



**AMBITION AND LIMITATION OF MEN'S RIVALRY
REFLECTED IN SILBERLING'S FILM *CITY OF ANGELS***

FINAL PROJECT

**Submitted in partial fulfilment of the requirement for
the degree of *Sarjana Pendidikan* in English**

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**AMBITION AND LIMITATION OF MEN'S RIVALRY
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Yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya, yang saya hasilkan melalui penelitian, diskusi, dan pemaparan ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi/tugas akhir/final project ini membubuhkan tanda tangan sebagai keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Demikian, harap pernyataan ini dapat digunakan seperlunya.

Semarang, 20 Februari 2009

Yang membuat pernyataan

Cipto Budi Utomo

**“There would always be a spring after winter, as the river would flow again
after it was frozen (Hemmingway).”**



To

My beloved parents,

My beloved sister and her only

daughter,

My Kardes.

ABSTRACT

Utomo, Cipto Budi. 2009. Ambition and Limitation of Men's Rivalry Reflected in Silberling's film *City of Angels*. A Final Project. English Department Languages and Arts Faculty. Advisor I. Dra. Rahayu Puji H, M.Hum., Advisor II. Frimadhona Syafri, S.S, M.Hum.

Keywords: Moral value, Film, Rivalry

This final project is a study about human ambition and limitation especially in rivalry. Rivalry is a kind of human condition that involved two people or more in competing as for profit or prize.

The object of this study is Silberling's film *City of Angels*. I took object from the film not only the script, but also the mimic from dialog of the main character in *City of Angels* film. The purpose of this study is to analyze men ambition and limitation of rivalry reflected in film *City of Angels*.

I used a descriptive qualitative research as a method of this final project since the data were in the form of written words. The data were not derived from someone's inventories, questionnaires from respondents or machines, but they came from script and mimic that were found in *City of Angels* film. There were several steps in analyzing the film. First of all, I searched the script from the internet and read it. Then I watched the film. After that I identified and inventoried the data found. And the last step, I classified the data.

Finally, I found that ambition and limitation of men's rivalry reflected in *City of Angels* film. There are three kinds of men ambition of rivalry, and five kinds of men limitation of rivalry. For further study, I suggest the next researcher to observe more knowledge concerning to the study of human ambition and limitation of rivalry in any subjects, such as film

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Finally I realize that this final project is still far from being perfect. I have great expectation that this final project will be beneficial and useful for both lecturers and students.

CIPTO BUDI UTOMO



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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is something very general; it can deal with the human activity and human experience. When reading literary works, we ought to use our deep comprehension; in this case, we have to use ways or techniques in analyzing them.

Literature is literally "acquaintance with letters" as in the first sense given in the [Oxford English Dictionary](#) (from the [Latin](#) *littera* meaning "an individual written character ([letter](#))"). The term has generally come to identify a collection of [texts](#), which in Western culture are mainly [prose](#), both [fiction](#) and [non-fiction](#), [drama](#) and [poetry](#). In much, if not all of the world, texts can be [oral](#) as well, and include such [genres](#) as [epic](#), [legend](#), [myth](#), [ballad](#), other forms of oral poetry, lyric and the folktale.

Literature also tells us about human life, including its problems, habits, customs, ambitions and even desires. In general, people need literature to discover themselves and their world, to assess their special roles in universe, to learn the meaning of personal struggle in which they are engaged. In other words they want to share experience. According to Plato as cited in Rees, by studying literature we are in the sense of making ourselves better people. So, literature is something from which we get moral education.

Literature may instruct and inform, entertain, express personal joy or pain,

glorify a nation or hero or advocate a particular point of view whether it is political or social

In modern life literature output are not only poetry and drama, but we can see that due to the modernization and the development of technology, people have developed their mind and their imagination using not only poetry and drama as the media, but also a new output that in some way can be categorized into one of literary works. According to Encyclopedia Americana (1986:505), films, in their performance, cover all arts, point of view, from painting, in which film presenting two-dimensional picture within a frame, music, present all of materials within the dimension of time, dance, films are choreographed to used space for the aesthetic sense, literature, in which most film used by human not only as the subject but also as the object, and the last is poetry. Film can present several kinds of meaning at once. Film is fascinating form of entertainment, because everything on the screen appears to be life-like and natural. The movie characters walk and talk as people actually do. In this study the writer will present a film as an object of this research. A fiction film with a little touch of romantic and science entitled *City of Angels*.

City of Angels is a film that was directed by Brad Silberling in 1998. The film stars Nicolas Cage and Meg Ryan. Set in Los Angeles, California, U.S the film is a remake of Wim Wenders' 1987 German film *Wings of Desire*, which was set in Berlin. In the film, an angel (Cage) falls in love with a human woman (Ryan) and has to decide whether to become mortal to spend human life with her. The Angel who becomes human is a sort of herdsman for the dead, known simply

as Seth. He listens to music every dawn and dusk, which apparently originates in the sunrise and sunset. With him are scores of other Angels, invisible and undetected by human adults. Seth spends considerable time thinking about humans; he becomes very interested in their thoughts, particularly those of a female surgeon.

To be able to analyze a film, people must know the elements that construct of the film. Considering the former explanation that film covered is all of arts point of view including theatre or drama. Based on the statement above, we can assume that film as the form of modern drama has an intrinsic point of view; they are theme, plot, character, mood, setting and background, and dramatic technique that contain lighting, properties, music, and dialogue. All elements of a film are served as a life itself.

1.2 Reasons for choosing the Topic

This study will be conducted on the basis of the following consideration:

- (1) This topic is very interesting to discuss because of the social interaction of the character is a unique way of personality in relationship between one character and the other ones that can be influenced by many factors and it is also rare to be analyzed.
- (2) This topic is also very interesting to study because it can give some point of view about people characteristics that are influenced by the social interaction based on the social interaction to each other.
- (3) The actors could act very well to be people who have unique character

influenced by their background.

1.3 Statements of the Problem

In order to focus the study, I stated some research question, which will be discussed chapter to chapter in this final project. The questions are:

- (1) How is ambition of men's rivalry reflected in the film?
- (2) How is limitation of men's rivalry reflected in the film?

1.4 Objectives of the Study

The objectives of this study are stated as follows:

- (1) To identify ambition of men's rivalry reflected in the film.
- (2) To identify limitation of men's rivalry reflected in the film.

1.5 Scope of the Study

In this study:

- (1) I will observe the data that have been analyzed are including the movie scripts and the video compact disc of the film.
- (2) The analysis is focused on the movie scripts dialogue, the monolog of the character and the mimic of the character, the explicit and implicit meaning in video compact disc of the film.

1.6 Significance of the Study

I hope by conducting this study:

- (1) The writer will get better understanding on ambition of men's rivalry reflected in the film.
- (2) The readers can comprehend the main idea of the film and give description about limitation of men's rivalry reflected in the film.
- (3) The results of the study will be used as a reference for developing literature at English Department of Universitas Negeri Semarang (UNNES).

1.7 Outline of Report

This thesis consists of five chapters. Chapter I provides seven subchapters. They are background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, scope of the study, significance of the study, and outline of the study.

Chapter II presents to review of the related literature. It provides seven subchapters. The first subchapter presents definition of film. The second subchapter presents the elements of film. The third subchapter presents synopsis. The fourth subchapter presents biography of the director. The fifth subchapter presents definition of ambition. The sixth subchapter presents definition of human limitation. And the last subchapter presents definition of rivalry.

Chapter III presents the methodology. It provides four subchapters. They are object of the study, source of data, method of collecting data, and the last subchapter presents method of data analysis.

Chapter IV presents the result of the analysis. And chapter V consists of two subchapters. They are conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter the writer would like to explain some definitions or describe the kind of literature the writer was studying about. It is not easy to explain shortly what is meant by a film. If the writer asks what is meant by a film, the writer need only say it is a drama which is played at theater.

This chapter consists of seven subchapters. They are definition of film, elements of film, synopsis, biography of director, definition of ambition, definition of human limitation, and the last is definition of rivalry.

2.1 Definition of Film

In wikipedia.org, the writer can find that film is a term that encompasses motion pictures as individual projects, as well as the field in general. The origin of the name comes from the fact that [photographic film](#) (also called [filmstock](#)) has historically been the primary [medium](#) for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, photoplay, flick, and most commonly, movie. Additional terms for the field in general include the big screen, the silver screen, the cinema, and the movies.

Films are produced by [recording](#) actual people and objects with [cameras](#), or by creating them using [animation](#) techniques and/or [special effects](#). They

comprise a series of individual frames, but when these images are shown rapidly in succession, the illusion of motion is given to the viewer.

Film is considered by many to be an important [art](#) form; films entertain, educate, enlighten and inspire audiences. The visual elements of cinema need no translation, giving the motion picture a universal power of communication. Any film can become a worldwide attraction, especially with the addition of [dubbing](#) or [subtitles](#) that translate the dialogue. Films are also artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them.

2.2 Elements of Film

Analyzing a film means to study film as a whole. It does not mean to separate it partly into pieces. The writer has known that the elements of a film are as reference. According to wikipedia.org, generally there are two elements of film, literary and dramatic elements. Literary elements consist of Characters, setting, plot, point of view, mood, and symbolism. Dramatic elements consist of Actors and their effect on the film, costumes, makeup and sets, types of shots; camera angles; camera movement; duration; editing; sound (voice-over narration, dialog, sound effects, soundtrack music). The following descriptions are the explanations of film elements in literary research, as follows:

(1) Point of view

Point of view is a term of art which refers to be relationships between the story teller, the story, and the audience. There are four basic points of view (omniscient point of view, direct observer, first-person narration, and third person

intimately). But certainly in this film there is one point of view dominantly; that is third-person intimate, because this film involves the audience not only observing of main character, but also intimately involving with the character's feeling and thoughts.

(2) Setting

Setting is a term in literature and drama usually referring to the time and location in which a story takes place. The term is relevant for various forms of literary expression, such as short stories, novels, dramas, and screenplays. Broadly speaking; the setting provides the main backdrop for the story and often sets the overall tone for it as well. The *City of Angels* film scenes take some location, in Los Angeles, San Francisco, and Tahoe in the middle of 90's.

(3) Character

All of us engage in characterization almost everyday of our lives. The writer tell our family or friends what happens at school, work, who says what, who does what, and maybe why. Perhaps we mimic a voice or gesture; the writer may even invent mannerism to convey what the writer feels about a person. All that the writer has said about point of view touches on the characters, the way the writer see the characters determines the characters we see. Tone also creates characters. If the author's tone is contemptuous or humorous, the viewer will likely see the character as contemptible or funny. Everything about characters defines them and contributes to the impacts on us, for example: looks, gestures, attire, social class word spoken, views held, motives revealed, and deeds done or not done. A character can be revealed in the way others see him and his view of others. In *City*

of *Angels* film there are two mainstream kinds of character; minor and major character. The major characters are Seth Plate, Maggie Rice, Nathaniel Messinger, and Cassiel.

(4) Plot

As stated in Wikipedia.org, a plot is the rendering and ordering of the events and actions of a story, particularly towards the achievement of some particular artistic or emotional effect. While on www.spot.pcc.edu the writer can find that a plot is "the arrangement of incidents" that (ideally) each follow plausibly from the other. The plot is like the pencil outline that guides the painter's brush (compare sketch), and as such can be distinguished from the story or narrative that is framed by the plot. When a plot is like the pencil outline that guides the painter's brush, the story is comparable to the finished painting.

There are plot structures which are used in film generally; they are exposition or situation, complication or inciting moment, rising action, climax, falling action, and denouement or conclusion.

Exposition or situation. Exposition is a literary technique by which information is conveyed about events that have occurred prior to the beginning of a novel, play, movie or other work of fiction. This information can be presented through dialogue, description, news reports, or even directly through narrative. In the exposition, the background information that is needed to understand the story properly is provided. Such information includes the protagonist, the antagonist, the basic conflict, the setting, and so forth. This film begins with giving the information of the situation and condition where the story took place.

Complication or inciting moment. The exposition ends with the inciting moment, which is the single incident in the story's action without which there would be no story. The inciting moment sets the remainder of the story in motion beginning with the second act, the rising action. The complication starts when Seth meets Maggie in operating room.

Rising action. In the [plot](#) analysis of a typical [play](#), [book](#) or [film](#), rising action refers to the dynamic period after the [exposition](#), when [conflict](#) has been introduced. Generally the protagonists will face more and more conflict, until a [climax](#) is reached and the conflict is resolved.

Rising action very often comprises the majority of a work. The basic conflict is complicated by the introduction of related secondary conflicts, including various obstacles that frustrate the protagonist's attempt to reach his or her goal. Secondary conflicts can include adversaries of lesser importance than the story's antagonist, who may work with the antagonist or separately, by and for themselves.

