

Chapter I: Trauma theory and its Relevance with the characters

John Green's *Fault in Our Stars* explores the mental and physical disabilities faced by the main characters Hazel, Augustus and Isaac that undergo suffering, pain and anguish. It mainly focuses on what art of suffering is along with the concept of normalcy. The novel evaluates the experiences of the characters' suffering from cancer. The novel moves around itself on the characters suffering and how they live despite the difficulties- physical and mental- suffering. The novel depicts teenagers Hazel and Augustus who are the central characters in the novel. Hazel suffers from thyroid cancer while Augustus is diagnosed osteosarcoma. Although there is pain, the characters can show the dignity to their life.

The novel examines the traumatic experiences of the characters and the ways they respond to it in John Green's novel *The Fault in Our Stars*. In the novel, the characters who are the cancer victims cope with their trauma by sharing their pain with friends, family and reading the novels. It shows that trauma can be lessened by giving an outlet to the sufferings through literary activities and other sharing mechanisms.

[Key words: trauma, working through, acting out, psychology]

John Green's *The Fault in Our Stars* (2012), a fiction written in the context of unpleasant suffering of cancer patients which uncovers the struggle of Hazel and Augustus, who despite being teenagers have to undergo serious suffering caused by an attack of harsh, unbearable illness. They are fighting with disease until the last moment of life. Knowing of the fact that one is dying in a few months is very unbearable pain than disease of cancer itself. The novel portrays the traumatic lives of characters that are haunted by the memory and jolting in the painful course. They are healing their pain by sharing with friends, family and reading the novels. The three

sufferers of trauma Hazel, Augustus and Isaac share their memory of past differently with each other by visiting other sufferers and narrating the horrible pains that helps them to reduce the intensity of trauma.

In the novel, Hazel is a patient of throat cancer in lungs at the age of thirteen. Augustus had cancer in his leg at the age of fifteen so he cut off his leg and now he has prosthetic leg. Another character Isaac has eye cancer and now he is blind after eye surgery. Hazel reads a novel called *An Imperial Affliction* written by Peter Van

The irony of fate of humans, the suffering and the uncertainty of life is what the novel reveals. The growing age of the character's life is full of uncertainty. And the only thing that makes content with both the characters is each other's accompany. Along with Hazel and Augustus, there are other characters like Isaac, Lida, Michael, who all are suffering from various types of cancer. The characters are young with full of zeal and want to do a lot, but cannot because of their disease which has taken over their enthusiasm. They are grounded. Yet, they live and take life on a day to day basis happily. The 'unwell' characters are anxious about the people who sympathize them. They do not want sympathy but to accept them as they are and to treat them with respect and dignity.

The characters know that they are not going to live long. They understand hence cannot make plans like other people who are free of this disease. They cannot hold any ambitions too. They understand that every morning they need to be thankful for seeing the dawn. Hazel describes herself metaphorically as a 'grenade' which will blow up and hurt everyone close to her. It is causing anxiety and anguish within her mind. She is torn between her own inevitability and understanding of how it is going to affect people she loves. Yet, she attempts to lead a normal dignified life. However Hazel does not behave like a typical adolescent despite being just 16 years of age.

Even Augustus and Isaac who suffer similar terminal disease like to play violent war video games. Augustus in a moment in the novel performs his own pre-funeral. This is Augustus method to question the meaning of existence. He is also questioning the selfish nature of the world.

The Fault in Our Stars has received high reviews from critics. Hazel understands the true nature of life and living of human existence- is to take life as it comes on a daily basis. Nothing is certain. In “Visual and Digital Texts,” Gwynne Ellen Ash compares Hazel with a real cancer patient in Persia, Esther Earl. Ash writes, “Green’s most recent [. . .] novel, *The Fault in Our Stars* (2012), is dedicated to Esther Earl, and he wanted to make certain he has portrayed his characters as real adolescents who just happened to be ill. Green conceived of the book while working in a children’s hospital” (241).

Green, is trying to represent the real experience of young adults in a fictional work. This novel presents the real experiences and perspectives of young adults towards life. Their suffering and pains are reflected in the novel. Ash further writes:

The two online communities who nurtured and treasured Esther Earl are my focus in this column. I believe that the way this one teen found friends, passion, and laughter, even in the face of terminal illness, tells us much about the power of online communities and how they help us define and express who we think we are. Of course, *The Fault in Our Stars* is here, too. (241)

Ash interprets the novel as the story of young adults discovering company, desire and happiness despite their physical suffering. They do so with the help of online communication.

In *TIME Magazine*, Lev Grossman has reviewed the novel: “*The Fault in Our Stars* is a love story, one of the most genuine and moving ones in recent American

fiction, but it's also an existential tragedy of tremendous intelligence and courage and sadness" (336). The beautiful love between two characters, who are going to be swallowed into eternity, is profound and touches our soul very deeply. They desire to love and to be loved. The sufferer lives one's life now and here, nothing else and nothing more. As they understand that their life may end any moment, they desire nothing. They have no wish to be remembered except by those who they love and who they think love them in return, nothing beyond that, except here and now.

The norms and values of the society are created by people living there in the society. Everyone in the world tries to live a life of a 'norm' following the average lifestyle of the people living around them. Lennard J. Davis in his "Constructing Normalcy" highlights this idea:

We live in a world of norms. Each of us endeavors to be normal or else deliberately tries to avoid that state. We consider what the average person does, thinks, earns, or consumes. We rank our intelligence, our cholesterol level, our weight, height, sex drive, bodily dimensions along some conceptual line from subnormal to above-average. (13)

Davis' idea focuses on the concept of normalcy that everyone tries to avoid being abnormal or disabled. While doing so, the individual tries to follow each and every social practice. Similarly, Hazel and Augustus, because of their simplicity take life as it comes, they do not complicate but are prepared to take life by its norms and lead a happy life as long as their health/ body allows them. They suffer, but take it all smilingly feeling comfort in the idea of being loved. Though the novel is tragic, yet there is hope of life in it.

In *The New York Times* Steph Sinclair comments about Hazel and Augustus with the following words:

There is tumor-shrinking medical miracle that has bought her a few years, Hazel has never been anything but terminal, her final chapter inscribed upon diagnosis. But when a gorgeous plot twist named Augustus Waters appears at Cancer Kid Support Group. Hazel's story is about to be completely rewritten. (316)

According to the above magazine, even the cancer patients going through the various physical problems have their own way of living that needs to be admired and appreciated.

