

## ***The Fault in our Stars : A Study of Translation and Literature in Creating Fiction into Life***

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**Abstract.** The literature is a creator; it creates the intelligent society and intellectual human. It is the essential essence of any society and has abundance of knowledge about time and people. Book lovers are often of the agreement that how one can never judge a book by any translation or adaptation but literature does come to life on the silver screen too. There are many such Indian fictions that have brought huge name and fame to its creators in the Indian cinema. Credit goes to the author as well as to the director who works out in their ways. Sharat Chandra Chattopadhyay, Munshi Premchand, Amrita Pritam, R. K. Narayan, Ruskin Bond, Chetan Bhagat are some such great writers who gave newness to Indian fiction and have their works translated into popular cinemas. Fictions by foreign authors are also captured by the Indian audience be it Shakespeare, Eric Segal, Charles Dickens, O Henry. Justice has been made with the popularity of the literature as well its translation on to screen. The paper here will be focusing on the book *The Fault in our Stars* by John Green and its translation into Indian cinema. The paper presents a literary review of the book into its translation into Indian cinema and its popularity.

**Keywords :** Translation; literature; fiction; Indian cinema.

The literature is a creator, it creates the intelligent society and intellectual human. It is the essential essence of any society and is abundant in knowledge about time and people. Book lovers are often of the agreement, how one can never judge a book by any translation or adaptation but literature does come to life on the silver screen too. There has been great work of art, be it drama, novel or even a non-fiction work in literature has often been translated, rather successfully into audio-visual media. Such translations have given a new and easy understanding of the work before written. We have such brilliantly written fiction that came to life with its translation into cinema. Our history is full with such hits, be it William Shakespeare or Sharat Chandra Chattopadhyay or Charles Dickens or Munshi Premchand or even O'Henry, their certain works are well translated into this world of audio-visual, called cinema and series. Rather this literature turns into a new leaf and stays longer into our minds. *Devdas, Omkara, Shatranj ke Khiladi, Fitoor, Lootera* are such examples of master translation.

As we all would agree with Ezra Pound who was of the opinion that great literature is nothing but simply language charged with meaning to the utmost possible degree. Literature, when well-appreciated, its written form gets the readers into its world of letters. Today we have a number of such great literary works before us to explore. The paper here entitled, *The Fault in our Stars: A Study of*

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*Translation and Literature in Creating Fiction into Life* has come to life through its translation into audio-visual media in the form of cinema. Josh Boone (*The Fault in our Stars*) and Mukesh Chhabra (*Dil Bechara*) have both done justice to the authors theory on the love life of the two such couples who are on the verge of serving terrible unbearable the dreadful disease. The translation of the bestselling English novel into Hindi cinema, *The Fault in Our Stars* tells the story of Kizie (Sanghi) and Manny (Rajput), who are young, suffering from cancer, and about to fall in love or rather they choose to be in love. Two people, too young to die as they are enfolded into the traps of cancer. Two people battling with death are yet dreaming a new beginning. A morbid story is ruled by romance and laughter. The novel's polarity became a layered observation on the nature of life - its randomness and vagueness, its gifts and punishments. *Dil Bechara*, directed by Mukesh Chhabra, has the indulgence of an imposing source material, but it authorizes an old filmmaking truth that a good movie needs much more than a compelling story.

The book highlights two such people who suffer from cancer, well aware about their slowly approaching death, which is often painful and unappealing:

It states that getting hurt in this world is unavoidable, but we do get to choose whom we allow to hurt us, and that he is happy with his choice, and hopes she likes hers too. The book closes with Hazel stating that she is happy with her choice. The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings.

