazel hears:

GUS

Literally.

Hazel turns to find the Beautiful Boy, Augustus, standing right next to her.

GUS

I thought we were in a church basement but apparently we were literally in the heart of Jesus.

Hazel smiles.

HAZEL

Someone should probably tell him, don't you think? Jesus? Seems kinda dangerous keeping all these kids with cancer in your heart.

Gus laughs.

GUS

What's your name? 13.

HAZEL

Hazel.

GUS

No your full name?

HAZEL

(CONFUSED)

Hazel Grace Lancaster.

Gus nods to himself, smiles. Still fixated on her.

HAZEL

What?

GUS

I didn't say anything.

HAZEL

Why are you looking at me like that?

GUS

Because you're beautiful.

Hazel is taken aback. No one's ever said that to her before.

GUS

I enjoy looking at beautiful people and I decided a while back not to deny myself the simpler pleasures of existence. Particularly given that, as you so astutely pointed

out, we're all gonna die pretty soon.

HAZEL

(BEAT)

I'm not beaut --

A CUTE YOUNG GIRL walks past them.

YOUNG GIRL

Hey Gus.

GUS

Hey Alisa.

Hazel isn't surprised that other girls know Gus. Of course they do. She turns back towards Isaac and Monica pawing at each other. She hears:

ISAAC MONICA

Always. Always.

HAZEL

What's with the "always?" 14.

GUS

"Always" is their thing. They'll "always" love each other and whatnot.

Must have texted "always" to each other at least four million times

this year.

They continue to watch the show. It's pretty gross. Isaac squeezes Monica's breast like a clown horn.

HAZEL

He's gotta be hurting her boob.

GUS

Let's watch a movie. Hazel is again surprised.

HAZEL

Oh. Um. Uh...

(yes!)

Sure. Yeah. I'm... pretty free this WEEK--

GUS

No I mean now. What?

HAZE

L GUS

Hmm?

HAZEL

What do you mean "now?"

GUS

I've got a car.

He shrugs. Hazel has never seen someone so confident.

HAZEL

You could be an axe murderer.

GUS

There is that possibility.

(BEAT)

Come on Hazel Grace... take a risk.

As Hazel mulls this over, Gus reaches into his pocket and pulls out, of all things, a pack of cigarettes! Hazel is in disbelief. He flips the box open, puts a cigarette between his lips.

HAZEL

Oh my god. Oh. My. God. You're kidding right?

(off his look)

You just ruined the whole thing! 15.

GUS

Whole thing?

HAZEL

What, you think that's cool? Oh you idiot! There's always a hamartia, isn't there? And yours is - even though you had FREAKING CANCER you give money to a corporation for the chance to acquire EVEN MORE CANCER!? Ugh. And you were doing so well.

As she rants, Gus continues to look at her with that smile on his face. Hazel does not find it so amusing.

HAZEL

Let me tell you... not being able to breathe? Sucks. Totally sucks.

GUS

Hamartia?

Hazel folds her arms and turns away from him.

HAZEL

A fatal flaw.

Gus takes a beat and then moves to face her, the smile still etched on his face.

GUS

They don't hurt you unless you light them.

HAZEL

Sorry?

GUS

I've never lit one. Hazel turns  
back to him.

GUS

It's a metaphor. See? You put the thing that kills you between your  
teeth. But you don't give it the power to do the killing.

Hazel is floored. And impressed.

HAZEL

Metaphor.

Gus holds her gaze. And it's at this point Frannie pulls up.

FRANNIE

Hi sweetheart. Ready for some "Model?"

16.

Hazel looks at Gus, cigarette dangling from his lips. Cool as anything. Handsome as hell.  
She looks back at her mom.

HAZEL

Can't tonight.

(off her confused look)

I've made plans with Augustus Waters.

And with that, she walks off. Frannie looks at the boy with the cigarette in his mouth.  
This could be trouble. Or awesome. Or both. And we CUT TO:

INT GUS'S CAR - LATER

Hazel is terrified. Turns out, Gus is the world's worst driver. When he brakes, her body  
flies forward against the seatbelt. And when he hits the gas, seconds later, her neck  
snaps back in the seat. Gus sees the look on her face.

GUS

I failed the test a couple times.

HAZEL

You don't say.

GUS

Most amputees can drive with no problem but... yeah. Not me.

HAZEL

I'm surprised you have a license.

GUS

Tell me about it!

Another brake forces Hazel against the seat belt.

GUS

The fourth time I took the test... it was going about how this is going... and when it was over, the instructor looks at me and goes, "your driving, while unpleasant... is not technically unsafe."

HAZEL

Aha. Cancer perk.

GUS

Total cancer perk.

A few beats of silence.

GUS

So what happened to you?

Hazel takes a deep breath. She's told this story before but somehow this seems different.

17.

HAZEL

I was 13 when they found it.

And as she speaks, we see it unfold. SMASH CUT TO:

INT HOSPITAL BED - FLASHBACK

13-YEAR OLD HAZEL has a biopsy. HAZEL (V.O.)

Stage IV thyroid cancer.

INT OPERATING ROOM - FLASHBACK

13-YEAR OLD HAZEL on the operating table. It's a nightmare. HAZEL (V.O.)

I had surgery first.

INT SEVERAL MORE HOSPITAL ROOMS - FLASHBACK

This poor little girl is taking a beating. And it's just getting started.

- Radiation treatment.

HAZEL (V.O.)

Then Radiation...

- Having her head shaved by Frannie. HAZEL (V.O.)

Then Chemo...

- With a PICC line in a chemo chair. HAZEL (V.O.)

All of which worked for a while.

- A RADIOLOGIST looks at an X-ray. He's not pleased. HAZEL (V.O.)

And then stopped working.

- 14-Year Old Hazel lies in bed, struggling to breathe. Frannie runs her fingers through her hair. Dad calls 9-1-1.

HAZEL (V.O.)

And then my lungs started filling up with water.

- In the ICU, her parents standing over her. HAZEL (V.O.)

That should have been the end. 18.

FRANNIE

(through the tears)

Are you ready, sweetie?

14-Year Old Hazel nods. Michael can't keep it together any longer. He completely breaks down.

HAZEL (V.O.)

But it wasn't.

INT ICU - THE NEXT MORNING

The sun shines in the room. 14-year old Hazel eats ice chips, the color has returned to her cheeks.

HAZEL (V.O.)

The antibiotics kicked in. They drained the fluid from my lungs. And in time I got better. Stronger.

INT YET ANOTHER HOSPITAL ROOM - DAY

Slightly older Hazel is getting more intravenous medication. It's never ending.

HAZEL (V.O.)

I even found myself in an experimental trial. You know the ones that are famous in the



Republic of Cancervania for not working.

- A SECOND RADIOLOGIST examines a second X-ray. HAZEL (V.O.)

It's called Phalanxifor. Didn't work in over 70 percent of patients but,  
for some reason...

The Radiologist looks surprised. HAZEL (V.O.)

...it worked in me. They called it "The Miracle."

And finally, BACK TO:

INT GUS'S CAR - SAME

Gus has one eye on the road, the other on Hazel. He was impressed with her  
before. He's totally dazzled now.

HAZEL

Tumors shrank, my mets have hardly grown since...

(MORE)

19.

HAZEL (CONT'D)

Of course my lungs still suck but, theoretically, they could continue  
to suck in just this way for, I dunno, a while maybe.

GUS

Wow. Yeah.

HAZE

L GUS

So are you back in school or...?

HAZEL

Can't. Why not?

GUS

Got my GED.

HAZE

L GUS

A college girl! Well that explains the aura of sophistication...

He smiles at her. She smiles back. Shoves his upper arm playfully. They're easing  
into each other.

Eventually Gus's car pulls into his driveway.

GUS

We're here.

He's as good at parking as he is at driving. CUT TO:

EXT/INT GUS'S HOUSE - SAME

Hazel follows Gus inside. She quickly notices all sorts of engraved plaques and framed signs with phrases like "Home is Where the Heart Is" and "True Love is Born from Hard Times." Hazel looks at Gus quizzically.

GUS

My parents call them "encouragements."

(rolling his eyes) Don't ask.

Gus's MOM and DAD (40s) are in the kitchen making dinner.

GUS

Hey guys.

GUS'S MOM

Augustus, hi. New friend? 20.

Gus's parents don't seem surprised to see Gus with some random girl in their house. Hazel takes note of that.

GUS

This is Hazel Grace.

HAZEL

It's just... Hazel.

GUS'S DAD

How's it going, Just Hazel?

GUS

(ABRUPTLY)

Downstairs if you need us!

Gus drags Hazel to the next room. As she's pulled:

HAZEL

Nice to meet you!

They walk down the carpeted stairs - Gus having an easier time with his one leg than Hazel is with her oxygen tank and weak lungs.

Eventually they arrive at Gus's basement bedroom. There's a TV with a video game console, a few band posters, and a whole host of basketball memorabilia (autographed sneakers, school trophies, framed images etc.) Gus sees her looking at them.

GUS

I used to play.

HAZEL

Must have been pretty good.

GUS

These are mine. And these. The rest of it's just cancer perks.

Gus grabs a DVD from his stack of DVDs. Hazel sits down on the bed, her breathing noticeably heavier.

HAZEL

Need to sit.

Gus sits down next to her on the bed.

HAZEL

Don't get any ideas. (catching her breath)

All that standing... and stairs... and then more standing... lotta standing for me.

GUS

I understand.

21.

HAZEL

I'll be fine in a minute. Unless I faint. I'm a bit of a Victorian lady, fainting-wise.

Gus smiles. He waits for her breathing to slow down. In time: GUS

You ok?

Hazel nods, smiles.

GUS

So what's your story?

HAZEL

I already told you my story. I was

DIAGNOSED --

GUS

Not your cancer story. Your story. Interests, hobbies, passions, weird fetishes...

HAZEL

Um...

GUS

Don't tell me you're one of those people who becomes their disease.

HAZEL

No. I'm just... I don't know... un-

extraordinary.

GUS

I reject that out of hand. (beat, Hazel shrugs)

Think of something you love. First thing that comes to mind.

HAZEL

"An Imperial Affliction."

GUS

Ok. What's that?

HAZEL

It's a novel. My favorite novel.

GUS

Does it have zombies?

HAZEL

(LAUGHING)

What? No.

GUS

Stormtroopers. 22.

HAZEL

Seriously?

(HE SHRUGS)

It's not that kind of book.

GUS

Sounds horrible.

HAZEL

It's not, it's... kind of my bible actually.

GUS

Interesting. What's it about?

HAZEL

Cancer.

(off his look)

But not in that way, trust me. The guy who wrote it, Peter Van

Houten, he's... well, the only person I've ever come across who seems

to a) understand what it's like to be dying and b) not have died.

GUS

(INTRIGUED)

In that case... I am going to read

this horrible book with the boring title that does not contain zombies or stormtroopers. And in exchange...

Gus pulls a book from his bookshelf.

GUS

... all I ask is that you read this brilliant and haunting novelization of my favorite video game.

Hazel looks at the slim, ridiculous novella. She laughs. She's adorable when she laughs. She takes the book from him and as she does, their hands get tangled together for a brief, charged moment.

GUS

Your hands are cold.

HAZEL

Not so much cold as under- oxygenated.

GUS

Ooh Hazel Grace...

(BEAT)

I love it when you talk medical to me.

Hazel blushes. And off her completely smitten smile, CUT TO: 23.

INT HAZEL'S BEDROOM - ANOTHER NIGHT

Hazel sits in bed reading Gus's novella. Frannie stands in the doorway, notices the new book.

FRANNIE

That's different.

Hazel shrugs. Frannie looks intrigued.

FRANNIE

Did he give it to you?

HAZEL

By "it" do you mean herpes?

Frannie rolls her eyes. Hazel's phone buzzes. She excitedly checks it - only to be disappointed. Frannie notices.

FRANNIE

I'm sure he'll call, don't worry.

HAZEL

I'm not worried. Please. It's not like I'm waiting for him to call or anything. I just... we hung out. No

big deal.

Frannie says nothing to that. Her silence says it all. Hazel rolls her eyes. CUT TO:

QUICK SERIES OF SCENES:

Hazel continues "not to wait" for Gus's call. We see her:

- Brushing her teeth. And checking her phone.
- Watching TV. And checking her phone.
- Eating breakfast. And checking her phone.
- Looking out the window on a rainy day. Trying not to check her phone. Willing herself to not check the goddamn phone.

And checking the phone.

Where is he?! Did he forget about her?

INT HAZEL'S DINING ROOM - NIGHT

Hazel at the dinner table with her parents. She's a little sullen, barely touching her food.

Hazel's phone buzzes. She tries not to seem too eager to check it, what with her parents watching and all. She subtly looks down at her lap. And sure enough: a text from Gus! Her eyes bug out. We see:

24.

"Tell me my copy is missing the last ten pages or something." Hazel smiles. Goes back to eating. Frannie and Michael share a quick glance. A second later, there's a follow-up text.

"Tell me I have NOT reached the end of this book!"

Hazel smiles again. And then a third text:

"A BOOK CAN'T END IN THE MIDDLE OF A SENTENCE?! WHAT IN GOD'S NAME IS THIS MADNESS! AAAAHHHH!"

Hazel now laughs out loud. Michael clears his throat. Hazel looks up.

MICHAEL

Would you like to be excused?

EXT HAZEL'S HOUSE - BACKYARD - MOMENTS LATER

Hazel sits down on a patio chair and dials the phone. Gus answers on the first ring.

GUS (O.S.)

Hazel Grace.

HAZEL

Welcome to the sweet torture of reading "An Imperial --"

At which point she hears a loud WAIL coming from the other

end of the phone.

HAZEL

What the -- are you ok? GUS (O.S.)

Me? Yeah. I'm excellent.

INTERCUT between Hazel on the patio and:

INT GUS'S BASEMENT BEDROOM - SAME

Isaac's head is buried in Gus's couch. He's wailing like a banshee, having some kind of nervous breakdown.

GUS  
(INTO PHONE)

I am, however, with Isaac.

Hazel hears more wailing. Has no idea what to make of it. 25.

GUS (O.S.)

(TO ISAAC)

Dude! Hey! Does Support Group Hazel make this better or worse?

Hazel genuinely has no idea what the hell is going on.

GUS

Isaac! Focus. On. Me.

Hazel waits a few beats for Gus to come back on. Finally: GUS (O.S.)

(TO HAZEL)

How fast can you get here?

Hazel thinks about this. And on her face, CUT TO:

INT GUS'S BASEMENT - LATER

Hazel descends the steps. She hears an ungodly moan before she sees anyone. What has she gotten herself into? Gus appears at the base.

GUS

(calling to Isaac)

Isaac, Hazel from Support Group is coming downstairs.

Gus waits for a response. None comes. He gestures for her to follow him into the room.

Before he does:

GUS

A gentle reminder: Isaac is in the midst of a psychotic episode.

(HAZEL NODS)

You look nice, by the way.

Hazel blushes, follows Gus into the room to find Isaac sitting upside down in a gaming chair. Tears are flowing down his reddened cheeks. Empty soda cans and bags of junk food lie around him.

HAZEL

How ya doing Isaac?

Again, no response. Hazel looks to Gus for an explanation.

GUS

Seems Isaac and Monica are no longer a going concern.

HAZEL

Oh I'm sorry.

(BEAT)

Do you want to talk about it? Isaac starts to sob again.

26.

GUS

He just wants to cry and play video games.

HAZEL

Fair enough.

GUS

It doesn't hurt to talk to him, however. If you have any sage words of feminine advice...

HAZEL

I actually think his response is appropriate.

GUS

"Pain demands to be felt."

HAZEL

(lights up at that) You're quoting my book!

Gus winks at her. At which point, Isaac lets out another howl. Gus gestures for Hazel to sit. The two of them flank Isaac. He finally speaks.

ISAAC

She didn't want to do it after the surgery. Said she couldn't handle it.

I'm about to lose my eyesight and she can't handle it.

Hazel rubs his shoulder in sympathy.

ISAAC



I kept saying "always" to her. Always, always, always. And she just kept talking over me and not saying it back. It was like I was already gone, you know? "Always" was a promise! You can't break promises.