During the rising action, the basic conflict is complicated by the introduction of related secondary conflicts, including various obstacles that frustrate the protagonist's attempt to reach his or her goal. Secondary conflicts can include adversaries of lesser importance than the story's antagonist, who may work with the antagonist or separately, by and for themselves. The rising action of this film shows when Seth meets Messinger who is a formal angel. From Messinger, Seth knows that as an angel he has a freedom of choice to be a real man.

Climax or turning point. The climax of a [narrative](#) work is its point of

highest tension or drama. In a prose work of fiction, the climax often resembles that of the classical comedy, occurring approximately two-thirds to three-quarters of the way through the text or performance, after the [rising action](#) and before the [falling action](#). It is the moment of greatest danger for the [hero](#) and usually consists of a seemingly inevitable prospect of failure, followed by a hard-to-anticipate recovery. The climax of this film is when Seth finally decides falling from the high place to earth and being a real man. He must lose his eternal life as an angel and face both the pleasures and pains of being a real man.

Falling action. Falling action is the part of a story, usually found in [tragedies](#) and [short stories](#), following the [climax](#) and showing the effects of the climax. It leads up to the [denouement](#) (or [catastrophe](#)). During the falling action, the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist. The falling action might contain a moment of final suspense, during which the final outcome of the conflict is in doubt. This part shows when finally Seth and Maggie meet and live together as real couple.

Denouement or conclusion. In [literature](#), a denouement consists of a series of events that follow a dramatic or narrative's [climax](#), thus serving as the conclusion of the story. Conflicts are resolved, creating normality for the characters and a sense of [catharsis](#), or release of tension and anxiety, for the reader. Plots imply that human actions make sense and have predictable consequences. The conclusion of this film is when Seth must lose Maggie in an accident. He must accept that as a human being he is not live in an eternity.

(5) Genre

As noted, there are many different ways of labeling and defining fiction genres. According to en.wikipedia.org there are ten kinds of genre that common use in fiction or film. There are action-adventure, crime, detective, fantasy, horror, mystery, romance, science-fiction, thriller, western. According to its mood, the genre of film “City Of Angels” is a science fiction film with a little bit touch of fantasy, romance and religious film.

(6) Theme

Theme is what the story is about, but that is not enough. Serayawati (2000:17) stated that theme is the central idea or view of life that writer explores or experienced in life. Theme exist only when the film maker has seriously attempted to record life accurately or several some truth about it or when he was mechanically introduces some concepts of the story of life into which he uses as unifying element and which his story is meant to illustrate. By the theme, we mean the necessary implication of the whole story. Theme contains idea. The theme is something that can be derived from the story, like moral. But the theme is not the moral of the story. A theme is an idea frequently not completely worked out so as to be stateable in a sentence, which grows out of the script and tends to be repeated with variations and developed as the film progress. The theme of film “City Of Angels” is about the life acquisition as God’s creation.

(7) Symbols

As noted by Serayawati (2000:69) symbol is an object, person, place or event that stands for, or exemplifies something abstract, such an idea, quality,

concept, or condition. Symbols are also images (i.e., representation of objects, persons, or actions) that suggest meanings or feelings. These suggestions may be natural (as home betokening domesticity) traditional (as the cross in Christianity), or individual (as when one poet develops an image in particular way). In my opinion, this film symbolizes about angels and human life that live together and have some conflicts. It also symbolizes angel as a God's creation that job is guiding the soul of death people into heaven. And this film also symbolizes a dedicated surgeon that responsibility to her job.

2.3 Synopsis

An angel must decide if love is more important than eternal peace in this Americanized adaptation of Wim Wenders' modern classic *Wings of Desire*. Seth (Nicholas Cage) was an angel whose job was to comfort people and accompany the dying to heaven. He hovered over the city of Los Angeles, listening to people's thoughts, observing their lives, and guiding them to the next world when they die. He was fascinated with humans and their lifestyles. While Seth and his fellow angels try to offer comfort to people as they can, they are discouraged from direct contact with humans and are usually invisible to them. While at a hospital, Seth saw Maggie (Meg Ryan), a dedicated heart surgeon who attempted to save the life of a patient Seth was to call upon. When Maggie learnt that her patient had died, she was totally distraught and realized she could not control the lives of her patients. As she was falling apart emotionally, Seth was falling in love, but was upset that he was not human and could not be with her. Maggie was distraught

after the patient passes, and her agony touched something inside the reserved Seth. He decided to make himself visible so he could communicate with her. As Maggie got to know the strange visitor in black who had suddenly appeared in her life, she found herself torn between her new feelings for Seth and her attachment to her fiancé Jordan (Colm Feore), a fellow doctor.

Enters Nathaniel Messinger (Dennis Franz), he was a patient in the hospital and a former angel. Messinger informed Seth that he once was an angel, too, and the way to become human was to jump from a high place and "fall" to earth. Meanwhile, Maggie, who did not believe in angels, gained a certain curiosity about Seth as he appeared to her every once in awhile. As she begun to fall in love with him, she should chose between a fellow doctor or a supernatural being, as Seth should choose to remain an angel or become human to be with the woman that he loved. Seth, on the other hand, had a serious choice to make between immortality and giving it up in order to know both the pleasures and pains of being a human being.

2.4 Biography of Director

Bradley Mitchell Silberling was born in [California, United States September 8, 1963](#). He is an American [television](#) and [film director](#). He is married to the actress [Amy Brenneman](#), with whom he has two children, [Charlotte Tucker](#) and [Bodhi Russell](#).

Silberling studied at the [UCLA](#) Film School. He managed to start his career within the entertainment industry before completing his studies. In [1986](#) he

got a job as a production assistant for a children's television program. From there, he progressed to direct episodes of major television series and, eventually, films. His television series are *L.A. Laws*, *NYPD Blue*, *Judging Amy*, and *Doogie Howser, M.D.* Beside as a movie director, he also work as a script writer ([10 Items or Less](#) and *Moonlight Mile*), additional crew (*After Image*) and even actor (*Valerie Flake*; as a supporting character).

In 2006, Silberling's film "[10 Items or Less](#)" was the first movie in history to be made legally available for download while it was still in theaters. This was made possible through [ClickStar](#) and his close relationship with owners [Morgan Freeman](#) and [Lori McCreary](#). His others films are *Lemony Sicket's A Series Of Unfortunate events*, *Casper*, *City Of Angels*, and *Moonlight Mile*.

2.5 Definitions of the Term Used in this Study

(1) Psychoanalysis Theory

Before describing the definitions of ambition and limitation of rivalry, the writer try to analyze the basic theory of this analysis. The basic theory of this analysis comes from psychoanalysis theory. Psychoanalysis is a body of ideas developed by Austrian physician Sigmund Freud and his followers, which is devoted to the study of human psychological functioning and behavior. According to Davidoff, psychoanalysis has three applications; a method of investigation of the mind, a systematized set of theories about human behavior, and a method of treatment of psychological or emotional illness.

Coser (1956:156) stated there are many different theories that are in under

of the broad umbrella psychoanalysis. One of which is the conflicts theory. Conflict theory is an update and revision of structural theory that does away with some of the more arcane features of structural theory (such as where repressed thoughts are stored). According to Brenner (1982:288) as stated in his book, conflict theory looks at how emotional symptoms and character traits are complex solutions to mental conflict. This revision of Freud's structural theory (Freud, 1923, 1926) dispenses with the concepts of a fixed id, ego and superego, and instead posits unconscious and conscious conflict among wishes (dependent, controlling, sexual, and aggressive), guilt and shame, emotions (especially anxiety and depressive affect), and defensive operations that shut off from consciousness some aspect of the others. Moreover, healthy functioning (adaptive) is also determined, to a great extent, by resolutions of conflict. A major goal of modern conflict theorist analysts is to attempt to change the balance of conflict through making aspects of the less adaptive solutions (also called compromise formations) conscious so that they can be rethought, and more adaptive solutions found.

(2) Ambition

Ambition of rivalry is a kind of emotion that gives big influences in personality process. Through the analysis of ambition of rivalry, including the contribution to resistance and the involving transference onto the analyst of distorted reactions, the writer can clarify how people unconsciously are their own worst enemies: how unconscious, symbolic reactions that have been stimulated by experience are causing symptoms.

According to Oxford advanced learner's dictionary, ambition is a strong desire to achieve something that is important or needed by people to live well in life. Actually, ambition is necessity for survival, sustenance and success in life. Without ambition life will be so boring, monotonous, and uninteresting.

According to www.boloji.com ambition also means as the driving force in life; despite no facility, no help, and no aid to make great achievements possible in the world. Here, living is not enough for people. Something has to be achieved to make one's life or make interesting things, worthy things, best things and noble things known to the world.

However, in practice ambition is not inherently a good and a positive force. Ambition maybe embraced or ignored and used or abused. It can even become an excuse for failure. It all depends on how it is developed.

An ambition is also a high motivation which is affected by thought "nothing is impossible". Then people will become so selfishness in order to realize their ambition. But ambition, which is based on one sidedness, selfishness or extremist desire or imagination, is abnormal, unnatural, and undesirable for people in the world. One sidedness here means that nowadays people only think material ambition. They sometimes do not think spiritual and intellectual side. It is wrongly believe that the security of man lies in wealth and physical strength only leaving the intellectual and spiritual aspects of human life in the world.

And in other hands, an ambition will drive people become individually and avoiding their responsibility as a part of the world. They will also forget that they have limitation in life.

Therefore ambition is necessary, but good ambition only can give satisfaction, peace and happiness in life whether as a private human and as social part of the world. Undesirable ambition can lead someone only to madness and failure, which will be harmful to the healthy and the function of the society anywhere in the world.

(3) Human Limitation

Human limitation is something that limits human in their life. According to existential-therapy.com, there many kinds of human limitation that people's have, such as: physical limitation, psychological limitation, time limitation, economical limitation, and death.

Physical Limitation

One limitation that most people have is physical limitation. It can be seen or measured by the specific tools. One of the causes of this type of limitation is physical disease. If we can forever free from the threat of cancer, heart disease, diabetes, or even HIV and or the common flu, we will get all we want without thinking about our health. The other cause of physical limitation is physical handicap or disable. Someone living with handicap or disable cannot do what normal people do. Though they can do what normal people cannot do. A handicap or disable people needs special treatment and tools for helping them trough their limitation.

Psychological Limitation

Psychological limitation is a limitation which comes from the condition of

people's psychology, mental, mind and intelligence. The mind is the term most commonly used to describe the higher functions of the human brain, particularly those of which humans are subjectively conscious, such as personality, thought, reason, memory, intelligence and emotion. Although other species of animals share some of these mental capacities, the term is usually used only in relation to humans. It is also used in relation to postulated supernatural beings to which human-like qualities are ascribed, as in the expression "the mind of God". In wikipedia.org, the writer can find that intelligence is a property of [mind](#) that encompasses many related [mental](#) abilities, such as the capacities to [reason](#), [plan](#), [solve problems](#), think [abstractly](#), comprehend ideas and [language](#), and [learn](#). In common parlance, the term smart, metaphorically used is frequently the synonym of situational and behavioral (i.e. observed and context dependent) intelligence.

It cannot be seen by eyes, but can be known by checking up or doing a specific scanning done by expert in psychology. Someone is looked fine and very well physically. But the writer cannot judge him as a healthy people psychologically, because we cannot read his mind.

Time limitation

Attempting to understand the nature of Time has always been a prime occupation for philosophers and scientists. Perhaps as a result of this considerable discussion, it is difficult to provide an uncontroversial and clear definition of the nature of time. This article begins by looking at some of the main philosophical and scientific issues relating to time.

There are two distinct views on the meaning of time. One view is that time

is part of the fundamental structure of the [universe](#), a [dimension](#) in which events occur in [sequence](#), and time itself is something that can be measured. This is the [realist's](#) view, to which [Sir Isaac Newton](#) subscribed as stated in wikipedia.org.

A contrasting view is that time is part of the fundamental intellectual structure (together with [space](#) and [number](#)) within which we sequence events, [quantify](#) the duration of events and the intervals between them, and compare the [motions](#) of objects. In this view, time does not refer to any kind of entity that "flows", that objects "move through", or that is a "container" for events.

Different people may judge identical lengths of time quite differently. Time can "fly"; that is, a long period of time can seem to go by very quickly. Likewise, time can seem to "drag," as in when one performs a boring task. The psychologist [Jean Piaget](#) called this form of time perception "lived time."