James Blasingame Jr., Alleen Pace Nilsen and Don L. F. Nilsen in "The 2012 Honor List in a Digital Age" bring the reference of Shakespeare's *Julius Caesar* while talking about Green's *The Fault in Our Stars*. They write:

When Shakespeare wrote *Julius Caesar*, he has Cassius telling Brutus "The fault, dear Brutus, is not our stars/But in ourselves." John Green's characters know too well that they are "fortune's fool[s]" or more accurately, cancer's victims, regardless bravely they face their fate. Green has assembled cast of teens and their families, all waiting to who will die next while bravely confronting impossible odds. Readers are likely to come away from Green's book with two undeniable observations about life distilled through cancer: (1) love always makes us vulnerable, and (2) human hearts can be broken, but some human spirits cannot. (94)

These critics valorize the art of living of the cancer patients despite their difficulties. The characters here have well understood the bitter reality of life that if we cannot change our situation, we can adjust ourselves to that situation.

Even well-known authors have contributed their positive reviews for this novel. Natalie Standiford, an author of *How to Say Goodbye in Robot* has commented

and praised Green's work. She argues:

The Fault in Our Stars is all the more heart-rending for its bluntness about the medical realities of cancer. There are harrowing descriptions of pain, shame, anger and bodily fluids of every type. It is a narrative without rainbows or flamigoes; there are no magical summer snowstorms. He shows us true love-two teenagers helping and accepting each other through the most humiliating physical and emotional ordeals and it is far more romantic than any sunset on the beach. (318)

For Natalie, the love story of the teenagers in the novel is as romantic as the sunset on the beach.

Deborah Stevenson in *Bulletin of the Center for Children's Books* has admired John Green for his best work in *The Fault in Our Stars*. She opines, "Green perfectly realizes the mannered yet emotional styling's of his young characters allowing them to be poignantly human even as they're authentically over intellectual" (457).

According to him, the readers looking for a grand passion involving real people will rejoice the novel even as they weep. The desire to exist only is the very reason that creates anguish within the soul.

Albert Camus claims that whatever a human searches for in life meaningless and fruitless. The world does not possess any inherent truth, value and meaning. In this regard M.H. Abrams remarks:

Albert Camus views a human being as an isolated existence who is cast into an alien universe, as possessing no inherent truth, value, meaning and to represent human life-in its fruitless search for purpose and meaning, as it moves from nothingness when it came towards the nothingness where it must end as an existence which is both anguished and absurd. (1)

Similarly, Hazel and Augustus are aware but can feel the absurd in man's lifestyle, and their futile attempts. They observe the anxiety, but also understand the hopelessness of their situation. Despite all this, they do not want to surrender to authority/ norms but prefer to use them absurd situation as a reliable guidance to revolt against these very norms. Hazel and Augustus also take up existing happily in their world as their subjective choice. They choose whatever they want to do. The same action leads them on the pathway of absurdity even though they are happy for they feel this gives them a choice to choose a pathway, a release and a decision to make a lasting impression on those they loved.

In "The Civil War Soldier and the Art of Dying," Drew Gilpin Fust traces the American concept about death. Fust argues:

Mid-nineteenth-century American culture treated dying as an art and the 'Good Death' as a goal that all men and women should struggle to achieve. From the fifteenth century onward, texts describing the *ArsMoriendi* ["art of dying"] had provided readers with rules of conduct for the moribund and their attendants: how to give up one's soul "gladly and willfully"; how to meet the devil's temptations of unbelief, despair, impatience, and worldly attachment; how to pattern one's dying on that of Christ; how to pray. (6)

These lines show people's acceptance of death as inevitable phenomenon. They have internalized dying as an art. Many literary works have played vital role in representing the art of love and compassion in their works.

Chade-Meng Tan, in "The Art of Suffering Is Love" argues, "Compassion arises from understanding of suffering. When compassion dominates the mind, suffering naturally fades away." (1) Tan further argues:

If there is one word that summarizes all three steps, I think that word is "love."

Love oneself enough to allow the space for oneself to suffer, without shame or judgments. In suffering, there is nothing to be ashamed of, there is no reason to hide, it's just the natural experience of suffering, that's all. Love oneself enough to allow the space and time to heal. Love oneself enough to cradle one's own pain tenderly with kindness. And love all sentient being enough to want to cultivate compassion. The art of suffering is love. (1)

Through these lines Tan claims that suffering is not the matter of shame or, rather it can be celebrated through love, kindness and compassion. The characters in the novel suffer a terminal disease. They know their life is short and the disease could overtake their life any moment. Despite that they resolve to take life as it comes and be content with it.

Similarly, in “Philosophy as an Art of Dying” Costica Bradatan defines dying as martyrdom. He claims:

“Dying for an idea” is the stuff of martyrdom — “philosophic martyrdom.”

For martyrdom to be possible, however, one's death, spectacular as it may be, is not enough. Dying is just half of the job; the other half is weaving a good narrative of martyrdom and finding an audience for it. A philosopher's death would be in vain without the right narrator, as well as the guilty conscience of a receptive audience.

So, dying is not simply dying. Even after death, narratives describe the dead ones. It is the act of martyrdom.

By observing the actions and situations of the characters in the novel, one can suggest that though they cannot avoid death they have accepted it artistically.

Textual Analysis

The Fault in Our Stars studies what life is and presents how the characters live

despite their suffering. It examines psychological condition in general and art of suffering and existence of characters in particular. Hazel struggles throughout her life to survive though she is suffering from a lung cancer disease. The society on the other hand takes her not as normal human being and imposes the tag of 'disabled' upon her. Hazel, along with other characters like Augustus, Isaac and so on are all different cancer patients in one or other ways and have to face a number of challenges, hatred and mis-behavior of the society, their own family upon them throughout their life. Though these poor characters get hatred and misbehave from the society and their own parents, there in the society, they have no right to celebrate their life as 'normal' and healthy human beings. They know that they are going to die earlier than other 'normal' people in the society, but they all want to celebrate their remaining short life by involving themselves in different activities as the 'so-called normal' people do.

Reading at John Green's *The Fault in Our Stars* and its depiction of the experience of teens with cancer, it seems that characters with disabilities are still seen and used mostly as an experience that affects an able-bodied individual and impacts how they see their life in comparison to others. Green's novel is the most progressive since it is the only one whose sole narration is provided by a teen with cancer and whose plotline is not entirely about living life with a cancer diagnosis. Therefore, John Green's *The Fault in Our Stars* argues that teens with cancer are able live full, normal lives despite their often shortened lifespan, which encourages the reader to not patronize, but accept individuals with disabilities as equals whose lives are not solely made up of and dictated by their diagnoses.

Green's use of a teen with terminal cancer as narrator contradicts this belief that a terminal diagnosis makes the character unfit for supplying narration.

Conversely, Hazel, the narrator of Green's *The Fault in Our Stars*, is a teen with

cancer, whose opening narration depicts her as a normal teenage girl whose life is colored by her terminal diagnosis, but not defined or limited by it since she does participate in normal teenage activities such as shopping with friends, indulging in bad reality TV shows, falling in love, and arguing with her parents. The entwining of her disability with her normal teenage life is shown through her narration when she and Augustus kiss for the first time: “And then we were kissing. My hand let go of the oxygen cart and I reached for his neck... for a weird moment, I really like my body; this cancer-ruined thing...” (203). Green’s choice of narrator, Hazel, thus comes across as a very progressive take on society’s understanding of the correct place in literature for characters with disabilities.