HAZEL

Sometimes people don't understand the promises they're making when they make them.

ISAAC

Right, sure, but you keep the promise anyway. That's what love is. Love is keeping the promise anyway.

GUS

That could be an "encouragement."

It's silent for a beat. And then Isaac stands up, a funny look on his face.

27.

GUS

Isaac...?

Suddenly Isaac starts kicking his chair across the room.

GUS

Here we go...

The chair lands against the bed. Gus hands Isaac something else to throw, a pillow. Isaac grabs the pillow and slams it against the wall. He dives on it and begins pummeling the pillow like a maniac.

GUS

That's it! Punch that thing.

And so he does. As he continues to, Gus looks at Hazel, cigarette dangling from his mouth.

GUS

I've been wanting to call you on a nearly minutely basis but I have been waiting until I could form a coherent thought in re: "An Imperial Affliction."

(SHE SMILES)

I can't stop thinking about it.

HAZEL

I know, right?

GUS

The only problem is the ending.

HAZEL

It is rather abrupt.

GUS

It's torture! I mean, I totally get that she died or whatever - Anna. But there is an unwritten contract between author and reader and I think ending your book in the middle of a sentence kind of violates that contract.

HAZEL

But that's part of what I like about it. It portrays death truthfully. You die in the middle of your life, in the middle of a sentence. But I do - God, I do want to know what happens to everyone else.

GUS

Yeah like her Mom.

HAZEL

The Dutch Tulip Man... 28.

GUS

Sisyphus the Hamster...

Hazel beams. Gus totally gets the book. A bond between them.

GUS

Have you tried contacting this... Peter Van Houten?

HAZEL

I've written letters. He's never responded. Apparently he moved to Amsterdam, became a recluse. Hasn't published anything. Doesn't do interviews.

GUS

Sad.

(BEAT)

Hang on.

(turns to Isaac)

Isaac!

Gus stands and takes the pillow out of Isaac's hand.

GUS

Pillows don't break.

Gus hands Isaac one of his basketball TROPHIES.

GUS

You need to break something.

Isaac looks at it, then back to Gus as if asking permission. Gus nods. Isaac holds it over his head and SMASH! The trophy breaks into a million pieces. Isaac almost smiles. Gus hands him another.

GUS

Go to town, my friend.

And Isaac does. Smashing them one by one. Hazel looks at Gus.

GUS

I've been looking for a way to tell my Dad that I kinda hate basketball. Think maybe we've found it.

Isaac grabs more of the TROPHIES, smashing them to pieces. Gus and Hazel enjoy the spectacle. When there are none left Isaac is panting, standing over the bronze carnage.

GUS

Feel better?

Isaac thinks about it. Shakes his head no. Gus puts his arm around him but looks at Hazel.

29.

GUS

That's the thing about pain... it demands to be felt.

Hazel smiles. And on her face, we CUT TO:

INT LANCASTER HOUSE - DINING ROOM - ANOTHER NIGHT

Where Hazel is having dinner with her parents.

FRANNIE

Dr. Maria called today. The PET Scan is set for the eighth.

Hazel nods. This could be a source of worry but she's not going to think about that right now. She's upbeat. And she's actually eating, which her parents can't help but notice.

Frannie and Michael look at one another, pleased.

FRANNIE

I told you Support Group was a good

idea.

Hazel's phone buzzes. "Augustus." She looks to her parents.

MICHAEL

By all means.

EXT HAZEL'S BACKYARD - MOMENTS LATER

Hazel lays on the grass in her backyard staring up at the stars. She rings him back and as she does SPLITSCREEN w/ Hazel in the grass and:

INT GUS'S BASEMENT BEDROOM - SAME

Gus (upside down) in bed, a laptop on his chest.

GUS

Hazel Grace.

HAZEL

Hello Augustus.

GUS

So I read it again. And I just kept feeling like... like it was a gift. Like you'd given me something important.

HAZEL

(TOUCHED)

You're welcome.

GUS

On the other hand... we need closure, don't we?

30.

HAZEL

What we need is a sequel.

GUS

Yes. We need to know what happens to Anna's family after she dies.

HAZEL

That's what I kept asking Van Houten for in my letters.

GUS

But he never wrote back.

HAZEL

That's correct.

GUS

Because he's a recluse.

HAZEL

Yeee-up.

GUS

Utterly unreachable.

HAZEL

Unfortunately so.

Gus clears his throat, smiles. Hazel waits.

GUS

"Dear Mr. Waters... I am writing to thank you for your electronic correspondence received this 6th of April.

Hazel sits up. Could it be...?

GUS

"I am grateful to anyone who sets aside the time to read my book..."

HAZEL

Augustus!?

GUS

I found his assistant. I emailed her. She must have forwarded it to him.

(Hazel is stunned) Shall I continue?

HAZEL

Keep reading, keep reading! 31.

GUS

"I am particularly indebted to you, sir, both for your kind words about 'An Imperial Affliction' and for taking the time to tell me that the book, and here I quote you directly, 'meant a great deal' to you."

Hazel pays attention to every word.

GUS

"To answer your question: No, I have not written anything else, nor will I. I do not feel that continuing to share my thoughts with readers would benefit either them or me. However thank you again for your generous email. Yours most

sincerely, Peter Van Houten.

HAZEL

You're making this up?

GUS

Hazel Grace, could I, with my meager intellectual capabilities, make up a letter from the great Peter Van Houten?

HAZEL

Holy hell. Indeed.

GUS

HAZE

L

Can I... would you mind...

GUS

(SMILING)

Go check your in-box.

Hazel jumps up as fast as her lungs will allow. CUT TO:

INT HAZEL'S BEDROOM - LATER THAT NIGHT

Hazel sits at her computer, Van Houten's assistant's email address staring her in the face.

The cursor blinks on a blank page. And then Hazel starts writing...

HAZEL (V.O.)

"Dear Mr. Peter Van Houten, my name is Hazel Grace Lancaster. My friend Augustus Waters, who read your book - at my recommendation - just received an email from you at this address. I hope you will not mind that he shared that email with me."

32.

While Hazel reads the letter, we see a SERIES OF SCENES showing the next several days. They include:

- Hazel and Gus drinking coffees at a cafe. He's enthusiastically telling a story and she's enjoying every moment of it.
- Hazel helping Gus become a better driver. It's no use. HAZEL (V.O.)

"I was wondering if you wouldn't mind answering a few questions I have about what happens after the end of the book. Specifically, the

FOLLOWING:"

- In his kitchen, laughing, trying to make omelettes. HAZEL (V.O.)

"Does Anna's Mom marry the Dutch Tulip Man; is the Dutch Tulip Man up to something - or is he just misunderstood? What happens to Anna's friends?

- Watching TV. Their bodies almost touching. But not quite. HAZEL (V.O.)

Lastly, I was hoping you could shed some light on Sisyphus the Hamster. These questions have haunted me for years. And I don't know how long I have left to get answers to them."

And finally, back in Hazel's bedroom. She finishes reading this letter into the phone.

HAZEL

"I know these are not important literary questions and that your book is full of important literary questions, but I would just really like to know."

INTERCUT w/ Gus bouncing a ball against the wall, listening.

HAZEL

(reading it aloud to him)

"And of course, if ever you do decide to write anything else, even if you don't want to publish it, I'd love to read it. Frankly, I'd read your grocery lists. Yours with great admiration, Hazel Grace Lancaster. Age 16."

GUS

Not bad.  
33.

HAZEL

You think?

GUS

Bit pretentious. But then again, Van Houten uses words like "tendentious" and... "bacchanalia" so I think he'll like it.

Hazel smiles, looks at a clock.

HAZEL

Is it really almost 1?

GUS

Guess so.

HAZEL

I gotta get to sleep.

GUS

Ok...

HAZEL

Ok...

Neither one of them want to hang up the phone.

GUS

Ok...

HAZEL

Ok...

They both laugh at this.

GUS

Perhaps "ok" will be our "always." Hazel smiles.

HAZEL GUS HAZEL

Ok.

Ok.

Ok.

Gus hangs up. We stay with Hazel. Is it really possible this Beautiful Boy likes her? She thinks about it. She's not convinced. CUT TO:

INT HOSPITAL - RECOVERY ROOM - DAY

Isaac lies in bed, bandages covering his eyes, now officially blind. A NURSE attends to him while Hazel sits by his side.

34.

ISAAC

She hasn't even visited. Fourteen months we were together. What kind of person...

ISAAC'S NURSE

You'll get over her Isaac. Just takes a little time. You'll see.

The Nurse exits the room.

ISAAC



Is she gone? Yeah.

HAZE

L

ISAAC

Did she really just say "you'll see?"

HAZEL

(shakes her head)

Qualities of a Good Nurse. Go.

ISAAC

Doesn't pun your disability.

HAZEL

Gets blood on the first try.

ISAAC

That is huge. I mean, seriously, is this my freakin' arm or a dartboard?

Three - no condescending voice.

HAZEL

(lays it on thick)

"I'm gonna stab you with this needle now, so there might be a little ouchie."

They laugh and then lapse into silence for a moment.

HAZEL

You doing alright, Isaac?

ISAAC

I don't know. To be honest, I think a hell of a lot more about Monica than my eye. Is that crazy? That's crazy.

HAZEL

It's a little crazy. 35.

ISAAC

But I believe in love, you know? I don't believe that everybody gets to keep their eyes or not get sick or whatever, but everybody should have true love. Don't you think?

Hazel thinks about it as Isaac presses the button on his pain pump, self-administering morphine.

ISAAC

Gus was here earlier.

HAZEL

(trying to be nonchalant) Was he?

Isaac exhales as the pain pump starts to kick in.

ISAAC

Mmm... that's better.

HAZEL

The pain?

(off his slow nod) Good. Good, Isaac. (Isaac closes his eyes) What about Gus?

But Isaac is already asleep. Whatever he was going to say about Gus is gone. Hazel nods, pats his hand. CUT TO:

INT HAZEL'S BEDROOM - MORNING

Hazel rolls out of bed, stumbles to her computer. She casually checks her in-box and is shocked to discover - he's written her back!

HAZEL

Holy shit!

(READING ALOUD)

"Dear Ms. Lancaster... I cannot answer your questions, at least not in writing, because to do so would constitute a sequel, which you might publish or otherwise share on the internet. Not that I don't trust you, but how could I trust you, I barely know you."

Hazel's jaw hangs open as she reads the next part:

HAZEL

"Should ever you find yourself in Amsterdam, do pay a visit at your leisure. Yours most sincerely, Peter Van Houten" Son of a -  
WHAT IS THIS LIFE!!!

36.

Frannie races in, clearly expecting a health problem.

FRANNIE

What's wrong?!

HAZEL

(realizing she scared her) Nothing. Sorry.

FRANNIE  
(CONFUSED)

Nothing?

HAZEL

Everything! Look!

Hazel shows Frannie the note. Frannie reads it.

HAZEL

Can we go to Amsterdam? Please?

Frannie thinks about how to respond for a beat.

FRANNIE

Hazel, I... I love you and... you know I'd do anything for you, but we don't...

(PAINED)

We don't have the money. The expense of getting equipment over there - love, it's just not possible...

HAZEL  
(DEFLATES)

No, yeah, of course.

Clearly Frannie feels awful. Which makes Hazel feel awful.

FRANNIE

I mean, I could talk to your father OR --

HAZEL

Mom, no. Please. Don't do anything. Forget I mentioned it.

A beat between them. Frannie walks out, sadly. Hazel sits on the bed, totally bummed now for two reasons.

HAZEL (V.O.)

Guilt is definitely a side effect of cancer.

EXT SUBURBAN STREET - LATER

Hazel and Gus walk together on the sidewalk. 37.

GUS

Just use your wish.

HAZEL

I've used it already. Pre-

"Miracle."

GUS

What'd you do?

Hazel doesn't want to say. Gus realizes.

GUS

Not Disney. I was 13...

HAZE

L GUS

Tell me you did not go to Disney World.

(Hazel looks away)

Hazel Grace! You did not use your one dying Wish to go to Disney World!

HAZEL

(FEEBLE)

And Epcot Center.

GUS

(hands in the air) Oh my God!

HAZEL

(DEFENDING HERSELF)

We had fun on that trip.

GUS

That is the saddest thing I've ever heard!

HAZEL

I met Goofy...

GUS

Now I'm embarrassed.

HAZEL

Why are you embarrassed?

GUS

How can I have a crush on a girl with such cliché wishes?

HAZEL

Wait, what?

The word "crush" has taken Hazel totally by surprise. 38.

GUS

What?

She looks at him. A beat. She quickly looks away, blushing.

Gus continues on about Disney but all Hazel can think about is "CRUSH". She tries not to seem too excited. CUT TO:

INT PET SCAN ROOM - DAY

Hazel, in a hospital gown, is slowly fed through the machine. A TECH explains that she should hold still, try and relax, etc. But Hazel knows. She knows all about these procedures.

She's a pro. CUT TO:

EXT HAZEL'S HOUSE - FRONT

Gus is waiting on the front stoop when Frannie's car pulls up. They're home from the hospital.

He wears an Indiana Pacers JERSEY and carries a bouquet of bright orange TULIPS. Michael gets out of the passenger's seat to help Hazel out of the car. Gus rises to assist them.

MICHAEL

Is that a Rik Smits jersey?

GUS

It is indeed.

MICHAEL

L (BEAT)

Man, I loved that guy.

Hazel sees Gus, wasn't expecting him.

HAZEL

Gus?

GUS

Hi Hazel.

(BEAT)

How would you like to go on a picnic?

INT HAZEL'S LIVING ROOM - MOMENTS LATER

Gus is with Frannie and Michael downstairs.

FRANNIE

Something to drink?

GUS

I'm great Mrs. Lancaster. 39.

Meanwhile, upstairs, Hazel gets ready for the date. She's put the orange flowers in a toothbrush holder and is putting on LIP GLOSS. She can faintly hear the conversation downstairs. ANGLE ON Gus sitting on the stairs. Michael next to him.

MICHAEL

You're a survivor yourself?

GUS

(taps his leg)

Didn't cut this fella off for the hell of it. Though it is an excellent weight-loss strategy.

Legs are heavy!

MICHAEL

How's your health now?

GUS

N-E-C for fourteen months.

MICHAEL

That's fantastic.

GUS

I'm very lucky.

ANGLE ON Hazel, checking herself out in the mirror. Seems to like what she sees a lot more than before.

BACK ON Gus and Michael, downstairs:

MICHAEL

Son, you have to understand... Hazel's still pretty sick. She will be the rest of her life.

ANGLE on Hazel, who can hear all of this. She stops what she's doing and listens.

MICHAEL

She'll want to keep up with you - she's that kind of girl - but the truth is, her lungs --

HAZEL

You ready Gus?

Hazel appears, silencing her Father mid-sentence. CUT TO:

EXT PARK - LATER

Behind the Indianapolis Museum of Art is 152 Acres of Gardens and Grounds. Hazel and Gus walk together.

HAZEL

Is this where you bring all your romantic conquests?

40.

GUS

Every last one.

(BEAT)

Probably why I'm still a virgin. Hazel laughs,  
elbows him.

HAZEL

You're not a virgin. (off his look)

Are you really?

Gus picks a STICK up from the dirt. Draws a BIG CIRCLE in it.

GUS

See this? This circle is virgins...

Now Gus draws a much smaller circle inside that circle.

GUS

And this... is 17 year old dudes with one leg.

Hazel laughs. Point made. He grabs her hand, helps her walk up a tiny hill. Once up there,  
Gus lays a blanket on the ground. They sit, looking out over a rather odd SCULPTURE - a  
set of GIANT WHITE BONES where children can jump and play.

GUS

(EXPLAINING)

"Funky Bones" by Joep Van Lieshout.

HAZEL

He sounds Dutch.

GUS

And he is. Much like Rik Smits. And tulips.

Hazel raises an eyebrow at Gus. He's sure taking this Amsterdam/Dutch thing pretty far.

He removes some sandwiches and orange juice out of a basket.

GUS

Sandwich?