The use of time is an important issue in understanding [human behaviour](#), [education](#), and [travel behavior](#). [Time use research](#) is a developing field of study. The question concerns how time is allocated across a number of activities (such as time spent at home, at work, shopping, etc.). Time use changes with [technology](#), as the [television](#) or the [Internet](#) created new opportunities to use time in different ways. However, some aspects of time use are relatively stable over long periods of time, such as the amount of time spent traveling to work, which despite major changes in [transport](#), has been observed to be about 20-30 minutes one-way for a large number of cities over a long period of time.

We have twenty-four hours a day; it will be long enough for a people which do not have activity. But it will not be enough for a people which have a lot

activity or work. It proves that time limitation is depended on each people. And time limitation is related with age of people. Deep inside our heart sometimes asking how old we can reach the age, and when we will die. There is no clear definition about time limitation because no one can predict when time will stop. The most important thing is that we should our time as best as we can.

Monetary or Financial Limitation

This kind of limitation nearly relates with wealth and money. Rich people can buy anything they want in order to reach their satisfaction.

Death

According to wikipedia.org, death is the end of [life](#) in a biological [organism](#), marked by the full cessation of its [vital](#) functions. All known multicellular living things eventually die, whether because of [natural causes](#) such as [disease](#), or [unnatural](#) ones such as [accidents](#). Death has also been personified throughout history as a figure to be feared and hated.

Medically, death is occurred when heart which supply blood to people's body beats no longer. Psychologically, death happens when someone cannot give reaction after getting a stimulus. There is no clear explanation about death. No one can describe how death feels like.

Death has many potential causes: [disease](#), [injury](#), [poisoning](#), among others. Any of these may damage tissues and organs, and disturb the inner balance that allows vitality. Ultimately, every cause of death in animals does so by breaking the [oxygen](#) cycle, cutting off oxygen flow to the brain. All living creatures die, even if they have no particular affliction. Furthermore, every species has its own

typical [life expectancy](#). Humans, for example, don't usually pass the 100-year mark, even when they are generally healthy and living in a secure environment. In humans, similar to most [mammals](#), one can discern a slow deterioration in the body's vitality, which eventually results in death.

As stated in [existential-therapy.com](#), many people deny the reality of death by avoiding living. While this is a more abstract concept, the power of it can be illustrated in many ways. For example, many people avoid investing in relationships and experiencing love because of the fear of being hurt or rejected. Similarly, some people believe that if they do not really live, they will not really die.

The religious person may have complete confidence of life after death. And this new life will be better than life on earth. Yet they still may fear death. Death is unknown. Death is beyond our control. Death is lonely and many people avoid the dying.

Death is often one of the most powerful forces which keep us from truly living. However, death is also a gift that allows us to experience life more deeply and treasure the gifts in our lives much more. The gift of death becomes most powerful when it is opened and the individual is able to face the realities of this gift.

So as a good human being people must realize that we live in many limitations. No one can deny the limitations in life.

(4) Rivalry

According to www.princeton.edu, rivalry is the act of competing as for profit or a prize. On site mercksource.com the writer will find that rivalry is a state of competition or antagonism. In wikipedia.org rivalry is also meant as the act of striving against another force for the purpose of achieving dominance or attaining a reward or goal, or out of a biological imperative such as survival. Rivalry is a term widely used in several fields, including biochemistry, ecology, economics, business, politics, and sports. Rivalry may be between two or more forces, life forms, agents, systems, individuals, or groups, depending on the context in which the term is used.

Then wikipedia.org also describes that rivalry may also exist at different sizes; some rivalries may be between two members of a species, while other rivalries can involve entire species. In an example in [economics](#), a Rivalry between two local stores would be considered small compared to rivalry between several mega-giants. As a result, the consequences of the rivalry would also vary the larger the rivalry, the larger the effect. In addition, the level of rivalry can also vary. At some levels, rivalry can be informal and be more for pride or fun. However, other rivalries can be extreme and bitter; for example, some [human wars](#) have erupted because of the intense rivalry between two [nations](#) or [nationalities](#).

Rivalry can have both beneficial and detrimental effects. Many evolutionary biologists view inter-species and intra-species rivalry as the driving force of [adaptation](#) and ultimately, [evolution](#). However, some biologists, [Richard Dawkins](#), as stated in wikipedia.org, prefer to think of evolution in terms of

rivalry between single genes, which have the welfare of the organism 'in mind' only insofar as that welfare furthers their own selfish drives for replication. Some [social Darwinists](#) claim (controversially) that rivalry also serves as a mechanism for determining the best-suited group, politically, economically, and ecologically. On the negative side, rivalry can cause injury to the organisms involved, and drain valuable resources and energy. Human rivalry can be expensive, as is the case with political elections, international sports rivalries, and advertising wars. It can lead to the compromising of ethical standards in order to gain an advantage; for example, several athletes have been caught using banned steroids in professional sports in order to boost their own chances of success or victory. And it can be harmful for the participants, such as athletes who injure themselves exceeding the physical tolerances of their bodies, or companies that pursue unprofitable paths while engaging in competitive rivalries.

According to www.fdewb.unimaas.nl the rivalries will end when all individuals have developed themselves as independent individuals. So development must actually lead to an ongoing process of differentiation in the economic and social structure, ultimately leading to the break down of all group structure. And even though rivalries are totally normal, they can cause big problems within our surrounding and especially hurt our relationship with other people.

In this final project the writer will present men ambition of rivalry according to involved subject. There are man versus man, man versus himself, and man versus group or society. The first kind of men ambition of rivalry is a rivalry

against himself, it can be feeling or mind. This condition happened when mind and feeling is in the same mood. A man sometimes does what actually he does not want to do, or does not do what he wants to do. This term will make a big imbalance in life. The rival of this is even unreal. A man should compete with his own feeling or mind. If a man could not manage it well, he can become so desperate. The man who have been in this problem can not be seen, the only measurement is by asking him or listening to him.

The second kind of this is kind of rivalry that almost commonly happened; it involves two different individuals which have the same goal. This rivalry can be seen from the body language, dialogues, or even their mimics. It may also involve the third person in order to reach the goal or profit.

And the last rivalry is man versus group or society. Man versus group rivalry was a kind of rivalry in which a man, or group of a men, main source of conflict was social or group tradition. This kind of rivalry involved a man as a part of group that against the group itself. It was occurred when a person thought that his opinion was right than the group he involved in.

CHAPTER III

METHOD OF INVESTIGATION

In this chapter, the writer present object of the study, sources of data, methods of collecting data, and methods of data analysis.

3.1 Object

The object of this study is not only the script of *City of Angels* film, but also the mimic from dialog of the main character in film.

3.2 Sources of Data

There is more than one kind of data in this final project. The first data is taken from *City of Angels* film scripts. Here the writer uses sentences as the unit of analysis. the writer also use the mimic from the dialogues of the character in film *City of Angels*, to find the hidden meaning that cannot be interpreted only from script. This data will be used in the result of the analysis in chapter IV. Then the writer also use data which was taken from references such as books, encyclopedias, dictionaries, and sites which related to the topic. For example, the theories of ambition and limitation. This data was used in review of related literature in chapter II.

3.3 Method of Collecting Data

In this thesis, the writer applies qualitative research because the data is in form of written, oral words and mimics. Qualitative research is a research of which the

data in the form of written and oral words which are descriptively analyzed (Moleong, 1983:3).

The idea of qualitative research is to purposefully select informant (or document or visual material) that will be the best answer for the research question. The writer collected the data from Film Scripts *City of Angels* and also used the mimic from the dialogues in film *City of Angels*.

As stated by Creswell (1994:148) that data collection procedures in qualitative research involve four basic types: observation, interviews, documents and visual images. In this study, the writer use document and visual images as basic type in data collection. The method of collecting data steps in this study involves:

- (1) Finding *City of Angels* film scripts from the Internet. And also the video compact disc of *City of Angels* film.
- (2) Reading the film scripts and watches the film. In order to understand the content and details of the film.
- (3) After reading the scripts and watching the film, the writer identifies the data using steps, first of all the writer identifies the film scripts by underlining and remarking the sentences, which have correlation with the statement of problem. Besides underlining, the writer wills also numbering system. Besides the film scripts data, the writer uses the video as backup data. The writer identifies the data by watching the video and then using "pause" to understand the dialog and the mimic that show the character psychology that cannot be found in the film scripts.

- (4) Then the writer is inventorying the sentences, words, clauses, phrases, dialogues, explicit meanings, implicit meanings and mimics of the data.
- (5) Classifying the data into two types, the first is classifying the data that show the existence of the ambition of men's rivalry of the main character. And the second is classifying the data that reflecting the limitation of men's rivalry of the main character.

3.4 Method of Data Analysis

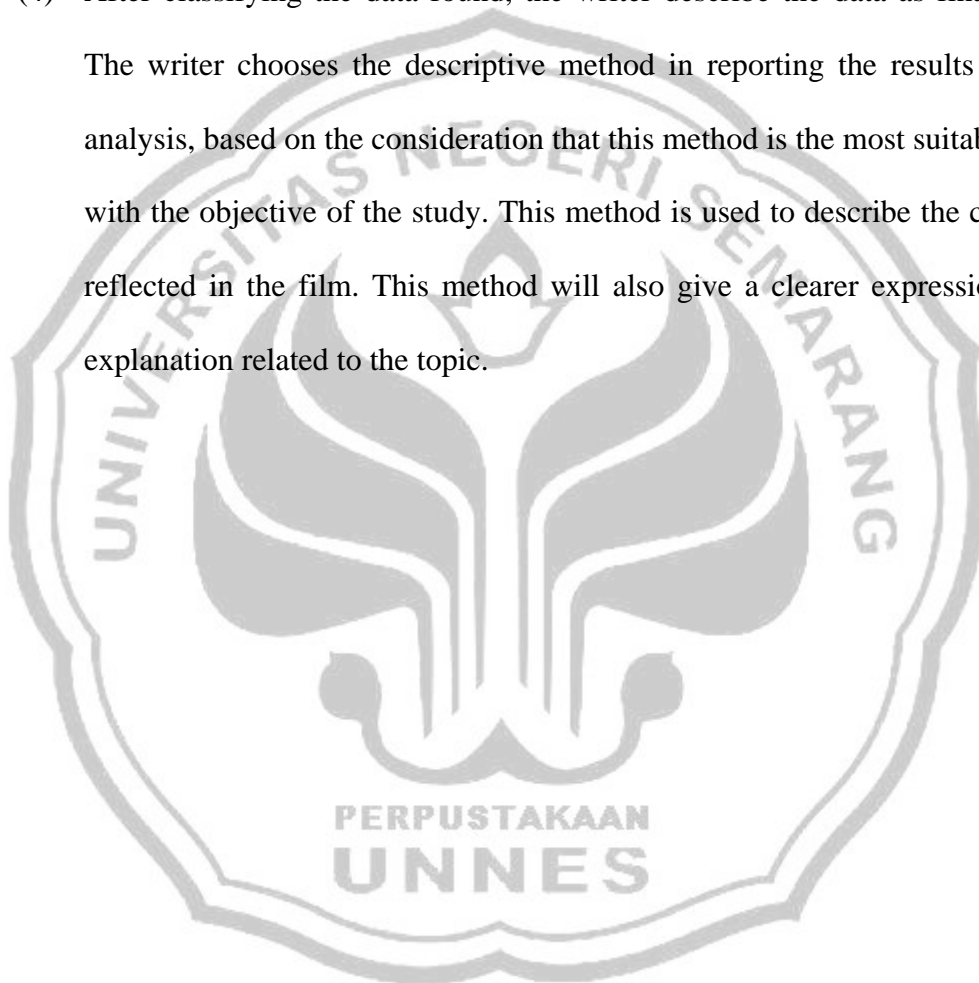
According to Berg's statement, the writer uses the descriptive qualitative analysis to analyze the data. Berg states that in content analysis, researchers examine artifacts of social communications. Typically, these are written documents or transcriptions of recorded verbal communications. Broadly defined, however, content analysis is any technique for making inferences by systematic and objective identifying special characteristics of messages (Berg, 1989:106).

From the statements above, the writer is sure that the most suitable technique in analyzing data since the object of this study is documentation form. And the writer conduct four steps to analyze the data, they are:

- (1) The first step is the writer has to watch this film through video compact disc player. Besides watching the film, the writer also read the film script, then the writer decide to take only major characters because these characters can be used to find the answer of the statement of problem.
- (2) The second step is analyzing. the writer analyze the sentences, clauses, phrases, words from the film scripts, and dialogues, mimics, explicit,

implicit meaning from the video as the data.

- (3) The third step is classifying. The writer classifies, explains and interprets the meaning of the data correlated with some internal and external units of analysis, like social background, social relationship and setting.
- (4) After classifying the data found, the writer describe the data as final step. The writer chooses the descriptive method in reporting the results of the analysis, based on the consideration that this method is the most suitable one with the objective of the study. This method is used to describe the conflict reflected in the film. This method will also give a clearer expression and explanation related to the topic.



