CALVIN WEIR-FIELDS' INTERNAL CONFLICT IN *RUBY SPARKS*

FILM

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CALVIN WEIR-FIELDS' INTERNAL CONFLICT IN *RUBY SPARKS*

FILM

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ABSTRACT

This graduating paper conducts a research of *Ruby Sparks* film. It focuses on the analysis of the main character; Calvin Weir-Fields' internal conflict. The film offers the strong highligt of Calvin Weir-Fields' psychological aspect, especially his internal conflict. Conflict has become a natural thing in both real life and literature. In addition, conflict is the main point of the plot in a literary work. As a qualitative research, it tries to answer two research questions; what Calvin Weir-Fields' character is described in *Ruby Sparks* Film and how do three orders of Lacanian psychoanalysis work in Calvin Weir-Fields' internal conflict. The analysis of internal conflict is conducted using Lacanian psychoanalysis that consists of three orders; The Real, The Imaginary, and The Symbolic as the orders of the process in finding self-existence. Lacanian three orders of psychoanalysis that are applied in analyzing the internal conflict of the main character needs the aspect of Calvin's interaction to the other characters. The three orders of Lacanian psychoanalysis consists of external conflict and internal conflict, especially in The Imaginary and The Symbolic. It shows the natural process of internal conflict formation in the main character. The connection between subject's interaction with the other in Lacanian three orders leads to the idea that the characteritics of the main character influence the formation process of his internal conflict. The analysis of The Symbolic in Calvin's case shows the domination of imaginary phallus over symbolic phallus that leads the internal conflict dominates over the external conflict.
Key Words: Lacanian Psychoanalysis, The Real, The Imaginary, The Symbolic, Mirror Stage

CALVIN WEIR-FIELDS' INTERNAL CONFLICT IN *RUBY SPARKS*

FILM

By: Anita Nur Hanifah

ABSTRAK

Skripsi ini meneliti film *Ruby Sparks*. Penelitian fokus pada analisis karakter utama; konflik internal dari Calvin Weir-Fields. Film *Ruby Sparks* menyuguhkah aspek psikologi yang kuat dari karakter Calvin Weir-Fields, terutama dalam hal konflik internal. Konflik merupakan hal selalu ada, baik di kehidupan nyata maupun dalam cerita literatur. Sebagai sebuah penelitian kualitatif, penelitian ini berusaha menjawab dua pertanyaan; seperti apa karakter Calvin Weir-Fields digambarkan dalam film Ruby Sparks dan bagaimana tiga tahapan dalam psikoanalisis Lacan bekerja dalam konflik internal Calvin Weir-Fields. Analisis terhadap konflik internal ini menggunakan teori psikoanalisis Lacan yang terdiri dari tiga tahapan; The Real, The Imaginary, The Symbolic sebagai tahapan dalam penemuan jati diri seseorang. Tiga tahapan dalam psikoanalisis Lacan yang digunakan dalam penelitian ini melibatkan aspek interaksi dari Calvin dengan karakter-karakter yang lain. Ketiga urutan dari psikoanalisis Lacan mempunyai unsur konflik eksternal dan konflik internal di dalamnya, terutama pada tahapan Imaginary dan Symbolic. Hal ini menunjukkan proses alami dari pembentukan konflik internal pada karakter utama. Hubungan antara interaksi seseorang dalam ketiga urutan psikoanalisis Lacan merujuk pada ide bahwa karakteristik pemain utama mempengaruhi proses pembentukan konflik internalnya. Analisis dari tahapan Symbolic pada kasus Calvin memperlihatkan dominasi dari imaginary phallus terhadap symbolic phallus yang menyebabkan konflik internal mendominasi konflik eksternal.

Kata Kunci: Psychoanalysis Lacan, The Real, The Imaginary, The Symbolic, Mirror Stage

DEDICATION

This work is dedicated to;

The honorable my parents

My beloved brothers and sisters

English Department of State Islamic University Sunan Kalijaga

All the readers

MOTTO

Other's Life Is Not Your Life

Your Life is Not Other's Life

Then

They Will Not Get What You Have

As Well As

You Will Not Get What They Have

Just

Do The Best For What You Want

Not For What They Want

Because

When You Get What You Want

You Will Get What They Want

For

All What You Want Is A Part Of What They Want

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In the Name of Allah, The Most Gracious, The Most Merciful

Assalamu'akaikum wr.wb

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There is no work without errors. Therefore any suggestion is welcomed for improving this work.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Psychology is a part of human beings that cannot be separated from the existence of a person since a person has two elements; physical aspect and psychical aspect. Human body that appears in the form of the real object from the head to the toe as the human body parts that can be seen and touched directly relates to physical aspect of human being. While for the mental part of human, it becomes a part of psychical aspects. Psychical aspect that lies on human mind becomes the object of psychology as "scientific of the mind and how it influences behaviour" (Hornby, 2000:1022).

Human mind and human character as the main subjects of psychology that are well known as two things that can not be seen visually and can not be touched directly become the part of the physical aspect. Psychology discusses the way how human runs their mind in particular events or moments such as prediction, analysis, prevention, etc and how human gets their feeling in life such as happiness, sadness, worry, guilt, satisfaction, etc. The aspect of human psychology closely relates to human mind mechanism. Freud states that psychology is a mental part of human that is derived from consciousness and unconsciousness that become the derivation of the basic part of mind (Freud, 1920:7).

Psychical aspect of human is a natural gift from God as the Creator that appears in the form of mental parts; motives, drives, needs, and conflicts which always try to prevent the mind to get in the awareness of problems in order to get the sexual aspect or satisfaction as the dominating aspect in the basic psychology of human being (Carter, 2006:71).Conflict that becomes one of the psychological concerns is a natural thing for everyone in this life. From Islamic perspective, every human being naturally brings the self conflict in life; from the birth to death (Yakan, 2009:11). It can be noticed in Prophet's hadith;

> Trails will be opened to a man just like a mat, one afteranother. When a heart is influenced by a trial, one blackdot will be written on it, and when a heart ignores it, thena white dot will be written until the heart becomes one ofthe two kinds, either white as white stone, which will passany test, or dark black, because it has never followed thegood or ignored evil in its conflict with the soul (Yakan, 2009:11).