HAZEL

Let me guess --

GUS

(NODS)

Dutch cheese. And tomato. (she takes one)

The tomatoes are Mexican. Sorry.

They eat for a second, their eyes watching the children play on the bones.

41.

GUS

How cool is that? A skeleton being used as a playground.

HAZEL

You do love your symbols.

GUS

Speaking of which...

Gus stands up, takes a cigarette, puts it in his mouth. He clears his throat.

GUS

You're probably wondering why you're sitting here eating a bad cheese sandwich and drinking orange juice with a guy in a Rik Smits jersey.

HAZEL

It has crossed my mind.

GUS

Hazel Grace, like so many before you - and I say this with great affection - you spent your Wish... moronically.

HAZEL

I was thir--

GUS

Hush! I'm in the midst of a grand soliloquy here.

HAZEL

Sorry. Please, continue...

GUS

You were young. Impressionable. The Grim Reaper staring you in the face. And the fear of dying with your one true Wish left ungranted led you to rush into making one you didn't really want, for how could little Hazel Grace, having never read "An Imperial Affliction" ever know that her one TRUE wish was to visit Mr. Peter Van Houten in his Amsterdamian exile.

Hazel nods in agreement.

GUS

If you were smart, you would have saved your wish til the time in your life when you really knew your true self.



42.

Gus stops talking. Hazel is confused.

HAZEL

But I... didn't save it. Gus smiles.

GUS

Good thing I saved mine.

Hazel cocks her head to one side. What is he talking about?

GUS

Got it in exchange for the leg.

(BEAT)

And I still have it. She starts to realize.

HAZEL

Are you saying --

GUS

I'm not gonna give you my Wish or anything. But I too have an interest in meeting Peter Van Houten and it wouldn't make much sense to meet him without the girl who introduced me to his book, now would it?

(Hazel's eyes widen)

I talked to the Genies and they're in total agreement.

(BEAT)

We leave on May third.

Hazel is so excited that she grabs Gus and pulls him into a hug. Their faces close, lips inches apart, and just when it looks like something might happen --

HAZEL

Wait a minute.

(BEAT)

Are you only doing this so I'll kiss you?

A beat. Gus blinks a few times.

HAZEL

Cause I'd totally kiss you either way.

And kiss him she does. He's surprised. And when it's over, they sit back, look at one another. A magic moment.

HAZEL

Seriously... why are you doing this?

43.

GUS

Because Hazel Grace... I found my Wish.

And Hazel is beyond touched. We hear:

FRANNIE (OVERLAP)

Are you out of your mind?

INT HAZEL'S UTILITY ROOM - DAY

Frannie folds laundry while Hazel pleads her case.

FRANNIE

It's too much, Haze. We can't accept something like that from a virtual stranger.

HAZEL

He's not a stranger.

FRANNIE

Really?

HAZEL

Don't be gross.

FRANNIE

It's still "no," I'm afraid.

HAZEL

Can we at least ask Dr. Maria?

INT DOCTOR'S OFFICE - ANOTHER DAY

Where Hazel's oncologist DR. MARIA shakes her head. DR. MARIA

That's out of the question.

HAZEL

You said the PET scan was encouraging!

DR. MARIA

The PET scan is encouraging. We just don't know how long it'll stay that way. What if you get sick in a foreign country?

HAZEL

They have doctors in Amsterdam. And cancer. Someone will know what to do.

44.

DR. MARIA

Be that as it may, without someone familiar with your particular case,  
I can't --

HAZEL

(turns to her Mom) So you'll come too.

FRANNIE

What?

HAZEL

The Genies can hook it up. They're loaded.

FRANNI

E I --

HAZEL

You've never been to Amsterdam, have you Mom?

And judging from her face, seems she'd kinda like to. Dr. Maria looks at Frannie,  
shrugs - kid's got a point.

Hazel smiles. And on that smile, we SMASH CUT TO: BLACK.

Over which, we HEAR: HAZEL (V.O.)

And then this happened. INT

HAZEL'S BEDROOM - NIGHT

### [Note:

Hazel wakes up screaming in the middle of the night, shaking and holding her head.

Frannie and Michael burst in. Mom grabs her crying daughter, frightened beyond belief,  
waves to Michael to call for help.

HAZEL (V.O.)

People talk about the courage of cancer patients. And I do not deny  
that courage...

He leaves the room to do so and Fran stays behind, rocking with her daughter,  
promising her it'll all be ok. Whatever nightmare this is, it's going to end. CUT TO:

INT FRANNIE'S CAR - MOMENTS LATER

Still silent. Michael drives, trying to keep it together.

Frannie's in the back with Hazel's head in her lap. 45.

Hazel continues to scream in silence, whether from pain or terror, we do not know.

HAZEL (V.O.)

I'd been poked and stabbed and poisoned for years and still I trod on.

INT EMERGENCY ROOM - MOMENTS LATER

Michael carries Hazel into the chaotic emergency room. They're practically running. There's still no sound.

HAZEL (V.O.)

But make no mistake...

The doctors rally to assist the screaming, crying child. She's wheeled away from her family who can only watch. We stay with her and WE HEAR:

HAZEL (V.O.)

In that moment I would have been very, very happy to die.

END SEQUENCE.

INT HOSPITAL ROOM - ICU - MORNING

The sound returns. And it's the sound of a heart monitor. BEEP. BEEP. BEEP. It's also the sound of a working heart. Hazel has made it through. Her eyes open. A NURSE is there.

HAZEL'S NURSE

Hello. Hi.

HAZEL

HAZEL'S NURSE

You're ok, Hazel.

Even Hazel seems surprised by that.

HAZEL'S NURSE

Would you like to see your parents?

Hazel nods. The Nurse goes to get them. Soon they come bounding in, crying and kissing her repeatedly. So much relief. CUT TO:

LATER. Hazel's bed has been raised up so she can talk to her parents "comfortably."

FRANNIE

They thought it was a brain tumor.

MICHAEL

It wasn't - thank god -- 46.

HAZEL

So what happened?

FRANNIE

The usual. Fluid in the lungs, preventing oxygenation. They put that in...

There's a TUBE in Hazel's side draining fluid into a plastic bladder that hangs off her bed.

FRANNIE

Drained a liter and a half last night.

(That's a lot of fluid.)

MICHAEL

The good news is... no tumor growth. No new tumors in your body.

Hazel nods. That is a relief.

MICHAEL

We're all so relieved. Frannie embraces her daughter.

FRANNIE

This is just a thing Hazel. It's a thing we can live with.

Hazel nods again. Only in the universe of Hazel Grace Lancaster is something like this just a thing. Meanwhile:

INT HOSPITAL ICU - WAITING AREA - LATER

Here's Gus, his foot tapping nervously on the floor. It's unclear how long he's been waiting there. He sees Michael walk down the hall. Races after him.

GUS

Mr. Lancaster! How's she doing?

MICHAEL

Better, thank you. Much better.

Gus nods, as relieved as the rest of them.

GUS

They won't let me in. Family only.

MICHAEL

I'm sorry --

GUS

No I get it. Will you just... will you tell her I was here?

47.

MICHAEL

Of course I will.

Gus smiles. And sits back down. Though he won't get to see her, he still wants to stay.

MICHAEL

Gus.

Michael really likes this kid.

MICHAEL

Why don't you go home, get some rest?

Gus looks up. That might be for the best. CUT TO:

INT HOSPITAL - CONFERENCE ROOM - DAYS LATER

Hazel and her Parents sit at a very large conference table along with Dr. Maria and  
THREE OTHER ONCOLOGISTS - her whole "Cancer Team."

ONCOLOGIST #1

The great news is... Phalanxifor continues to control your tumor  
growth.

(BEAT)

The not so great news is we're still seeing serious problems with  
fluid accumulation.

(BEAT)

So how should we proceed?

Silence. Hazel looks around the room, waits for someone to answer. No one does.

HAZEL

Um, I feel like I'm not the most qualified person to answer that.

ONCOLOGIST #1

I was talking to Dr. Simmons.

DR. SIMMONS (late 60s, white beard, old school) speaks next. DR. SIMMONS

It's a strange case. Normally the tumors start resisting the treatment.

But that hasn't happened here - yet.

Hazel hears the "yet" the loudest. DR. SIMMONS

Unfortunately, the drug may be

worsening the edema. 48.

DR. MARIA

But if we stopped it entirely, we're likely to face even graver dangers.

MICHAEL

So we're gonna do nothing? DR. MARIA

That's what we have to decide. The truth is... very few people have been on Phalanxifor as long as Hazel has. We don't really know the long term effects.

That comforts no one.

HAZEL

Can't I just get like a lung transplant or something?

The Doctors look at one another like "who wants to take that one?" Eventually:

DR. MARIA

You would not be considered a... strong candidate for a transplant.

Hazel takes that in, nods, tries to pretend it didn't bother her. Sensitive Michael on the other hand starts to cry a little bit. He grabs Frannie's hand.

DR. SIMMONS

We're trying to prevent endothelial growth while at the same time preventing immunosorbent...

As Dr. Simmons drones on with some cancer gobbledygook, Hazel's eyes remain firmly fixed on her parents. She hates what she's doing to them. And seeing them holding hands, crying but trying not to cry - it jogs a memory. CUT TO:

INT HOSPITAL ICU - FLASHBACK

We saw this once before. It looks like the end for 13-year old Hazel. Her father is weeping off to the side while her mom stands over her, holding her hand, and asking:

FRANNIE

(through the tears)

Are you ready, sweetie?

13-year old Hazel nods. The doctors get to work. The

anaesthetic takes hold and Hazel goes under. But not enough. Cause she totally hears her mother say:

FRANNIE

I won't be a mom anymore. 49.

She falls into her husband's chest. And we're BACK TO:

INT HOSPITAL - CONFERENCE ROOM

Hazel comes out of the memory when her parents see her staring at them. She tries to shake it off. Dr. Simmons is still talking nonsense when:

HAZEL

I have a question. DR. MARIA

Yes Hazel.

HAZEL

Can I still go to Amsterdam?

Dr. Simmons can't help himself. He laughs. Everyone looks at him. He clears his throat.

DR. SIMMONS

That would not be wise at this juncture.

HAZEL

Why not? DR. SIMMONS

Excuse me?

HAZEL

Why not, Dr. Simmons? DR. SIMMONS

I --

The doctors are trying to be delicate here. DR. MARIA

It would... increase some risks -- HAZEL

So does going to the mall -- DR. MARIA

Yes but an airplane?

HAZEL

They have oxygen on airplanes.

FRANNIE

HAZEL --

HAZEL

It's my life, right?



DR. SIMMONS  
You're Stage IV -- 50.

HAZEL

I have this opportunity I may never have again. If the medicine's working, I don't see why --

DR. SIMMONS  
Because, Hazel.

(BEAT)

Look, I don't know any other way to say this... You're just too sick.

And this is like a punch in the gut. DR. SIMMONS

I'm sorry.

Everyone feels horrible now. Dr. Maria, Frannie and Michael, and even Hazel. This meeting couldn't have gone worse. And we

CUT TO:

EXT HAZEL'S HOUSE - DRIVEWAY

Hazel parent's bring her home from the hospital. She looks miserable. It's clear the last few days have been a big emotional set back. CUT TO:

INT HAZEL'S BEDROOM - LATER

Her parents tuck her in.

FRANNIE

We'll be right outside.

Hazel nods. Her phone buzzes. She looks at it. A text from Gus that reads: "ok?" Hazel looks at it.

And she doesn't write back. CUT TO:

INT HAZEL'S KITCHEN - ANOTHER NIGHT

Hazel sits staring at nothing. The house phone rings. Michael comes in from another room with the phone in hand. Whispers:

MICHAEL

Gus again.

Hazel thinks about it - silently shakes her head, no. Michael says into the phone.

MICHAEL

I'm sorry Gus, she's asleep.

Hazel stands and goes into her bedroom, clearly depressed. 51.

## INT HAZEL'S BEDROOM - LATER

Hazel reads from "An Imperial Affliction." Her phone buzzes again. "Augustus." It just says "hello?" Again she ignores it.

And then a second text. She looks at it. "The silence is deafening." She puts the phone back down.

Hazel's heart breaks. She can't take it anymore. She picks the phone back up. She texts the following:

"I don't know if you'll understand this but I can't see you anymore. I mean I want to. I just..."

She thinks about the rest. She writes: "I'm a grenade."

She sends the text. Waits.

And then there's more to say. She sends a second text. "When I look at you, all I can see is what I'm going to put you through. I can't have that. I'm sorry."

She sends that text. Waits. He writes back.

"Ok."

Hazel reads it. Writes back: "Ok."

A beat. Gus responds: "oh my god, stop flirting with me!" Hazel smiles - she can't help herself! - but she must. She gets her emotions in check. Puts the phone away. CUT

TO:

## EXT HAZEL'S HOUSE - ESTABLISHING

An ugly day in Indianapolis.

## INT HAZEL'S HOUSE - SAME

Inside, Hazel is about as miserable as the weather. The sky - and the circumstances - have cast a grey pall over the day.

## EXT HAZEL'S HOUSE - BACKYARD

Hazel walks out back. Looks up at the clouds, threatening rain but not yet delivering it. She sits down in the grass, on the verge of tears. She looks at the old rusty SWING SET that's been in her backyard for years.

52.

And starts to cry. Just for a few brief moments, she lets herself cry.

Then she wipes the tears. Becomes strong again. And makes a decision.

Hazel dials her phone. We hear:

GUS (O.S.)  
Hazel Grace!

HAZEL

Hi Augustus. GUS (O.S.)  
Are you crying, Hazel Grace?

HAZEL

Kind of.

GUS (O.S.)  
What's the matter?

HAZEL

I don't know. I want to go to Amsterdam. And I want him to tell us what happens after the book and I don't want my particular life and also the sky is making me sad and there's this old swing set that my Dad made for me when I was a kid.

It's just... everything.

Hazel is on the verge of losing it again. A few beats of silence pass by.

GUS (O.S.)

I demand to see this swing set of tears.

Hazel can't help but smile and we CUT TO:

LATER. Same backyard - only now Hazel is with Gus. Which makes everything better.

They both look at the swing set.

GUS

I see your point.

(BEAT)

That is one sad swing set.

Hazel nudges her head onto his shoulder.

HAZEL

Thanks for coming over. 53.

GUS

You do realize... trying to keep your distance from me will in no way lessen my affection for you.

Hazel says nothing.

GUS

All efforts to save me from you

will fail.

Hazel looks at him. He's sure not making this easy.

GUS

Is this about Amsterdam? Cause we

DON'T --

HAZEL

It's not about Amsterdam. It's about me. It's about...

GUS

Grenades.

Hazel nods.

GUS

I get it. One day you're going to explode in a huge ball of fire and everyone close to you will die in your wake.

HAZEL

Exactly.

GUS

There's already two people in your life you're going to destroy. Why add a third to that list. Am I right?

HAZEL

(NODS)

That's why I don't have a hamster.

Gus is silent. He can't argue. They stand there quietly a few more beats, looking out at the swing set. Until:

GUS

We have got to do something about this frigging swing set.

INT HAZEL'S BEDROOM - MOMENTS LATER

Hazel sits at the computer screen writing a Craigslist post. Gus stands next to her.

54.

HAZEL

(TYPING)

"Swing Set Needs Home."

GUS

"Desperately Lonely Swing Set Needs Loving Home."

HAZEL

"Lonely, Vaguely Pedophilic Swing Set Seeks Butts of Children."

Gus laughs.

HAZEL

No?

Gus laughs harder. Hazel laughs with him.

GUS

That's why.

Hazel looks at him, not understanding.

GUS

In case you were wondering... that's why I like you.

(beat, off her look)

You're so busy being you that you have no idea how utterly unprecedented you are.

Hazel absorbs that. Her feelings for this boy in a tangle.

CUT TO:

EXT HAZEL'S HOUSE - BACKYARD

Gus and Hazel watch as a TOWNIE finishes loading the swing set into the back of his PICK-UP. Gus salutes the swing set as the truck drives off.