The plotline in *The Fault in Our Stars* is not solely about cancer, so the teens with cancer are able to have normal life experiences such as celebrating their special days, reading novels, traveling out of the United States, falling in love, having sex, egging a person’s car, and having their hearts broken.

Chapter II: Traumatic Life-Death Experiences

The norms and values of the society are created by people living there in the society. Everyone in the world tries to live a life of a 'norm' following the average lifestyle of the people living around him/her. Lennard J. Davis in his "Constructing Normalcy" highlights this idea which is evident in *The Fault in Our Stars* when Hazel is happy with her mother who is celebrating her birthday just like a normal human being. Hazel narrates:

"It's Thursday, March twenty-ninth!" she basically screamed, a demented smile plastered to her face.

"You are really excited about knowing the date!" I yelled back.

"HAZEL! IT'S YOUR THIRTY-THIRD HALF BIRTHDAY!"

"Ohhhhhh," I said. My mom was really super into celebration maximization.

IT'S ARBOR DAY! LET'S HUG TREES AND EAT CAKE!

COLUMBUS BROUGHT SMALLPOX TO THE NATIVES; WE SHALL

RECALL THE OCCASION WITH A PICNIC!, etc. "Well, Happy thirty-third

Half Birthday to me," I said. (39-40)

Celebrating birthdays and enjoying the special days are generally the everyday activities of the normal and able-bodied people. But the cancer patient Hazel who is taken as disabled by the society is presented just like the normal people. They have well understood the value of life and at the same time accepted the inevitability of death gracefully as Chade-Meng Tan mentions in "The Art of Suffering Is Love." So, they are living life artistically. Hazel further narrates:

"What do you want to do on your very special day?"

[...] "Sure," I said. "I'll text Kaitlyn and see if she wants to go to the mall or something after school."

Mom smiled, hugging the bear to her stomach. (40)

The act of going to the mall along with her best friend, Kaitlyn makes Hazel just like normal human being. She is enjoying her life with the help and support of her family and friends that everybody needs the support, love and affection in life. This is art of living.

The teens are presented as normal not only by celebrating their special days but also they are presented as reading books and novels which is generally taken as the activity of a normal human being. Hazel and Augustus talk about their favorite books. Hazel tells:

My favorite book, by a wide margin, was *An Imperial Affliction*, but I didn't like to tell people about it. Sometimes, you read a book and it fills you with this weird evangelical zeal, and you become convinced that the shattered world will never be put back together unless and until all living humans read the book. And then there are books like *An Imperial Affliction*, which you can't tell people about, books so special and rare and yours that advertising your affection feels like a betrayal.

[...]He held up the book, which was called *The Price of Dawn*. I laughed and took it. Our hands kind of got muddled together in the book handoff, and then he was holding my hand. "Cold," he said, pressing a finger to my pale wrist.

(33-34)

Trauma describes as an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed and uncontrolled repetition occurrence of hallucinations and other intrusive phenomena (2). Trauma happens after effect of events. People are traumatized by after accident remembering past events makes them more traumas. So trauma can't express and represent that

one's feeling. Trauma can be articulate or rearticulate by working through. Trauma can be healed by writing the novel and sharing with others. But acting out is disabling dissociation because he/she can't distinguish between past, present and future. He /She remains in past and frequently remembers the past event. In this novels Hazel is saying to Augustus about after all we are death no one is left for remembering human existed or did anything. In this universe no human being is mortal so earlier or delayed all we are dead.

In the novel the protagonist character Hazel is traumatized by disease cancer. She always thinks about her death. At this age, teenager make friends and go to college but here Haze has daily routine to visit hospital received chemo. She frequently thinks about her death. Hazel recounts how her parents thoughts her to be dead three years ago.

I had a surgery called radical neck dissection, which is about as pleasant as it sounds. Then radiation. Then they tired some chemo for my lungs tumors. The tumors shrank then are grown. By then, I was looking pretty dead- my hands and feet ballooned; my skin cracked; my lips were perpetually blue. They've got this drug than makes you can't breathe, and I had a lot of it flowing into me through a PICC line and more than a dozen other drugs beside. (24)

Hazel's stage IV thyroid cancer was diagnosed when she was thirteen which was incurable. After chemo in her lungs tumors at age of fourteen her lungs started to fill with water, her hands, feet ballooned, her skin is cracked and lips were perpetually blue. From this situation her parents thought she will die. They all are hopeless. She also thought that this is her last day. From that she wouldn't be awake. Everyone figured that she was finished but her cancer doctor Maria managed to get some of the fluid out of her lungs and thereafter the antibiotic they'd given her for the pneumonia

kicked in (25). The drug was Phalanxifor, this medicine is designed to attach itself to cancer cells and slow their growth. It didn't work in about 70 percent of people but it worked in Hazel. In this way Hazel is fighting with cancer and she come out of mouth of death. Hazel is traumatized with disease cancer of being died but she is not fully traumatized. She has hope of cure and she want to live her remaining day happily and fulfilling her dreams and desires.

In the following lines Hazel is sick again. She has pain in her head. She has taken to hospital by her parents. She has bad pain in her head which make her temporarily unconsciousness. That unbearable pain makes her happy to die rather than living.

My headache was be poor oxygenation which caused by my lungs swimming in fluid a little and half of which had been successfully drained from my chest[...] where there was, hey look at that, tube that went from my chest into a plastic bladder half full of liquid that for all the world resembled my dad's favorite ale. (107)

The chest signifies illness and it remains of death. In Hazel's case this reminder of death is steeped more fully in her cancer is terminal and its decline may indicate her condition is worsening. Here she thinks better to die than living in painful. Hazel's description of amber ale can be read as another method of tolerating and familiarizing her illness. She has humors, evidence here thought the text, works to make her narration voice is accessible. In the novel the protagonist's is very traumatized by diseases cancer as well as its pain.

In this novel Hazel is saying to Augustus about after all we are death no one is left for remembering human existed or did anything. In this universe no human being is mortal so earlier or delayed all will die.

Hazel and Augustus enjoy reading literary works. They talk about sharing their best novels to each other. These teens not only read the books but also drown themselves into the world the books present. By reading literary books, these characters try to lead their life as the so-called 'normal' human would live. They also try to analyze the books they read. The feelings and emotions occur in modified form and get closely associated with idea and impulses.