The hadith informs that conflict is a natural thing for everyone.Terminologically, the term of conflict relates to "a situation in which people, groups or countries are involved in a serious dissagreement or argument" (Hornby, 2000:258). The theory of conflict by Galtung defines conflict as "a contradiction where the acceptability region is located insidethe incompatibility"(Galtung, 2009:24). Some experts such as De Dreu, Harinck, & Van Vianen,Thomas, Van de Vliert, Wall & Callister define conflict as "a process that begins when an individual or group perceives differences and opposition between itself and another individualor group about interests and resources, beliefs, values, or practices thatmatter to them" (as cited in Dreu and Gelfand, 2008:6)

From the aspect of the person or actor who gets involved in a conflict, conflict possibly touches in the scope of persons or individuals, groups, and societies (Galtung, 2009:43).The aspect of domain or the aspect of the actor who gets involved in a conflict, divides conflict into intrapersonal conflict and interpersonal conflict. Intrapersonal conflict is " a single actor conflict" that places "the actor at odds with himself" (Galtung, 2009:46).Intrapersonal conflict also known as a conflict that occurs when someone chooses between what they want and what they should (Milkman, 2009:1). Intrapersonal conflict happens within a person (Conflict Management, 36).When the aspect of conflict domain touches more than one actor, the interpersonal conflict occurs (Galtung, 2009:46). Interpersonal conflict is "an actual or perceived incompatibility of goals between two or more people or entities" (Conflict Management, 157).Interpersonal conflict happens when two persons or more have a contradiction or difference.

The existence of person and the existence of conflict do not only appear in the real life where human beings exist in actual way, but in fact a person or character and a conflict also appear in another aspect of human representation, like literary works. It has been widely known that character and conflict become the main elements of novel, short story, drama, film, and so on as the works of literature. "The conflict provides the elements of interest of a play or a novel or a short story" (Balpinar, 2012:5). Similar to the actual person in a real life who experiences a conflict with himself/herself in intrapesonal conflict and a conflict with other persons in interpersonal conflict, the character in a literary work also experiences a conflict with himself/herself and a conflict with the other characters.

In general, there are two types of conflict in a literary work; internal conflict and external conflict. "Internal conflict takes place within the mind of character" while external conflict takes place between one character with other charactersor with the force of nature (Griffith, 1986:45). In more specific way, there are four types of conflicts in literature; "person against self (an internal conflict of feeling), person against person (protagonist versus antagonist), person against society (protagonist versus larger organization of society), and person against nature (protagonist versus a component of nature)" (Balpinar, 2012:6).

A film as the modern actualization ofliterary works possibly become one reliable object of human psychological analysis. Film offers the character and the conflict as the main things of the possibility of psychoanalysis implementation. The psychoanalysis that works in mental part of human tries to get a deep understanding of a person.Psychoanalysis in literature views literary work as an example of psychoanalysis experience as what has stated by Lacan that "fiction-finds itself invoked as an example that is destined to "illustrate". In this context, "to illustrate means to read the general law in the example" (Rabate 2001: 6).

According to Lacan, "the work poses the equivalent of the Unconscious, an equivalent no less real than it... And for the work, the writer who produces it is no less a forger" (as cited in Rabate, 2001: 3). For more Lacan states that "the writer cannot know what he or she does when writing since writing is caught up in the effects of the Unconscious, both being a production of writing" (as cited in Rabate, 2001: 3). According to Barthes; "once a text is in the public domain, the author is no longer the arbiter of its meaning" (as cited Homer, 2005: 91). In

addition, literary work also has no longer been seen as author's expression only, "it (Literature) is not to be seen as the self-expression of individual authors, who are no more than functions of this universal system" (Eagleton, 2003: 80-81). From the statements above, it reveals that the aspect of the author can be put aside from the focus of literary work analysis. Whereas for literary work, it is captured as an example, then it can be treated as the main data source of analysis.

Ruby Sparks film as the main data source of this research was released in 2012 and categorized as comedy, fiction, and romance movie. It was nominated in some film awards such as Academy of Science Fiction, Fantasy & Horror Films, USA, Golden Trailer Awards, Hamburg Film Festival, and Independent Spirit Awards (http://www.imdb.com). This film raised a story about a young popular writer named Calvin Weir-Fields, aloof, possessive, and inclusive man who had no friend and social life. The story was begun with Calvin's life problems in facing his broken heart with his exgirlfriend and his mourning for his father that affected the absence of his inspiration in writing. Calvin' inspiration in writing just came up in the form of his imagination about a girl; named Ruby Sparks who appeared in his actual life and lived under Calvin's control. In this film, Calvin was shown as a man who always tried to impose his will on Ruby. He always changed Ruby based on his will through his writing of her as his control over Ruby. Calvin's control over Ruby could be noticed when he changed Ruby to be a cheerful girl although she was unhappy to live in Calvin's loneliness. There was such internal conflict in Calvin since he realized that he hurt Ruby by ultimately changing and controlling her as what he wanted.

This film offers a strong highlight of the human psychological fluctuation and movement in the form of Calvin's internal conflict in controlling Ruby. Interestingly, the internal conflict of the main character dominates along the plot. Even the plot of this film is built up by Calvin's internal conflict. Different to Aristotle's idea that places the plot as " the first principle" and the character as "the secondary one" (Aristotle, 5), the main part of this film suppports Foster's idea that places the character as "a contribution to a plot" (Foster, 2002:60). According to Aristotle, plot is an imitation of action from where the character as the imitation of men's qualities finds the happiness or the reverse. Furthemore Aristotle states that plot is the arrangement of the incident as the main part of action. Since man finds the happiness from the action (arrangement of incident), Aristotle places the plot (pattern) in the first place and places the character as the aspect that depends on the plot to get the happiness in the second place (Aristotle, 5-6).

With the different perpective of the position of the plot and the character in a literary work, Foster states that the happiness and the misery exist in the secret life. For Foster, the happiness of the character can be revealed by the word and the speech of the character (Foster, 2002: 59).In addition, Foster states that the character in a literary work is real for they could convince the reader. As a real thing, the character could do anything it likes (Foster, 2002: 45). For the character is free to do the action, it contributes to the plot, but does not depend on it for reaching the happiness or the reverse. The character finds the happiness or the misery not from the plot, but the character seeks it through the plot (Foster, 2002:

66). Interestingly, the contribution of the character towards the plot is shown through the character of Calvin Weir-Fileds in *Ruby Sparks* film through his control over Ruby that affects the plot.

The psychoanalysis of Calvin Weir-Fields that is conducted in this research aims to reveal the mechanism of Calvin's psychological aspect in his life. It is important since understanding the mechanism of human psychology can help people to control their life. It may remind people to manage their mind and their act. In the academic field, this analysis helps the one who is interested in analyzing the character in literary works and the one who has interest in writing a creative one. Like the actual person who consists of psychical part and physical part, the character in a literary work has those aspects as well.

