

CHAPTER II

An Analysis of English- Indonesian Translation Method Used by Ingrid Ingrid Dwijani Nimpoeno in Translating Green's *The Fault in Our Stars*

In this chapter, the writer discusses about the definition of translation, translation methods, the classification of a good translation, definition of sentence, and kinds of sentence, about the author, about the translator, and summary of the novel.

2.1 Definition of Translation

According to Wilss in Rudi Hartono (2009) in Widarwati's research paper 2015 translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Based on the definition above, the process of translation is by someone who wants translating novel from English into Indonesian. Thus in that example, the Source Language is English and the Target Language is Indonesian.

In addition, translation is a transfer process of some texts from one language into another language equivalently. It should be equivalent because translation is not only focus on the equivalent of formal language such as word by word but also the equivalent meaning that consists of ideas and messages in the source language. Thus, the result of translation itself could be understood by readers. In other word, translation is an effort which is resulted naturally of target language from source language. Ordudari (2007) in Widarwati's research paper 2015 stated the language that will be translated is called source language (SL), and the text is called the

source text (ST). The language of translation result is called the target language (TL); while the final product is called the target text (TT). Based on the definition of Ordudari, in this research the writer uses several abbreviation. Below is the list of abbreviation and the explanation.

No.	Abbreviations	Explanation
1.	SL	Source Language
2.	TL	Target Language
3.	ST	Source Text
4.	TT	Target Text

Table 1: List of Abbreviations

2.2 Translation Methods

Hurtado Albir (1999: 32) stated that translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text. There are several translation methods that may be chosen, depending on the aim of the translation: interpretative-communicative (translation of the sense), literal (linguistic transcodification), free (modification of semiotic and communicative categories) and philological (academic or critical translation). Meanwhile, in Siboro's research paper, she said that translation method (global translation strategy) is the overall strategy as if the translator applies to a text as a whole. It is used if the translator is willing to make the target text in the same purpose as well as the source text.

In addition, the writer states that translation method is the way to translate a text, or sentence or phrase in certain rules, it depends on the ideas or messages which will be translated from the source language . It could help the translator to translate a text in order to produce a good translation. Based on Newmark's book entitled A

Textbook of Translation (1988 p. 45-47), there are eight translation methods in translating. The eight methods are separated into two classifications: Source Language (SL) and Target Language (TL) emphasis. Below are the following of translation methods by Newmark:

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Table 2: List of translation methods
(Source: Newmark, 1988, p. 45)

1) Word-for- word Translation

This is often demonstrated as interlinear translation, with The TL immediately below the SL words. The SL word-order is preserved and the words translated.

2) Literal translation

The SL constructions are converted to their nearest TL equivalent but the lexical words are again translated singly, out of context. As a pre-translation process. This indicates the problems to be solved.

3) Faithful Translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the-realisation of the SL writers.

4) Semantic Translation

Semantic translation differs from faithful translation only in as far as it must take more account of the aesthetic value. The distinction between faithful and semantic translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception 100% fidelity and allows for the translator's intuitive empathy with the original.

5) Adaptation

This is the 'freest' form of the translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

6) Free Translation

Free translation reproduces the matter without the manner, or the content without the original form. Usually it is a paraphrase much longer than the original. So-called intralingual translation, often prolix and the pretentious, and not translation at all. The result of translation is often totally different from Source Language and a paraphrase is longer than the original text. This method is used in a special use and special purpose such as in mass media.

7) Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. The translator try to find the meaning of idiom and use the word choices correctly for Target Language.

8) Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to readership.

Based on the explanation above, the writer states that there are two types of translation method by Newmark. The methods in the left are methods that emphasis to the source language they are; word by word, literal, faithful, and semantic translation. The methods in the right are methods that emphasis to the target language, they are; adaptation, free, idiomatic, and communicative translation. More down the method, it means the translation has better. Because the 'V' diagram was made from up the easiest methods until the bottom is the hardest methods to use (semantic and communicative translation). In addition if the translators use the top methods of the diagram (word by word and adaptation translation).