Then he sneaks a quick kiss on Hazel's cheek. She shoots him a look. Gus throws up his hands.

GUS

Friendly.

She playfully elbows him away.

EXT CHURCH - ANOTHER DAY

Hazel walks with Isaac out of Support Group.

ISAAC

Do you like him?

HAZEL

Of course I like him. 55.

ISAAC

But you don't want to hook up with him?

Hazel doesn't know what she wants.

HAZEL

It's complicated.

## INT HAZEL'S BEDROOM - DAY

Hazel is at her computer reading a new email from Lidewij Vliegthart. Clearly

Hazel was not expecting this.

HAZEL (V.O.)

"Dear Hazel, I have received word via the Genies that you will be visiting us with Augustus Waters and your mother beginning on the 4th. A week away! Peter and I are delighted and cannot wait to

--

Hazel is confused. She stands and walks into the hallway.

HAZEL

Mom?

No response. Mom!

HAZEL

MOM!!!

(STILL NOTHING)

Frannie races out of her room in a towel, dripping wet.

FRANNIE

What is it, what's wrong?!

HAZEL

Sorry, I... I didn't know you were in the shower.

FRANNIE

(EXHAUSTED)

Bath. I was just... just trying to take a bath for five seconds.

What's the matter?

HAZEL

Did you ever call the Genies to tell them the trip is off? I just got an email from Peter Van Houton's assistant. She still thinks we're coming.

Frannie purses her lips and squints past Hazel. Clearly unsure what to say.

56.

HAZEL

What?

Frannie can't keep a straight face.

FRANNIE

I'm not supposed to tell you until

your father gets home.

(BEAT)

We're going to Amsterdam.

HAZEL

(still not believing) Really...

FRANNIE

Dr. Maria called last night and made a convincing case that you need to live --

HAZEL

(YELLING)

I LOVE YOU SO MUCH!!

Hazel can't move all that fast to hug her Mom so Frannie comes to her and they embrace. After:

FRANNIE

I'm getting back in the tub now.

When she leaves Hazel grabs her cell phone. ANGLE ON IT. Hazel sends Gus the following text: "STILL FREE MAY 3? :-)"

A moment later Gus responds: "EVERYTHING'S COMING UP WATERS!" Hazel is over the moon with excitement. She smiles, then tries to calm herself, knowing it's the best thing.

HAZEL

(whispering to her lungs)

One week, lungs. Keep your shit together one more week...

INT KITCHEN - ONE WEEK LATER

Luggage waits by the door, including oxygen tanks and medical equipment. Frannie makes breakfast as Hazel enters, now dressed and excited for the trip.

HAZEL

Amsterdam!

FRANNIE

Amsterdam!

And a moment later Michael joins them. 57.

MICHAEL

Amsterdam!

They're all going crazy with excitement! CUT TO:

EXT HOUSE - LATER

Michael finishes loading up the car. Kisses his wife goodbye.

He embraces Hazel. She hugs him back and of course he starts to cry.

MICHAEL  
(WHISPERING)

I love you. I'm so proud of you.

HAZEL

For what?

Michael lets go of her and wipes away his tears. They look at each other. Unable to help himself, he grabs her for another hug. Hazel lets him, laughing.

INT / EXT CAR - LATER

The car is packed with oxygen tanks, a suitcase for clothes, another for medicines and back-up medicines just in case etc. Frannie pulls up to Gus's house. They get out of the car and head to the front door, buzzing with excitement.

As they get close, they can hear a commotion inside. A WOMAN'S VOICE yelling something unclear, followed by:

GUS (O.S.)

BECAUSE IT'S MY LIFE, MOM. IT BELONGS TO ME!

Frannie immediately puts her arm around Hazel and quickly spins her back to the car.

HAZEL

Mom?

FRANNIE

We can't eavesdrop, Hazel.

Back at the car, far out of earshot, they wait. Hazel unsure what that was about. Frannie politely honks the horn.

A moment later Gus emerges from the house, smiling. A travel bag over his shoulder and a cigarette dangling from his lips.

GUS  
(TO FRANNIE)

Always a pleasure to see you ma'am. (BEAT)

Hello, Hazel Grace. 58.

HAZE

Ok...?

L GUS

Ok.

HAZE

Ok.

L



Frannie doesn't know what to make of any of that. She just says, when they stop and look at her:

FRANNIE

Amsterdam!

EXT AIRPORT - ESTABLISHING

A SKYCAP helps Hazel, Gus and Frannie with all their bags and equipment.

INT AIRPORT - MOMENTS LATER

They wait in line for the security checkpoint. When it's Hazel's turn she unhooks the plastic nubbins from her nose. Gus places the oxygen tank on the conveyer belt.

Hazel takes slow, careful steps through the metal detector. She seems determined to get through this without any help. But upon reaching the other side it's clear that even these few steps without oxygen were a struggle.

Hazel holds on to the side of the conveyer belt to steady herself. As soon as her tank reappears she puts the cannula back in place. Still light-headed, Hazel closes her eyes and focuses on her breathing. She catches her mom looking at her, nervously.

HAZEL

(with some difficulty) Amsterdam!

INT AIRPORT GATE - LATER

Arriving at the Gate area they draw curious looks from the OTHER PASSENGERS: Hazel with her oxygen tank, Gus with his noticeable limp and Frannie helping with the equipment.

A YOUNG COUPLE gets up so that Hazel and Gus can sit.

HAZEL

Oh that's not necessary.

But they give up their seats anyway. Hazel and Gus take them. We see various Passengers watching. Hazel ignores the attention until a LITTLE GIRL (6, cute braids) appears.

59.

LITTLE GIRL

What's in your nose?

HAZEL

It's called a Cannula. These tubes give me oxygen and help me breathe.

The GIRL'S MOTHER swoops in, a little frantic.

GIRL'S MOTHER

Jackie... Oh, I'm sorry.

HAZEL  
(SINCERE)

No, no. It's alright.

LITTLE GIRL

Would they help me breathe too?

HAZEL

I dunno. Wanna try?

Hazel removes her cannula and let's the Little Girl try it.

LITTLE GIRL

Tickles. Right?

HAZEL

LITTLE GIRL

I think I'm breathing better.

HAZEL

Well... I'd love to give you my cannula but... I kinda really need the help.

The Little Girl nods, hands it back to Hazel, who quickly reattaches it.

LITTLE GIRL

Thanks for letting me try it.

They smile at each other before the Little Girl walks back to her family. She waves. Hazel waves back.

AIRPORT ANNOUNCEMENT (O.S.)

We will now begin pre-boarding Flight 144 to Amsterdam. For those passengers in need of extra assistance...

HAZEL

I think that's us. 60.

INT AIRPLANE - MOMENTS LATER

Hazel sits in the middle with Frannie on the aisle and Gus at the window. He looks around, antsy.

HAZEL

Have you never been on a plane before?

Gus shakes his head, he has not. And he's nervous. He pulls a cigarette out of his pocket and puts it in his mouth. Within seconds a FLIGHT ATTENDANT rushes over.

FLIGHT ATTENDANT

Sir, you can't smoke on this plane. Or... any plane.

GUS

(cigarette in his mouth) I don't smoke.

The Flight Attendant shoots him a look.

HAZEL

It's a metaphor. He puts the killing thing in his mouth but doesn't give it the power to kill him.

FLIGHT

ATTENDANT (NO  
NONSENSE)

That metaphor is prohibited on today's flight.

Gus nods and puts the cigarette away.

PA SYSTEM

"Flight attendants, prepare for departure."

The engines roar to life and the plane accelerates towards take off. Gus is getting more worried by the second. He grabs the arm rest, his eyes wide.

HAZEL

Ok?

Gus doesn't say it back. Hazel laughs.

HAZEL

This is what it feels like to ride in a car with you.

Gus grabs Hazel's hand as the plane lifts off. He looks out the window - they're flying! - and then back to Hazel.

GUS

We're flying! Look!

Hazel smiles at his enthusiasm. 61.

GUS

Holy -- look at that?! NOTHING HAS EVER LOOKED LIKE  
THAT EVER IN ALL OF HUMAN HISTORY!

He's adorable at this moment. Hazel can't resist leaning over to give him a kiss on the cheek.

FRANNIE

(not looking up from her

MAGAZINE)

Just so you know, I'm right here. Sitting next to you. Your mother.

HAZEL

We're just friends, Mom.

GUS

She is. I'm not.

Hazel shoots him a look. Gus shrugs - "what, it's the truth." Hazel just shakes her head.

CUT TO:

LATER. Mid-flight, the plane is dark, Frannie's asleep. Hazel and Gus watch the same gory action movie. Actually, he watches the movie. She just watches him watch it. He watches it with gusto.

Hazel continues to watch him. Try as she might, she's falling in love. CUT TO:

## SFX:

EXT/ INT AMSTERDAM HIGHWAY - TAXI CAB - MORNING

Hazel, Gus, and Frannie ride in the back of a YELLOW CAB. CAB DRIVER

Americans?

FRANNIE

We're from Indiana.

CAB DRIVER

Indiana. They steal from the Indians but they keep the name, yes?

Hazel and Gus share a look.

HAZEL

Something like that.

Meanwhile, the landscape outside is flat and dusty, with dirt tracks and the occasional concrete building. In other words, it looks more like Indianapolis than Holland.

HAZEL

(to the Driver) This is Amsterdam? 62.

CAB DRIVER

Yes and no. Amsterdam is like the rings of a tree. It gets older as you get closer to the center.

Soon enough, the cab takes an off-ramp and turns a corner and suddenly, it's as if they're transported - not only to

another universe but to another time as well.  
 We see MULTI-COLORED ROW HOUSES lined on both sides of a windy CANAL.  
 HOUSEBOATS float against the edges and everyone rides BICYCLES down  
 cobblestone streets. They're astounded.

INT HOTEL - LATER

Gus helps Hazel and Frannie bring their stuff into the room. We see a WICKER BASKET of gifts - presents from the Genies - welcoming their arrival. Hazel, exhausted, sits on the bed.

GUS

I'll be right down the hall.

Hazel nods, already drifting off to sleep. CUT TO:

INT HOTEL ROOM - HOURS LATER

Some time later. Hazel stirs. Her Mom is seated in a sagging, paisley CHAIR across from the bed reading a TRAVEL GUIDE.

HAZEL

Good morning.

FRANNIE

Actually, it's five o'clock.

HAZEL

How was the park?

FRANNIE

Never made it. Mom!

HAZEL

FRANNI

E

What? I like watching you sleep.

Hazel shoots Frannie a look. Even in an exotic city, her Mom still can't enjoy herself.

FRANNIE

I promise I'll do crazy Mom stuff tonight while you and Gus are at dinner.

HAZEL

What do you mean? 63.

FRANNIE

You have reservations at a place called Oranje. Mr. Van Houten set it up. Very fancy according to the Book. And romantic.

HAZEL

Mom...

FRANNIE

I'm just saying...

HAZEL

A 16 year old girl running free with an older boy on the streets of a foreign city famous for its vice and debauchery... is totally cool with you. Is that what you're saying?

FRANNIE

(beat, excited)

Let's get you dressed!

Hazel just shakes her head. CUT TO:

INT HOTEL ROOM - LATER

Frannie opens the door to find Gus in a perfectly tailored BLACK SUIT, cigarette dangling from his mouth.

FRANNIE

(calling to the bathroom) Hazel! Gus is here.

(TO GUS)

Looking sharp.

GUS

Thank you ma'am.

A few beats later Hazel emerges from the bathroom. She wears a knee-length, pale blue SUNDRESS. And she looks...

GUS

Wow. I...

HAZEL

(BEAT)

Am I under-dressed?

GUS

You look gorgeous.

Gus offers Hazel his arm. She takes it. They're ready to go. 64.

INT/EXT AMSTERDAM - ON THE TRAM - LATER

Hazel and Gus ride the crowded tram through the city. ELM TREES line the canals, their pale petals blowing into the wind like a spring snowstorm.

An OLD COUPLE stands to give up their seats - this happens all the time. Hazel again tries to protest and again it falls

on deaf ears. She and Gus sit. They look out the window onto the city. Excited. The night just beginning.

EXT ORANJEE RESTAURANT - LATER

At the edge of the canal, near an ancient bridge. Hazel and Gus are shown to a TABLE right next to the water.

HOSTESS

Your table, Mr. And Mrs. Waters.

Gus pulls out Hazel's chair for her. A WAITER brings them a bottle of CHAMPAGNE as they sit.

HOSTESS

The champagne is our gift.

Hazel and Gus look at each other. Is this a dream? The champagne is poured and Gus raises his glass.

GUS

Ok.

Hazel raises hers.

HAZEL

Ok.

They clink glasses and sip.

HAZEL

Wow that's good.

WAITER

Do you know what Dom Perignon said after he invented champagne?

(BEAT)

'Come quickly,' he said. 'I am tasting the stars!'

Hazel and Gus smile.

WAITER

Welcome to Oranje. Would you like a menu or will you have the chef's choice?

Gus looks at Hazel. She shrugs. 65.

GUS

The chef's choice sounds lovely. (the Waiter nods)

And can we get more of this?

WAITER

We have bottled all the stars for you this evening, my young friends.

The Waiter leaves. Hazel and Gus look at each other.

GUS

Thank you for coming to Amsterdam.

HAZEL

Thank you for letting me hijack your wish.

GUS

Thank you for wearing that dress which is like whoa.

Hazel shakes her head, trying not to smile but unable not to. The Waiter brings two more glasses of champagne and a plate:

WAITER

Belgian white asparagus with a lavender infusion.

Hazel takes a bite.

HAZEL

Oh my god.

GUS

Yeah?

Gus takes a bite.

HAZEL

I mean...

GUS

That is just...

HAZEL

There are no words.

Meanwhile, down on the water a BOAT passes, filled with merry, drinking LOCALS.

One of them raises a glass to them and says something in Dutch.

GUS

(SHOUTING BACK)

We don't speak Dutch!

ANOTHER LOCAL

She says, "the beautiful couple is beautiful!"

66.

Hazel and Gus smile. This night could not be going any better so far. CUT TO:

LATER. Hazel and Gus enjoying their second courses.

GUS

I want this dragon carrot risotto to become a person so I can take it to Vegas and marry it.

Hazel leans back in her chair, in need of a breather.



HAZEL

I like your suit.

GUS

Thanks. First time wearing it.

HAZEL

That isn't the suit you wear to funerals?

GUS

Oh no. That one's not nearly this nice.

(off her look)

When I first found out I was sick - I mean, they told me I had like an 85% chance to be cancer-free. Great odds, sure. But that meant a year of torture, the loss of my leg, and still a 15% chance it might fail.

(BEAT)

So right before the surgery I asked my parents if I could buy a suit, like a really nice suit, just in case I didn't make it.

HAZEL

It's your death suit.

GUS

That's what it is.

HAZEL

I have one of those. Bought it for my 15th birthday. Don't think I'd wear it on a date, though.

GUS

Are we on a date?

HAZEL

(cocks her head) Watch it.

Gus winks. CUT TO:

LATER. Dessert on the table. As they euphorically eat: 67.

GUS

God? Maybe.

HAZE

L GUS

Angels? Undecided. Afterlife?

HAZEL

No. Well...

GUS

HAZEL

(BEAT)

Maybe I wouldn't go so far as to say no. I just... I'd like some evidence.

(GUS NODS)

What do you think?

GUS

Absolutely. Really?

HAZE

L GUS

Oh for sure. I mean, not like a heaven where you ride unicorns, play harps, and live in a mansion made of clouds but, yeah, I believe in something.

Hazel is surprised.

GUS

Something becomes of us. It has to. Otherwise what's the point?

HAZEL

Maybe there is no point.

GUS

I refuse to accept that.

(BEAT)

I won't accept it.

Hazel thinks about it. She appreciates his conviction but is still not sure she agrees. The hand they've been dealt too unfair. Hazel looks out at the water as she says:

HAZEL

I hope you're right.

GUS

I'm in love with you. 68.

That gets her attention.

GUS

You heard me.

HAZEL  
AUGUSTUS --  
GUS

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 that there will come a day when all our labor has been returned to dust, and I know the sun will swallow the only earth we'll ever have, and I am in love with you.