1.2 Problem Statements

Related to the relation of the character of Calvin Weir-Fields and his internal conflict as the main point, this research is aimed to answer the research questions:

a. WhatCalvin Weir-Fields' characteris described in *Ruby Sparks* film?

b. How do Lacan's three orders of psychoanalysis work in CalvinWeir-Fields' internal conflict?

1.3 Objective of the Study

In relation to the problem of the study thatrelates to human psychology, the objective of the study in this research is formulated to describe Calvin Weir-

Fields' basic psychological mechanism that influences his internal conflict based on Lacanian three orders of psychoanalysis.

1.4   Significance of the Study

The study of this research that relates to the study of psychoanalysis is supposed to enrich the analysis of literary work, especially for the character aspect that becomes a main subdivision of a literary work. As an inseparable part of the film, an analysis of a character, specifically the main character as the one who dominates the plot of the story has several values that touch some targets, both in the non-academic circle and the academic circle.

At a glance the analysis of the main character helps the movie lovers, as the non-academic target to understand the film since as a dominating one; the major character is created as the one who influences a lot to how the plot is rolled out. Since this analysis is engaged to the aspects of a character, this research also can be an input for the creative writer in creating and determining an imaginary character that needs such a deeper understanding in character analysis to make it suitably flow through a particular story.

Besides the non-academic people as one of the targets of this research, it is also addressed to the one who closely relates to the academic sphere, especially literature. For the English lecturer as the role player in the academic process, this research is supposed to give the empirical data for the description of the character that also appears in other literary works such as novels, dramas, short stories, etc. and can be applied in the learning process. In addition, a research is a form of

academic activity, it is expected to give a significant contribution for the next research. This research is expected to give the empirical data and contributive information for other researchers who conduct similar study or related study to this research.

1.5   Literature Review

The film of *Ruby Sparks* that was released in 2012 has not been analyzed in any academic presentation or paper. This circumstance gives no choice for finding the other previous researches that have the same subject;*Ruby Sparks* film as the source of the data analysis. Here, there are three researches that apply the psychoanalysis theory of Lacan. The three of those researches have different subject and the objectives of study in applying Lacanian psychoanalysis theory.

The first research is Selen (Cevik) Baranoglu's thesis entitled "An Analysis of Mary Shelley's *Frankenstein* and Robert L Stevenson's *Dr. Jeckyll and Mr. Hyde* in Relation to Lacanian Criticism". The subject of this research are two classic novels; *Frankenstein* and *Dr. Jeckyll and Mr. Hyde*. This research focuses on the concept of desire, alienation, and sexuality that are analyzed by Lacanian psychoanalysis; Symbolic order and language. The research reveals that desire, alienation, and sexuality are structured in the unconscious as human personalities are created in it (Baranoglu, 2008:iv).

The second research that also applies Lacanian psychoanalysis is Muni Ded Mazumder's research article entitled "Sexuality and Womanliness, Lacan and Reviere; A Critical Study of Tennessee William's Blance Dubois; *A Streetcar*

Named Desire". This research focuses on determining the identity independent of biological origins by applying Lacanian psychoanalysis, especially in Symbolic phallus in a plays; *A Streetcar Named Desire*. This research finds out that feminity is possibly not a secure thing for woman in the patriachal society (Mazumder, 2013:19).

The third research is Ian Parker's reseach entitled "Psychoanalytic Research: How to Locate Subjectivity in Contemporary Culture". This research applies Lacanian perpective to analyze social phenomena; symptom of the life under capitalism in*Spartacrus*film. It reveals that if a subject looks at "inside" another individual, he/she will find the real case of the thing that he/she does (Parker, 2003:33). All the three researches have no explicit description of research method, but from the data analysis that are taken from literary works and the analysis of the research in describing the case and phenomenon, those researches are qualitative researches.

The three researches above have different subject and object, but they have similarites in the applied theory; Lacanian psychoanalysis and the type of research; qualitative research. The relation of this research with the three previous researches lies on the Lacanian psychianalysis and the type of research. Different to the previous researches that use Lacanian psychoanalysis to analyze the data related to desire, alienation, and sexuality, to analyze the data related to feminism, and to analyze the data related to symptoms of life under capitalism, this research focuses on the analysis of internal conflicts of a character in a literary work.

1.6   Theoretical Approach

This research tries to analyze the psychological aspects that influence the internal conflict of Calvin Weir-Fields as the main character. The theory of character and characterization in literary works is used to analyze the character. In relation, the main theory that is applied in this analysis is psychoanalysis theory. This research applies Lacanian three orders as the basic concept of psychoanalysis. The three Lacanian orders are The Real, The Imaginary, and The Symbolic as the three basic orders that have to be passed by every subject in finding self existence (Homer, 2005:20). In relation, the interaction of one subject with the others in the three orders influence the subject internal conflict in the process of finding self-existence.

Besides the theory of psychoanalysis as the primary theory, this analysis also needs the theory of film and cinema as the supporting one. The theory of film and cinematography focuse on the theory of psychoanalysis and cinema; film language. The theoryis used to find the supporting aspect for the character analysis and the psychoanalysis from the film and cinema perspectives. According to Metz, there are many aspects of film that show the psychology of the character. The aspect does not only stick at the script and text, but it touches the screen space, frame, image cut, and so on (Metz, 1982: 36).

1.7   Method of Research

A research needs a method to organize the analysis that is implemented to prove the hypothesis and find the facts of a phenomenon. A research method

refers to the techniques that are used in conducting the research (Kothari, 2004:7).This part presents the type of research, data source, method of collecting the data, and method of analyzing the data as the research techniques that are used in this analysis.

1.7.1 Type of Research

The analysis of the main character's internal conflict in this research is organized using qualitative method of research. It is related to the document (film) analysis that tries to describe and understand the phenomenon as the case rather than the measurement of the case (Kothari, 2004:3). This research tries to find the cause of the main character's internal conflict by describing the psychological aspect of the main character.

1.7.2 Data Source

In getting the data of analysis, *Ruby Sparks* film becomesthe main data source. In this main data source, the data are selected from both the script film and the audio-visual aspect that relate to the main character.