CHAPTER IV

RESULTS OF ANALYSIS

In this chapter, the writer presents ambition of men's rivalry including man versus man rivalry, man versus himself rivalry, and man versus group rivalry. And in this chapter, the writer also presents the result of analysis of men's limitation of rivalry.

4.1 Ambition of Men's Rivalry

Ambition is a strong desire to achieve something that is important or needed by people to live well in life. Actually, ambition is necessity for survival, sustenance and success in life. Without ambition life will be so boring, monotonous, and uninteresting. Ambition also means as the driving force in life; despite no facility, no help, and no aid to make great achievements possible in the world. Here, living is not enough for people. Something has to be achieved to make one's life or make interesting things, worthy things, best things and noble things known to the world.

According to www.Princeton.org, rivalry is the act of competing as for profit or a prize. On site mercksource.com the writer will find that rivalry is a state of competition or antagonism. Rivalry is also meant as the act of striving against another force for the purpose of achieving dominance or attaining a reward or goal, or out of a biological imperative such as survival. Rivalry is a term widely used in several fields, including biochemistry, ecology, economics, business, politics, and sports. Rivalry may be between two or more forces, life

forms, agents, systems, individuals, or groups, depending on the context in which the term is used.

So, men ambition of rivalry is a kind of ambition which has strong desire in competing something that is important. Or the writer can also define that men's ambition of rivalry is an ambition that should be competed in order to get prize, profit or something that make one's life complete. The profit or prize here can be as thing or even happiness.

4.1.1 Man versus Himself

The first kind of men ambition of rivalry was a rivalry against himself, it could be feeling or mind. This condition happened when mind and feeling was in the same mood. A man sometimes did what actually he did not want to do, or did not do what he wanted to do. This term would make a big imbalance in life. The rival of this is even unreal. A man should compete with his own feeling or mind. If a man could not manage it well, he could become so desperate. The man who had been in this problem could not be seen, the only measurement was by asking him or listening to him.

(1) Seth versus himself.

Seth as an Angel

Seth Plate was an angel who was job to comfort people and accompany the dying to heaven. He was fascinated with humans and their lifestyles. As he was assisting someone in death on Dr. Maggie Smith's operating table, his eyes met hers and he fell instantly in love. Seth was falling in love, but was upset that he was not human and could not be with her.

Here the writer could indicate that Seth was very high dedicated angel before he met Maggie. He became ambitious to be a man after he was falling in love. And he should compete himself as an angel. In Islam, angels were benevolent beings created from light and do not possess free will. They were completely devoted to the worship of God and carried out certain functions on His command, such as recording every human being's actions, placing a soul in a newborn child, maintaining certain environmental conditions of the planet (such as nurturing vegetation and distributing the rain) and taking the soul at the time of death. Angels were described as being excessively beautiful and have different numbers of wings (for example, Gabriel was attributed as having 600 wings in his natural form). They could take on human form, but only in appearance. As such, angels did not eat, procreated, or committed sin as humans did. The angels were represented too throughout the [Bible](#) as a body of spiritual beings intermediate between [God](#) and men.

From this film the writer could see that in one side Seth very enjoyed his destiny as an angel, but in other side he wanted to become a man in case of living with Maggie. It could be seen from the scripts:

- (1) Seth : **Have you ever been seen**, Cassiel?
 Cassiel : You're looking at me.
 Seth : No, not by me, and not by the dying or the delirious.
 Have you ever been seen...**like you were a man**?
 Cassiel : In a diner once, a blind woman turned to me all of a sudden...and asked me to pass her the mustard.
 Seth : But she was blind.
 Cassiel : But she knew I was there.
 Seth : That doctor in the operating room...she looked right at me.
 Cassiel : She didn't see you, Seth. She can't see you. **No one can see you unless you want them to**. And if I want

her to? Why do you want her to?
 Seth :To help her.
 (Page 8)

There the writer could find how Seth first interested in human life. And we also could know that as an angel he could not be seen by human unless he wanted them too. Then the writer also could find the ambition of him that Seth wanted to be seen by human. His ambition was getting stronger when he met Messenger, a former angel who had been a human. Messenger told him how he could be a real human.

(2)Seth :It's impossible.
 Messenger : "Some things are true whether you believe them or not."
 Seth :How?
 Messenger :**You choose.**
 Seth :Choose?
 Messenger :**To fall to Earth. You take the plunge, the tumble, the dive. You jump off a bridge. Leap out a window.** You just make up your mind to do it and you do it. You wake up all smelly, and aching from head to toe...and hungrier than you've ever been...only you have no idea what hunger is or any of that stuff...so it's all real confusing and painful, but very, very good.
 Seth :**Human.**
 Messenger :Listen, kid: He gave these bozos the greatest gift in the universe. You think He didn't give it to us too?
 Seth :Which gift?
 Messenger :**Free will**, brother. Free will.
 (Page 24)

In this film angel had a free will, different with the definition of angel according to Islam. Messenger could be a man as he had a free will. In this film described that to be a human, an angel should fall to earth from high building. In other hand, after being a human, he would lose a special gift from God that a human did not have. The special gifts of angels that we could find

in this film are:

Angels did not have fear, pain and hunger.

(3) Messenger :Maybe you should ask him.

Maggie :No, I'm asking you.

Messenger :**Seth knows no fear...no pain...no hunger**. He hears music in the sunrise. But he'd give it all up. He loves you that much.

Maggie :I don't understand.

(Page 32)

Angels lived in eternity.

(4) Messenger :He can fall. He can give up his existence as he knows it. He **can give up** eternity and become...one of us. It's up to you.

Maggie :How do you know this?

(page 33)

Those two special gifts made Seth confused to decide if being a human was more important than eternal life. Here the writer could see how big was the ambition of rivalry of Seth in his own mind as an angel. His feeling wanted to be a human but his rational mind still would be an angel. This condition showed us how feeling and mind in our life sometimes had its own assumption. And as a human, people must choose the best one.

Seth as a Human

As a human, Seth also faced some conflict that made a new rivalry with himself. And he realized that human living was materialistic, it could be found in scene 43 when he saw that a people should pay when they took a bus. At the first time he had been as human, Seth must feel loneliness that never he felt before. He must survive with no one beside him. It was showed on scene 45, Seth was sitting alone in a chair then he called Cassiel name. The writer

could see how desperate he was when knowing that he could not interact with his angel friend anymore as soon as he needed him. He also lost the special gift from God that angel had. And the writer could indicate that behind his decision to be human, Seth also felt regret about his own decision too.

In other hand Seth was very happy because he could realize his own ambition. It also could be seen from scene 42, at first time he saw his blood, at first time seeable by other people, and at first time he fell injury and ill.

(2) Maggie Versus herself.

Maggie as a surgeon

Maggie is a dedicated heart surgeon who attempted to save the life of a patient Seth was to call upon. When Maggie learnt that her patient had died, she was totally distraught and realized she could not control the lives of her patients. Because as a doctor she believed that she could save all the life of her patient. That was just the most ambition of her. But she forgot that every man's life was God's authority. It made her depressed. The ambition of Maggie as a doctor can be seen from the script:

- | | |
|------------|--|
| (5) Maggie | :What do we got? |
| Doctor | :50-year-old had a huge anterior wall MI this morning. Collapsed while jogging. Paramedics resuscitated him, but his EKG's pretty ugly. He's hypertensive. |
| Maggie | : This diagonal looks tight. Who cathed him? |
| Doctor | :Rosenberg. |
| Maggie | : Be right in. |
| Doctor | :The patient wants to meet you. He's pretty out of it. The doctor's here. |
| Maggie | : We're just going to cool to today. Sucker. Jimi. |

From the script above the writer could see Maggie's self confidence as a doctor. She always did his job patiently. But then she must face that she lost her patient on her table. It made a big rivalry in her own mind. As reflected in script below:

(6) Maggie :On the table, on my table. **I'm sorry.I'm sorry. I'm sorry. What happened? What happened? A graft occlusion? What? It was textbook. It was textbook. I'm so sorry. The room got so big. I was so small. How did I get so small? I should've gone back on.** I should've massaged longer. I should've gone back on. Massaged longer. **I lost it. I lost it.**

(Page 7)

She believed that she did right way in handing in her patient as written in her textbook. But she must lose it. Then she fell meaningless and down. She thought that she was failed as a doctor. Beside of her job as a doctor in operating room, she also must explain her failed to patient's family. She must tell them what was happened to their family.

(7) Maggie :Mrs. Balford?
 Mrs. Balford :Where's the doctor?
 Maggie :I'm the doctor. I'm sorry. I operated on your husband.
 Mrs. Balford :How is he?
 Maggie :**He didn't survive.**
 Mrs. Balford :What?
 Maggie :**We were able to restore blood flow to the heart...but he developed a lethal arrhythmia and we couldn't resuscitate him.**
 Mrs. Balford :Wait. I'm sorry, I don't understand. A what?
 Maggie :I'm sorry.
 Mrs. Balford :Excuse me. I'm sorry. What did you say? What? Oh, my God!

(Page 7)

Every people in this world would always responsible to their duty. And each job had each result, good and bad results. Good result would make the

people were proud and happy with their job. Bad result would make them desperate and down. So, as a human being people should do their job as best as they could but they also should accept every consequences or results that came after.

Maggie in love life

The other scene that shown the ambition of rivalry of Maggie versus herself was shown when Maggie finally fell in love with Seth. In one side she knew that Seth was an angel that had come to call upon her patient and she knew that angel and human could not live in one dimension. The other side she knew that she had a fiancé, Jordan. She must decided whether Seth or Jordan.

A choice sometimes could make a big rivalry in our mind, because each choice had its own beneficial and detrimental effects for us. A choice could not be separated from freedom, and freedom also could not be separated from responsibility. With freedom came responsibility. It was common for many people to seek freedom while trying to avoid responsibility. While, at the same times, it appeared that people may be able to succeed at this. But it remained a psychological consequence. This consequence was not often very noticeable, but might find expression through guilt, anxiety, depression, or even anger.

In this film the writer found that Maggie avoided her responsibility as a fiancé of Jordan, and made a new emotional relationship with Seth. She could not keep her responsibility to Jordan. Then the writer could see how

depression she was, when she should make a decision in her life (scene 40 to 41).

4.1.2 Man versus Man

A kind of rivalry that almost commonly happened; it involved two different individuals which had the same goal. This rivalry could be seen from the body language, dialogues, or even their mimics. It might also involve the third person in order to reach the goal or profit.

(1) Maggie versus Seth (as an angel)

This rivalry was the rarest one. But it could be found in this movie as a part of science fiction story. It involved a man and angel as a part of the world in case of God creation. Starting on belief that angel was only God servant that did everything He wants. By the story development, an angel could choose their own life. In other side, a man would always try to be the best one in front of God and other people. Man could be very angelic like what angels did, and angel could kill a man to show their existence.

Maggie, who was a surgeon, had been a logically woman. She did not believe in death, and thought that heaven was only a myth that unreal. She did not realize that Seth was an angel, messenger of God. She thought that Seth was a stranger man that wore same clothes. While, Seth as an angel truly believed that world is under God license. He understood that a living human should face a death in their end of life. And he also knew that a dying man would enter heaven. There the writer could find that Maggie and Seth had

different opinion about life. It was common, but then made a rivalry. They would think that their each opinion was the right one. The goal of this kind rivalry was not money or another thing, the goal was only soul satisfaction. They would feel satisfy when their rival accepted their opinion. The rivalry of Seth and Maggie could be seen in this script:

(8) Maggie :The first time I looked in a microscope, I knew I wanted to be a doctor. Okay, let me have your hand.

Seth :What for?

Maggie :We'll take a look at your blood.

Seth :Not a possibility.

Maggie :Men. I suppose you know a woman's threshold of pain...is times higher than a man's. Take a look at that.

Seth :That's bright.

Maggie :That's me. All those cells.

Seth :That's all you are.

Maggie :That and all the space in between.

Seth :If this is all you are...these cells...then **when they die, that's the end.**

Maggie :I don't know. I think so.

Seth :How do you explain it?

Maggie :What?

Seth :The enduring myth of Heaven.

Maggie :I used to think that I had it all figured out.

Seth :But you didn't?

Maggie :No. **Because something happened in my O.R. and I got...this jolt.** I got this feeling that there's something...bigger out there. **Something bigger than me, bigger than you,** and it... Does that sound crazy?

Seth :No.

Maggie :**I couldn't fix him. I did everything right...and I couldn't fix him. That's not supposed to happen. And I...**

Seth :You cried.