Then, if the translator uses the bottom, it means that the translation result is good or perhaps it could be great, because in the bottom is difficult to use. In other word, the method has a lot of factors to encourage the tranlator produces the good translation that understandable such as culture, and of course it has good equivalence, in the target language. Meanwhile, there is another expert who states the translation methods but he called as the degree of translation. He has three the same kinds with Newmark. The expert is Crystal (1997: 346) in Rokhman 2006 divided translation methods into three as follows:

1) Word for word Translation

Translation of this model, trying to translate text from one language to another by finding the equation grammatically. Examples of words in English are translated into Indonesian words, phrases into phrases, causal clauses, and so on.

2) Literal Translation

In this model, it translates by seeing only the literal meaning of a word, phrase, or sentence that is translated. In this way, the structure of source language is followed and then it is adjust to the grammar of the target language.

3) Free Translation

In this model, attempts to translate the meaning expressed by the source language into the target language. In this case, the linguistic structure does not become important because the emphasis is more on the equivalence of meaning.

Besides of the translation method by Newmark and Crystal, there also Vinay and Darbelnet (2000:84-91) in Hanif's research paper (2017), they have different name of translation method. They called it as translation procedure. They divided into two strategies or on Newmark's that seems as emphasis, first is direct translation and the second is indirect or oblique translation. In the direct translation consists of three procedures, and in the indirect or oblique translation consists of four procedures. Thus the total are seven procedures.

a) Direct or Literal Translation

1) Borrowing

Borrowing is the simplest of all translation procedures. We can say that this task refers to a case where a word or an expression is taken from the source language and used in the target language, but it in a “naturalized” form, that is, it is made to conform the rules of grammar or pronunciation of the target language. Borrowing in translation is not always justified by lexical gap in the target language, but it can mainly be used as a way to preserve the local color of the word, or be used out of fear from losing some of the semiotic aspects and cultural aspects of the word if it is translated.

2) Calque

A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements. *Calque*, where the source language expression is literally transferred to the target language.

3) Literal Translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate target language text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the target language. In principle, a literal translation is a unique solution reversible and complete in itself. The translation does not need to make any change other than the obvious one, like those concerning grammatical concord or inflectional endings.

b) Indirect or Oblique Translation

On the other hand, the oblique translation is used when a source language text cannot be directly translated without the semantic or lexical changes in a target language text. This strategy consists of four procedures.

1) Transposition

Transposition is a change of sequence of parts of speech with another without changing the meaning of the message. The change of sequence also can be followed by the change of word class, the change from singular to plural and others. This change can occur because the source language and the target language have the different grammatical structure.

2) Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance. It is considered unsuitable, unidiomatic or awkward in the target language.

3) Equivalence

Vinay and Dalbarnet (2000) used this term to refer to the cases where languages describe the same situation by the different stylistic or structural means. The classical example of equivalence is given by a reaction of an amateur who accidentally hits his finger with hammer: if he were a French, his cry of pain would be transcribed as, *aie*, but he is an English, and the expression would be interpreted as *ouch*, and if he were an Indonesian, he would say *aduh*. Another striking case of equivalences are the many onomatopoeias of animal sounds.

4) Adaptation

Adaptation is use of a recognized equivalent between two situations. In tadaptation, the translator works on changing the content form of SL in a way that conform to the form of language and culture in the TL. In addition, it is used as an effective waay to deal with culturally bound words or expression, methapors and images in translation.

Besides of the translation method by Newmark and Crystal, Vinay and Darbelnet, there is also translation methods by Molina and Albir (in Rahmawati's research paper 2016) They called it as techniques. They classified into 18 techniques. Most of the methods are similar with the methods by Newmark, but they divided more details to distinguish easier how to translate based on the every factor. Below are the details of techniques which can be implemented to (written) translation:

1) Adaptation

This technique replaces the cultural element of the source text (ST) with one of the element in the target language which is similar. The purpose of this technique is to have the same response of the reader although the literal meaning might not the same.

2) Amplification

Amplification is the technique of introducing the details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic to add *the Muslim month of fasting* to the noun *Ramadan*. This technique is effective to avoid ambiguity in the target text.