1.7.3 Method of Collecting the Data

In collecting the data of analysis, it uses the record and documentation methods. Those methods are appropriate for the library research with some research techniques that can be applied such as recording of notes, content analysis, film listening, film analysis, and research record analysis, (Kothari, 2004:7). That is why in this research, the documents method towards the film is conducted by watching *Ruby Sparks* intensively to achieve the understanding of the film in general and the character of the main character in specific from the

script and the audio-visual aspect (cinematography). The film record and document classifies the dialogues of both the main character and the other casts that relate to the main character. In this observation, it identifies the internal conflicts of the main character.

From the first documentation the data are classified based onthe dialogues that relate to the main character both from the main character or the other casts to get the image of the psychological aspect. Theclassification of the data focuses on the relation to The Real, The Imaginary, The Symbolic . Then next, this classification will be connected to the internal conflict of the main character to get the answer of the research questions.

1.7.4   Method of Analyzing the Data

After collecting the data as the previous step, the data analysis is started by classifying the related thing to The Real, The Imaginary, and The Symbolic by looking at the dialogues related to the main character. This analysis is tied to the mechanism of the three orders (The Real, The Imaginary, and The Symbolic) as the basic orders of psychoanalysis. Then the analysis of the three orders mechanism is connected to the main character's internal conflict as the process of getting the answer and drawing conclusion for the problem statements.

1.8   Paper Organization

This paper consists of five chapters. The first chapter presents the general information of this research. It offers the background of study, problem statement, objectives of study, significance of study, literature review, theoretical approach,

method of research, and paper organization. The second one delivers the theoretical framework that explains the characterization and psychoanalysis in literature. The third chapter is the intrinsic elements of *Ruby Sparks* film. The fourth chapter isthe discussion as the analysis of the data. The last chapter is the conclusion of the research.

CHAPTER V

CONCLUSION

The objective of this research tries to find out the character of Calvin Weir-Fields described in *Ruby Sparks* film. Related to the second question, it tries to describe how Lacan's three order of psychoanalysis work in Calvin's internal conflict. For the first question, the analysis offers the conclusion that Calvin Weir-Field stands for the major character, protagonist character, round character, and dynamic character. By analyzing Calvin's character using showing and telling method, it can be identified that Calvin is described as a lonely person, closed person, and serious person. Those characteristics of Calvin are identified from his friendless, his avoidance of other's idea and interaction with other, and his seriousness in responding things around him.

Related to the psychoanalysis of Calvin, there are three orders of Lacanian psychoanalysis that appear in Calvin's life. The Real as the first order offers Calvin the blindness and inability in undesrtanding the situation that happens in his life by the appereance of Ruby. The second order; The Imaginary offers Calvin the experience of being unified to Ruby. It is shown by his acts in fulfilling what Ruby wants. But in this order, Calvin starts to recognize that he is different with Ruby and other people around him. Calvin has different opinion with Ruby and other for his exprerience of being fragmented. It indicates that The Imaginary is the order where Calvin starts to have internal conflict naturally.

The third order, The Symbolic gives Calvin more the experience of being fragmented. In The Symbolic order Calvintries to fullfill Ruby's desire. But Calvin starts stating what he want and it creates the external conflict with Ruby. In the process of Calvin in stating his desire, he also experiences internal conflict. The Symbolic becomes the order where Calvin experience double conflict; external conflict (he and Ruby)and internal conflict. External conflict of Calvin happens when Calvin realizes that Ruby's desire can not be satisfied (symbolic phallus) and leads him to delivers his desire that always is followed by Ruby's refusal.Calvin's internal conflict happens when Calvin delivers his desire in unnatural way by writing Ruby. It becomes the moment when Calvin experiences his internal conflicts. By writing Ruby, Calvin tries to eliminate the symbolic phallus that marks his lack as the form of his control over her. Besides it creates the unnatural effect, it also opens the way for the internal conflict to take over the external conflict (conflict between self and another person). By writing Ruby, Calvin eliminates Ruby's refusal that creates the external conflict between them.Consequently, the domination of Calvin's internal conflict occurs.

Calvin's decision to ignore the symbolic phallus that marks his lack (can not make Ruby happy)by writing Ruby is influenced alot by his characteristics as a lonely person, a closed person, and a serious person. As well as the concept of Lacanian psychoanalysis that needs the interaction of characters, Calvin's characteristics influence his interaction with Ruby; his lonely life, his closed characteristics, his control over Ruby and his seriousness causeRuby to feel uncomfortable for living with him and leads her to leave him. What Ruby

feelstowards Calvin becomes the significant factorforherto leavehim. In addition, Calvin's characteristic as closed and controlling person where he does not want to accept other's idea and does not want to get other's refusal influencehis decision in delivering his desire in unnatural way by writing Ruby that creates his internal conflict. Itindicates that Calvin's characteristics influence the process of his internal conflict formation.

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APPENDIX I

No	Classification	Dialogue
1	Characterization of Ruby Sparks as a Exploring Person	**Ruby.** Yeah. Actually, my parents died when I was a baby in an accident......and I got moved around a lot. I guess the habit stuck. I've lived in nine cities in six years, so... **Harry.** Nine? **Ruby.** Yeah. **Harry.** Wow, that's a lot of cities. *(Ruby Sparks: 628-632; 00:42:19,037-00:42:30,131)*
2	Characterization of Ruby Sparks as a Free Person	**Mort.** So, Ruby......did you go to art school? **Ruby.** No, I didn't train formally. I just sort of picked things up here and there. **Mort.** That's right. Just do it. You learn more that way, eh? *(Ruby Sparks: 782-786; 00:51:44,018-00:51:53,110)*
3	Characterization of Mort who wants to get closer to Calvin	RUBY. Isn't that amazing? CALVIN. She didn't used to be like this. RUBY. Like what? CALVIN. When Dad was around, she wore polo shirts and cooked meat. It's like she's been brainwashed. RUBY. I think she and Mort seem really happy. *(Ruby Sparks: 840-845; 00:53:53,230 -00:54:13,042)*
		MORT. Hey, come on. Take it. SUSIE. Oh, my God. You look so cute here. That was such a classic. CALVIN. I told you I don't want it. RUBY. You should try it. It's really mellow. MORT. It's all right. He doesn't need it. His brain is big enough. *(Ruby Sparks: 880-883; 00:56:09,575-00:56:19,460)*
		MORT. That's right. Just do it. You learn more that way, eh? I mean, look at Calvin, eh? Right, hijo mío? Ha-ha-ha. *(Ruby Sparks:786-788; 00:51:53,110-00:51:59,033)*
		CALVIN. Thank you. MORT. Doesn't his imagination just, uh, blow you away? I mean, where does he come up with these ideas? Right? CYRUS.- Yeah. *(Ruby Sparks:1330-1333;01:35:52,664 -01:36:11,349)*