(shrugs, matter-of-fact) Sorry.

At which point, the Waiter reappears.

WAITER

More stars?

Hazel is still too speechless to respond, her eyes fixed on Gus. Eventually Gus answers for them.

GUS

Just the check, please.

WAITER

No, sir.

(BEAT)

Your meal has been paid for by Mr. Van Houten.

Gus raises his eyebrows at Hazel. This Van Houten guy is something else.

EXT AMSTERDAM CANALS - LATER

Hazel and Gus on a park bench, his arm around her, looking out over the water. Seeds blow from the elm trees and the reflections of the city ripple in the water below them.

Hazel leans into his body, just a little. They stay like that, savoring the best night of both of their lives. CUT TO:

EXT AMSTERDAM - HOTEL - ESTABLISHING

A crisp Spring morning in Amsterdam. The buzz in the air outside is equalled by the buzz in:

69.

INT HOTEL ROOM - SAME

Where Hazel excitedly paces through the room.

FRANNIE

I really don't get that shirt.

Hazel wears a screen print t-shirt of Magritte's "Ceci N'est Pas Une Pipe." (A painting of a pipe with words below that mean "This is not a pipe.")

HAZEL

Van Houten will get it. Trust me. There are like fifty Magritte references in "Imperial Affliction."

FRANNIE

(READING)

"This is not a pipe."

HAZEL

Exactly.

FRANNIE

But it is a pipe.

HAZEL

No it's not. It's a drawing of a pipe. See?

(SHE DOESN'T)

All representations of a thing are inherently abstract. A drawing of a thing is not the thing itself. Nor is a t-shirt of a drawing of a thing the thing itself.

Frannie is still at a loss but she's impressed.

FRANNIE

When did you get so grown up? I feel like it was yesterday I was telling 8-year old Hazel why the sky was blue. You thought I was a genius back then.

HAZEL

Why is the sky blue?

FRANNI

E (BEAT)

Because I say so.

A knock on the door. Gus pokes his head in.

GUS

Who's ready for some answers! 70.

EXT. VONDELSTRAAT ROW HOUSES - LATER  
Gus and Hazel stand outside Van Houten's white house.

HAZEL

I'm so excited I can barely breathe.

GUS

As opposed to other days...?

She playfully hits him. He takes her arm, picks up the oxygen tank, and up they go towards his front door.

As they approach, there's a noticeable NOISE coming from inside the house. It's the deep thump of a BASS BEAT. Loud. Like, obnoxiously loud.

Hazel grabs the brass ornament and knocks. They wait. There's no response.

GUS

Maybe he can't hear over the music?

Gus tries again, this time with more force. Still nothing. He tries a third time. Finally, the music stops. They wait.

Still excited.

A moment later the door swings open.

It's a MAN IN PAJAMAS (60s), with a huge potbelly, thinning hair, and a week-old beard. All he says is:

MAN IN PAJAMAS

What?!

Gus and Hazel look to one another. Could it be?

GUS

Mr. Van Houten?

At which point, the Pajama Man slams the door in their faces. Hazel and Gus are too stunned to react. Through the closed door, they hear this:

MAN IN PAJAMAS (O.S.)

(SHOUTING)

LEEE-DUH-VIGH! WOMAN'S VOICE (O.S.)

Are they here, Peter?

So it is PETER VAN HOUTEN. Gus and Hazel can't believe it. MAN IN PAJAMAS (O.S.)

There are two --

(BEAT)

Who the hell's "they?" 71.

WOMAN'S VOICE (O.S.)

They are Augustus and Hazel, the

young fans with whom you've been corresponding.

Gus and Hazel smile at hearing their names. Perhaps this will help things take a turn for the better.

MAN IN PAJAMAS (O.S.)

The Americans? WOMAN'S VOICE (O.S.)

You invited them, remember? MAN IN PAJAMAS (O.S.)

You know why I left America, Lidewij? To never have to encounter Americans. Get rid of them.

Hazel and Gus can't believe it. This is terrible! WOMAN'S VOICE (O.S.)

I will not do this Peter. Be nice.

At which point, the door opens - opened by the Woman whose voice they'd been hearing - Van Houten's assistant LIDEWIJ (30s, Dutch, pretty in a bookish way). She virtually shoves Van Houten towards a stunned Gus and Hazel.

And they are again face-to-face with Van Houten. One beat, two beats. No one knows what to say. Finally:

VAN HOUTEN

Which of you is Augustus Waters? Gus raises his hand tentatively.

Van Houten sizes them up. Without another word, he turns and walks inside - at least this time, leaving the door ajar.

LIDEWIJ

Please. I am sorry. Come in.

Hazel and Gus share one more awkward glance before Gus takes a step. Hazel follows. They walk:

INT VAN HOUTEN'S HOME - SAME

Lidewij leads Gus and Hazel into a living room so sterile it's creepy. The walls are empty and white, there's a single couch, a small ottoman, and a single lounge chair. That's it. Van Houten sits in the chair.

Off to the side are two large black garbage bags, full and twist-tied.

HAZEL

Trash?

72.

LIDEWIJ

Fan mail. 18 years worth. He never

opens it.

Van Houten kicks his feet up on the ottoman and crosses his slippers. He motions for them to sit on the couch.

VAN HOUTEN

Yours are the first missives to which I've replied and look where that got me.

Hazel and Gus take their seats.

VAN HOUTEN

Scotch?

HAZEL

Um, no thanks.

VAN HOUTEN

Augustus Waters?

GUS

It's 11am.

VAN HOUTEN

Just me then, Lidewij. Scotch and soda.

LIDEWIJ

Perhaps some breakfast first Peter?

VAN HOUTEN

She thinks I have a drinking problem.

LIDEWIJ

I also think the Earth is round.

Nevertheless, Lidewij pours Peter half a glass and hands it to him. He takes a sip, then sits up straight.

VAN HOUTEN

So you like my book.

HAZEL

Yes. We - well, Augustus, he made meeting you his Wish so that we could come here and talk to you.

Van Houten says nothing. Takes a long pull on his drink.

VAN HOUTEN

Did you dress like her on purpose?

HAZEL

(looks at her shirt) Kinda.

73.

Van Houten says nothing to that.

VAN HOUTEN

I do not have a drinking problem. I have a Churchillian relationship with alcohol: I can crack jokes and govern England and do anything I want to do. Except not drink.

He glances over at Lidewij, who dutifully refills his glass.

GUS

Incidentally, thank you for dinner last night.

VAN HOUTEN

(TO LIDEWIJ)

We bought them dinner last night?

LIDEWIJ

It was our pleasure.

VAN

HOUTEN

(SIGHS)

You've come a long way so... what is it I can do for you?

HAZEL

We have some questions --

VAN HOUTEN

Uh-huh...

HAZEL

About what happens, you know... after... the end of your book.

Specifically to those who Anna leaves behind. Like her Mom, the Dutch Tulip Man, Sisy --

VAN HOUTEN

(INTERRUPTING)

How familiar are you with Swedish hip-hop?

Hazel looks at Gus. Is he kidding?

HAZEL

I would say... limited?

VAN HOUTEN

But presumably you know Afasi Och Filthy's seminal album

"Flacken." GUS

Um...

VAN HOUTEN

Lidewij! Play 'Bomfalleralla' immediately.

74.



Lidewij sighs but she does as she's told. A few seconds later, some loud Swedish rap song blasts from the speakers. Hazel and Gus sit through this, totally baffled.

HAZEL

(yelling over the music)

I'm sorry, sir. We don't speak Swedish.

VAN

HOUTEN

(YELLING)

Who the hell speaks Swedish? The important thing is not what nonsense the voices are saying, but what the voices are feeling.

The song continues another awkward ten seconds or so before Gus has enough. He gets up and turns off the music.

GUS

Are you messing with us?

VAN HOUTEN

Pardon?

GUS

Is this some kind of performance?

VAN HOUTEN

Rudolf Otto said that if you had not encountered the numinous then his work was not for you. And I say to you, my friends, if you cannot hear Afasi Och Filthy's bravadic response to fearfulness, then my work is not for you.

Hazel is really getting worried at this point. They came all this way for this?

HAZEL

So anyway... when the book ends, Anna's mom --

VAN HOUTEN

(raising a hand to silence

HER)

Let us imagine that you are racing a tortoise.

Hazel and Gus fidget in their seats. Lidewij frowns, clearly feeling bad for them. Van Houten continues.

VAN HOUTEN

The tortoise has a ten yard head

start. In the time it takes you to run ten yards, the tortoise has moved maybe one yard. And so on, forever.

(MORE)

75.

VAN HOUTEN (CONT'D)

You are faster than the tortoise but you can never catch him, you see, you can only decrease his lead. Now certainly you can run past the tortoise as long as you don't contemplate the mechanics involved but the question of how turns out to be so complicated that no one really solved it until Cantor's proof that some infinities are bigger than other infinities.

Hazel and Gus have no idea how to respond.

VAN HOUTEN

I assume that answers your questions.

GUS

(TO HAZEL)

I don't know what's going on.

VAN HOUTEN

And yet you seemed so intelligent in print, Mr. Waters.

(under his breath)

Must be all that cancer in your brain.

LIDEWIJ

Peter!

Gus could throw a punch right now. Hazel tries to calm the situation.

HAZEL

Can we please, maybe, talk about Anna for a sec? I mean, I understand that the story ends mid- sentence because she dies or she becomes too sick to continue --

VAN HOUTEN

I'm not interested in talking about that book.

HAZEL

- but that doesn't mean her family and everyone she loves doesn't have a future, right?

VAN HOUTEN

I said I'm not interested --

HAZEL  
(GETTING UPSET)

But you promised!

(CALMS HERSELF)  
(MORE)

76.

HAZEL (CONT'D)

Mr. Van Houten, you said you would tell us what happens and that's why we're here. We... I need you tell me. Surely you've thought about it. I mean, as characters --

VAN HOUTEN

Nothing happens to them! They're fictions. They cease to exist the moment the novel is over.

This is not what Hazel came all this way to hear. She won't accept it.

HAZEL

They can't!  
(again, has to calm

HERSELF)

I mean, I understand. In a literary sense. But it's impossible NOT to imagine some future --

VAN HOUTEN

I can't do this. Lidewij, get rid of them, please.

(Lidewij doesn't move, he turns back to Hazel)

I won't indulge your childish whims. I refuse to pity you in the manner in which you're accustomed.

HAZEL

I don't want your pity --

VAN HOUTEN

Of course you do. Like all sick kids, your existence depends on it.

LIDEWIJ

Peter!

VAN

(on a roll)

HOUTEN

You are fated to live out your days as the child you were when diagnosed, the child who believes there is life after a novel ends. And we, as adults, we pity this, so we pay for your treatments, for your oxygen machines. We give you food and water though you are unlikely to live long enough --

LIDEWIJ

PETER!

VAN HOUTEN

You are a side effect of an evolutionary process that cares little for individual lives.

(MORE)

77.

VAN HOUTEN (CONT'D)

You are a failed experiment in mutation.

LIDEWIJ

I RESIGN!

Lidewij has tears in her eyes. Gus has balled his fists. But not Hazel. Van Houten's words have not phased her one bit.

She rises from the couch.

HAZEL

Hey listen douchebags. You're not gonna tell me anything I don't already know about illness. I need one thing and one thing only from you before I walk out of your life and that's for you to tell me what happens to your goddamn characters!

VAN

HOUTEN

(BEAT)

I cannot tell you.

HAZEL

Bullshit!

VAN HOUTEN

I cannot --

Van Houten goes to take a drink but...

HAZEL

Make something up.

... Hazel smacks it right the fuck out of his hands, surprising everyone.

After a beat:

VAN HOUTEN

Lidewij. I'll have a martini please.

LIDEWIJ

I have resigned.

VAN HOUTEN

Oh don't be ridiculous.

No one moves. Van Houten realizes he's alone in this.

VAN HOUTEN

I'd like you to leave now.

HAZEL

You're really not gonna tell us?

VAN HOUTEN

I would like you... to leave. 78.

Hazel is furious. Gus stands next to her, touches her arm as if to say "come on, enough of this guy." CUT TO:

EXT VAN HOUTEN'S HOUSE - SAME

Gus and Hazel come out of the house, practically shaking. As they get to the street, Van Houten has one more thing to say.

VAN HOUTEN

Have you ever stopped to ask why you care so much about your silly questions?

A beat.

HAZEL

Go fuck yourself.

Van Houten doesn't have a response to that. He just shuts the door. And when he does, that's when Hazel gets emotional.

GUS

Hey. It's ok. It's ok... (beat, an idea)

I'll write you a sequel. (she cries harder)

I will. Better than any shit that drunk could write. With blood and

guts and sacrifice. You'll love it.

Hazel nods, then wipes away tears. She fakes a smile and Gus gives her a hug.

Afterwards:

HAZEL

I spent your Wish on that asshole.

GUS

You did not spend it on him. You spent it on us.

They embrace once more.

HAZEL

I wanted...

GUS

I know... I know. Apparently the world is not a wish-granting factory.

This gets a real smile from Hazel. That's when Lidewij comes outside. Clearly she's been crying too.

LIDEWIJ

I'm so sorry. Circumstance has made him cruel. I thought meeting you would help him, if he would see that his work has shaped real lives, but... I'm very sorry.

79.

Hazel says nothing. Gus holds her in a very protective way.

LIDEWIJ

Perhaps we can do some sightseeing. Have you seen the Anne Frank House?

GUS

I'm not going anywhere with that monster.

LIDEWIJ

He is not invited.

EXT ANNE FRANK HOUSE - LATER

Lidewij walks back from the ticket kiosk with more bad news.

LIDEWIJ

I'm afraid there's no elevator.

HAZEL

Oh, um, that's alright.

LIDEWIJ

No, there are many stairs. Steep stairs.

HAZEL

I can do it.

GUS

HAZEL --

HAZEL

I can do it!

Hazel is not going to stand for any more disappointments today. They are going inside. CUT TO:

INT ANNE FRANK HOUSE - GROUND FLOOR - MOMENTS LATER

A VIDEO plays on a MONITOR showing the Nazi invasion of Holland. Hazel and Gus stand with Lidewij in a pack of BACKPACKERS and TRAVELERS about to take the tour. Many of them begin to walk up the first flight of stairs.

LIDEWIJ

Shall we?

Hazel nods. Both Hazel and Gus walk slowly up the stairs. So far so good. They find themselves in an office space.

LIDEWIJ

This is the bookcase that hid the Frank family and four others.

The BOOKCASE is half open. Behind it is an even steeper set of stairs, only wide enough for one person at a time.

80.

Some of the Travelers begin to walk up the stairs. Gus looks at Hazel - are you sure we should continue? She begins the climb, determined. Lidewij trails behind, carrying her oxygen tank.

Hazel moves very slowly. We are aware of her labored breathing the entire time.

ANGLE ON OTHER TOURISTS, watching and quietly commenting. Just like at the airport, except now in foreign languages. Hazel arrives on the NEXT FLOOR - an empty room. She's definitely starting to struggle. She leans against the wall to catch her breath. Gus comes to her side, wipes her brow.

GUS

You're a champion.

Hazel smiles. When she's feeling up to it they walk into the next room, also empty. And another staircase, even more narrow and steep - practically a ladder. When Gus sees this he looks at Hazel:

GUS

That's enough --

HAZEL  
(RESOLUTE)

I'm ok.

Hazel very slowly begins the climb. Again we're aware of her every breath. It's dark. And it's becoming very difficult.

Near the top Hazel stumbles but is finally able to pull herself through.

Once there, she falls to the floor, slumping against the wall, trying to catch her breath.

Gus crouches next to her.

GUS

We're at the top. That's it.

Hazel becomes aware that TOURISTS look at her with concern. She smiles, stands up, nothing to see here.

And now they're in the final room - a long, narrow hallway. This is where Anne Frank and 7 other people lived in hiding for as long as they could. There's a TIME LINE detailing their story.

LIDEWIJ

The only member of the whole family to survive was Otto, Anne's father.

Gus takes Hazel's hand.