3) Borrowing

Borrowing technique is implemented by taking a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *urine*, *horizon*, *diameter*, *stereo*, and *neutron* in Indonesian text, or it can be naturalized (to fit the spelling rules in the TT (Target Text), e.g., *gol*, *informasi*, and *tes*.

4) Calque

It is the literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Police Academy* for the Indonesian *Akademi Polisi*.

5) Compensation

It is to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST for instance, the translation of English "*Me?*" *Exclaimed Mrs. Albert Forrester, for the first time in her life regardless of grammar* into Indonesian "*Apaan?*" *TeriakNy. Albert Forrester, untuk pertama kali dalam hidupnya lupa pada tata bahasa* (Hartono, 2011:40).

6) Descriptive

This technique replace a term or expression with a description of its form or/and function in the ST message to make it clear in the target, e.g., to translate English *cow-creamer* into Indonesian *poci yang berbentuk sapi untuk tempat susu*.

7) Discursive Creation

This technique is implemented by finding a temporary equivalence that is totally unpredictable out of context, e.g., the Indonesian translation *A Betrayed Son Malin kundang* into *Si Malin kundang*.

8) Established Equivalence

It is the using of a term or expression recognized (by dictionaries or language in use) as an equivalent in the TT (Target Text), e.g., to translate the English expression *They are as like as two peas* into *Mereka sangat mirip* in Indonesian.

9) Generalization

It is the using of a more general or neutral term, e.g., to translate English *go by inches* into *sedikit demi sedikit* in Indonesian. It happens because there is no expression that have the same meaning in Indonesian, so the translator translated it into more general.

10) Linguistic amplification

It is the addition of linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *everything is up to you!* into Indonesian as *semuanya terserah anda sendiri!*

11) Linguistic compression

It means to synthesize linguistic elements in the TT (Target Text). This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question *are you sleepy?* into *ngantuk?* In Indonesian.

12) Literal Translation

It means to translate a word or an expression word for word, e.g., *electronic mail* as *surat elektronik*, or, *upload* as *unggah*.

13) Modulation

It is to change the point of view, focus or cognitive category in relation to the ST (Source Text); it can be lexical or structural, e.g., to translate English *you are going to have a child* instead of *kamu akan menjadiseorang ayah*.

14) Particularization

It is the using of a more precise or concrete term, e.g., to translate *window* in English as *guichet* (jendela toko) in French (Hartono, 2011:52).

15) Reduction

It is to suppress a ST information item in the TT (Target Text), e.g., *the proposal was rejected and repudiated* into *usulnya ditolak* when translating into Indonesian.

16) Substitution (linguistic, paralinguistic)

It is the change of linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as *Thank you*. It is used above all in interpreting.

17) Transposition

It is the change of a grammatical category, e.g., *glasses* translated into Indonesian as *kacamata*.

18) Variation

It is the change of linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

Based on the explanation above, from many experts such as Newmark divided translation method into two classification first, then for each classification he divided into four methods. Those classifications are formed based on both source language and target language emphasis. By other expert, Crystal divided into three methods without classified first, because he divided the three of methods based on

the translation level, such as from grammatical, second from linguistics structure and the last from the meaning equivalence. Furthermore, Vinay and Darbelnet divided into two strategies consists of direct and indirect or oblique translation. In addition, they divided the direct into three procedures then the indirect or oblique into four procedures. Then, Molina and Albir divided into 18 techniques. Thus, from many experts, except Newmark, there are same perspective to Newmark's methods.

All of the method by Crystal have same name with Newmark's, and the definition also close to Newmarks' such as word for word, literal, and free translation. Furthermore, Vinay and Darbelnet have the same perspective with Newmark's on two strategies. There are direct and indirect or oblique translation, eventhough the name is not the same as Newmark's. Then, they divided the direct translation into three procedures, and four procedures for the indirect or oblique translation. From the seventh methods by Vinay and Darbelnet, at least there are five methods which have same aim with Newmark's, while Molina and Albir divided into eighteen techniques. Their methods are more detail than Newmark's, but their techniques are seem to be the combination of Newmark's and Vinay and Darbelnet theories.