4	Characterization of Scotty as the only one who Calvin lives with	CALVIN. Scotty? Sorry I'm late, buddy. *(Ruby Sparks: 136-137; 00:09:49,005-00:09:57,597)*
5	Characterization of Harry who has a close relationship with Calvin	HARRY. Where do you see this going? CALVIN. Well, I don't know. I just started. HARRY. This is a love story, right? Who reads love stories? CALVIN. Women. HARRY. And I'm telling you, no woman's gonna wanna read this. CALVIN. Why not? It's romantic. HARRY. Quirky, messy women whose problems only make them endearing are not real. Period. What do they say, CALVIN. "write what you've been through"? Write what you know. HARRY. Exactly. Write what you know. *(Ruby Sparks:272-282; 00:18:33,696 -00:19:00,181)*
		CALVIN. I know objectively she is not real, but I'm telling you......I can see her, I can smell her. When she touched me, I could feel it. She's making eggs in my kitchen. Actual eggs. HARRY. That's great. Calvin, I am at work. I'm in the middle of a very important meeting. I cannot deal with your shit right now. Listen to me. I want you to leave the house......see a friend. A friend who can't see your imaginary friend. If this is still an issue tonight, we'll talk, okay? CALVIN. Okay. I'll phone a friend. *(Ruby Sparks:410-420; 00:27:22,641-00:27:51,462)*
		HARRY. Calvin? Calvin. You okay? CALVIN. She's gone. HARRY. It's okay, buddy. HARRY. Okay. Nothing helps. When was the last time you wrote, Cal? CALVIN. I can't write. HARRY. Sure you can. That's what you have over every other poor schmuck out there with a broken heart. You can write about it. CALVIN. And who would wanna read that? HARRY. Lots of people. *(Ruby Sparks:1287-1299; 01:32:09,566-01:33:25,308)*
6	Characterization Of Calvin Weir-Fields as a closed person	**Mort.** Come on! Come down here! **Harry.** Hey, Calvin! **Ruby.** Calvin! Calvin!

		Mort. Let's go! Watch out! The water's great, man, come on. **Ruby.** It's beautiful! **Calvin.** No, thanks. **Ruby.** Oh, it's so fun. You're missing out. **Calvin.** I promised Langdon I'd finish his book. Why don't you come up here with me? **Mort.** Okay, enjoy yourself! *(Ruby Sparks: 846-856: 00:54:24,678 -00:54:48,160)*
7	Characterization Of Calvin Weir-Fields as a serious person	**Calvin.** One minute left. One minute. **Ruby and Susie.** First word! **Ruby.** A little word. **Susie.** No, big word. **Ruby.** Uh, if. It's. **Susie.** Uh, and. **Ruby.** It's. **Susie.** Uh, the, the, the. Well, uh... **Mort.** What. **Susie.** What. **Ruby.** What? **Susie.** What. **Ruby.** What. **Susie.** Thank you, Mort. **Harry.** You're on our team. **Mom.** Second word. **Calvin.** You're on our team. **Mort.** Uh, redwoods. They're not gonna get it. **Ruby and Susie.** You and me. Not them. Us. Us. We, uh...Us. A girl's, uh...The T's and butt, um... **Mom.** Ugh! **Ruby and Susie.** Babies! Girls? Oh, boy. **Mort.** Women! **Ruby and Susie.** Women? "What women." **Calvin.** Mort. **Ruby and Susie.** "What women." **Ruby** . What Women Want? **Susie**. What Women Want. **Harry.** Oh, they won! *(Ruby Sparks: 808-829: 00:52:41,784-00:53:21,782)*
		Mort. But, hey, Harry, Harry, Harry. You wanna see my impression of Scotty? **Harry.** Yeah. That makes me laugh. **Mort.** Wanna see my impression of Scotty when he's really angry? **Harry.** Yeah. That's so wrong. **Mort.** He's an intellectual. Oh, that is good.

		Calvin. Uh, don't make fun of Scotty. **Mom.** Oh, calm down. *(Ruby Sparks: 870-829: 00:55:40,337-00:56:06,905)*
		Mom. Ah.Look. **Ruby.** Is that you? **Mom.** Heh, yes. **Ruby.** Wow. **Mom.** And that was Jack. **Ruby.** He's so handsome. **Mom.** Yes, and very, very serious, just like Calvin. *(Ruby Sparks: 910-915: 00:57:31,240-00:57:47,422)*
8	Characterization Of Calvin Weir-Fields as a controlling person	**Ruby.** I'm so sorry. I'm totally monopolizing this conversation. **Harry.** No. This is fascinating. Please, keep going. Please. **Ruby.** What nice boys. Your mom must be so proud. It's hard to raise a decent guy. **Harry.** Oh, I think a person would have to do something pretty amazing......to produce a good woman. **Calvin.** Okay. Great. Uh, you guys like each other. I think Harry has to go now. Right, buddy? **Ruby.** He can be such a control freak, right? *(Ruby Sparks: 633-643: 00:42:33,468 -00:42:59,160)*
	Psychoanalysis in the Character of Calvin Weir-Field	
9	The Real: Calvin's trauma	**Calvin.** Oh, Lila treated me so badly. **Dr. Rosenthal.** I know. **Calvin.** Who leaves someone after their father dies? **Dr. Rosenthal.** Someone who couldn't love you properly. Someone who is a heartless slut. Okay. Well, tell me about her. **Calvin.** I don't wanna talk about Lila anymore. *(Ruby Sparks, 211-215; 00:14:49,138-00:15:00,650)*
		Calvin. How was I anything but supportive? I read every draft. I took you into my group. I introduced you to Langdon. *(Ruby Sparks: 1155-1156; 01:16:41,472-01: 01:16:43,516)*
		Calvin. What image? Where you left me as soon as I wasn't successful? **Lila.** You think I gave a shit if you were famous? All that I wanted was for you, I don't know, to care about me. **Calvin.** Care about you? You left weeks after my