A sentiment is essentially a pattern of experience. Love is such an important sentiment which plays a vital role in emerging sexual emotions in an individual. Human beings need love affection and company in life. They also need physical love as well. James Winfred Bridges in *Psychology: Normal and Abnormal* writes:

The central factor in the love of man and woman is the sex need or what Tridon has called "the organic impulsion". This impulsion is not ordinarily aroused in discriminately by only one of the opposite sex. It is usually elicited only by persons possessing certain characteristics which have a sex appeal [...] it may be color of eyes, hair or size and shape of hands feet or body. (287)

As Bridges focuses on the sexual relation in love, the teen lovers in the novel also enjoy their sexual desires. Hazel narrates the first time she has sex with Augustus:

We were lying on our backs next to each other, everything hidden by the covers, and after a second I reached over for his thigh and let my hand trail downward to the stump [...] He flipped himself onto his side and kissed me. "You're so hot," [...] The whole affair was the precise opposite of what I figured it would be: slow and patient and quiet and neither particularly painful nor particularly ecstatic. [...] it was probably the longest time we'd ever spent together without talking. (207-8)

Here, the lovers are happy and satisfied as they are living the normal life like that of the normal people in the society. They have sex and lead a normal life forgetting their pain and suffering although they are the victims of cancer. They spend the longest period of time in the company of each other praising and loving their partners. This is what 'so-called normal' human beings normally do in their lives.

Normalcy is social construct as per the desire and interest of the so called able bodied people. No man in the world is similar to another nor are their experiences same. But some are considered 'normal' and other as 'disable'. Lennard J. Davis in "Constructing Normalcy" writes:

The concept of a norm [. . .] implies that the majority of the population must or should be part of the norm. The norm pins down the majority of the population that [. . .] will always have at its extremities these characteristics that deviate from the norm. So, with the concept of norm comes the concept of deviations or extremes. When we think of bodies in a society where the concept of the norm is operative, then people with disabilities will be thought of as deviants. (13)

Davis clarifies as how the term disability functions to define what normalcy actually means. Those who do not meet the parameters of normalcy are viewed as the people with disability. To have disability is to be an abnormal, to be the part of "other". So the problem is not with disabilities rather the problem lies in the way that normalcy is constructed to create the "Problem" of the disabled person.

In the novel, Green critiques against the social concept of normalcy by presenting his characters as normal and able as other people in the society, who are in fact regarded by the society as 'disable' and different from 'normal'. Hazel and Augustus too are presented as having international travel which is really adventurous.

Hazel says:

I could feel everybody watching us, wondering what was wrong with us, and whether it would kill us, and how heroic my mom must be, and everything else. That was the worst part about having cancer, sometimes: The physical evidence of disease separates you from other people. We were irreconcilably other, and never was it more obvious than when the three of us walked through the empty plane. (144)

In the above lines, the term “everybody” represents the society, that is surprised to see disable people doing adventurous activities. Similarly, the stewardess’ act of ‘sympathizing’ them is that the society takes the disable people weak, incapable, and in need of support and sympathy. However the teens are found to be enjoying their journey. Hazel further narrates:

It was a quick flight to Detroit, where the little electric car met us as we disembarked and drove us to the gate for Amsterdam. That plane had TVs in the back of each seat, and once we were above the clouds, Augustus and I timed it so that we started watching the same romantic comedy at the same time on our respective screens. But even though we were perfectly synchronized in our pressing of the play button, his movie started a couple seconds before mine, so at every funny moment, he’d laugh just as I started to hear whatever the joke was. (148)

Travelling just like the normal human beings and enjoying it involving themselves into different activities like “watching the romantic comedy”, these teens are presented not as the disable. They make their moments “funny” and enjoy the time with cracking “jokes”.

Talking about the issue of normalcy, Asha Hans in *Women, Disability and*

Identity asks “who lays these standards of what is normal? Do the disabled have any say in establishment of standards”? (33) The answer to Hans’ question is obviously negative. The disabled have no say in the construction of such standard. They never act rather they are always acted upon.

Green emphasizes the importance the characters see in not letting their diagnosis be their identity through moments like Augustus’ interest in knowing Hazel for more than just her cancer diagnosis: “No, not your cancer story. Your story. Interests, hobbies, passions, weird fetishes, etcetera”(32). This allows the reader to see these teens for more than their diagnoses, predetermined fates, and obstacles presented by their medical conditions, and thus make it believable that the plotline of their story is not merely defined by cancer, but only affected. For instance, Augustus and Hazel help Isaac exact revenge on his ex-girlfriend:

Augustus, an unlit cigarette in his mouth, his smile deliciously crooked, holds the mostly empty pink egg carton above his head. His other hand is draped around Isaac’s shoulder, whose sunglasses are turned not quite toward the camera. Behind them, egg yolks drip down the windshield and bumper of the green Firebird” (228-29).

Egging someone’s house or car is a form of delinquency that many view as a rite of passage that comes with growing up, so by having three disabled teens participate in such an activity deconstructs the notion that a disability prevents a person from having normal life experiences. This scene in the book shows how Green intersects the difficulties of living with cancer and the normal adventures of teenagers throughout the novel.

Those who take pain artistically, even enjoy death. Chade-Meng Tan in his article “The Art of Suffering Is Love” argues:

My spiritual practice over the past 22 years has been the practice of peace, joy and kindness. Over the years, I have learned to calm my mind and access joy on demand, in most situations. I have become so skilled at doing this that it has become my main coping mechanism in the face of suffering. Whenever I suffer, I calm my mind, I activate joy, and I overcome suffering like a kungfu master easily overcoming his enemies. (1)

Tan's argument here is that whenever there is suffering, one should enjoy that moment. We should at least forget our pain. After her boyfriend dies, Hazel is heartbroken but she controls herself and accepts life. She presents herself before her parents like this:

She nodded. "Even when you die, I will still be your mom, Hazel. I won't stop being your mom. Have you stopped loving Gus?" I shook my head. "Well, then how could I stop loving you?"

"Okay," I said. My dad was crying now.

"I want you guys to have a life," I said. "I worry that you won't have a life, that you'll sit around here all day with no me to look after and stare at the walls and want to off yourselves."(297)

Although it is very difficult to lose our dear ones forever, we should accept it. If we can accept our reality, we can live the rest of our life happily and with satisfaction. This sense of death and the uneasy feeling of the compulsion to leave the dear ones alone in this world is evident in Hazel though she is presented as disable whom the society calls beyond normal. The novelist presents his disable characters even having such feelings just like the normal people in the society.

Nowhere in this moment are their disabilities mentioned, so they can be seen as normal teenagers having an experience that most people expect to occur during

their teen years. Likewise, Augustus, before his death, speaks of his experiences with heartbreak, “You don’t get to choose if you get hurt in this world, old man, but you do have some say in who hurts you. I like my choices. I hope she likes hers” (313).