2.3 The Classification of a Good Translation

Nida, 1964 (In Venuti, 2000, p.134, in Siboro's reseach paper, 2016, p.11)
purposes four basic requirements of translation, there are:

- 1) Making sense
- 2) Conveying the spirit and manner of the original
- 3) Having a natural and easy form of expression

4) Producing a similar response.

Furthermore, Massoud (1988, cited in Abdellah, 2002, p.26, in Siboro's research paper, 2016, p.11) states some criteria for a good translation as follows:

- 1) A good translation is easily to understood.
- 2) A good translation is fluent and smooth.
- 3) A good translation is idiomatic.
- 4) A good translation conveys, some text extent, the library subtitles of the original.
- 5) A good translation distinguishes between the metaphorical and the literal.
- 6) A good translation reconstructs the cultural context of the original.
- 7) A good translation makes explicit what is implicit in abbreviation and in allusions to sayings, songs, and nursery rhymes.
- 8) A good translation will convey as much as possible the meaning of the original text.

Hence, based on several points above, the translator must be convey the meaning of original text and the translation should be understood. The translation is influenced by contextual meaning also to produce the appropriate result. Thus the translators must be careful in translating. If a message of the source language is not well delivered, it can not be understood, or it can misunderstanding.

2.4 Definition of Sentence

In Tuckyta (2012:50), a sentence is a group of words that containing a subject and a verb and it expresses a complete thought. It is same with Werner and Nelson (2007:8), but they defined a sentence more complete. They said that a sentence is a

group of words that expresses a complete idea. Every sentence includes at least one subject and one verb. The verb may be followed by an object or a complement. There are four basic types of sentences; statement, question, exclamation, and command. Below is the detail explanation about the types of sentence.

a. Statement

A statement gives an information or an opinion. Examples:

- English is a wonderful languages.
- I just bought the novel.

b. Question

A question asks for information. Examples:

- What is your sister's name?
- Have you found the roommate yet?

c. Exclamation

An exclamation expresses surprise, pleasure, or another emotion.

Example:

- How cute you are!
- What a pretty red dress you wear!

d. Command

A command tells what to do. Example:

- Be quiet, please!

2.5 Kinds of Sentence

Related to dependent clauses and independent clauses, sentences could be classified into four kinds. There are simple sentence, compound sentence, complex sentence, and combination of compound and complex sentences.

2.5.1 Simple Sentence

A simple sentence has one independent clause. The independent clause consist of one subject and one verb. The example:

- Nada has a cat. (Tuckyta, 2014)

The example above illustrate each sentence containing one clause. The one clause is one independent clause. It is called as simple sentence because it is an independent clause only.

2.5.2 Compound Sentence

Compound sentences have two independent clauses. The connector connects to one independent clause to another one of the three ways. The three ways are a coordinating conjunction, a conjunctive adverb, or a semicolon.

Example : My little brothers are playing footbal (Independent Clause)

and my sister is reading a novel. (Independent Caluse)

For more details, the following table is a list of coordinating conjunction and their relationship according to Hogue, 2003: 33 in Tuckyta (2014).

Relationship	Coordinating
Addition	And
Contrast	But
Result	So
Choice	Or
Surprise	Yet
Reason	For
Addition of a negative	Nor

Table 3: List of Coordinating Conjunction
(Source: Tuckyta: 2014, p.52)

The following table is a list of conjunctive adverbs and their relationship according to Hogue (2003: 35) in Tuckyta 2014.

Relationship	Conjunctive Adverbs
Addition	Also, besides, furthermore, in addition, moreover
Contrast (complete)	However, in contrast, in other hand
Contrast (partial)	However, nevertheless, nonetheless, still
Result	As a result, consequently, therefore, thus
Sequence	Afterward, meanwhile, then, subsequently
Comparison	Likewise, similarly
Example	For example, for instance

Table 4: List of Conjunctive Adverbs
(Source: Tuckyta: 2014, p. 52)