Maggie :Yeah.

Seth :Why do people cry?

Maggie :What do you mean?

Seth :I mean, what happens physically?

Maggie :Tear ducts operate on a normal basis to lubricate and protect the eye. When you have an emotion, they overact and create tears.

Seth :Why? Why do they overact?

Maggie :I don't know. Maybe emotion becomes so intense...your body just can't contain it. Your mind and your feelings become too powerful.

Seth :Your body weeps.
 Maggie :I have to go. I got to go. Stay right here. Don't go anywhere. Stay right there.
 (page 18)

From the script above the writer also could find that Maggie knew that there was something bigger than her outside, but she still did not understand what it was. She realized that there was something limited her. Some people in the world could not accepted that as a human, there was limited by some limitation. No matter how smart they were, they still were imperfect one.

Then Maggie and Seth also had a rivalry in arguing their opinion about life. As a surgeon, Maggie did her best to save life of her patient. The conflict started when she knew that Seth was an angel that guiding her patient into the death. Seth realized that he made Maggie getting depressed, but he should do that as a part of his loyalty to God. It could be found in script below:

(9)Maggie :**What does that mean? You mean the way a doctor does? The way a woman does? What?**
 Seth :**The way...a human does.** I have no sense of touch.
 Maggie :You feel that?
 Seth :Don't be frightened.
 Maggie :You freak! You liar! Who... **What are you?**
 Seth :**I came to take Mr. Balford...**and I saw you. I couldn't take my eyes off you. How you fought for him. And you looked right at me...like I was a man.
 Maggie :**"To take Mr. Balford"?**
 Seth :**I was there. We're always there in every room.**
 Maggie :What are you talking about?
 Seth :I was there in the stairwell...when you cried for your patient. And I touched you. Remember?
 Maggie :Why are you doing this?
 Seth :Because I'm in love with you.
 (page 30)

Then from the dialogues above the writer also could indicate that

Maggie finally knew that Seth was a different with her. Seth was different with common human. She realized that Seth was God's messenger that guiding her patient into heaven.

(2) Maggie versus Nathaniel Messinger

This kind of rivalry was common happened in life. As a surgeon, Maggie did their best to her patient, so did to Messinger. The goal of this rivalry was only for health of her patient. The argument started when Maggie found Messinger eating Ben & jerry, a kind of ice cream that containing alcohol that bad for health.

- (10) Maggie :What's on your lip?
 Messinger :What? Am I slobbering here?
 Mrs. Messinger :Where did you get that?
 Messinger :**What am I, a prisoner?**
 Mrs. Messinger :**You want to get well, or you want Ben & Jerry's?**
 Maggie :**This operation is a big deal. Continue to eat like this...and you might as well skip it. Save the 30,000 grand.**
 Messinger :If you'd have performed the operation yesterday like you were supposed to...I'd be sucking carrots through a straw in my arm. What happened?
 Maggie : **Circumstances were not optimal for the procedure.**
 Messinger :**I ain't "the procedure."** My name is Nathan Messinger and I'm right here.
 (page 11)

As a good doctor, Maggie wanted Messinger to get healthy and well. Maggie did not want to lose her patient again in operating room. In other hand, Messinger thought that Maggie could not manage him. He wanted to eat everything he liked, without taking care of his health. Some people in this world did what they wanted to do. Although they knew that what they would do was bad for them or their surrounding. They did not think about the effect

after that. They just thought for their own happiness only.

(3) Seth versus Cassiel

Since the first time Seth knew Maggie, he had an ambition. The ambition was he wanted to be seen by Maggie. The ambition of Seth developed; he wanted to be real man. Real man that could love Maggie and lived with her everafter. As a friend of Seth, Cassiel knew what his friend wanted to be. But he thought that be an angel was better than a human. An angel could go everywhere they wanted as fast as wind. The different view of Seth and Cassiel can be detected from the following script:

- (11) Seth :**Have you ever been seen, Cassiel?**
 Cassiel :You're looking at me.
 Seth :No, not by me, and not by the dying or the delirious.
 Seth :**Have you ever been seen...like you were a man?**
 Cassiel :In a diner once, a blind woman turned to me all of a sudden...and asked me to pass her the mustard.
 Seth :But she was blind.
 Cassiel :But she knew I was there.
 Seth :That doctor in the operating room...she looked right at me.
 Cassiel :**She didn't see you, Seth. She can't see you. No one can see you unless you want them to. And if I want her to? Why do you want her to?**
 Seth :To help her.
 (page 8)

From the dialogues above the writer could find that Seth had a strong desire to be seen by Maggie as a human did. But Cassiel did not have the same opinion with him. The script below also told us about their rivalry:

- (12) Seth :The little girl asked me if she could be an angel.
 Cassiel :They all want wings.
 Seth :**I never know what to say.**
 Cassiel :Tell them the truth. **Angels aren't human. We were never human.**
 Seth :What if I just make her a little pair of wings out of paper?
 Cassiel :Tell her the truth.
 Seth :I told her.

Cassiel :How did she take it?
 Seth :She said, "**What good would wings be if you couldn't feel wind on your face?**"
 (page 4)

It was clearly told by Cassiel that Angels were not human and never been a human. But this statement was argued by Seth. From the script above the writer could indicate that angels had miracles but they could not feel a real life like what human did.

4.1.3 Man versus Group or society

Man versus group rivalry was a kind of rivalry in which a man or a group of men, main source of conflict was social or group tradition. This kind of rivalry involved a man as a part of group that against the group itself. It was occurred when a person thought that his opinion was right than the group he involved in.

In this film the writer could find it when Maggie was in operating room with a group of doctor and nurse. It was not a serious rivalry. But when the writer analyzed it through the script and mimics, the writer could see it as a rivalry among them. the writer could find it from the following script:

(13) Jimmi :Oh, shit.
 Maggie :What are you missing?
 Jimmi :Sponge.
 Doctor :Bummer.
 Jimmi :Got it!
 Maggie :Thank you, everybody. Presbyterian's on line. His rhythm will be irritable.
 Doctor :**She's getting good, huh?**
 Jimmi :**Yeah, she's getting that attitude too. Getting an attitude?** Shit! V-tac! Christ! Paddles! Kill the music. Get her back. Charge to. Charging.
 Nurse :Dr. Rice. Clear! No pressure. You give him 100 lidocaine? 200's gone in. Buzz him again at 300.
 (page 6)

From the script above the writer could analyze that doctor and Jimmi was not like with Maggie. They used allusion to underestimate Maggie. They said that Maggie's attitude as a doctor getting better but actually in their mind was the opposite. It could be seen clearly from the mimics of them, when Jimmi looked at Maggie with sarcastic smile.

4.2 Men's Limitation of Rivalry

As told in previous chapter, human limitation was something that limited human in their life. There were many kinds of human limitation that people's had, such as: physical limitation, psychological limitation, time limitation, monetary limitation, and death.

(1) The Limitation of Rivalry Seth versus Himself

As an angel there were many things that Seth could do and could not do. But the writer did not talk about physical limitation that caused by diseases and handicap or disable. Here we would talk about things that physically limited Seth as an angel that had an ambition of rivalry. Although he was an angel, he had physical limitation that limited his ambition of rivalry. As an angel, Seth could not be seen by people around him. According to Islam, angels were created from Nur or light, and angel could be seen by people by God will. In this film angels could not be seen by human, unless he wanted it too. This kind of limitation could be clearly found in the following script:

- (14) Seth : **Have you ever been seen**, Cassiel?
 Cassiel : You're looking at me.

Seth :No, not by me, and not by the dying or the delirious. Have you ever been seen...**like you were a man?**

Cassiel :In a diner once, a blind woman turned to me all of a sudden...and asked me to pass her the mustard.

Seth :But she was blind.

Cassiel :But she knew I was there.

Seth :That doctor in the operating room...she looked right at me.

Cassiel :**She didn't see you, Seth. She can't see you. No one can see you unless you want them to.** And if I want her to? Why do you want her to?

Seth :To help her.

(page 8)

Another limitation of this rivalry was psychologically limitation. It was not clearly description that showing this limitation. But the writer could indicate it from the scene by scene showing his psychology condition. As an angel, he did not have some feelings that normal people did. He did not have feeling of pain, hunger and fear. And he also could read people's mind. But that condition made his mind different with people. He became so confused when he finally falling in love to Maggie. He could not accept his own condition. Here the writer could see the trouble mind of him.

(2) The Limitation of Rivalry Maggie versus Herself

The limitation of this kind rivalry was only psychological limitation. As a dedicated surgeon, Maggie would do her best to her patient. But her mind ability was limited. Although she was so smart but sometimes she could not do what God wanted to do to her patient. This limitation could see from the following script:

(15)Maggie :On the table, on my table. I'm sorry.I'm sorry. I'm sorry. What happened? What happened? **A graft occlusion?** What? It was textbook. **It was textbook.** I'm so sorry. The room got so big. **I was so small.**

How did I get so small? I should've gone back on. I should've massaged longer. I should've gone back on. Massaged longer. I lost it. I lost it.

(page 7)

There the writer could see that, she thought that she did her job best as what the textbook she learnt. When she lost her patient on her operating table, she felt that she was so small. This indicated that her mind was so narrow. As a doctor she should understand that there were many possibilities in medical treatment. Her ambition had defeated her mind. So when she did operation to her patient, she just thought about her ambition only, without thought about other possibilities that might follow after that.

(3) The Limitation of Rivalry Maggie versus Seth (As an Angel)

This rivalry was so contrast. Maggie as common human was against Seth as an angel. From this basic statement, we could find many limitation of it. The clearest one was physical limitation. As what we learnt before that angels and human were two different kind of God's creation. An angel could do what a man could not do, as a matter of fact that a man could do that an angel could not do.

As an angel, Seth could go wherever he wanted to go. He could appear and disappear as long as he wanted too. But he did not have some feelings that people had. He could not feel a touch though he was touched. And he could not understand human feeling and mind as social part of life. It was caused he just knew that his job just guiding dead person into heaven.

While, as a common human, Maggie had no privilege as Seth do. Maggie was limited by her physical limitation. She was just common woman that had

common body as other people had. She could not understand Seth's life as an angel. She could not understand why Seth came wherever she was. We finally conclude that it was unique rivalry that was not common.

Death of Maggie was also the limitation of its rivalry. According to the previous chapter, death was the end of life in a biological organism, marked by the full cessation of its vital functions. All known multicellular living things eventually died, whether because of natural causes such as disease, or unnatural ones such as accidents. Death had also been personified throughout history as a figure to be feared and hated.

So when Maggie died, all of rivalries that Maggie involved in were also over. Because no one could deny a death, even an angel. It was God's prerogative.

(4) The Limitation of Rivalry Maggie versus Nathaniel Messinger

Mind limitation of Messinger and Maggie was the only limitation that limited this rivalry. In Maggie's mind, she should save Messinger as her patient keeping alive. But Messinger, who was former angel, actually knew that his life was on God's hand. And as scientific person, Maggie still truly believed that life of her patient would be on her hand.

(5) The Limitation of Rivalry Seth versus Cassiel

Seth's mind was affected by people's mind he had met, Messinger. Messinger told him, that he could be a man, because of free will that God gave to him. While, as a common angel, Cassiel just knew that he should do what he had

to do as an angel. Mindset of Seth developed as well as he knew that angel had freewill. Time also limited this rivalry. Seth finally changed his destiny as a man. And as common man, he could not interact to Cassiel anymore.

(6) The Limitation of Rivalry Maggie versus Group of Doctor and Nurses

Time limitation was the first limitation that limited this rivalry. This kind of rivalry was only happened in operating room. Outside of the operating room there was not rivalry anymore. The other limitation was psychological limitation, especially intelligence limitation. One people could not against a group of people. Maggie's mind was limited than group of doctors and nurses.

From the results of the analysis, the writer can clarify that ambition of men's rivalry is common happened to people, because it is one of the conflicts in life. From the rivalry people will get enemy or rival. The worst rival in every kind of rivalries is our own mind. The main goal of rivalry is best solution or answer. According to the result, the writer can also clarify that the purpose of life is the death and life is a circular way to the death. This film shows about how people unconsciously involve in a conflict. And this film also shows about how people consciously find the best solution in their rivalry. From the film the writer also found that there was no winner or looser in rivalry, because it was only a process of life that unconsciously happened to every people.

4.3 Teaching Implication in Literary Class

Literature is something beautiful related to the arts, cultures, diction and meaning

in a literary work. Someone can enjoy and appreciate it if he has deep understanding and feeling in a literary work. Teaching literature in a class needs methods and encouragement, so the students feel happy, delightful and enjoy in appreciating any literary works.