Although the “hurt” Augustus is referring to in his own personal life is the hurt brought on by cancer, which first takes his leg and then returns to take his life; the way in which he expresses this notion of hurt and heart break allows it to come across as a very universal concept that does not seem as something that can only be experienced by someone with cancer or with a disability.

The themes in this novel are all expressed through the lives and experiences of teens with cancer. Green examines and expresses his themes about life and death, illness, and fullness, and unfairness of life by teens with cancer. The author’s primary argument about whether a short life can constitute as a full life prompts the characters too also lament how cancer dictates their understanding of life, death, and illness. Hazel and Augustus know that their life, upon diagnosis, will not be long, whereas Isaac’s, upon the surgery that leaves him blind, should be of normal length. This is depicted when Isaac recounts Augustus’s “good news” for him post operation: “You are going to live a good and long life filled with great and terrible moments that you cannot even imagine yet!” (272)

However, the reader can see that Hazel and Augustus are able to experience their own “great and terrible moments” throughout the course of the novel, but it is through Augustus’ death that the unfairness of illness, life, and death is examined. Augustus writes in a letter which Hazel reads after he dies, “The marks humans leave are too often scars . . . I was a good enough person to hope she died so she would never know that I was going, too. But then I wanted more time so we could fall in love. I got my wish, I suppose. I left my scar” (311, 313). Through Augustus’s belief

that he was able to leave a “scar” on Hazel despite the fact that he did not live a very long life or know her for very long, shows that he could have a full life in a short amount of time.

Similarly, when Hazel states that Augustus gave her “forever within the numbered days,” it suggests that she too was able to have a full life (260). Thus Green is able to further cement his argument that teens with cancer do not have a life that, upon diagnosis, is worth less and therefore okay to trivialize or use as a means to teach a moral or lesson to an able-bodied person, whom society presumes to have a more valuable life.

Since the character with a disability does not narrate most novels, the introduction of the disabled character often is the basis for how the reader perceives the character throughout the novel. The novel features teens with cancer who were once popular, athletes in their high schools prior to their diagnoses. The most common type of cancer for the characters to be diagnosed with was osteosarcoma. This type of cancer usually leads to the amputation of a limb, which could be seen as merely a plot device that furthers the dramatic change the characters with cancer go through as their entire identity is destroyed by the diagnosis and then the seemingly inevitable amputation of their leg.

The matter of ‘able’ and ‘disable’ also moves around the concept of construction of normalcy. People with disabilities are treated as the “Other” and sometimes as a non-human. Lennard J. Davis in his introduction to *The Disability Studies Reader* states that the people with disabilities have been subjected to the discrimination and prejudice “leading finally to their marginalization as well as the marginalization of the study on disability” (1).

In the context of the novel, Hazel’s mother forcefully sends her to the Support

Group and when Hazel refuses to go there, she defines her as having depression. She is taken as abnormal by her own mother. But claiming her to be normal, Hazel has conversation to her mother. She narrates:

Me: “I refuse to attend Support Group.”

Mom: “One of the symptoms of depression is disinterest in activities.”

Me: “Please just let me watch *America’s Next Top Model*. It’s an activity.”

Mom: “Television is a passivity.”

Me: “Ugh, Mom, please.”

Mom: “Hazel, you’re a teenager. You’re not a little kid anymore. You need to make friends, get out of the house, and live your life.”

Me: “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, drink vodka, and take pot.” (7)

These lines from the text clearly show that normalcy is created by the society itself. It is a social construct. Here, Hazel’s mother represents the society. She forcefully imposes the tag of having depression upon her own daughter though Hazel feels herself to be normal. Furthermore, when Hazel arrives home and sees her mother had gone to great lengths to celebrate her birthday observes:

I liked my mom, but her perpetual nearness sometimes made me feel weirdly nervous. And I liked Kaitlyn, too. I really did. But three years removed from proper full-time schoolic exposure to my peers, I felt a certain unbridgeable distance between us. I think my school friends wanted to help me through my cancer, but they eventually found out that they couldn’t. For one thing, there was no *through*. [. . .] In truth, it always hurt. It always hurt not to breathe like a normal person, incessantly reminding your lungs to be lungs, forcing yourself to accept as unsolvable the clawing scraping inside-out ache of under-

oxygenation. (45)

It is not Hazel who thinks herself weak and not suitable to be in the company of others but it is the society and social ideology that forces her to think like this. Her friends including even her own mother take her as a ‘disable’ and they all stigmatize her on the basis of it. Why Hazel feels ‘nervous’ to be near to her own mother is that she does not find her mother to be loving to her, instead she perceives hatred and disgust within her. She is taken not as ‘normal’ person.

It is evident from the text as well where the characters like Hazel, Augustus, Isaac and others are presented as different cancer patients and they are treated not like normal people in the society. Because of this very behavior of the society, they form a Support Group and gather together to help and support each other and to share each other’s pangs and sufferings. In a context, Hazel says:

I returned to the book, where Staff Sergeant Max Mayhem was regretting that he had but one life to give for his country, but I kept thinking about that little kid, and how much I liked her.

The other thing about Kaitlyn, I guess, was that it could never again feel natural to talk to her. Any attempts to feign normal social interactions were just depressing because it was so glaringly obvious that everyone I spoke to for the rest of my life would feel awkward and self-conscious around me, except maybe kids like Jackie who just didn’t know any better.

Anyway, I really did like being alone. I liked being alone with poor Staff Sergeant Max Mayhem, who-oh, come on, he’s not going to *survive* these seventeen bullet wounds, is he? (47)

Hazel wants to make herself busy in the world of books where she can encounter characters like herself and makes herself ‘alone’ to be together with those characters.

She does not feel comfort to talk to her friend Kaitlyn because of the huge gap between them in terms of their ‘normalcy’. Instead children and kids are better for her.

Normalcy is a social construct; it is fixed and shaped by cultural, historical and social forces. Goffman adds “Normality becomes the supreme goal for many stigmatized individuals until they realize that there is no precise definition of normality except what they would be without their stigma” (206). A man is stigmatized because he fails to represent the majority of the population. That is why Lennard J. Davis says, “The concept of the norm, unlike that of an ideal, implies the majority of the population must or should somehow be part of the norm” (13).

When Hazel goes to see Van Houten, the author of *An Imperial Affliction*, she is badly treated by him. Houten thinks himself as ‘normal’ human being but her as a disabled girl, whom he dominates by calling her child along with her friends like her. Houten says:

I regret that I cannot indulge your childish whims, but I refuse to pity you in the manner to which you are well accustomed. [. . .] Like all sick children [. . .] you say you don’t want pity, but your very existence depends upon it. [. . .] You are a side effect [. . .] of an evolutionary process that cares little for individual lives. You are a failed experiment in mutation.” (192-93)

Actually, Houten stigmatizes these ‘disabled’ teens whom treats like small kids not as grown-ups. He says that the able people are the saviors of the disabled ones who are at all the burdens to the society. If Houten, the author of a novel, in which he talks about cancer patients and seems to have understood their problem from near, behaves like this, who is there to understand these poor beings? They are all taken as the stigmas in the society.