		father died. *(Ruby Sparks: 1162-1165;* 01:16:58,990-*01:17:09,292)*
10	The Real: Calvin's losing of thingness	**Harry.** Hey, how's the new book coming along? **Calvin.** I don't know. I get a good idea, like why don't I write about my dad? And then, bam, I start thinking that it's the stupidest thing ever. Who wants to read about, "He was disappointed in me... ...blah, blah, blah"? Also, I'm feeling ambivalent about Scotty. Yeah, he slobbers. He chews things. He pees like a girl, which makes me feel inadequate. He needs to go outside a lot, breaks up my day. That's why I'm not writing. **Dr. Rosenthal.** Do you think that's why you're not writing? **Calvin.** No. *(Ruby Sparks: 39-49; 00:04:06,997-00:04:38,779)*
11	The Real: Calvin's Fantasy	**Calvin.** She's some motherfucking product of my imagination! Oh, Lila treated me so badly. *(Ruby Sparks: 210-122; 00:14:44,133-00:14:49,138)*
		Calvin Ruby. Ruby Sparks. Twenty-six years old. Raised in Dayton, Ohio. **Dr. Rosenthal** - Why Dayton? **Calvin.** Sounds romantic. Ruby's first crushes were Humphrey Bogart and John Lennon. Cried the day she found out they were already dead. Ruby got kicked out of high school for sleeping with her art teacher... ...or maybe her Spanish teacher. I haven't decided yet. Ruby can't drive. She doesn't own a computer. She hates her middle name, which is Tiffany. She always, always roots for the underdog. She's complicated. That's what I like best about her. Ruby's not so good at life sometimes. She forgets to open bills or cash checks and... Her last boyfriend was 49. The one before that was an alcoholic. She can feel a change coming. She's looking for it. **Dr. Rosenthal**. Looking for what? **Calvin.** Something new. *(Reuby Sparks: 217-235; 00:15:09,409-00:16:12,513)*
12	The Real: Calvin's blindness towards the situation	**Calvin.** I don't know. I'm sorry. Oh, I'm just having trouble... ...wrapping my head around the reality of this situation. That you're here.

		That you're real. *(Ruby Sparks: 523-526: 00:33:18,747 -00:33:36,014)*
		Talks to Harry **Calvin.** The situation is crazy. I am not. *(Ruby Sparks: 550-551: 00:35:48,814-00:38:27,722)*
		Harry. There's gotta be some logical explanation. **Calvin** Love isn't logical. I don't know how. It's love. It's magic. *(Ruby Sparks: 577-581: 00:35:48,814-00:38:27,722)*
		Harry. Write that she speaks fluent French. Yeah, just put it down. **Calvin.**I'll do it. I... Shh. *(Ruby Sparks: 616-618: 00:40:32,180-00:40:37,185)*
		Calvin. I know Ruby, Harry. I wrote her. **Harry.** So you can make her, like, do anything. For men everywhere......tell me you're not gonna let that go to waste. **Calvin.** I will never write about her again. *(Ruby Sparks: 680-684: 00:44:58,446 -00:45:16,964)*
13	The Imaginary: Calvin's attachement to Ruby	**Harry.** I don't know. But wouldn't that be like incest? Or mind-cest? **Calvin.** I don't care. I love her. Please don't ruin this for me. Promise me, no one. *(Ruby Sparks: 661-665: 00:43:58,136 -00:44:08,229)*
		Ruby. Why can't we go to Big Sur? **Calvin.** Uh, well, we'd have to find someone to watch Scotty. **Ruby.** We could take him with us. **Calvin.** I don't know. Mort...Their house is weird. **Ruby.** You don't want me to meet your mom. **Calvin**. Of course, I want you to meet my mom. I'll invite her down for Christmas, okay? **Ruby.** Hey, you know that coffee shop on Dwyer? The new one? **Calvin**. Yes. **Ruby.** I was thinking maybe**.** I could try to get a job there. **Calvin**. Well, I told you, I'm happy to support you while you paint. *(Ruby Sparks:708-719; 00:47:03,488 -00:47:36,896)*
		Ruby. It's just, maybe if I wasn't around, you could get more writing done. Weren't you working on something when we first met? *(Ruby Sparks:723-724; 00:47:58,459-00:48:02,421)*

		Ruby. Calvin? What are you doing? **Calvin** Just packing for Big Sur. **Ruby** Really? **Calvin.** Yeah. *(Ruby Sparks:725-729; 00:48:08,678-00:48:29,740)*
14	The Imaginary :Calvin's fragmentation	**Calvin.** Um, Mort, could you not feed Scotty? **Mort.** Aw, don't worry. He loves it. **Calvin.** It'll upset his stomach. **Mort.** Dogs love human food. They do. **Calvin.** No, they don't. **Mort** . They do. *(Ruby Sparks:789-792; 00:52:01,577-00:52:09,502)*
		Mort. Why won't you take it? I want you to have it. **Calvin's Mother.** What's going on? **Mort.** Calvin won't accept my present. **Ruby.** Why not? **Calvin's Mother.** Mort works hard on his furniture. **Mort .**Yeah. I call it the Lone Pine. **Calvin's Mother.** That's beautiful. **Mort.** Don't you like it? **Calvin's Mother.** Of course he does. It's a great chair. **Mort.** Come on, sit down, sit down. Just feel the wood. **Ruby.** Calvin... *(Ruby Sparks:919-927; 00:57:56,807 -00:58:19,329)*
15	The Symbolic: Calvin's alienation	**Ruby.** Skinnamarinky dinky dink Dinky do I love you Skinnamarinky dinky dink Dinky do I love you I love you in the morning And in the afternoon **Calvin.** Honey, I'm trying to read. *(Ruby Sparks:928-935;00:58:42,352-00:59:00,621)*
16	The Symbolic : Chain of Signification 1	**Calvin.** Ruby? **Ruby.** You read your stupid book all weekend. Your mom and Mort were trying so hard. **Calvin.** I'm sorry. **Ruby.** You don't have any friends. **Calvin.** I have you. I don't need anyone else. **Ruby.** That's a lot of pressure. I'm so lonely. **Calvin.** No. Don't say that. Please. What do we do? How do we make it better? **Ruby.** Maybe I could take an art class. **Calvin.** Great. An art class. Get out of the house. It's good. **Ruby.** And I think I should start spending some nights at my apartment again. **Calvin.** Your apartment? **Ruby.** One night a week. As an experiment.