2.5.3 Complex Sentence

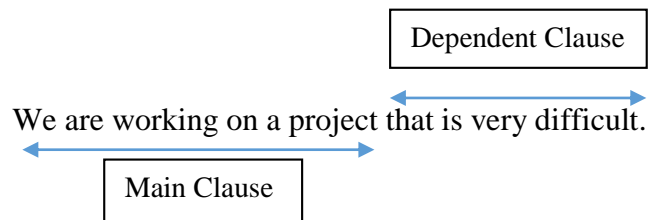
Based on Werner and Nelson book (2007: 141), a complex sentence joins two or more clauses of unequal importance. Each complex sentence includes at least one main (independent) clause and one dependent clause. The most important idea is generally placed in the independent clause. In a complex sentence (a sentence with both a main clause and a dependent clause), the information that the speaker or writer wants to emphasize is usually placed within the main clause. Thus, that is the reason why main clause is the most important. A variety of connecting words may be used to join the clauses. There are three basic types of dependent clauses; adjective, adverb, and noun clauses. Below there are common connecting words used in each dependent clause:

1. Connecting words used in **Adjective Clauses** (Relative Pronouns)

Used For	Examples
Animals and Things	Which, that
People	Who, whom, that
Place	Where
Possessive	Whose
Reason	Why, that
Time	When

Table 5: List of Relative Pronouns
(Source: Werner, Nelson: 2007, 138)

Example of **Adjective Clause**:



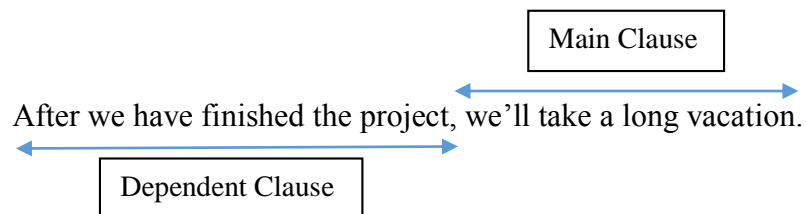
2. Connecting words used in **Adverb Clauses** (Subordinating Conjunction)

Used For	Examples
Comparison	More (less, -er... than, as....as)
Condition	If, unless, as long as, provided that, whether or not
Contrast: Concession	Although, even though, though, despite (in spite of) the fact that
Contrast: Opposition	While, where, whereas

Manner	As, as if, as though
Place	Where, wherever
Purpose	So that, in order that
Reason	So....that, such.....that
Result	As, because, since
Time	After, as long as, as soon as, before, once, since, until, when, whenever, while

Table 6: List of Subordinating Conjunction in Adverb Clauses
(Source: Werner, Nelson: 2007, p. 138)

Example of **Adverb Clauses**:

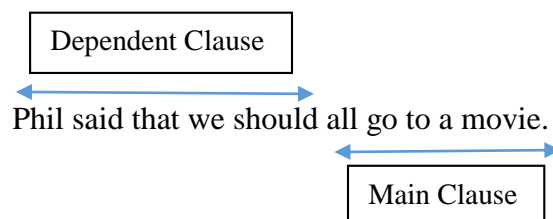


3. Connecting words used in **Noun Clauses** (Subordinating Conjunction)

Used For	Examples
Reported Speech	That (or no conjunction)
Embedded Questions	How, if, what, when, whether, why, and all other question words

Table 7: List of Subordinating Conjunction in Noun Clauses
(Source: Werner, Nelson: 2007, p. 139)

Example of **Noun Clause**:



2.5.4 Compound Complex Sentence

Based on Eva Tuckyta (2014) a compound-complex sentence combines the compound and the complex sentence. It contains at least two independent clauses and at least one dependend clause.

Example: The students were waiting for the announcement
Indepenndent Clause

when I arrived at school and
Dependent Clause

they are worried about the result of the test
Independent Clause

The writer tries to analyze the English-Indonesian translation in John Green's novel entitled "The Fault in Our Stars" by Ingrid Dwijani Nimpoeno. The analysis is only focus on the complex sentences. Futhermore, the writer will categorize the result of analysis based on the Newmark's theory.

2.6 About the Author

John Michael Green is an American novelist. He was born in Indianapolis, Indiana, on August 24th 1977. Green had written six novels and several short stories. The main characters in Green's novels are mostly teenagers and the stories are mainly related to romance. Green received many awards for his novels, such as Michael L. Printz Award, Edgar Allan Poe Award, and Corine Literature Prize.