In this subchapter, the writer wants to imply *City of Angels* film by Silberling in literature class. The writer tried to integrate Goh's methods (1994:39) such as mock interviews, retelling the story, debates, making decision and considering other people comment. Of course, it is only one example of the methods in teaching literature.

Mock Interviews

Teaching moral values taken from this film by using mock interviews can be carried out like this: students choose Seth and Maggie as the main characters of the film and let them make a list of question about the characterization of them.

See the example below:

- (1) Who was Seth?
- (2) Did Seth fall in love to Maggie?
- (3) Who was Maggie?
- (4) etc.

Then the students can prepare the answer, like below:

- (1) He was an angel.
- (2) Yes, he did.
- (3) She was a heart surgeon.

(4) etc.

All the answer above depends the student's understanding of the characterization of the main characters.

Retelling the Film

The teacher asks his students to watch the film in the multimedia room, asks then to make notes about characterization of each the main characters, plot, setting, etc. then ask them to retell the story in the class.

Debates

The teacher asks his students to do discussing about the characterization of Seth and Maggie. The teacher can be a guide of the discussion. Each student can defend his judgment to the characterization of Seth and Maggie. One of the other students can read his/her resume of the film in front of class. He/she can defend his/her judgment, can debate with his evidence from the film. After that activity, the teacher asks them to find out the themes of the film.

Considering other People's Comment

The teacher asks his students to work in groups. Each group has their own comments on moral values of Seth and Maggie in the film, then they discuss to other groups.

CHAPTER V

CONCLUSION AND SUGGESTION

In this last chapter, the writer present the conclusion of the problem what the writer have discussed in the previous chapters. The conclusion is used to answer the statement of the problem in chapter I. this chapter is including the suggestion regarding to the analysis of Ambition and Limitation of Men's rivalry reflected in Silberling's film *City of Angels*.

5.1 Conclusion

According to the analysis that the writer have made in the chapter IV, here are the conclusions:

- (1) *City of Angels* film gives us so many different kinds and types of ambition and limitation of men's rivalry. Lots of ambition and limitations of men's rivalry can find inside of the film scenes and scripts.
- (2) From this analysis we can also find that ambition of rivalry is almost happened to us wherever and whoever we are.
- (3) All of God's creations have limitation that limits their ambition in rivalry, even an angel.
- (4) No one can deny rivalry. Rivalry common happen to our life as a way to reach something that we want. And rivalry is a color that completes our life.
- (5) There is no winner or looser in rivalry, because it is only a process in gaining something or developing of personality in life that every people have to pass.

(6) From the film we can get some moral values about human ambition and limitation of rivalry that are important in our life. And this film can give moral education to students or teachers who especially study about English literary works.

5.2 Suggestion

After all the analysis, the writer can give some suggestion to all the readers. The writer hope that the next researcher will get more with their studies about psychological conflict especially ambition and limitation of men's rivalry. In addition, it is interesting to analyze film. The reason why the writer gives those kinds of suggestions is readers can learn so many psychological conflicts in human being's life and we can get something interesting through it.

Since the writer is the student of English educational program, the writer also hope that students and teachers can use film as a source material for teaching English, especially in the appreciation of English literary works. It also can be used as media in teaching English by using several methods as mock interviews, retelling the story, debates, and considering other people's comment.

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Appendices



City of Angels script

Scene 1

Maggie :I don 't really pray...but if you could just help me out here...I promise...

Scene 2

Susan's mom :105.105? Oh, my God! Run a bath, call the doctor. Get her into the bath. Dr. Carter, 655. He won 't be there. What is a thermometer? Mercury. How does it even work? Maybe I can page him. Susan. Susie. Mommy says get up now.

Susan :Cold.

Susan's mom :I know. Hang on.

Susan :Cold!

Susan's mom :It just feels cold because you're so hot. Susan, stay with me. Susan. Susan!

Scene 3

Doctor :Has she been disoriented? Confused?

Susan's mom :She said that she saw a man in her bedroom.

Susan :Are you cold?

Doctor :Okay, swing it. Move it, people. Is room clear?

Nurses :Yes, it's clear.

Doctor :Get her pressure. Let's give her O . Ten liters. Tap her right away. How's her breathing?

Nurses :No pulse or rhythm.

Scene 4

Susan :Are you God?

Seth :No. My name is Seth.

Susan :Where are we going?

Seth :Home.

Susan :Can Mommy come?

Seth :No. She won't understand. She will...someday. Can I ask you something?

Susan :Yes.

Seth :What did you like best?

Susan :Pajamas.

Scene 5

Seth :She definitely knew what she liked.

Cassiel :Pajamas?

Seth :Flannel, with feet.

Cassiel :Pajamas. Excellent choice. What else?

Seth :In the elevator of the Bradbury Building...a man touched a woman's bare skin by accident...but it made her turn and look at him in such a way...

Cassiel :And they...?

Seth :Yes.

Cassiel :It was a good day.

Seth :Do you ever wonder what that would be like? Touch?

Cassiel :No.

Seth :Yes, you do.

Cassiel :Occasionally. Yes. Touch.

Scene 6

People in hurry :I'm not asking for it every night. Just twice a week.
Blue eyes. He's never going to leave her.
20 minutes. 20 minutes. Everything in this damn city is 20 minutes.
It's never 20 minutes.
My ass on a stool all day. She always gets the good chair.
Six pounds, four ounces. My daughter has a daughter.
\$ 20.000 at 2 percent. Pay it off with another card at 4 percent.
Ah, shit!
Federal 595 heavy, slow immediately to match preceding aircraft.

Over.

Jesus, wake up! Wake up!

Scene 7

Seth :The little girl asked me if she could be an angel.

Cassiel :They all want wings.

Seth :I never know what to say.

Cassiel :Tell them the truth. Angels aren't human. We were never human.

Seth :What if I just make her a little pair of wings out of paper?

Cassiel :Tell her the truth.

Seth :I told her.

Cassiel :How did she take it?

Seth :She said, "What good would wings be if you couldn't feel wind on your face?"

Scene 8

Driver on the way :On the 101 through downtown L.A., no delays...

Worker :Shit! Jesus!

Maggie :What do we got?

Doctor :50-year-old had a huge anterior wall MI this morning. Collapsed while jogging. Paramedics resuscitated him, but his EKG's pretty ugly. He's hypertensive.

Maggie :This diagonal looks tight. Who cathed him?

Doctor :Rosenberg.

Maggie :Be right in.

Doctor :The patient wants to meet you. He's pretty out of it. The doctor's here.

Maggie :We're just going to cool to today. Sucker. Jimi.

Scene 9

Maggie :Vein.

Doctor :Kid started walking. Three unassisted steps.

Maggie :Get it on video?

Doctor :I wasn't even there.

Maggie :You failed as a father already. How does that feel? Retrograde on. Come down to half flow, give me a little volume.

Doctor :Down to half flow, here's your volume.

Maggie :Ready to come off?
 Doctor :Ready.
 Maggie :Let's come off.
 Doctor :We're coming down. We're clamped and off bypass.

Scene 10

Jimmi :Oh, shit.
 Maggie :What are you missing?
 Jimmi :Sponge.
 Doctor :Bummer.
 Jimmi :Got it!
 Maggie :Thank you, everybody. Presbyterian's on line. His rhythm will be irritable.
 Doctor :She's getting good, huh?
 Jimmi :Yeah, she's getting that attitude too. Getting an attitude? Shit! V-tac! Christ! Paddles! Kill the music. Get her back. Charge to. Charging.
 Nurse :Dr. Rice. Clear! No pressure. You give him 100 lidocaine? 200's gone in. Buzz him again at 300.
 Doctor :Still nothing.
 Maggie :Start compression. Kill the alarm! Hold up. It's not working. Got to open him. How long to go back on? It'll take me 10 minutes.
 Jimmi :Come on! Nothing.
 Maggie :Knife. Internal paddles. Charge to 20.
 Doctor :Ready.
 Maggie :Hit it. Go to 30. Hit it.
 Doctor :No response.
 Maggie :Tom, I got to get back on bypass here.
 Doctor :Almost there.
 Maggie :Give me 7 more minutes. Come on. Don't do this.
 Jimmi :He's going.
 Maggie :He's not going anywhere. Come on, don't do this! Damn it, come on! Tom! Come on!

Scene 11

Maggie :Mrs. Balford?
 Mrs. Balford :Where's the doctor?
 Maggie :I'm the doctor. I'm sorry. I operated on your husband.
 Mrs. Balford :How is he?
 Maggie :He didn't survive.
 Mrs. Balford :What?
 Maggie :We were able to restore blood flow to the heart...but he developed a lethal arrhythmia and we couldn't resuscitate him.
 Mrs. Balford :Wait. I'm sorry, I don't understand. A what?
 Maggie :I'm sorry.
 Mrs. Balford :Excuse me. I'm sorry. What did you say? What? Oh, my God!

Scene 12

Maggie :On the table, on my table. I'm sorry.I'm sorry. I'm sorry. What happened? What happened? A graft occlusion? What? It was textbook. It was textbook. I'm so sorry. The room got so big. I was so small. How did I get so small? I should've gone back on. I should've massaged longer. I should've gone back on. Massaged longer. I lost it. I lost it.

Scene 13

Seth :Have you ever been seen, Cassiel?
 Cassiel :You're looking at me.
 Seth :No, not by me, and not by the dying or the delirious. Have you ever been seen...like you were a man?
 Cassiel :In a diner once, a blind woman turned to me all of a sudden...and asked me to pass her the mustard.
 Seth :But she was blind.
 Cassiel :But she knew I was there.
 Seth :That doctor in the operating room...she looked right at me.
 Cassiel :She didn't see you, Seth. She can't see you. No one can see you unless you want them to. And if I want her to? Why do you want her to?

Seth :To help her.

Scene 14

Burglar :Open it! Open it now! Everybody down! Do it! Do it!

Buyer 1 :Shit! Just give him the money. *Did I leave the lights on? I left the lights on.*

Buyer 2 :*I should have gone to Ralphs.*

Burglar :Do it!

Cashier :Relax. I'm doing it, okay? *I never saw the Grand Canyon. I'll never see my grandkids again.*

Burglar :*What am I doing?*

Cashier :Just be cool. Be cool. Be cool, man. Be cool. Holy shit!

Cassiel :They don't need to see us.

Scene 15

Jordan :You're early.

Maggie :What's going on?

Jimmi :Ferris was looking for you.

Maggie :Don't I have a mitral valve to do?

Jordan :They canceled it.

Maggie :Who canceled it?

Jordan :Sheffield.

Maggie :Why are you telling me?

Jordan :He was busy.

Maggie :He was chickenshit.

Jordan :Maggie, you're sick.

Maggie :I'm not sick.

Jordan :You're sick. You can't operate. They've rescheduled for Monday. An elective valve, no big deal.

Maggie :It is unprofessional, and it embarrasses me in front of my staff.

Jordan :I saw the chart on Balford. I'm on the committee. It's on review. It wasn't your fault.

Maggie :I know.

Jordan :Then what's the problem?

Maggie :I don't know.

Jordan :You put up a terrific fight.

Maggie :We fight for people's lives, right? Don't you ever wonder who it is we're fighting with? So I'm crazy and chemically imbalanced.

Jordan :You're tired. You have moments. Why didn't you call me?

Maggie :Because I never sleep when you stay over.

Jordan :You never sleep whether I stay over or not. You're good. You know it. Come back Monday and get back on the horse.

Nurse :Doctor?

Jordan :I'll see you.

Scene 16

Reader1 : "As I walk along the stony shore of the pond in my shirtsleeves..."

Reader 2 : "...Amazon basin in the north, once an island sea..."

Reader3 : "The highest truth on the subject remains unsaid...probably cannot be said.

Reader 4 : "For all that we say is the far-off remembering of the intuition..."

Reader 5 : "...she begins to pull away from the awareness she had once..."

Reader 6 : "Commencing search."

Reader 7 : "Searching my soul.

Reader 8 : "What happened to the cards? You could touch the cards.

Reader 9 : "She's been looking at me for half an hour. Maybe if I just hang here..."

Reader 10 : "This is a delicious evening, when the whole body's one sense..."

Reader 11 : "What if I screamed? What if I just screamed right now?"

Reader 12 : "When a woman decides to sleep with a man..."

Reader 13 : "You knew there would always be a spring... ...as you knew the river would flow again after it was frozen. When the cold rains kept on and killed the spring...it was as though a young person had died for no reason."

Scene 17

Mrs. Messinger :All right, they have rescheduled the operation for Monday.

Messinger :What happened yesterday?

Mrs. Messinger :They had a golf tournament.

Messinger :Who knows with these people?

Maggie :Good morning, Mr. Messinger.