Chapter III: Consequence of Trauma

Most people are afraid of death but there are still some who take death as artistically. David James in “Philosophy as the Art of Dying” claims that in philosophizing, people learn how to live and die. James argues:

Fear of death is an attribute common to all animals, but existential angst is a condition which seems to only affect mankind. The limits of philosophy are the limits of life itself, but at its heart it is a way to put our mortality into proper perspective and ward off the fear of death. As Montaigne said, channeling Cicero, “That to philosophize is to learn how to die.” Thus, in philosophizing we also learn how to live, and how to prepare for our own death and non-existence. (1)

These lines show that the limitation in philosophy is the limitation in life. Things have a tendency to equal out over time as part of the normal vicissitudes of life. The following figure shows how the dead people can enjoy their moment after death.



Figure I: Hans Holbein, “The Dance of Death”

Source: David James’ “Philosophy as the Art of Dying”

This figure tries to convey the message that death is not that much fearful as the world thinks. It is rather enjoyable and romantic one. The novel also presents the same theme as in the figure above. Although the protagonists are dying very soon, they are found enjoying their life making every day and every moment a great one. Green writes:

“That sounds like a fake thing. Like Cholera Awareness Day.”

“I assure you, Hazel, that there is nothing fake about Bastille Day. Did you know that two hundred and twenty-three years ago today, the people of France stormed the Bastille prison to arm themselves to fight for their freedom?”

“Wow,” I said. “We should celebrate this momentous anniversary.”

“It so happens that I have just now scheduled a picnic with your father in Holliday Park.”

She never stopped trying, my mom. I pushed against the couch and stood up. Together, we cobbled together some sandwich makings and found a dusty picnic basket in the hallway utility closet. (85)

These lines show that the characters are enjoying their days gathering together and celebrating the moment in an artistic way. They meet together, talk and make plans for the future together. This is how they are forgetting about their painful present just like the dead bodies in the figure above.

Similarly, Hazel and Augustus fall in deep love which makes them inseparable arousing a sentiment within them. They develop a kind of desire among them which leads them to be involved in sex. Hazel narrates the scene:

And then we were kissing. My hand let go of the oxygen cart and I reached up for his neck, and he pulled me up by my waist onto my tiptoes. As his parted lips met mine, I started to feel breathless in a new and fascinating way. The

space around us evaporated, and for a weird moment I really liked my body; this cancer-ruined thing I'd spent years dragging around suddenly seemed worth the struggle, worth the chest tubes and the PICC lines and the ceaseless bodily betrayal of the tumors. (203)

Although the lovers here are cancer patients struggling for their lives, they are enjoying their physicality just like a normal human being. So, being afraid of death and making one's life full of worries is useless. The characters in the novel have well understood this philosophy of death and they have accepted death artistically.

To conclude, the discourse of normalcy deconstructs itself by bringing the disability from the stigmatized extraordinary body into the discursive socio-cultural framing of the disabled body itself. Moreover, it reveals that physical disability of the abnormal human body is not an absolute, inferior, inferior state, or a personal misfortune but an ideological construct of the disability experience as such. The art of dying of the characters discussed deconstructs 'normalcy' and the concept of 'disability' present in the society.

Disability, however, is generally unacceptable and therefore, it makes the disabled themselves negate their own existence. It is regarded as public stigma. To be disabled is to be an "other" in the social group. Moreover, disabled people are not treated equally as the normal people in the society. They are marginalized and voiceless in each and every sector in the society as in health, education, economy and so on. Actually, disabled people are socially unacceptable in one or the other way, it is measured in terms of the social conceptual framework of norms. They are deprived of the opportunities in the society and taken as incapable and treated negatively by their own family and parents.

Conclusion

In this connection, this research tries to situate disability as a social construct and a product of the cultural codes and norms. With the analysis of the characters who take death normally and die artistically, this research deconstructs the concepts of normalcy, disability and stigma. The characters with cancer are introduced and related to the narrators affects the direction of the plots in the novel. Green's story primarily concerns with the effect of a cancer diagnosis. Through Green's incorporation of multiple types of cancer it does not stereotype the tragedy of a teen battling with cancer. It provides the reader with the ability to see the characters as normal teens living life and learning about how the world works not solely through the lens of their disability. They are living their life artistically. As they accept life, they accept death and prepare themselves to die artistically.

In this way, by presenting his characters who are different types of cancer patients not as disabled people but as normal human beings who live artistically enjoying every moment of their life and dying artistically accepting the unavoidability of death, Green challenges and critiques the social concept that the disable people cannot enjoy their life and they are burdens in the eyes of the society. His characters, though they are suffering from fatal disease cancer, are presented to enjoy their life in the optimum level like other normal human beings. Hazel, in her narration depicts her as a normal teenage girl whose life is colored by her terminal diagnosis, but not defined or limited by it since she does participate in normal teenage activities such as shopping with friends, indulging in bad reality TV shows, falling in love, and arguing with her parents. The entwinement of her disability with her normal teenage life is shown through her narration. Her life is full of art and she is dying artistically.

There will come a time when all we are dead. All of us. There will come a time when there are no human beings remaining to remember that you ever

existed or that our species ever did anything. There will be no one left to remember Aristotle or Cleopatra, left alone you. Everything that we did and built and wrote and thought and discovered will be forgotten and all of this will have been for naught. May be that time is coming soon and even if we survive the collapse of our sun, we will not survive forever. There was organisms experienced consciousness and there will be time after and if the inevitability of human oblivion worries you, I encourage you to ignore it. God knows that's what everyone else does. (13)

The above abstract is assumed by Hazel to Augustus when she met Augustus in Support Group. After talking with each other they become best friend. They both share their inner feeling as well as their disease. In Support Group before starting their conversation, they first pray to god Jesus Christ and read the name list of dead people. At that time Hazel shares her thought to Augustus after some day our name list also read after our death. There is no human being is mortal so everyone should die before or later. So everything discover by scientist and build by Aristotle or Cleopatra are no one is left for remember.

These lines show Hazel sharing her inner feeling with Augustus. Before she comes in Support Group she was depressed by cancer so she read same book time and again. Here Hazel is time and again remembers her death and keeps talking about death. According to LaCapra in working through process a victim get critical distance from past event and victim live his/her present life by acknowledging past event. In the novel Hazel knows that she is going to die in early age. So she acknowledges her reality and lives her present life by sharing with friends, family and reading novels, watching movie etc. But her trauma is not fully healed by working through process. She is always afraid of dying.