LIDEWIJ

I don't know how you go on, without your family.

81.

Lidewij stays behind to study part of the exhibit. Gus leads Hazel into the room at the end of the hallway where a VIDEO details the last days of Anne Frank's life. Over it, we hear a YOUNG GIRL's VOICE reading from the diary.

The Travelers stand to watch and listen. Gus and Hazel do the same. The room is dark.

GIRL'S VOICE (O.S.)

"At such moment's, I don't think about the misery..."

Gus and Hazel stand very closely together. The video is the cherry on top of a very emotional day. Hazel watches it.

GIRL'S VOICE (O.S.)

"...but about the beauty that still remains."

Gus, meanwhile, is just watching Hazel, the same way she watched him on the airplane.

After a beat, she catches him. Their eyes meet. The emotions build...

GIRL'S VOICE (O.S.)



"Try to recapture the happiness within yourself. Think of all the beauty in everything around you... and be happy."

And Hazel KISSES Gus. A most passionate, intense, you-and-me- against-the-world kind of kiss, better than any they've experienced or could even imagine. It seems to last for a small eternity.

Eventually, they break away and open their eyes. They quickly notice all the Travelers staring at them. For a brief second, they wonder if that was a very inappropriate thing to do...

When suddenly everyone starts clapping for them, moved by the whole thing. One EUROPEAN even shouts "bravo!" Hazel blushes, Gus smiles, bows, he grabs her hand.  
CUT TO:

INT GUS'S HOTEL ROOM - LATER

They fall onto Gus's bed, kissing. Hazel is very in the moment and now it's Gus who seems nervous. As they kiss:

GUS

It's above my knee.

She ignores him, more kissing. She takes off his shirt.

GUS

It tapers a little and then it's just skin --

HAZEL

What?  
82.

Hazel pulls away from him.

GUS

My leg.

(BEAT)

Just so you're prepared --

HAZEL

Oh get over yourself.

Hazel kisses him again. Now he tries to pull her shirt off but it gets tangled in with her oxygen tube. He can't figure it out. Eventually the whole thing is hilarious to them. They shake their heads - laughing - certainly not your typical Hollywood movie moment. And yet, for them:

HAZEL

I love you, Augustus Waters.

GUS

I love you too, Hazel Grace.

They resume kissing. And we CUT TO:

INT HOTEL ROOM - MORNING

Gus wakes up in the bed. He looks around for Hazel but she isn't there. On the bed is a piece of paper. A note.

It reads: "Dearest Augustus..."

Beneath that is a BIG CIRCLE, labeled "Virgins." And in that circle is a SMALLER SECOND CIRCLE labeled "17 year old dudes with one leg." We'll notice part of that circle is now outside the bigger circle. Gus flashes that signature smile.

EXT CAFE - DAY

Hazel and Gus sit with Frannie drinking coffee in the sun at an outdoor cafe. They're re-enacting yesterday's events.

HAZEL

"Get up you fat bastard."

GUS

"I can't stand up, I'm too drunk." HAZEL

I said "get up."

GUS

"Standing is for fools!"

HAZEL

God, what an asshole.

They both giggle at the whole thing. 83.

HAZEL

It was awful, Mom. You can't imagine.

FRANNIE

And then what happened?

HAZEL

Then we went to the Anne Frank museum.

FRANNIE

And after that?

A quick glance between Hazel and Gus.

HAZEL

We just... walked around.

Hazel and Gus smile, thoroughly in love but trying to keep it in check in front of her Mother.

FRANNIE

Sounds lovely.

A few beats later.

FRANNIE

Listen... I'm gonna stretch my legs a little. Give the two of you some time to talk.

HAZEL  
(THAT'S WEIRD)

Um... ok...

As she stands up to leave, Hazel thinks she catches Gus and Frannie making eye contact for a brief second. Once Frannie has left them:

HAZEL

That was weird.

Gus doesn't respond except to say: GUS

Shall we?

EXT AMSTERDAM STREET - LATER

They start to walk. Gus takes a cigarette out of his pack, sticks it between his lips. Hazel notices he's struggling with something.

HAZEL

Augustus?

84.

GUS

There's something I have to tell you...

They walk in silence a few beats.

GUS

Just before you went into the hospital... There was this... I felt this... ache in my hip.

Hazel grabs onto his arm, a lump already forming.

HAZEL

Oh no...

Gus takes the cigarette out of his mouth, clenches his teeth tightly, trying not to cry.

GUS

I had a PET scan.

Gus sits down on a BENCH. Looks up at her. Tries to smile. Before he even says it, she knows.

GUS

It lit up like a Christmas tree,

Hazel... Oh god.

HAZE

L GUS

The lining of my chest, my liver... everywhere.

HAZEL

Oh my god no!

Hazel loses it in that moment, falling on top of him, hugging him for dear life, her head in his lap.

HAZEL

I'm so sorry, Augustus. I'm so so

SORRY --

GUS

I'm sorry too --

HAZEL

It's so unfair --

GUS

I should have told you --

HAZEL

It's so fucking unfair!

A beat. Gus still trying not to cry. 85.

GUS

Apparently the world is... not a wish-granting factory.

And at that point, Gus lets it go, lets himself cry and be sad and feel awful.

But just for a second. Then he shakes it off, pulls Hazel's face up to his, tries again to smile through the tears.

GUS

Don't you worry about me, Hazel Grace. I'll find a way to hang around and annoy you for a long time.

She hugs him, perhaps a little too tightly. He winces.

HAZEL

Does it hurt? It's ok.

GUS

I'm ok.

(BEAT)

HAZEL

Ok.

GUS

Ok.

But of course it's not ok. Not by a mile.  
Hazel takes a moment to look at him, touches his cheek.

GUS

What?

HAZEL

I'm just... I'm very fond of you. He grabs her  
hand and holds it.

GUS

I don't suppose you can forget about it, treat me like I'm not  
dying.

HAZEL

I don't think you're dying, Augustus. You've just got a touch of  
cancer.

Gus nods. Squeezes her hand.

GUS

Would it be absolutely ludicrous to make out right now?

86.

Hazel doesn't answer. She just kisses him, hard. And on the two of them, so in love, we  
CUT TO:

INT AIRPLANE - LATER

Hazel lays on Gus's shoulder as he stares out the window, leaving Amsterdam  
behind.

INT INDIANAPOLIS AIRPORT - BAGGAGE CLAIM - DAY

As they ride down the escalator, Hazel sees Michael standing amongst the livery drivers.  
He holds a sign that says - instead of someone's last name - "My Beautiful Family (and  
Gus)."

Upon seeing them, he immediately starts to cry of course. He kisses his wife, gives Hazel a  
big hug. Gus goes to shake his hand but Michael hugs him as well. CUT TO:

INT HAZEL'S LIVING ROOM - THAT NIGHT

Hazel sits with her father on the couch.

HAZEL

Gus had a recurrence.

MICHAEL  
L (NODS)

Mrs. Waters told us the night before you left.

(BEAT)

I'm sorry Hazel.

They sit for a beat. Tears form in Michael's eyes.

HAZEL

You're not gonna say it?

MICHAEL

What's that?

HAZEL

The usual. "Everything happens for a reason..."

Michael shakes his head.

MICHAEL

I don't know, Haze.

(BEAT)

I always thought being an adult meant knowing what you believe...

(BEAT)

... that has not been my experience.

Hazel understands exactly. CUT TO: 87.

INT GUS'S BASEMENT BEDROOM - DAY

Gus lays in bed, eyes open, a PICC line now being fed through a port in his chest.

Chemotherapy at work.

Hazel and Isaac are keeping him company.

HAZEL

How are your eyes?

ISAAC

Great. Wonderful. I mean, they're not in my head is the only problem.

GUS

I hate to one-up you but... seems my entire body is made out of cancer now, so...

Isaac nods. Tries not to get emotional but it's happening. He goes to touch Gus's arm and accidentally touches his thigh.

GUS

Whoa, I'm taken. Isaac  
laughs.

ISAAC

(to Hazel, re: Gus)

Did you write his eulogy yet? Hazel is confused.

GUS

Dude. What?

ISAAC

GUS

I haven't asked her.

ISAAC

Oh. Oops.

(BEAT)

HAZEL

What are you talking about?

ISAAC

My bad.

HAZEL  
(STILL CONFUSED)

Augustus?

Gus looks at her, grows a little serious. 88.

GUS

I need speakers at my funeral. I thought maybe you and Isaac... but especially you --

ISAAC

Hey!

GUS

Would you be kind enough to whip something up?

HAZEL

(touches his hand)

It would be an honor. They hold holds.

ISAAC

You guys are adorable.

Hazel play slaps Isaac on the arm.

HAZEL

How's your love life? Anything from Monica?

ISAAC

Not a word.

HAZEL

She hasn't even like, texted to ask how you're doing?

He shakes his head. Gus gets an angry look on his face.

HAZEL

That is so messed up!

ISAAC

I've stopped thinking about it. Moving on. There's a new girl in Support Group with these humongous -

Isaac gestures to his chest. Hazel is confused.

HAZEL

How do you even know that?

ISAAC

I'm blind but I'm not that blind.

GUS

Hazel Grace! They turn to him.

GUS

Do you happen to have four dollars? 89.

No one knows what that means. CUT TO:

INT HAZEL'S CAR - LATER

Gus is in the passenger's seat. Isaac sits in the back. Hazel returns to the car. With a CARTON OF EGGS.

HAZEL

Ok now what?

Gus smiles. CUT TO:

EXT SUBURBAN STREET - MOMENTS LATER

Hazel, Gus, and Isaac lean against Hazel's car staring something down.

ISAAC

Is it there?

GUS

Oh it's there.

REVEAL they're looking at Monica's green Firebird.

ISAAC

She's in the house?

GUS

Who cares where she is? This is not



about her. This is about you. (sticks out his hand) Hazel...

Hazel nods, opens the egg carton, hands Gus an egg. Gus puts it in Isaac's hands.

Positions Isaac - who, of course, can't see a thing - towards the Firebird.

Isaac winds up and tosses the EGG.

It misses the car by a mile. After a beat:

ISAAC

I didn't hear anything.

GUS

A little to the left.

ISAAC

My throw was to the left or I should aim to the left?

GUS

Aim left.

Isaac turns his shoulders. 90.

GUS

Lefter.

Isaac turns some more.

GUS

Yes! Excellent! And throw hard.

Gus hands him a SECOND EGG. Isaac winds up and hurls it - missing the car again but hitting the HOUSE.

GUS

Bullseye! Really?

ISAAC

GUS

No you missed it by like 20 feet. (hands him a THIRD)

Try one more time.

Isaac hurls it, this time smashing the car's taillight. Isaac's face lights up.

HAZEL

Woo hoo!

Isaac grabs for ANOTHER EGG. Throws it. Then ANOTHER. He's a throwing machine.

Most of them miss but at least he's enjoying himself. Finally there's a DIRECT HIT on the car door, triggering the alarm. Isaac pauses.

GUS

Keep throwing, keep throwing!

Isaac does. Gus smiles, putting an unlit cigarette in his mouth. Hazel watches him, enjoying this moment.

Eventually, MONICA'S MOM opens the front door and comes out.

MONICA'S MOM

What in God's name --

Seeing Hazel, Gus, and Isaac, she stops in her tracks.

GUS

Are you Monica's mom?

MONICA'S

MOM

(CONFUSED)

I am.

GUS

Hello ma'am. Your daughter has done an injustice and we've come here seeking revenge. We may not look like much. Between the three of us, we have five legs, four eyes, and two and a half working lungs.

(MORE)

91.

GUS (CONT'D)

But we also have two dozen eggs. So If I was you, I would go back inside.

Monica's Mom is very confused. A beat. Without another word, she turns and goes back inside. The three of them celebrate. As Isaac picks up where he left off, Hazel gently kisses Gus on the cheek. And over we hear:

HAZEL (V.O.)

A few days later, Gus landed in the hospital with chest pains.

INT HOSPITAL - WAITING ROOM - DAY

Hazel bounds in to find Mrs. Waters in the waiting room. She stands to hug Hazel. They both sit down.

HAZEL

How's he doing?

MRS. WATERS

He's had a tough night, Hazel. His blood pressure's low. His heart --

Mrs. Waters starts to cry.

HAZEL

What about the chemo?

MRS. WATERS  
(shakes her head)

They're gonna stop the chemo.

They both know what that means. Mrs. Waters gathers herself.

HAZEL

Can I see him?

MRS. WATERS

(BEAT)

We have to be a family now. Hazel  
nods. She understands.

MRS. WATERS

We'll tell him you were here.

HAZEL

If you don't mind, I'll just hang for a while.

Mrs. Waters nods, hugs her again, walks out through the heavy doors towards Gus's room. Hazel sits in the chair. Same chair Gus sat in while waiting for her. They've switched places.

92.

EXT INDIANAPOLIS MUSEUM OF ART - DAY

Hazel pushes Gus, now confined to a WHEELCHAIR, to their spot on the hill overlooking "Funky Bones." A second picnic, this time with champagne. Hazel pours some for them both into little Winnie the Pooh cups. She's trying to be upbeat - but it's difficult. Gus watches the kids play on the bones.

HAZEL

What are you thinking about?

GUS

Oblivion. Augustus...

HAZE

L GUS

I know it's kid's stuff but... I always thought I'd have a grand story to tell, you know? Something that would run in all the papers. I always thought I was special.

HAZEL

You are.

GUS

Yeah but... you know what I mean.

Hazel, annoyed finishes her cup, tosses it to the side. Gus can tell he's said something wrong.

GUS

What?

HAZEL

I do know what you mean, I just... I don't agree.

Hazel stands up, anger building.

HAZEL

This obsession with being

REMEMBERED --

GUS

Don't get mad --

HAZEL

But I am mad!

(BEAT)

I think you're special, is that not enough?

GUS

HAZEL --

93.

HAZEL

You think the only way to live a meaningful life is for everyone to love you, for everyone to remember you. Well guess what, Gus, this is your life. This is all you get. You get me, and your family, and this world. And if that's not enough, well I'm sorry, but it's not nothing. Cause I'll remember you, I'll love you --

GUS

You're right --

HAZEL

And I just wish... I just wish you'd be happy with that.

GUS

You're right. I'm sorry. (pulling her back down) I'm sorry.

Gus hands Hazel another Winnie the Pooh cup. Raises his to hers in a toast.

GUS

It's a good life, Hazel Grace.

She softens. They toast.

HAZEL

It's not over yet, you know.

Gus nods. Of course it isn't. And yet they both know there isn't much time. CUT TO:

INT HAZEL'S BEDROOM - ANOTHER NIGHT

Hazel is asleep. Suddenly, her phone buzzes. She looks at it - "Gus" - then she looks at the clock - 2:35am. A pit grows in her stomach. A quick panicked beat before she answers:

HAZEL

Hello?

GUS (O.S.)

(WEAKLY)

Hazel Grace.

HAZEL

(RELIEVED)

Oh, thank God. Hi. Hi, I love you! GUS (O.S.)

I'm at the gas station -- 94.

HAZEL

What?

GUS (O.S.)

Something's wrong. You gotta... please come help me.

INT/ EXT HAZEL'S CAR - MOMENTS LATER

Hazel drives like a maniac down the street, eventually finding herself at the Speedway gas station.

Gus's car is alone in the parking lot and she pulls up next to it. She gets out of her car, opens his driver's side door, and finds him sitting there, his shirt stained with vomit and blood. She gags from the smell.

GUS

(MUMBLING

)

Hi.

Hazel looks down at his hands which are pressed tightly to his belly. She sees something is leaking from the TUBE sticking out of it.

HAZEL

(PANICKED)

Oh, God, Augustus, I'm calling 911.

GUS

No! Please! Hazel, listen to me. Do not call 911 or my parents -- I'll never forgive you -- Don't, please.

Gus starts to cry.

GUS

Please just look at it.

Hazel lifts up his shirt. His ABDOMEN is bright red.

HAZEL

I think it's infected...

Hazel feels his forehead, he's burning up.

HAZEL

Gus, what the -- why are you here? Why aren't you home?