Mrs. Messinger :The "G" is soft, like "messenger."

Maggie :What's on your lip?

Messinger :What? Am I slobbering here?

Mrs. Messinger :Where did you get that?

Messinger :What am I, a prisoner?

Mrs. Messinger :You want to get well, or you want Ben & Jerry's?

Maggie :This operation is a big deal. Continue to eat like this...and you might as well skip it. Save the 30,000 grand.

Messinger :If you'd have performed the operation yesterday like you were supposed to...I'd be sucking carrots through a straw in my arm. What happened?

Maggie :Circumstances were not optimal for the procedure.

Messinger :I ain't "the procedure." My name is Nathan Messinger and I'm right here.

Scene 18

TV Program :Hello, hello, hello... Floating, floating. Don't pop it. Don't pop it! Do you know the Muffin Man, the Muffin Man, the Muffin Man?

Maggie :Hi, Anne.

Anne :What are you doing here?

Maggie :I was on my way up to x-ray...and I thought I'd stop in and just...hide.

Anne :From what?

Maggie :I should've gone into pediatrics.

Anne :Oh, no. Every guy you meet is either married or a gyno. Never date a man who knows more about your vagina than you do. Poor little guy. He never stops crying.

Maggie :What's wrong with him?

Anne :No insurance. Found him in a dumpster behind the House of Pies. We worked him up the wazoo for everything...from drug exposure to diabetes. We got nothing.

Maggie :May I? Did you do an ultrasound?
 Anne :You hear a murmur? Worth a shot.Okay, baby. So what are you hiding from?
 Maggie :My patient's wife. She wants me to tell her that her husband is going to be okay...and that I have every confidence...and I don't. And after all this time, and after all this work...I suddenly have this feeling that...none of this is in my hands. Nothing. And if it isn't...what do I do with that?

Scene 19

Maggie :Excuse me. Are you a visitor?
 Seth :Yes.
 Maggie :Visiting hours have been over since : .
 Seth :Why do they have that?
 Maggie :What?
 Seth :Hours. Doesn't it help the patient to be visited?
 Maggie :Who are you visiting? Mr. Messinger?
 Seth :Right now? You.
 Maggie :I don't need a visitor.
 Seth :You're not ill?
 Maggie :No. I'm one of the doctors here.
 Seth :Are you in despair?
 Maggie :I lost a patient.
 Seth :You did everything you could?
 Maggie :I was holding his heart in my hand when he died.
 Seth :Then he wasn't alone.
 Maggie :Yes, he was.
 Seth :People die.
 Maggie :Not on my table.
 Seth :People die when their bodies give out.
 Maggie :It's my job to keep their bodies from giving out. Or what am I doing here?
 Seth :It wasn't your fault, Maggie.
 Maggie :I wanted him to live.

Seth :He is living. Just not the way you think.
 Maggie :I don't believe in that.
 Seth :Some things are true whether you believe in them or not.
 Maggie :How did you know my name? What's yours?
 Seth :Seth.
 Maggie :You better get out of here, Seth...or security's going to think you're a psych patient.

Scene 20

Maggie :Where are we?
 Doctor :Down a liter.
 Maggie :Suction. I am stuck on Band-Aid brand 'Cause Band-Aid's stuck on me. No dying now, Mr. Messinger. Not until you give me Seth 's phone number. I am stuck on Band-Aid brand 'Cause Band-Aid's stuck on me

Scene 21

Maggie :Those eyes. The way he looked...right down into me. Seth. What kind of name is Seth?

Scene 22

Maggie :I thought you'd be here. Salty.
 Jordan :My transplant tanked at a.m.
 Maggie :You okay?
 Jordan :You might want to return this.
 Maggie :That part about the spring? "You knew there'd always be a spring." How did you know that...?
 Jordan :What? I didn't give you this book.
 Maggie :You didn't?
 Jordan :Where'd you get it?

Scene 23

Maggie :Hi. I'm a physician, and I think a patient left that in my office. Can you tell me who checked it out?

Librarian :I can't tell you who. I can tell you when. All right, give me 5 minutes.

Seth :Hello, Maggie. It's nice to see you again.

Maggie :It's weird to see you again.

Seth :Weird is nice. You like Hemingway?

Maggie :Yeah, I'm starting to.

Seth :May I? "As I ate the oysters with their strong taste of the sea....and their faint metallic taste...as I drank their cold liquid from each shell...and washed it down with the crisp taste of the wine...I lost the empty feeling....and began to be happy." He never forgets to describe how things taste. I like that.

Maggie :Do you come here a lot?

Seth :I live here.

Maggie :What do you do?

Seth :Read.

Maggie :No, I mean, your work.

Seth :I'm a messenger.

Maggie :What kind of messenger? A bike messenger?

Seth :No, I'm a messenger of God.

Maggie :Got a message for me?

Seth :I already gave it to you.

Maggie :Did you use my pager? I usually don't get my messages unless you beep me.

Seth :You've definitely been beeped. How is Messinger?

Maggie :He's good. The operation went really well.

Seth :It was a good day.

Maggie :It was. Yeah, I didn't kill anybody today.

Seth :You're an excellent doctor.

Maggie :How do you know?

Seth :I have a feeling.

Maggie :That's pretty flimsy evidence.

Seth :Close your eyes. It's just for a moment. What am I doing?
 Maggie :You're touching me.
 Seth :Touch. How do you know?
 Maggie :Because I feel it.
 Seth :You should trust that. You don't trust it enough. Let's go somewhere.
 Maggie :Where?
 Seth :I don't care.
 Maggie :What do you want to do?
 Seth :Anything.

Scene 24

Seth :What's that like? What's it taste like? Describe it. Like Hemingway.
 Maggie :Well, it tastes like...a pear. You don't know what a pear tastes like?
 Seth :I don't know what a pear tastes like to you.
 Maggie :Sweet...juicy. Soft on your tongue. Grainy...like sugary sand that dissolves in your mouth. How's that?
 Seth :It's perfect.

Scene 25

Maggie :The first time I looked in a microscope, I knew I wanted to be a doctor. Okay, let me have your hand.
 Seth :What for?
 Maggie :We'll take a look at your blood.
 Seth :Not a possibility.
 Maggie :Men. I suppose you know a woman's threshold of pain...is times higher than a man's. Take a look at that.
 Seth :That's bright.
 Maggie :That's me. All those cells.
 Seth :That's all you are.
 Maggie :That and all the space in between.
 Seth :If this is all you are...these cells...then when they die, that's the end.
 Maggie :I don't know. I think so.
 Seth :How do you explain it?

Maggie :What?

Seth :The enduring myth of Heaven.

Maggie :I used to think that I had it all figured out.

Seth :But you didn't?

Maggie :No. Because something happened in my O.R. and I got...this jolt. I got this feeling that there's something...bigger out there. Something bigger than me, bigger than you, and it... Does that sound crazy?

Seth :No.

Maggie :I couldn't fix him. I did everything right...and I couldn't fix him. That's not supposed to happen. And I...

Seth :You cried.

Maggie :Yeah.

Seth :Why do people cry?

Maggie :What do you mean?

Seth :I mean, what happens physically?

Maggie :Tear ducts operate on a normal basis to lubricate and protect the eye. When you have an emotion, they overact and create tears.

Seth :Why? Why do they overact?

Maggie :I don't know. Maybe emotion becomes so intense...your body just can't contain it. Your mind and your feelings become too powerful.

Seth :Your body weeps.

Maggie :I have to go. I got to go. Stay right here. Don't go anywhere. Stay right there.

Scene 26

Maggie :Get the tube out.

Nurse :He can't breathe.

Maggie :It's because the tube is blocked. How you feeling?

Messenger :Ready to hit the waves.

Maggie :I'm afraid your bodysurfing days are over. You got a mean tattoo going there. What does your wife think of that?

Messenger :That is my wife.

Maggie :Check his vitals every 15.

Messenger :I can't see you, but I know you're there. Go back and tell them that

I'm not going. Not yet.

Scene 27

Jordan :Where have you been?

Maggie :Oh, shit. I totally forgot dinner.

Jordan :Dinner? With who?

Maggie :A guy I met. I bumped into him and we got something to eat. Did you pack my backpack?

Jordan :What else?

Maggie :We talked...and then I got beeped and he disappeared. Why did you pack my backpack?

Jordan :Earl, what are you doing? I thought we'd fly up to Tahoe, use your uncle's cabin...maybe do a little hiking.

Maggie :What? God. Is it...?

Jordan :Maggie, it's just a tick. Get a match.

Maggie :We're not going to burn him, Jordan.

Jordan :It'll have to back out.

Maggie :Can't leave the head in. We can't just be burning tick heads.

Jordan :Then get some alcohol.

Maggie :I don't have any.

Jordan :You don't have any alcohol?

Maggie :I don't operate here.

Jordan :How about some olive oil?

Maggie :Which kind? Jalapeño or rosemary?

Jordan :Rosemary. So what did you and your friend... What did you say his name was?

Maggie :Seth.

Jordan :What did you two talk about?

Maggie :Dying.

Jordan :Come on, we deal with life and death every day. Why can't we talk about it? I hope you won't become a surgeon who prays in the O.R.

Maggie :Can we talk for a minute?

Jordan :We'll talk while camping.

Maggie :Jordan, I can't go camping now.

Jordan :We need some time together.

Maggie :All right, let's see if we can just spend minutes. Let's see if we can just stand still together for minutes.

Jordan :Doing what?

Maggie :Just being here.

Jordan :I'll get the trail map.

Maggie :No, I mean it. Nothing but us.

Jordan :What do I do?

Maggie :Just look at me. You can't do it. You can't do it.

Jordan :You flinched. You lose!

Maggie :You cheat.

Scene 28

TV Program :That old black magic called...love. Thank you very much. Welcome back. We've been talking to mothers who are members of the KKK.

Messenger :You want to watch anything? Me neither.

Seth :How do you know when I'm here?

Messenger :I know. Jeez, you look good. I forgot how good everybody looked. 50 years of silence. You got guts, kid, showing yourself like that. I appreciate that. I do. It'll make it easier. I got to tell you, I feel fine. You might want to check your orders...because I sure don't feel like I'm dying.

Seth :You're not dying.

Messenger :Right. Then how come you're hanging around my room all the time? I'm the only one with his ass hanging out of his dress. Unless... Could it be...the doctor? Sure. The doctor. She's pretty. A little flat-chested...but all you need's a handful.

Seth :Who are you?

Messenger :This is good. This is what they call..."serendipitous." Look that up in the dictionary, you'll see a picture of you and me. Thank you. You ready to deal? Because I can answer all your questions, friend.

Scene 29

Messenger :How's the French toast? Fabulous. Set me up. Guess I should introduce myself. Come on, give me your hand. Put it in mine. There you go. A little tighter. Tighter. There you go. No, that's too much. There you go. Good grip. Nathaniel Messinger. Glutton, hedonist...former celestial body, recent addition to the human race.

Seth :I don't believe you.

Messenger :You want proof? You hang out at a library. You can speak every language. You travel with the speed of thought...and you're reading my mind right now. Stop that. You're doing it.

Seth :It's impossible.

Messenger :"Some things are true whether you believe them or not."

Seth :How?

Messenger :You choose.

Seth :Choose?

Messenger :To fall to Earth. You take the plunge, the tumble, the dive. You jump off a bridge. Leap out a window. You just make up your mind to do it and you do it. You wake up all smelly, and aching from head to toe...and hungrier than you've ever been...only you have no idea what hunger is or any of that stuff...so it's all real confusing and painful, but very, very good.

Seth :Human.

Messenger :Listen, kid: He gave these bozos the greatest gift in the universe. You think He didn't give it to us too?

Seth :Which gift?

Messenger :Free will, brother. Free will.

Scene 30

Messenger :Couldn't get a job. No past, no training. No I.D. Then one day, I was walking past a building site. A skyscraper. And I thought, "I could do that." You see, these people down here...a lot of them are afraid of heights, you know what I'm saying? That makes me uniquely qualified. And besides, it feels like a little bit of home up here. And I like what I do. I'm good at it. These things'll kill you.

Seth :Are there others? Others like you?

Messenger :Yeah, they're out there. You see them, but most of the time you just walk on by. Nobody likes to think of the old life. You know, what they gave up.

Seth :Then why'd you do it?

Messenger :My daughter, Ruth...her stupid husband, Frank...and my grandkids. Petie's Hannah's . And this is my wife, Teresa.

Seth :Did you...tell her who you were?

Messenger :I started to try once or twice. Then I thought, "Why do that to her?"

Seth :Do what?

Messenger :It's too much for them. People don't believe in us anymore. Do they still gather together at sunrise?

Seth :And sunset, yes.