		Calvin. Okay. *(Ruby Sparks:936-953; 00:59:15,135-01:00:33,213)*
		Ruby. How was your night? Terrible. **Ruby.** I'm sorry. **Calvin.** I don't think this experiment is gonna work for me. **Ruby.** There has to be space in the relationship. Otherwise, it's like we're the same person. Listen, it's one night a week. I think you can handle it. *(Ruby Sparks:958-963; 01:01:10,167-01:01:25,682)*
17	The Symbolic : Chain of Signification 2	**Calvin.** Hello? **Ruby.** Hi. **Calvin.** Hi. Where are you? **Ruby.** Um, a bunch of people from class decided to go out, so we're at this bar. **Calvin.** When you coming home? **Ruby.** I don't know. We just got here. **Calvin.** I cooked. **Ruby.** Sorry, no. You know, I think that we're just gonna eat here. I mean, we already ordered, so... **Calvin.** So when are you coming home? **Ruby.** I don't know. Your place is kind of far and we're drinking, so... You know, I might be kind of late. Why don't we just see each other tomorrow? Calvin? **Calvin.** Yeah. Okay. Um, have a great time. *(Ruby Sparks:966-979; 01:01:54,419 -01:02:39,714)*
		Ruby. Calvin, I wanna come home. *(Ruby Sparks:980; 01:04:17,354*
		Ruby I miss you right now. Oh, Calvin. *(Ruby Sparks:983-984; 01:04:58,812-01:04:58,812)*
		Ruby. Where are you going? **Calvin.** To get the phone. **Ruby.** Can I come with you? *(Ruby Sparks:988-989; 01:05:21,084-01:05:23,336)*
18	The Symbolic : Chain of Signification 3	**Calvin.** Ruby! Hey. Hey, hey. What happened? I turned around and you were gone. **Ruby.** You let go of my hand. **Calvin.** I... What? **Ruby.** You let go of my hand. **Calvin.** What...? I had to pick up the phone. **Ruby.** I know, but you let go. **Calvin.** Ruby. **Ruby.** You didn't even notice I was gone.

Calvin. Ruby. Sweetie, you have to calm down. I'm gonna get you some water, okay?
Ruby. No. No.
Calvin. I'll be right back.
(Ruby Sparks:1006-1016; 01:06:47,337 - 01:07:35,135)

Calvin. Writing again.
Ruby. All right! Meow! Meow! Meow!
Harry. Oh. Hi. How's it going?
Sussie. Good.
Harry. Her tits?
Calvin. No. She wasn't happy. So I made her happy...
Ruby - I'm a queen!
Calvin ...and now she's like this all the time.
Harry. What are you asking me? If it's moral? I don't know. It's obviously working. Think of it like Prozac.
Calvin. But how do I know it's real?
Harry. It's not, okay? She's not.
Calvin. She i... She was. Oh, no. I want to be what's making her happy...
Ruby - I love you, baby.
Calvin. ...without making her happy.
Harry. So write "Ruby went back to normal." No big deal.
Ruby. I'm a puppy dog swimming in the water.
Calvin. I think she was gonna leave me before.
Ruby. Help. Help. Oh. Ha-ha-ha.
Harry . Susie left once.
Calvi. When? Why didn't you tell me?
Harry. You had a lot going on. And she came back. But I still think about it. I could lose her any moment.
(Ruby Sparks: 1027 -1052; 01:08:41,493- 01:09:51,020)

Ruby. Step on a crack, break your mother's back.
Calvin. I'm thinking about going away for a few months. By myself.
Ruby. Where do you wanna go?
Calvin. I don't know. Um, somewhere far.
Ruby. You could send me postcards. I love getting mail.
Calvin. Or I might hole up here in the house, not even go outside.
Ruby.Cool. We could build a pillow fort.
(Ruby Sparks: 1053-1060; 01:10:42,947-

		01:10:13,585)
19	The Symbolic : Chain of Signification 4	**Calvin.** What are you doing? We have Langdon's party. **Ruby.** Who? **Calvin**. Langdon Tharp. The writer. His book party's tonight. **Ruby** Hey, I was watching that. **Calvin**. Yeah, for days. **Ruby.** It's a marathon. **Calvin**. You were always asking me to make plans for us. I did. **Ruby**. Don't quote me to myself. I am allowed to change my mind. **Calvin**. I don't want to fight about this. **Ruby.** Fine, great! Let's ignore it, then. *(Ruby Sparks: 1064-1070; 01:11:32,080-01:11:48,388)*
		Ruby. I'm sorry. Everything's been so up and down lately, you know? It's like my internal compass is just gone. Maybe I should talk to someone. You used to see someone, didn't you? **Calvin**. Uh, Dr. Rosenthal. **Ruby.** Maybe you should go back. **Calvin** I thought we were talking about you. **Ruby.** Yeah, yeah, we are. Maybe you're right. Maybe I just need to get out. See people. Be social. **Calvin**. This party's gonna be fun. *(Ruby Sparks: 1077-1088; 01:13:01,961-01:12:15,87)*
20	The Symbolic : Chain of Signification 5	**Landon.** Welcome to my cult. **Cyrus.** Cal, you have to talk to Adam and Mandi. **Calvin.** Who? **Cyrus.** Adam and Mandi. The producers who wanna take over your option. Please, check your messages. **Calvin.** Cyrus, this is Ruby. **Ruby.** Hi. **Cyrus.** Ruby. Cyrus. Nice. This is Saskia. **Saskia.** Hi. **Cyrus.** Okay. Come. **Ruby.** Hi. **Calvin.** Stay there, I'll be right back. *(Ruby Sparks: 1090-1098; 01:13:12,680 - 01:13:30,865)*
		Langdon. You like my pool? Do I know you? **Ruby.** I don't think so. **Landon.** What are you doing at my party? **Ruby**. You tell me.

		Landon. You come with someone? **Ruby**. Calvin Weir-Fields. **Landon.** Ah, the boy wonder. So are you one of those girls who only dates famous writers? **Ruby**. Why? Are you a famous writer? **Landon.** Do you happen to have a name? **Ruby**. Ruby. **Landon.** Ruby. And what do you do, Ruby? **Ruby**. Nothing. **Landon.** How refreshing. What do you do in your spare time? **Ruby**. Not much. **Landon.** You know, I was thinking, I was just thinking......tonight would be perfect for a swim. **Ruby**. I don't have a suit. **Landon.** Is that a problem? *(Ruby Sparks: 1135-1153; 01:15:35,907-01:16:33,339)*
		Calvin. What's going on here? **Ruby.** Calvin. **Landon.** We, uh... We thought we'd take a dip. Care to join us? *(Ruby Sparks: 1187-1188; 01:18:20,237-01:18:27,203)*
		Calvin. Explain what you were doing. **Ruby.** You left me alone at a party where I didn't know anyone. I found someone to talk to. **Calvin.** In your underwear. **Ruby.** Would you have been mad if I had been in my bikini? **Calvin.** You weren't wearing your bikini. **Calvin.** Do you know what it looked like? My agent was there. My ex was there. **Ruby.** Lila was there? Why didn't you tell me? **Calvin.** I was too busy getting you to put your clothes back on. You're supposed to be my girlfriend. **Ruby.** I am your girlfriend. **Calvin.** So act like it. **Ruby.** I'm sorry I wasn't acting like the platonic ideal of your girlfriend. Jesus, you can be such a fucking prude. **Calvin.** I don't want you skinny-dipping with men? **Ruby.** Because you don't want me doing anything! You have all these rules and you don't tell me what they are.....until, whoops, I've broken one. And then you get to be disappointed with me?