The New York Times Best Seller list for children's books listed The Fault in Our Stars at number one for two weeks in January and February 2012. In 2013, Green was awarded with Teen Book of the Year award in the annual Children's Choice Book Award and won the Innovator's Award in Los Angeles Times Book Prize Award. The latest award he received is the Visionary Award from mtv U

Fandom Awards. (Green's book *The Fault in Our Stars* (Author) 2012 in Fahrizy's research paper, 2015).

2.7 About the Translator

The translator, Ingrid Dwijani Nimpoeno who translated *The Fault in Our Stars*. Nimpoeno has translated various books, most of them are major works in fiction that are originally written in English. Some of the books she translated are *Max Havelaar* by Multatuli, *Inferno* and *The Lost Symbol* by Dan Brown, *The Host* by Stephenie Meyer, *The Time Traveler's Wife* by Audrey Niffenegger, several books of Sherlock Holmes such as *The Beekeeper's Apprentice* by Laurie R. King and *House of Silk* by Anthony Horowitz (Books by Ingrid Dwijani Nimpoeno (2015) in Fahrizy's research paper, 2015).

2.8 Summary of the Novel

The Fault in Our Stars is the story of Hazel Grace Lancaster, a sixteen-years old girl who suffers from cancer. In the beginning of the story, she meets Augustus Waters, a cancer survivor, in a support group. Augustus later admits that he finds Hazel beautiful and asks her to come to his house to watch a movie. Afterwards, Augustus and Hazel share their favorite book to each other. Augustus have to read *An Imperial Affliction*, Hazel's favorite book, while Hazel reads *The Price of Dawn*, Augustus's favorite.

One day, Augustus done reading the book, then he becomes intrigued by *An Imperial Affliction* and decides to contact the author of the book by email. Peter Van Houten is the author of the book. He create the novel with ambiguous ending. Because Augustus intrigued to the novel, so he becomes as curious as Hazel. Augustus manages to start an email correspondence with the author. He and Hazel

start to send their questions to the reclusive author, but Van Houten says that he can only answer those questions in person. He invites them to stop by if they are in Amsterdam, where Van Houten lives.

Because of her family's financial situation and the health condition of Hazel, she can not go to Amsterdam. However, Augustus has a Wish from a foundation that grants the wishers of kids with cancer. He uses his Wish to take Hazel to Amsterdam to meet their favorite author. This is where Hazel realizes that she falls in love to Augustus. However, she believes that she will hurt Augustus when she dies, so she allows herself to only have a platonic relationship with Augustus.

Hazel, Augustus and Hazel's mother go to Amsterdam. When Hazel and Augustus finally meet Van Houten, they discover that, instead of a genius, he is a man of drunk. Van Houten says that he does not really invite them to come to Amsterdam and refuses to answer their questions. Then, Hazel and Augustus leave in disappointment. However Van Houten's manager, Lidewij, who feels horrified by her boss's behavior, she invites Hazel and Augustus to visit Anne Frank's house where Hazel and Augustus share a romantic kiss. Hazel and Augustus head back to the hotel and make love for the first and only time.

The following day, Augustus confesses that before they leave home, he goes in for a PET scan and finds out that his cancer has returned and spread everywhere. From this point, Augustus's health deteriorated quickly. Several weeks later, Augustus died. Hazel is surprised to find Van Houten attend in the Augustus's funeral. Van Houten explains that Augustus demands him to come to Augustus funeral to see Hazel and answer Hazel's questions about *An Imperial Affliction*.

Hazel refuses Van Houten's answers and tells him to leave her immediately, sober up and write another book.

Several days later, Isaac tells Hazel that Augustus writes something for her, probably a sequel of *An Imperial Affliction* that Augustus promises when they leave Van Houten's house. Hazel tries to locate the paper but she comes to a dead end. A friend of Hazel unintentionally tells Hazel to ask about the pages to Van Houten, since Augustus spends his final days corresponding to him. When Van Houten does not reply Hazel's message, then she tries to communicate with Lidewij and ask her to find the pages. At the end, Hazel learns that the missing pages contain Augustus feeling about Hazel and his request to Van Houten to write a eulogy for her. (Fahrizy's research paper, 2015)