Gus throws up. He doesn't even have the energy to turn his mouth away from his lap.

HAZEL

Oh, sweetie...

GUS

I wanted to buy some cigarettes. I lost my pack. Or they took it.

(MORE)

95.

GUS (CONT'D)

I don't know. They said they'd get me another one but I wanted... to do it myself. Do one little thing myself.

Hazel doesn't know what to do.

HAZEL

I can't fix this. I have to call someone. I'm sorry.

GUS

No, Hazel, please!

But she must. She gets out her cell phone and dials. At which point, Gus really loses it, weeping like the poisoned, dying teenage boy that he is. As Hazel dials, we hear:

HAZEL (V.O.)

I wish I could say Augustus Waters kept his sense of humor till the end, did not for a moment waiver in his courage and his spirit soared like an eagle to the sky...

GUS

(to himself, shaking)

I hate myself I hate myself I hate this I hate this...

HAZEL (V.O.)

...but that is not what happened.

LATER. An EMT loads Gus into the back of an AMBULANCE. Hazel is allowed to ride with him in the back. As the car starts moving, Gus grabs her hand.

GUS

Read me something.

HAZEL

Read you something?

GUS

Do you know any poems?

HAZEL

I know one. Read it to me.

GUS

HAZE

L

"The Red Wheelbarrow" by William Carlos Williams.

(beat, tries to remember)

"So much depends / upon / a red wheel / barrow / glazed with rain /  
water / beside the white / chickens."

96.

GUS

(BEAT)

Is that it?

That is it. But there's another ten minutes of driving to do. Hazel thinks fast.

HAZEL

No of course not. Um... what else...

(THINKS)

so much depends/ upon a blue sky/ cut open by the branches/ of the  
trees./ So much depends/ on the transparent G-tube/ erupting from  
the belly/ of the blue-lipped boy.

Gus smiles, weakly, barely conscious. Hazel cradles his head in her arms. And continues...

## HAZEL

So much depends upon this observer/ of the universe...

As Gus is drifting off to sleep, WE HEAR: HAZEL (V.O.)

One of the less bull-shitty conventions of the cancer genre is the convention known as the "Last Good Day..."

## EXT GUS'S HOUSE - ANOTHER DAY

Gus comes home from the hospital. He does not look good - but he lives. Hazel is there to help get him inside.

## INT GUS'S HOUSE - ANOTHER DAY

Gus no longer sleeps in his basement. Nor does he sleep in his own bed. He sleeps in a HOSPITAL BED set up in a guest room. Hazel is with him. They're watching sports on TV.

HAZEL (V.O.)

This is where the victim of cancer finds himself unexpectedly with some hours...

## EXT GUS'S BACKYARD PORCH - ANOTHER DAY

Hazel and Gus getting some fresh air. She sits there reading a book. Gus just sits there. His eyes staring off into nothing. Hazel waves to him. Gus looks over, as if waking from a dream. She manages a smile. He manages one back.

97.

HAZEL (V.O.)

... when it seems like the inexorable decline has suddenly plateaued, when the pain is for a minute bearable.

## INT HAZEL'S DINING ROOM - ANOTHER DAY

Hazel sits at dinner with her parents. She is barely touching her food.

HAZEL (V.O.)

The problem, of course, is that there's no way of knowing that your last good day is your "Last Good Day." At the time, it's just



another decent day.

The phone buzzes and Hazel answers it.

HAZEL

Hi, Augustus.

GUS (O.S.)

Good evening, Hazel Grace.

His voice is strong today, and Hazel is happy to hear it. GUS (O.S.)

Quick question for you. Did you ever write that eulogy I asked you to prepare?

HAZEL

I may have...

GUS

Excellent. Do you think you could find yourself at the Literal Heart of Jesus in 20 minutes.

HAZEL

Um... sure. Is everything -- GUS (O.S.)

I love you Hazel.

The call ends. Hazel, confused, stands to go.

HAZEL

I gotta go.

FRANNIE

Finish eating first.

HAZEL

I can't, I have to meet Gus. 98.

FRANNIE

You haven't eaten a thing.

HAZEL

I'm not hungry.

FRANNIE

You can't not eat, Hazel.

HAZEL

I am aggressively unhungry, ok?

MICHAEL

HAZEL --

HAZEL

I have to go. Sit down.

FRANNIE

HAZEL

No!

MICHAEL

Hazel, listen to your mother.

Hazel tries to push past her but Frannie grabs her shoulders.

FRANNIE

You have to eat, Hazel. You're not gonna starve yourself to death just because Gus is sick. You have to stay healthy --

HAZEL

I can't! I can't stay healthy because I'm not healthy, Mom. I am dying.

I am going to die and leave you here alone and you won't have me to hover around and you won't be a mother anymore, and I'm sorry, but I can't do anything about it, ok?! Just leave me alone!

Upon seeing her mother's face change, Hazel immediately regrets this.

FRANNIE

You heard me?

Frannie has tears in her eyes. Hazel looks away, feeling terrible.

FRANNIE

You heard me say that to your father?

Frannie sits down on the couch with her daughter. 99.

FRANNIE

Oh god, sweetie. I'm sorry. I was wrong, ok? It wasn't true. It's not something I believe.

Michael sits across from them.

FRANNIE

As long as either of us is alive, I will be your mother. Even if you die, I --

HAZEL

When.

FRANNIE

Even when you die, I will still be

your mother. I will always be your Mother.

By now Michael is crying too. They all are.

HAZEL

I worry that you won't have a life. That you'll sit around all day with no me to look after and stare at the walls and be miserable or off yourselves or something.

FRANNIE

We're not gonna off ourselves. It's gonna hurt like hell to lose you

BUT --

MICHAEL

L

Hazel. You of all people know it's possible to live with pain.

She takes that in. It rings true to her. Hazel nods.

FRANNIE

I don't just sit around, you know.

Hazel is confused. Frannie looks at Michael like, "should I say something?" She goes for it.

FRANNIE

I'm taking some classes. Online. To get my master's in social work.

HAZEL

You are?

Hazel is stunned.

HAZEL

So when you're waiting for me outside Support Group or whatever, you're always --

100.

FRANNIE

Working or reading. If I get my MSW, I can council families in crisis or lead groups dealing with

ILLNESS --

HAZEL

Why didn't you tell me?

Frannie and Michael don't quite know what to say.

MICHAEL

We didn't want you to feel

ABANDONED --

HAZEL

Are you kidding? Mom, this is awesome! This is fantastic! Oh my god!

Hazel grabs her Mom for a hug.

HAZEL

I'm so excited! You're gonna be so great, Mom!

FRANNIE

Thank you. That means everything to me.

Mom and Daughter hug. And when it's over:

FRANNIE

I'd still really like you to eat.

HAZEL

I know Mom. And I will. I promise. But right now... I really gotta go.

INT CHURCH - LATER

Hazel enters the Literal Heart of Jesus room which is now empty except for Isaac, up on a dais, and Gus, in his wheelchair. Gus is thinner than we've ever seen him, thinner than any young man should be. But for now, he's happy.

GUS

Hazel Grace, you look ravishing.

HAZEL

I know, right?

(BEAT)

So, um, what's going on guys?

ISAAC

You're late.

HAZEL

Late for what exactly? 101.

Gus gestures for her to sit next to him and she does.

GUS

I wanted to attend my funeral. By the way, will you speak at my funeral?

Hazel looks at him like "of course, silly" and then kisses him on the mouth.

GUS

Sweet. I'm hopeful I'll get to

attend as a ghost, but just to make sure, I thought I'd - well, not to put you on the spot, but I thought I'd arrange a pre-funeral.

HAZEL

Why now?

GUS

No time like the present.

HAZEL

(looks around the room)

How did you even get in here?

GUS

Would you believe they leave the door open at night?

HAZEL

Um, no.

GUS

As well you shouldn't.

He smiles and for a brief moment it's old Gus. Hazel laughs. Isaac clears his throat.

ISAAC

"Augustus Waters was a self-aggrandizing bastard. But we forgive him. We forgive him... not because he had a heart as figuratively good as his actual one sucked, or because he got 18 years when he should have gotten more."

GUS

17.

ISAAC

I'm assuming you've got some time, you interrupting bastard! I mean seriously...

(back to the speech)

"Augustus Waters talked so much that he'd interrupt you at his own funeral. And he was pretentious.

(MORE)

102.

ISAAC (CONT'D)

Sweet Jesus that kid never took a piss without pondering the resonances of human waste

production. And he was vain. But that comes with superhuman handsomeness."

Gus nods - that part is true.

ISAAC

"But I will say this: when the scientists of the future show up at my house with robot eyes and they tell me to try them on, I will tell the scientists to piss off, because I don't even want to see a world without Augustus Waters."

Hazel smiles - but it's one that triggers an immediate emotional waterfall.

ISAAC

"And then, of course, having made my rhetorical point, I will put my robot eyes on because, I mean... robot eyes!"

Gus has a big smile on his face.

ISAAC

"So anyway, Augustus, my friend... Godspeed."

Gus nods a couple times.

GUS

Thank you Isaac.

This causes Isaac to lose it. He clings to the lectern.

ISAAC

Goddamn it, Gus.

GUS

Hey don't swear in the Literal Heart of Jesus.

ISAAC

Shit! Ass! Balls!

Isaac sighs. Wipes away the tears. And another beat passes.

ISAAC

Can I get a hand here, Hazel?

Hazel remembers Isaac can't see. She rises, goes up to get him, walks him back to her seat.

GUS

Hazel Grace, it's down to you. 103.

Hazel takes out a piece of paper, walks up to the dais. Takes

a beat to ready herself.

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.

(BEAT)

Like all real love stories - ours 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..."

And that's all she can get out before falling apart. She lets it out for a couple beats and then pulls herself together.

HAZEL

(beat, composing herself)

"I can't talk about our love story so instead I will talk about math. I am not a mathematician, but I know this: there are infinite numbers between 0 and 1. There's .1 And .12 And .112 And an infinite collection of others. Of course, there is a bigger infinite set of numbers between 0 and 2, or between 0 and a million. Some infinities are bigger than other infinities. A writer we used to like taught us that. I want more numbers than I'm likely to get, and God, I want more numbers for Augustus Waters than he got. But, Gus, my love, I cannot tell you how thankful I am for our little infinity. You gave me a forever within the numbered days, and for that I am eternally grateful. I love you."

Gus smiles, nods, and closes his eyes. CUT TO: BLACK.

Over which we hear a RINGING TELEPHONE. INT

HAZEL'S BEDROOM - NIGHT

Hazel turns on the LIGHT by her bed. Her HOUSE PHONE is ringing and it's 4am.

She knows instantly. 104.

HAZEL (V.O.)

Augustus Waters died eight days later in the ICU...

Hazel's head falls into her chest. HAZEL (V.O.)

... when the cancer, which was made of him, stopped his heart, which was also made of him.

Her bedroom door opens. It's Frannie and Michael. This only confirms her worst fears.

She starts to cry. Her parents embrace her in the bed.

HAZEL (V.O.)

It was unbearable. The whole thing. Every second worse than the last.

EXT HAZEL'S HOUSE - DRIVEWAY - SAME

Hazel sits in the car in the dark. She's blaring the loudest music she can possibly blare - a means of drowning out the horrors of the world. Over which we hear this:

HAZEL (V.O.)

One of the first things they ask you in the ER is to rate your pain on a scale from 1 to 10. I'd been asked this question hundreds of times and I remember once, early on, when I couldn't catch my breath and it felt like my chest was on fire, and the nurse asked me to rate the pain and though I couldn't speak, I held up 9 fingers.

The loud music isn't protecting Hazel as well as she hoped. She falls apart nonetheless.

HAZEL (V.O.)

Later on, when I'd been feeling better, the nurse came in and she called me a fighter. "You know how I know," she said. "Because you called a ten a nine."



## INT HAZEL'S BEDROOM - ANOTHER MORNING

Hazel puts on her funeral dress. She looks in the mirror. HAZEL (V.O.)

But that wasn't the truth. The reason I called it a nine was... I was saving my ten.

105.

## INT CHURCH - DAY

The place is filled today with mourners for Augustus Waters. Hazel comes in with her parents and stands in the back, watching people she's never seen before approach the Waters family and extend their deepest condolences.

HAZEL (V.O.)

And this was it. The great and terrible ten.

When Mr. and Mrs. Waters see Hazel, they open their arms. MRS. WATERS

He loved you so much. Hazel nods.

Hugs them back.

HAZEL

He loved you so much too.

More MOURNERS approach the family, leaving Hazel stranded in the receiving line.

Her eyes turn towards the COFFIN. She's not entirely sure she wants to go there but she takes a deep breath, wills herself to walk towards it.

Gus is there in the same suit he wore to Oranje. Immediately, Hazel breaks down. And immediately, she catches herself.

HAZEL

It's ok, you hear me? It's ok.

She leans forward and kisses his cheek. She looks around. Once in the clear, she pulls out a hard pack of Camel Lights and sticks them in the space between Gus and the lining of the coffin. A MINISTER approaches at that moment.

MINISTER

I think we're ready to begin.

Hazel nods and walks back to her parents, taking her seat in the middle of the room.

MINISTER

Augustus Waters fought hard for many years. His battle was a courageous one and his strength was a source of inspiration for each

and every one of us...

Hazel frowns. This is all such bullshit. And she hears: MALE VOICE

What a load of shit, eh kid?

Hazel recognizes that voice. But it doesn't make sense. She turns around and, sure enough, it's Peter Van Houten.

106.

MINISTER

Let us pray.

Everyone clasps their hands, closes their eyes. Hazel keeps staring at Van Houten, too shocked to do a thing.

VAN HOUTEN

We need to fake pray now.

Van Houten bows his head. Hazel, still stunned, slowly turns back to the Minister, trying to make sense of this unexpected appearance.

MINISTER

Now I call on Augustus's close friend Isaac to say a few words.

Isaac stands, walks up to the podium with someone's help. Hazel sneaks one more look at Van Houten. Yup, it's really him. That makes no sense to her. Isaac starts to speak.

ISAAC

Of all the things I've lost in my life, this hurts the most.

And Isaac stops talking. It's unclear if that was the end or if he just can't go on. He returns to his seat. The Minister walks back up.

MINISTER

And now we'll hear from Gus's... special friend Hazel Lancaster.

Hazel stands, walks up to the podium. A few titters in the room at the words "special friend."

HAZEL

I was his girlfriend.

Some laughter from the crowd. She takes out her notes.

HAZEL

There's a beautiful quote in Gus's home that reads "if you want the rainbow, you gotta deal with the rain."

Hazel continues to speak but we over it, WE HEAR instead: HAZEL (V.O.)

I didn't believe a word, of course. But that was ok. Funerals, I'd decided, aren't for the dead.

They're for the living.

Gus's Parents, arm in arm, nod along with every word. CUT TO: 107.

EXT CEMETARY - DAY

Everyone is watching Gus's body be lowered into the ground. Everyone but Hazel. She looks off into the distance.

Off to the side, we see Van Houten, also not watching the burial. He's watching Hazel. CUT TO:

LATER. Ceremony over, we see Hazel with her parents.

HAZEL

I'll be fine.

FRANNIE

Are you sure? We can drive you --

HAZEL

No, I'd... I'd like to be alone for a while.

Hazel hugs Mom and Dad, walks alone towards the parking lot. As she gets to the car, Van Houten approaches.

VAN HOUTEN

Could I hitch a ride?

Hazel doesn't want to help this man.

VAN HOUTEN

Just to the bottom of the hill.

Hazel exhales. Fine. Once they're both in the car:

HAZEL

How did you even --

VAN HOUTEN

The internet.

HAZEL

And you just... bought a ticket?

VAN HOUTEN

The drinks are free drinks in First Class.

Van Houten removes a FLASK from his coat pocket. Takes a swig. Hazel shakes her head in disgust. Starts driving.

VAN HOUTEN

Omnis Cellula e cellula. Hazel ignores him.

VAN HOUTEN

Your boy Waters and I corresponded

quite a bit in his last --

HAZEL

You read your fan mail now? 108.