Calvin. Okay. Uh, do you wanna know my rules? Don't fuck other men. Don't let them think about fucking you.
Ruby. Now I'm responsible for what people think?
Calvin. Yes, you are responsible. When you act a certain way, it leads people on. When you take your clothes off at a party, people think you're a slut. So I'd really prefer if you didn't do that. Is that clear enough for you?
(Ruby Sparks: 1190-1217; 01:18:42,468-01:19:52,163)

Ruby. Fuck you! I'm not your child! You don't get to decide what I do.
Calvin. Wanna bet?
Ruby. What?
Calvin. I'm pretty sure I could make you do whatever I want.
Ruby. What are you gonna do, Calvin? Tie me up?
Calvin. No. I don't have to.
(Ruby Sparks: 1218-1225; 01:19:57,209 - 01:20:25,070)

Ruby. Calvin......I'm gonna call a cab. Let's talk tomorrow, okay? Calvin.
Calvin. Fine. Go.
Ruby. What was that? You didn't feel that? Aah! What is that? What the fuck is going on? Calvin. Aah! Oh, my God, something is happening.
Calvin. Here. Read.
Ruby. What is this?
Calvin. My book. The one I haven't been working on. Wanna see?
Ruby. Is this some sort of joke?
Calvin. No. It's pretty serious.
Ruby. You're writing about me? No, you can't write about me. That's private.
Calvin. I'm not writing about you. I wrote you. I made you up.
Ruby. What? I had a dream about a girl.
Calvin. So I wrote it down. I gave her a name. Ruby. I wrote all kinds of things about her and then one day I woke up and she...You were living in my house. I can make you do anything......because you're not real.
Ruby. You're sick. Calvin? Listen to me. If this is how you think about people......then you are in for a long, lonely, fucked-up life.
(Ruby Sparks: 1226-1261; 01:21:14,161-

		01:24:14,133*)*
		Calvin. I can make you do anything......because you're not real. **Ruby.** You're sick. Calvin? Listen to me. If this is how you think about people......then you are in for a long, lonely, fucked-up life. Do you hear me? Calvin? **Calvin.** See. "Ruby speaks French." I told you I could make you do anything. I write it. You do it. **Ruby.** Skinnamarinky dinky dink dinky do I love you Skinnamarinky dinky dink Dinky do I love youI love you in the morningI love you. I'll never leave you. I love you. I'll never leave you.I love you. I'll never leave you. I love your mouth. I love your nose. I love your butt. I love your eyes. I love your belly. I love your ears. I love your cock. I love your nose. I love your mouth. I love you so much. I'll love you forever and ever and ever and ever. You're a genius. You're a genius. You're a genius. You're a genius. You're a genius. You're a genius. You're a genius. You're a genius. You're a genius. *(Ruby Sparks: 1255-1285;* 01:23:40,307- 01:26:52,875*)*
21	The Symbolic : Calvin's live values	**Ruby.** She's so cute. **Calvin.** What? **Ruby.** Your dog. She's so cute. **Calvin.** Oh, he's a boy dog. **Ruby.** He just peed like a girl. **Calvin.** Have we met before? **Ruby.** I don't think so. Do you mind if I draw him? **Calvin.** Uh, but don't get too close. **Calvin.** He's a little scared of people. You're an artist? **Ruby.** Yeah.I'm super good. **Calvin.** Really? **Ruby.** What's your dog's name? **Calvin.** Uh, Scotty. **Ruby.** Are you Scottish? **Calvin.** No. I named him for F. Scott Fitzgerald. **Ruby.** Who? **Calvin.** F. Scott Fitzgerald. The novelist.Great Gatsby. **Ruby.** I don't read a lot of fiction. **Calvin.** You've never heard of F. Scott Fitzgerald? **Ruby.** Why? Is he really famous and important? **Calvin.** Well, he's probably one of the greatest novelists who ever lived. **Ruby.** Isn't that disrespectful?

		Calvin. What? **Ruby.** Naming your dog after him? It's a little disrespectful. **Calvin.** No, it's a gesture. **Ruby.** Yeah, an aggressive gesture. Think about it. You're a novelist. You think this guy's the greatest. So you name your dog after him to cut him down to size. This way, you can put him on a leash......and yell "Bad Scotty"......and feel all superior because you pee inside Kill your idols, man. I'm all for it **Calvin.** All right. Scotty. *(Ruby Sparks: 141-174;* 00:10:35,051 -00:12:20,657*)*
		Ruby. Oh, hi. Sorry. **Calvin.** Hi. Sorry, he's mine. **Ruby.** It's fine. He's so friendly. **Ruby.** What's his name? **Calvin.** Scotty. **Ruby.** Scotty. That's funny, that's... That's the name of the dog in this book. Have you read it? Did you like it? **Calvin.** Sorry. Did you say something? **Ruby.** Yeah, I just asked if you liked it. Uh, what did you think? **Ruby.** My friend who lent it to me thought it was kind of pretentious......but I really like it so far. Have we met before? **Calvin.** I don't know. **Ruby.** You seem really familiar. Maybe we knew each other in another life. Or maybe we just go to the same coffee shop. What do you do besides go for walks with your dog? **Calvin.** Um... I'm a writer. **Ruby.** What do you write? So that's why you look so familiar. **Calvin.** Maybe. **Ruby.** I was kidding about my friend calling it pretentious. **Calvin.** It's okay. **Ruby.** Can we start over? **Calvin.** Yes. May I sit down? **Ruby.** Oh, please. Just don't tell me how it ends, okay? **Calvin.** Promise. *(Ruby Sparks: 1353-1383; 01:37:24,923-01:39:33,968)*

APPENDIX II

Curriculum Vitae

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