Messenger :Take me there?

Scene 31

Seth :Can you hear it?

Messenger :No. I can't hear that! But you can't feel this!

Seth :Nathan! You have to go back.

Messenger :Not until I catch the big wave. Wait. Wait.

Seth :Wait for what?

Messenger :Swim!

Scene 32

Seth :And then you just...fall. Fall? Dive. You make up your mind to do it...and you do it.

Cassiel :And when you wake up, you're...?

Seth :Yes. To smell the air. Taste water. Read a newspaper.

Seth :To lie.

Cassiel :Through your teeth. To feed the dog.

Seth :Touch her hair.

Cassiel :What are you waiting for?

Seth :There is so much beauty up here.

Cassiel :Yes.

Scene 33

Maggie :Here you are again. We'll release your friend Messinger tomorrow.

Seth :That's good.

Maggie :His family's having a kind of a welcome-home party. Will you be going?

Seth :Will you be going?

Maggie :This is Earl.

Seth :He told me.

Maggie :What else does he tell you?

Seth :He worries that you never sleep. And he loves to see you smile.

Maggie :Sometimes I think Earl's the only one who understands me.

Seth :What about your boyfriend? Do you love him?

Maggie :Love? I don't know. What does that mean?

Seth :I was hoping you could tell me.

Maggie :It's a word...that describes a chemical react... It's just crap. I'm full of crap. I wait all day, just hoping for one more minute with you...and I don't even know you.

Seth :What do you want to know?

Maggie :Why you wear the same clothes all the time. Why won't you give me your phone number? Are you married?

Seth :No.

Maggie :Are you homeless?

Seth :No.

Maggie :Are you a drummer? Why don't you ever touch me?

Seth :I don't want to hurt you.

Maggie :You won't hurt me. Did you feel that?

Seth :If I could make you understand...

Maggie :I understand. I'll see you around.

Scene 34

Messenger :Hey, Doc! No, give me the whole package. Come here.

Maggie :Hi.

Messenger :Thanks for coming.

Maggie :You look great.

Messenger :Is this heaven? Look at this. Come on, let's meet some people. You got an appetite?

Mrs. Messenger :Have a beer, Seth. Where you from?

Seth :Up.

Messenger :North. Uh, Canada.

Hannah :Listen. Can you hear? I'm growing.

Mrs. Messenger :Smile, Hannah.

Maggie :How long have you known Seth?

Messenger :Not very long. But I feel like I've known him forever.

Mrs. Messenger :Honey, that hurts.

Hannah :You're just like Grandpa.

Mrs. Messenger :Come on. Let's see if the cookies are done.

Hannah :Come on, Seth.

Seth :Can I help you?

Mrs. Messenger :Yeah, great.

Maggie :How did you two meet?

Messenger :He works with me over at the site. Construction work.

Maggie :I thought he was a messenger.

Messenger :Yeah, he's one of those..."hyphenates." I'll be right back.

Scene 35

Maggie :Here, can you cut this up? So in what province in Canada were you born?

Seth :I wasn't born in Canada.

Maggie :What are your parents' names?

Seth :No parents.

Maggie :You have very delicate hands for a construction worker.

Seth :I'm not a construction worker.

Maggie :Very pale hands. Let me see.

Seth :Why did you do that?

Maggie :Let me see your hand.

Seth :No.

Maggie :What's your last name?

Seth :You know my last name.

Maggie :I don't.

Seth :Plate.

Maggie :Seth Plate?

Maggie :I cut you. I cut you. I cut you with that knife. I felt it go in. You felt it.

Seth :Not the way you do. The way I do?

Maggie :What does that mean? You mean the way a doctor does? The way a woman does? What?

Seth :The way...a human does. I have no sense of touch.

Maggie :You feel that?

Seth :Don't be frightened.

Maggie :You freak! You liar! Who... What are you?

Seth :I came to take Mr. Balford...and I saw you. I couldn't take my eyes off you. How you fought for him. And you looked right at me...like I was a man.

Maggie :"To take Mr. Balford"?

Seth :I was there. We're always there in every room.

Maggie :What are you talking about?

Seth :I was there in the stairwell...when you cried for your patient. And I touched you. Remember?

Maggie :Why are you doing this?

Seth :Because I'm in love with you.

Maggie :I don't believe you. Do you feel that?

Seth :You don't want to believe me.

Maggie :I cannot conceive of it! Just get out! Get out!

Scene 36

Nurse :Doctor? Doctor? Hello?

Scene 37

Maggie :Seth? Are you here? I want to see you. Let me see you. Just stay. Just stay until I fall asleep. Oh, yes! Thank you.

Scene 38

Maggie :The baby can't sleep. Has anyone ever seen the baby sleep?
 Anne :I don't know. Let's check him out. Choanal atresia. There's hardly any air getting through. How did you know?
 Maggie :I just...knew!

Scene 39

Jordan :Maggie?
 Maggie :Yeah.
 Jordan :Are you alone?
 Maggie :Yeah.
 Jordan :Pretty intuitive call on the baby.
 Maggie :Think so?
 Jordan :I couldn't have done it better.
 Maggie :Well, that's a compliment. What are you doing?
 Jordan :I'm spending time with you. Will you marry me? We can finally get up to Tahoe. Get married on the Nevada side...honeymoon and be back before we miss a case. What do you want me to do? Get down on my knees? What do you want me to say? We belong together. We're the same species. I'm not very good at matters of the heart. I mean...the proverbial heart. Please be my wife. Just think about it.

Scene 40

Maggie :Breathe in. Breathe in.
 Messenger :I'm good.
 Maggie :I don't understand a God who would let us meet, if we could never be together.
 Messenger :He didn't tell you.
 Maggie :Tell me what?
 Messenger :Maybe you should ask him.
 Maggie :No, I'm asking you.
 Messenger :Seth knows no fear...no pain...no hunger. He hears music in the sunrise. But he'd give it all up. He loves you that much.
 Maggie :I don't understand.

Messenger :He can fall. He can give up his existence as he knows it. He can give up eternity and become...one of us. It's up to you.

Maggie :How do you know this?

Messenger :Because I

Scene 41

Maggie :Seth, I need to talk to you. Seth, please. Please be here. God, help me through this. You are so beautiful. You'll always be that way. Jordan asked me to go away with him...and get married. He knows me. He knows the demands of my work.

Seth :You don't love him.

Maggie :He and I are the same. And I want that. And I want somebody who can feel my hand when I touch him.

Seth :But you can feel me. You felt me.

Maggie :I want to say goodbye. I don't want to see you again.

Scene 42

Worker 1 :Hey, buddy. You can't be in here.

Seth :Do you see me? Do you see me? Can you see me?

Worker 1 :We can see you.

Seth :Is this blood? This is blood!

Worker 1 :Is it red?

Seth :Red? Is it red? Color.

Worker 1 :What color were the drugs you took? Better get your butt out of here. You got somewhere to go?

Seth :Maggie.

Scene 43

Seth :Down and down and down I go
Round and round and round I go
Round and spin
Loving the spin I'm in
Loving that old black magic...
...called love

Love!

Hi! I was wondering if you could tell me how to get to the county hospital?

Receptionist :Can I help you, sir?

Seth :I'll just take a moment to catch my breath. Breath! Maggie Rice.

Receptionist :Are you a patient?

Seth :No. I just need to find her, please.

Receptionist :You'll have to call her office. Someone there can help you.

Seth :Do you know where she is?

Receptionist :No, sir, I do not know where she is.

Seth :You have this computer...and all this technology. Can't you look her up? Where's Maggie?

Scene 44

Anne :So you're a friend of Maggie's? What happened to you? Sorry. It's okay.

Seth :I fell.

Anne :Evidently. Off a train?

Seth :I fell in love. Please help me find her.

Anne :She went to Lake Tahoe. Her uncle has a cabin on the Nevada side. Wait!

Scene 45

Seth :Cassiel. Are you there? Hello.

Truck driver :Where you headed?

Seth :Tahoe!

Truck driver :Reno!

Seth :Tahoe!

Truck driver :I'm going to Reno.

Seth :I'm going to Tahoe.

Truck driver :Hop in. We'll figure it out when we get there.

Seth :Am I too late?

Maggie :Too late?

Seth :Jordan?

Maggie :I couldn't marry Jordan. I'm in love with you. What happened?

Seth :Free will. I feel you.

Maggie :Do you feel that?

Seth :Yes.

Maggie :And that? How's it feel? Tell me what it feels like.

Seth :I can't.

Maggie :Try.

Seth :Warm. Aching.

Maggie :It's okay. We fit together. I know. We were made to fit together.

Scene 46

Seth :I always asked the dying what they liked best about living. Wrote it down in my book. This is it. This is what I like best.

Maggie :You haven't even started yet. We have our whole lives together. You and me. Mr. and Mrs. Plate.

Scene 47

Seth :I'll get help. You're here. Stay. I should get help.

Maggie :Don't go. The driver went. Please stay. Please stay with me. I'm scared. I screwed up. I wanted to show you everything. You will. You came all this way. I'm sorry.

Seth :God, no, Maggie! To touch you...and to feel you. To be able to hold your hand right now. You know what that means? Do you know how much I love you? Keep looking at me, okay? Look right in my eyes.

Maggie :Someone's out there.

Seth :Don't look at them. Please don't you look at them!

Maggie :Is this what happens?

Seth :Yes.

Maggie :This is what happens. I'm not afraid. When they ask me...what I liked the best...I'll tell them...it was you.

Seth :God!

Scene 48

Seth :I can't see you, but I know you're there.

Cassiel :I'm sorry.

Seth :Get out. Was it you? Were you the one? Were you there?

Cassiel :No.

Seth :Why did He do this?

Cassiel :I don't know. Because her number was up? What do you want me to say?

Seth :Am I being punished?

Cassiel :You know better than that. That's life. You're living now. And one day...you'll be dying.

Scene 49

Cassiel :What's it like?

Seth :What?

Cassiel :Warmth.

Seth :It's wonderful.

Cassiel :If you'd known this was going to happen...would you have done it?

Seth :I would rather have had...one breath of her hair...one kiss of her mouth...one touch of her hand...than an eternity without it.
One.

<http://city-of-angels.warnerbros.com/index2.html>

Data found in film script

Ambition of Men's Rivalry

No	Kinds of rivalry	Page	Line	Meaning	Type
1	Man versus himself	8	1	Implicit	Sentence
		8	4	Implicit	Phrase
		8	10	Implicit	Sentence
		24	7	Implicit	Phrase
		24	9	Implicit	Sentence
		24	15	Implicit	Word
		24	19	Implicit	Phrase
		7 7	16 20	Explicit Explicit	Monolog sentc. Sentences
2	Man versus man	18	22	Implicit	Phrases
		18	23	Explicit	Dialogues
		19	1-8	Explicit	Dialogues
		30	5-7	Explicit	Dialogues
		11	21-22	Explicit	Dialogues
		12	1	Explicit	Dialogues
		4	5	Implicit	Dialogues
		4	10	Implicit	Dialogues
3	Man versus group	6	4	Explicit	Dialogues
		6	5	Explicit	Dialogues

Limitation of Men's Rivalry

No	Kinds of rivalry	Page	Line	Meaning	Type
1	Man versus himself	8	1	Implicit	Sentence
		8	10	Explicit	Sentence
		7	17	Explicit	Sentence
		7	18	Explicit	Sentence

Data found in Video

Ambition of men's rivalry

On disc 1

No	Types	Times
1	Dialogues	20:53
2	Mimics	26:20
3	Mimics	37:15
4	Dialogues	43:15
5	Dialogues	60:40
6	Dialogues	17:47
7	Mimics	32:05
8	Dialogues	33:05
9	Dialogues	33:50
10	Dialogues	45:10
11	Dialogues	27:00
12	Mimics	15:00
13	Dialogues	16:03
		16:25

On disc 2

No	Types	Times
1	Dialogues	11:06
2	Dialogues	11:20
3	Dialogues	13:18
4	Mimics	15:22
5	Mimics	17:55
6	Mimics	28:07
7	Mimics	39:08
8	Mimics	13:13
9	Mimics	28:15

Data found in Video

Limitation of men's rivalry

On disc 1

No	Types	Times
1	Monolog	19:53
2	Monolog	24:17
3	Mimics	28:07
4	Mimics	33:37
5	Dialogues	44:07
6	Dialogues	45:24
7	Dialogues	47:19
8	Dialogues	47:39
9	Dialogues	59:35
10	Dialogues	63:56
11	Mimics	66:16

On disc 2

No	Types	Times
1	Mimics	00:46
2	Mimics	04:06
3	Mimics	16:53
4	Mimics	21:54
5	Mimics	25:01
6	Mimics	35:44