(<https://www.goodreads.com>)

The novel is well drenched into the life of Hazel Grace and Augustus Waters. They find a common smile even known to the fact that they will never live happily ever after. Gus falls in love with Grace because she like him too, had accepted and was boldly living their faith. He had his fear of being in a condition of 'oblivion' but he saw in Grace, as a source of light in his darkness. Besides, she was beautiful both in looks and in soul. Gus always knew his love for her and just wanted to fulfil her dream :

'Forever within the number of days, changing her attitude towards life' became his aim of life. He too, agreed with her mother's positive concern, 'Hazel, you deserve a life.' (*The Fault in our Stars*, 45)

So far with the story, the novel and the translation of that literature into audio-visual, goes hand in hand. After watching the two versions of such translation, into cinema, the paper here focuses on the presentation of the story. Researchers now appear to be in agreement that audio-visual translation is the standard term for producing foreign language versions of feature films, documentaries, TV shows,

animated movies, and any material where information is transmitted both verbally and visually including same language versions thereof for the benefit of vision or hearing-impaired audience. The compound adjective in the name of the genre reflects the main characteristic of the text type and at the same time constitutes a viable practical guideline for audio-visual translators and AVT researchers. Reading the novel takes the readers into the world of characters, it gives us a place next to Grace and Gus. Book lovers will argue with the statement, 'never judge a book by the movie,' while cinema lovers will stick to 'stories are brought to life,' but the fact remains that literature will always find a way to the silver screen. To adapt a story on screen is a daunting task, more compounded if the story happens to be a classic. It is the director's vision which can do justice to the story.

*The Fault in our Stars* feels real. That you can relate to it somehow, even if you don't have cancer. And even if you can't relate to it, you become a part of it. You know the characters so well that when a tragedy happens, part of you collapses too. Most people cry while reading this book. The book begins with a sad and depressing note. Hazel hates her life, and she spends most of her time in her room. As soon as she meets Gus, the whole book changes. They go to Amsterdam. Then Augustus breaks horrible news that he has cancer again. He dies and it is absolutely horrible. Hazel collapses, yet somehow after a bit, she finds happiness again. This happiness comes when she gets the letter which states that Gus loved her quite deeply and she too realizes her deep love for him.

Coming over to the Hindi translation of the novel into the cinema, *Dil Bechara*, the story of love and choices made by Hazel and Gus is well presented by the characters of the film - Kizzi and Manny. They both have brought out the pain and feeling of tears in the eyes of their audiences. Those who have read the book shall find similarities with the novel before the climax. As the film comes to the end, with the death of Manny, his dream of making a movie dedicating to the celebrated King of south cinema, Rajnikanth is well appreciated by his people and that's when Kizzi too, realizes :

"Omnis cellula e cellula" ...all cells come from cells.  
Every cell is born of a previous cell, which was  
born of a previous cell. Life comes from life. Life  
begets life begets life begets life.

(*The Fault in Our Stars*, 276)

Though the novel shows two eulogies to read after the person is dead on their funeral, it's heard by the two characters before their death. But in the Hindi film, Kizzi reads her eulogy for Manny but she gets to know about her choice to be made, to be happy even after his death is well realized in the climax when she goes to watch his cinema. This was screened as open to all audience, paying him tribute.

The paper tries to bring out the highlight of the novel, 'Grief does not change you, Hazel. It reveals you.' (287) Thus to conclude, the novel is full of soft

emotions and the harsh realities of the dreadful disease cancer. The cinema too, creates this fiction into a beautiful, emotional and unforgettable experience for the audience. One endearing quality of novels is that the reader can hear a character's thoughts and it's the director's effort and the acting troops who justify the characters of the novel into real characters, thus creating fiction into life.

The novels ends with Gus's letter to Van Houten where he puts in his true feelings of being in love with Grace who's not just beautiful but smart and funny also without ever being. So he's lucky that he loves her :

You don't get to choose if you get hurt in this world..., but you do have some say in who hurts you. I like my choices. I hope she likes hers.

<https://www.goodreads.com>

Indeed, this is the climax idea too, in the translated audio-video of the literature that comes to be a part of the reality. It so seemed that the protagonist stood in the storm and when the wind could blow, she adjusted her sails well and moved on in life. The thought is that to live is to suffer and to survive is to find meaning in the suffering.

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