VAN HOUTEN

I would hardly call him a fan. He despised me. But he was quite insistent I attend his funeral and tell you what became of Anna and her mother. So here I am and that's your answer: omnis cellula e cellula.

HAZEL

I'm so not in the mood --

VAN HOUTEN

"Life comes from life."

HAZEL

Goodbye Mr. Van Houten.

VAN HOUTEN

You don't want an explanation?

HAZEL

Nope. Thanks though. Have a great life.

VAN HOUTEN

You remind me of her.

HAZEL

(BEAT)

I remind a lot of people of a lot of people.

VAN HOUTEN

She was eight, my daughter. She suffered... beautifully. For so long.

Hazel starts to understand Van Houten - and softens.

HAZEL

She had leukemia? Like Anna?

VAN HOUTEN

Just like her, yes.

HAZEL

Were you married then?

VAN HOUTEN

Not when she died, no. I was insufferable long before Anna, my

dear. Grief doesn't change you, Hazel, it reveals you.

Hazel takes that in.

HAZEL

Well I'm sorry for your loss. 109.

VAN HOUTEN

And I'm sorry for yours. I'm sorry for everything, for being so rude to you two, for ruining your trip -- HAZEL

You didn't ruin our trip, you asshole. We had an awesome trip.

VAN HOUTEN

Hazel, I'm trying. I'm trying! You asked me to tell you what happens and I wish I could do that. I wish that I could. But I can't. No one can. No one knows, Hazel. They don't talk to us. Unless...

Van Houten takes out a typed piece of paper. He hands it to Hazel who grabs it - and immediately crumples it into a ball.

HAZEL

You think I care about that? I don't give a shit, Van Houten.

Hazel throws the piece of paper at Van Houten.

HAZEL

You're a drunk and a jerk and a failure. And I'd like you to get out of my car right now so I can go home and grieve.

VAN

HOUTEN

(STUNNED)

BUT --

HAZEL

Get out of the car!

Van Houten knows he's too late. He does as he's told, stepping out of the car onto the side of the road. He stands there as Hazel peels out.

In the rearview mirror, she sees him raise the FLASK, as if toasting her. She blinks away some tears and drives. CUT TO:

INT HAZEL'S LIVING ROOM - DAY

Hazel lies in front of the TV. "Top Model" is playing but she's lost in her own world. Tears fall from her eyes and she can't do anything to stop it. Hazel gets up.

INT BATHROOM - CONTINUOUS

Hazel sits against the tub on the floor and weeps. Soon there's a knock.

110.

HAZEL  
(THROUGH TEARS)

Occupada. MICHAEL (O.S.)

Can I come in?

Hazel leans over and unlocks the door. Michael kneels down next to her, putting her head on his shoulder.

Hazel presses her face into his shirt and cries some more. Michael squeezes her tightly.

And this time, he doesn't cry.

MICHAEL

I'm so so sorry.

(BEAT)

It was a privilege to love him, though, wasn't it?

Hazel nods into his shirt. Then looks up at her Dad.

MICHAEL

Gives you an idea how we feel about you.

Michael smiles at Hazel. And he doesn't cry. Hazel draws strength from him.

EXT ISAAC'S HOUSE - NIGHT

Hazel and Isaac have climbed through his open bedroom window. They sit on the roof.

ISAAC

Do you know if it hurt or whatever?

HAZEL

He was really fighting for breath, I guess. He eventually went unconscious, but it seems like, yeah, it wasn't great or anything.

Dying sucks.

ISAAC  
(LONG BEAT)

It just seems so impossible.

Happens all the time. HAZEL

Are you angry? ISAAC

Very. 111. HAZEL

Me too. ISAAC  
(a few beats)  
Gus really loved you, you know.

I know. HAZEL

He wouldn't shut up about it. ISAAC

I know. HAZEL

It was annoying. ISAAC

I didn't find it that annoying. HAZEL  
They sit there in silence a few beats.

Did you read the note or whatever from your author friend? ISAAC

He is not my friend and -- how do you know about that? HAZEL

We talked at the cemetery. Said he came all this way to give you that. ISAAC

Yeah well I'm over it. I never want to read another word of that asshole's again. HAZEL

Yeah but he didn't write it - Gus did. ISAAC

What? HAZEL  
(STUNNED)

That's what he said. Gus had ISAAC

written something, sent it to Van  
HOUTEN --

Hazel sits up. Her heart is racing.  
ISAAC

What?

HAZEL

I... I have to go. I... Are you...? 112.

ISAAC

I do it all the time. Go.

As quickly as possible Hazel leaves. Isaac stays behind, enjoying the cool night. A new day is coming.

INT/ EXT HAZEL'S CAR - DAY

Hazel is inside the car, rummaging crazily through the trash in an effort to find what Van Houten gave her. She's about to give up when she sees it - crumpled up into a ball beneath the passenger's seat. She reaches under, pulls it up, and unwraps it. As she reads, WE HEAR:

GUS'S VOICE

Mr. Van Houten, I'm a good person but a shitty writer. You're a shitty person but a good writer. We'd make a good team. I don't want to ask you any favors but if you have the time, and from what I saw you have plenty, please fix this for me. It's a eulogy for Hazel.

Hazel is overcome with emotion.

GUS'S VOICE

She asked me to write one and I'm trying, I just, I could use a little flair. See the thing is... we all want to be remembered.

She smiles to herself, remembering:

- That first time Gus and Hazel ran into each other.
- The staring contest in Support Group.

GUS'S VOICE

We all want to leave a mark.

- Driving (badly) in Gus's car.
- Their first kiss at the picnic by "Funky Bones."

GUS'S VOICE

But not Hazel. Hazel is different.



Hazel knows the truth. She didn't want a million admirers, she just wanted one. And she got it. Maybe she wasn't loved widely but she was loved deeply. And isn't that more than most of us get?

– And BACK TO HAZEL reading the letter, tears in her eyes.

GUS'S VOICE

When Hazel was sick, I knew I was dying. But I didn't want to say so.

113.

INT ICU - FLASHBACK

Gus stealthily sneaks into Hazel's single room in the ICU. She sleeps. He kneels by her side.

GUS'S VOICE

She was in ICU and I snuck in for ten minutes and sat with her before I got caught. Her eyes were closed, her lungs were intubated...

Gus takes her hand and holds it.

GUS'S VOICE

... but her hands were still her hands, still warm, and the nails painted this dark blue back color and I just held her hands and I willed myself to imagine a world without us and what a worthless world that would be.

– AND BACK TO HAZEL reading the letter. She never knew that story, never knew he was there. CUT TO:

EXT HAZEL'S HOUSE - BACKYARD - LATER

Hazel walks out to the grass behind her house, the oxygen tank dragging behind her. She lays down on the grass and looks up at the stars - the same IMAGE that opened the movie.

GUS'S VOICE

She's so beautiful. You don't get tired of looking at her. You never worry if she's smarter than you cause you know she is. She's funny without ever being mean.

SHE REMEMBERS:

– The magical dinner at Oranje.

- The bench in which they sat overlooking the water.
- The passionate kiss in Anne Frank's house.
- Falling onto the bed together.

[All of these are images we saw at the beginning of the movie, only now, we SEE the oxygen tank, we SEE Gus's leg, we SEE the fumbling and the difficulties etc. They don't make these images less beautiful. They make them twice as beautiful - because they're real.]

GUS'S VOICE

I love her, god I love her. I'm so lucky to love her, Van Houten.

(MORE)

114.

GUS'S VOICE (CONT'D)

You don't get to choose if you get hurt in this world but you do have a say in who hurts you.

- AND BACK ON Hazel in the grass. She holds the letter to her chest. A single tear falls onto her cheeks.

GUS'S VOICE

I like my choices. I hope she likes hers.

Hazel CLOSES HER EYES.

GUS'S VOICE

Ok, Hazel Grace? A  
beat. Another.

Hazel OPENS HER EYES. And she says to the universe:

HAZEL

Ok.

BLACK.

## APPENDIX II

### Data of Translation Figurative Language in The Fault in Our Stars Movie

No	Source Language	Target Language	Figurative Language
1	She eats like a bird	Dia makan seperti burung	Simile
2	I'm like the Keith Richard of cancer kids	Aku seperti Keith Richard yang kena kanker	Simile
3	Amsterdam is like the rings of a tree	Amsterdam seperti lingkaran pohon	Simile
4	It lit up like a christmas tree	Dan ada binar-binar seperti pohon natal	Simile
5	Pain demands to be felt	Rasa sakit perlu di rasakan	Personification
6	The antibiotics kicked in	Antibiotiknya bekerja	Personification

### Data of Types Figurative Language in The Fault in Our Stars Movie

No.	Sentences	Figurative Language
7	I'm a grenade	Metaphor
8	I'm grand. I'm on a roller coaster that only goes up, my friend	Metaphor
9	You put the thing that kills you between your teeth, but you don't give it the power to do the killing	Metaphor
10	Apparently the world is not a wish-granting factory	Metaphor
11	Some days she won't even	Metonymy

	get out of bed	
12	Even though you had freaking cancer, you give money to a corporation for the chance to acquire even more cancer?! Ugh. And you were doing so well.	Irony
13	They don't hurt you unless you light them	Paradox
14	I'd been asked this question hundreds of times	Hyperbole
15	It felt like my chest was on fire	Hyperbole
16	That is the saddest thing I've ever heard!	Hyperbole
17	The sky is making me sad	Hyperbole
18	I know the sun will swallow the only earth we'll ever have	Hyperbole
19	I feel like it was yesterday I was telling 8 years old Hazel why the sky was blue	Hyperbole
20	You are faster than the tortoise but you can never catch him	Hyperbole
21	I willed myself to imagine a world without us and what a worthless world that would be	Hyperbole



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Form : K - 1

Kepada Yth. Bapak Ketua & Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMUSU

Pendahuluan : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Miranda Anlia  
NPM : 1502050285  
Prog. Studi : Pendidikan Bahasa Inggris  
Kredit Kumulatif : 154 SKS

IPS- 3.36

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Ditujukan	Disahkan oleh Dekan Fakultas
	The Translation of Figurative Language in a Novel <i>The Broken Wings</i> by Khalil Gibran	
	Semantic Analysis of Female Beauty Product Advertisement	
	The Effect of Galaxy Walk and Guessing Game on Improving Students' Ability Writing Descriptive Text	

Demikianlah permohonan ini saya sampaikan untuk dapat diperiksa dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 28 Maret 2019  
Hormat Pemohon,

Miranda Anlia

Ketertanggung:

- Dibuat rangkap 3 :
- Untuk Dekan/Fakultas
  - Untuk Ketua/Sekretaris Program Studi
  - Untuk Mahasiswa yang bersangkutan

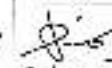


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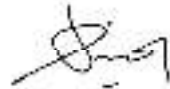
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Nama Mahasiswa : Miranda Aulia  
 NPM : 1502050285  
 Prog. Studi : Pendidikan Bahasa Inggris

Judul	Diterima
The Translation of Figurative Language in a Novel <i>The Broken Wings</i> by Kahlil Gibran	 28/3 - 2019

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh  
 Dosen Pembimbing



**Dru. Diani Syuhputri, M.Hum**

Medan, 28 Maret 2019  
 Hormat Pemelica,



**Miranda Aulia**



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Kepada : Yth. Bapak/Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

*Assalamu 'alaikum Wr, Wb*

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Miranda Aulia  
NPM : 1502050285  
Prog. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/akripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

*The Translation of Figurative Language in a Novel The Broken Wings  
by Kahlil Gibran*

Sekaligus saya menggunakan/memujuk Bapak/Ibu:

1. Drn. Diani Syahputra, M.Hum *Ace 14 April 2019*

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selengkapanya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 08 April 2019  
Hormat Penghormatan,

Miranda Aulia

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Hal : Pergesahan Proyek Proposal  
Dan Dosen Pembimbing

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Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : The Translation of Figurative Language in a Novel The Broken Wings by Khalid Gibran.

Pembimbing : Dra. Dina Syahburi, M.Hum


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2. Proyek proposal/trialah/makalah/skripsi diayotakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 10 April 2020

Walaikumassalam Warahmatullahi Wabarakatuh.

Medan, 05 Sya'ban 1440 H  
10 April 2019 M

Dekan

  
Dr. H. M. M. Nst. S.Pd., M.Pd.  
NIDN : 0115057302

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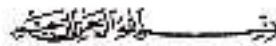
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4. Mahasiswa yang bersangkutan :  
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 NPM : 1502050285  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Skripsi : The Translation of Figurative Language in A Novel *The Broken Wings* by Kahlil Gibran

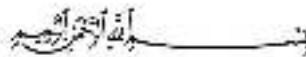
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Medan, 17 Mei 2019  
 Dosen Pembimbing

**Dr. Dinni Syahputri, M.Hum**



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Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini

Nama Lengkap : Miranda Aulia

N.P.M : 1502030285

Program Studi : Pendidikan Bahasa Inggris

Judul Proposal : The Translation Of Figurative Language in *The Fault in Our Stars* Movie

Pada hari ini Selasa, tanggal 21, bulan Mai, tahun 2019  
 sudah layak menjadi proposal skripsi.

Medan, 21 Juli 2019

Disetujui oleh

Dosen Pembahas

Erlinduwati, S.Pd, M.Pd

Dosen Pembimbing

Dra. Dinni Syahputri, M.Hum

Diketahui oleh  
 Ketua Program Studi

Maudra Surugih, S. Pd, M. Hum



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Bismillahirrahmanirrahim  
Assalamu'alaikum Wr. Wb

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N.P.M : 1502050283  
Program Studi : Pendidikan Bahasa Inggris

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by Kahlil Gibran*

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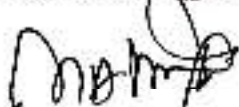
*The Translation of Figurative Language in The Fault in Our Stars Movie*

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Akhirnya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Medan, 23 Mei 2019

Ketua Program Studi  
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Mandra Saragih, S.Pd, M.Hum

Hormat Pemohon

  
Miranda Aulia

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Dosen Pembahas

  
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 31 Juli 2019 M

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 di-  
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Nama : Miranda Aulia  
 N.P.M : 1502020285  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Penelitian : The Translation of Figurative Language in The Fault in Our Stars Movie.

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak kami ucapkan terima kasih.

Wa'alaikumassalam Warahmatullahi Wabarakatuh.

*Handwritten signature and date: 21 Jul 2019*

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 Dr. H. H. H. H. Nst, S.Pd, M.Pd. /  
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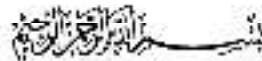


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NPM : 1502050285  
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan  
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/pencelitan pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"The Translation Of Figurative Language in The Fault in Our Stars Movie"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

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23 September 2019 M

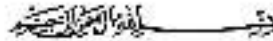
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Muhammad Arifin, S.Pd, M.Pd



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 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
 Nama Lengkap : Miranda Aulia  
 N.P.M : 1502050285  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Proposal : The Translation of Figurative Language in a Novel *The Broken Wings*  
 by Kahlil Gibran

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
29-4-2019	Table of Contents Introduction (Background of the study) Significance of the study. Review of literature Research Design, References	
10-5-2019	Table of Contents Introduction Review of literature Research Design, Terms, References	
15-5-2019	Acc untuk diseminasi	

Diketahui oleh:  
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum.)

Medan, 15 April 2019

Dosen Pembimbing

(Dra. Diani Syahputri, M.Hum.)

**CURRICULUM VITAE**

Name : Miranda Aulin  
NPM : 1502050285  
Date of Birth : Birauch, 05 September 1997  
Religion : Modern  
Sex : Female  
Marital Status : Single  
Hobbies : Watching Movie  
Father's Name : Rapias  
Mother's Name : Mueria, S.P., M.P.  
Address : Jalan Budi Luhur Gg. Bumi No. 56 C Medan

**EDUCATION**

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2. Junior High School at SMP Darussalam Medan (2012)
3. Senior High School at SMA Brigjend Katamso 1 Medan (2015)
4. Students of English Department of FKIP UMSTU (2019)

Medan, 30 September 2019



Miranda Aulin  
NPM.1502050285

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