Hazel mentions that her mother thought that she was depressed by cancer because she read the same book time and again. She didn't go with friends and spent her time with alone. But she is depressed and she always thinks about her death which make her traumatized:

Late in the winter of my seventeen years, my mother decided I was depressed, presumably because I rarely left the house, spent a quite. Whenever you read a cancer book or website or whatever, they always list depression among the side effect of cancer. (Cancer is also a side effect of dying. Almost everything is really). But my mom believed I required treatment, so she took me to see my regular doctor Jim, who agreed that I was veritably swimming in a paralyzing and totally clinical depression and that therefore my meds should be adjusted and also I should attend a weekly Support Group. (3)

Hazel lived in gloom and she rarely left her house and spent quite a long time in her bed. She read the same book over and over and ate frequently. In free time she thinks about death. She is not depressed by cancer but by the thought she is dying. In her free time she only thinks about her death. According to LaCapra "acting out" is related to repetition even the repletion compulsory on the tendency to repeat something compulsively. Here Hazel is repetitively thinks of her death.

Similarly, Isaac is another cancer victim, who is suffering from eye cancer and going to be blind in couple of weeks after eyes surgery. In the process of working through Isaac shares his agony with support group to get relief from his pain.

Yeah, said Isaac. "I'm Isaac. I'm seventeen. And it's looking like I have to get surgery in a couple weeks, after which I'll be blind. Not to complain or anything because I know a lot of us have it worse, but yeah, I mean, being blind does sort of suck. My girlfriend helps, though. And friends like

Augustus.” He nodded toward the boy, who now had a name. “So, yeah,” Isaac continued. He was looking at his hands, which he’d folded into each other like the top of a tepee. There’s nothing you can do about it. (10)

Isaac who is going to have eye surgery in couple of weeks, after which he will be totally blind. He is shocked when he hears this news. He feels bad but reality can’t change. So he easily accepts reality. According to LaCapra in working through trauma the victim gain a critical distance of past event and able to distinguish between past, present and future. Here the Isaac also distinguishes his past event and he wants to forget his past event and he wants to live his present life as well as future smoothly. Earlier he had difficulty to accept the reality but later his family and friend’s supports makes it easy to accept his bitter reality which is invited by cancer.

The following lines illustrate about Peter Van Houten, writer of the novel *An Imperial Affliction* which is the novel inside the novel. Peter Van Houten mentions that he had a dead person in his family none other than his own daughter Anna. Early death of his child makes him traumatized so he leaves his profession and becomes alcoholic:

“I’m trying,” he said. “I’m trying, I swear.” It was around then that I realized Peter Van Houten had a dead person in his family. I considered the honesty with which he had written about cancer kids; the fact that he couldn’t speak to me in Amsterdam except to ask if I’d dressed like her on purpose; his shiftiness around me and Augustus; his aching question about the relationship between pain’s extremity and its value. He sat back there drinking, an old man who’d been drunk drunk for years. I thought of a statistic I wish I didn’t know: Half of marriages end in the year after a child’s death. I looked back at Peter Van Houten. I was driving down college and I pulled over behind a line of

parked cars and asked, “You had a kid who died? (285)

One of the characters of Green’s, Peter wrote this novel remembering his daughter called Anna, who died at the age of eight due to cancer. He was traumatized by the death of his young child Anne. He is panic and he does not talk with other people and lockup himself inside the room. Houten drinks from early morning to evening. When Augustus visits Peter home, he is totally traumatized and does not want to talk about that novel. But later he comes to attend Augustus funeral some relief by reading mail of Augustus who writes about impossible death. He writes about the tragedy in the world knowing about the death of own. In the process of acting out trauma, Peter repetitively memorizes his past event and wholly trapped in the past.

This line is about Hazel. She is feeling bad of her life. She behaves differently than other teenager.

I’m a grenada, I said again. “I just want to stay away from people and read books and think and be with you guys because there’s nothing I can do about hurting you: you’re too invested so just please let me do that , okay? I’m not more. And I can’t be a regular teenager because I’m a grenada. (99)

Hazel is saying to her parents that she is grenda so; she wants to live away from people and read the same book time and again. And she is thinking about her death. She is very sorry to her parents because she can’t do anything but she can do only hurting them. So, she saying to her parents she is not depressed by cancer. She doesn’t like to go out more like other teenager. She is sick so her life is different than other teenager. In this novels Hazel is shown as sick character and she is traumatized by her upcoming death. To get little bit relief from trauma so she reads same book time and again. Hazel is showing as traumatized character and sometime showing as process of working through trauma.

The following line is said by Hazel to her parents when she is angry with them. Here she is traumatized by Augustus' death. She is feeling bad too much hovering by their parents.

I was really pissed off for some reason. "I can't eat, Mom. I can't okay?" I tried to push past her but she grabbed both my shoulder and said, "Hazel, you're eating dinner. You need to stay healthy. No!" I shouted. "I'm not eating dinner and I can't stay healthy because I'm not healthy. I am dying, Mom. I am going to die and leave you here alone and you won't be a mother anymore, and I'm sorry, but I can't do anything about it, okay?" (296)

Hazel is feeling bad of her life because of death of Augustus. When she arrived home from outside her mom said to her "Eat your dinner". She said "You should stay healthy". And she angrily shouted and said she doesn't want to eat her dinner. She doesn't want to be healthy because she is going to die in few months and leave their parents alone. Then she said to her parents they don't need to hover around her. Hazel is furious about her life so she doesn't want to like too much hovering of her parents. In this novel Hazel is showing traumatized by Augustus' death and as well as upcoming her death. According to Caruth the traumatic person repetitively thinking about his/her past events like as Hazel is repetitively thinking about her death and feeling bad of her life.

This quote lines describe the Hazel eulogy to Augustus. Before his death he wants to hear some word from Hazel's mouth. So Hazel expresses her love to Augustus:

There are infinite number 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 number between 0 and a million. Some 2, or between 0 and a million. Some infinity is

bigger than other infinities. A writer we used to like taught us that. There are days many of them, when I resent the size of my unbounded set. I want more numbers for Augustus Waters than he got. But, Gus, my love, I can't tell you how thankful I am for our little infinity. I wouldn't trade it for the world. You gave me a forever within the numbered days, and I 'm grate full". (260)

The above lines explore Hazel eulogy of Augustus pre-funeral. They had fallen in love during Peter Van Houten's upsetting lecture in Amsterdam. Augustus inspire her to live. Augustus asked Hazel to write an eulogy for him before his death. So Hazel is telling her eulogy to Augustus before funeral.

According to Lacapra in 'acting out' trauma the victim remembers his past event frequently and live with past event. In the present novel, Augustus knows that he is going to die in few days. So, he is traumatized and finds it difficult to forget his family and friends. And he requests his friends to write eulogy for him in his pre-funeral rites. Augustus is unwillingly accepting his death. He wants to live more but unfortunately the disease cancer compels him to die. He doesn't want to leave his family and friends as well as this world.

Patrick is another cancer survivor. He is another character who works through trauma. He is sharing his bitter past experiences to support group members to get rid of his traumatic past. He is encouraging cancer victim to get victory from it and inspiring them to spend the remaining life beautifully:

So here's how it went in God's heart. The six or seven or ten of us walked/wheeled in grazed at a decrepit selection of cookies and lemonade, sat down in the circle of Trust and listened to Patrick recount for the thousandth time his depressingly miserable life story how he had cancer in his balls and they thought he was going to die but he didn't die and now here he is a full

grown adult in a church basement in the 137th nicest city in America, divorced, addicted to video games, mostly friendless, eking out a meager living by exploiting his cancer taste past, slowly working his way toward a master degree that will not improve his career prospects, waiting, as well all do for the sword of Damocles to give him relief that he escaped to those many years ago when cancer took both of his nuts but spared what only the most generous soul would call his life. (4-5)

The above lines are about the leader of Support Group Patrick in the church, one of the survivors of cancer. He has cancer in his balls. They thought he was going to die but he did not die and grew adult in a church basement in America. He is addicted to video games and mostly friendless, eking slowly and gradually he come out from his past event to member of Support Group. He becomes an inspiration to cancer victims. He makes some relief from trauma in Support Group. He had a bitter past event and give inspiration to other cancer victims. According to LaCarpa the victim tries to gain the critical distance and distinguish between past, present and future. In this regard the Patrick, survivor of cancer slowly and gradually forgets his bitter past event and lives by encouraging other cancer victim. He is getting little bit relief from trauma by sharing past event to Support Group members.

This line is said by Hazel. After death of Augustus she regularly goes to support group and here she talking about support group where they are praying to god especially for Augustus.

I stayed quiet for the rest of support group and Patrick said special prayer for me and Gus's name was tacked onto the long list of the dead- fourteen of them for every one of us and we promised to live our best life today and then I took Issac to the car. (295)

Hazel is sharing her visit to support group after Augustus' death. Augustus name is already in the list of death people. Patrick gives special pray for Augustus as well as her. And Patrick encourages supporting group member to live their remaining life better. According to Lacapra in "working through" a person tries to get a critical distance and distinguished between past, present and future. Here Hazel is also doing so she is slowly and gradually forgetting her past life and moving her life smoothly. Here she is trying to work through trauma.

The given line is said by Hazel to herself. She is thinking about her death. She is comparing her life with Anne which gets some relief from trauma.

That is probably true even if you live to be ninety although I'm jealous of the people who get to find out for sure. Then again, I'd already lived twice as long as van Houtens daughter. What he wouldn't have given to have a kid die at sixteen. (305)

Hazel is accepting her better reality of her death in few months. She compares her life to Van Houten's daughter who is died in six years. At that time she feels better because she lived twice as long as her. So, she is thinking that it's fine that the kid die in sixteen than the kid die in six years. In the novel the Hazel is traumatized by her upcoming death so, she tries to get relief from it. She compares her life to Van Houten's daughter and so she gets little bit relief from it.

In this novel *The Fault in Our Stars* the protagonist characters as well as their family member, relative and society all are traumatized by diseases cancer. It is like one of the monster who kills human beings. The characters' parents are very supportive. They help their children to fight against the diseases. Hazel's mother left her job and always stay around her daughter. She always takes care of her daughter. She goes anywhere along with her daughter. She thought her daughter is clinical

depression so she consulting her doctor and send her to attend a weekly support group (4). Protagonist's parents fulfilled her dream to visit Amsterdam instead of her critical condition. Here Augustus said to Hazel "You know they've got hand controls for people who can't use their legs," (23). The new technology also made friendly to sick people and as well as who lost their leg. The government experiments different medicine to cure cancer patients. "Those experimental trials that is famous in the Republic of Cancervania. The drug was Phalanxifor, this molecules designed to attach itself to cancer cells and slow their growth" (25). And for the cancer kid's government made Cancer Perk as well as cancer victim gets some concession about free passes, on late homework, unearned driver's licenses etc. They have made support groups for cancer victims and they share their feeling and suffering as well as chemo, diagnosis etc.

The two main characters face the psychological consequence of dying by talking and thinking about it together "what happens to us when we were dying" they "get" each other to Augustus, if he wasn't remembered greatly, he wouldn't consider himself remembered at all. He is able to tell Hazel "there is no glory in illness. There is no meaning to it. There are no honors in dying of (217). Augustus yearned to be a hero in some way before he died. He wanted to be remembered. Being a cancer patient made that a million time more difficult. From his perspective he would not be able to achieve something that would make him "new worthy".

But as genuine as Hazel can be, she can have her doubts as well. To have death frightening around every day can only negatively affect the mind. "I just don't want this particular life" (121). Sometimes life can be overwhelming, especially as a teenager and very confusing. Throw in a little cancer, and life takes on a whole new spin, "depression is not a side effect of cancer. "It is a side effect of dying" (3). Here

Hazel is depressed by her death like other teenagers she has dreamed and desired. It was something Hazel and Augustus had to face. But facing it together gave them support that they needed to be strong. Depression, withdrawal, and denial all mark the psychological reactions to death. The emotional scar of death is in the loss of someone who was deeply loved. Many people fear falling in love in general, but Hazel Grace fears falling in love because of the limited time she has left. "I'm a grenade and at some point I'm going to blow up and I would like to minimize the casualties" (99). Nobody wants to fall in love with someone who is going to die, or be the one who is dying. Because when they are gone, it's over, it is the end and there is no way to get it back. Hazel Grace struggled with wanting to be the one that leaves him behind and hurts him. But she really can't help whom she loves. And though Augustus knows that he will experience a potential heart break in Hazel's death he is still willing to take the risk in loving. When Augustus informs Hazel that his cancer has returned the situation appears hopeless. "I lit up like a Christmas tree Hazel Grace. "The lining of my chest, my left hip, my liver everywhere" (214). Here, Augustus is striving for living not only for himself but also for his companions. It shows that even in the difficult situation, we should be ready to enjoy the remaining days artistically.

IV. Conclusion

Human life is not always blissful. On the course of life, we have to face various difficulties. We should be ready to bear the circumstances that are inevitable. In the novel, Augustus and Hazel know the short termed death but again they try their best to enjoy the life. They agree to join the support group and make the remaining days joyful. They are so careful that they want to foresee the condition of their parents after their death.

In this contemporary materialistic era, war, divorce, exploitation, differentiation between gender and race is going on. To face the problems, the novel *Fault in our Stars* plays a vital role. It creates an atmosphere of fraternity to the child psychology and teaches them how to live happily even in the time of suffering. On the other hand, it teaches that there is infinity of pleasure during the short moments of life. We should be sociable to share the pains among the people that reduce the pain of evidences that we can not avoid. What we can do is to make the best use of the time we have got.

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