APPENDIX I

SYNOPSIS OF THE NOVEL

Maybe in Another Life (2015) is a contemporary fiction novel by Taylor Jenkins Reid that follows Hannah Martin, a twenty-nine-year-old woman who has spent much of her adult life drifting from city to city without finding a clear sense of purpose, direction, or belonging. At the opening of the novel, Hannah returns to Los Angeles, her hometown, after a series of failed relocations and a painful entanglement with a married man named Michael. She moves temporarily into the guest room of her best friend, Gabrielle "Gabby" Hudson, and is soon reunited with Ethan Hanover, her first love from high school.

On her first night back in the city, the group gathers at a bar. As the night ends, Hannah faces a simple but consequential choice: go home with Gabby and Mark, or stay behind with Ethan. At this moment, the novel splits into two parallel timelines that run simultaneously, each exploring the life Hannah lives depending on the path she takes.

In the Gabby Timeline, Hannah leaves with Gabby and Mark. While stepping into the street outside the Los Angeles County Museum of Art to photograph a light installation, she is struck by a car. The accident leaves her hospitalized for weeks with severe injuries to her leg and pelvis. During her long recovery, Hannah is cared for by Henry, a kind and steady night nurse, and she begins to build a genuine friendship with him. Confined to a hospital bed, she reflects seriously on her life for the first time, writes out practical goals for herself, and begins to make concrete decisions about the kind of person she wants to become. She finds a job at the medical practice of Gabby's father, Carl, negotiates her salary, purchases a car, and adopts a stray dog she names Charlemagne. She also discovers she is pregnant with Michael's child and, after calling him and refusing to be swayed by his pressure, decides to raise the baby independently. Over time, her relationship with Henry deepens into love, and he proposes. The timeline ends several years later with Hannah married to Henry, expecting their daughter, working toward a nursing degree, and fully grounded in a life she has built through her own effort.

In the Ethan Timeline, Hannah stays at the bar and spends the night walking through Los Angeles with Ethan, eating street food and rediscovering their old connection. They begin to explore the possibility of a relationship, and Hannah finds

herself feeling more like herself than she has in years. However, complications arise when she realizes she is pregnant with Michael's child. She tells Ethan the truth, and he initially withdraws, telling her he cannot handle the situation. Hannah, though hurt, refuses to make his uncertainty the center of her life, and she begins building her own independence: a job, a car, an apartment, and a plan for the future. Eventually, Ethan returns, having reconsidered, and declares his willingness to be part of her life and her child's. The timeline ends with Hannah and Ethan married, raising their daughter together, and Hannah studying toward a nursing degree.

At the heart of both timelines is Hannah's gradual movement from passivity, fate-thinking, and emotional avoidance toward genuine self-direction, accountability, and purpose. The novel ultimately suggests that although different choices lead to different lives, what matters most is the quality of engagement a person brings to the life she is living. Both endings are presented as whole, meaningful, and earned through Hannah's own developing agency.

APPENDIX II

BIOGRAPHY OF TAYLOR JENKINS REID

Taylor Jenkins Reid is an American author born on December 20, 1983, in Acton, Massachusetts. She grew up in New England and later attended Emerson College in Boston, Massachusetts, where she studied media arts and studied the craft of storytelling in a professional context. After graduating, Reid pursued a career in writing and eventually established herself as one of the most prominent voices in contemporary American popular fiction, particularly known for her emotionally rich character studies and her inventive structural choices.

Reid published her debut novel, *Forever*, I*nterrupted*, in 2013, a story about grief, love, and identity that drew immediate attention for its emotional depth and accessible prose style. Her second novel, *After I Do* (2014), continued to explore questions of long-term relationships and personal reinvention, and it helped solidify her reputation as a writer with a genuine interest in the interior lives of women navigating complex emotional circumstances.

Her third novel, *Maybe in Another Life* (2015), marked a turning point in her career in terms of structural ambition. By splitting the narrative into two parallel timelines that develop simultaneously from a single pivotal choice, Reid invited readers to consider how much the seemingly small decisions of everyday life shape who a person becomes. The novel received widespread positive attention and introduced Reid to a significantly broader readership.

Reid continued to develop her signature blend of accessible storytelling and structural experimentation in subsequent works. *One True Loves* (2016) explored the question of what happens when a woman is forced to choose between two men she genuinely loves under extraordinary circumstances. *The Seven Husbands of Evelyn Hugo* (2017) became one of the most celebrated novels of the decade, following the fictional life of an old Hollywood screen legend and exploring themes of ambition, identity, sexuality, and the cost of fame. The book spent years on bestseller lists and attracted an enormous global readership.

Daisy Jones and The Six (2019), written in a documentary oral history format, traced the rise and fall of a fictional 1970s rock band with an almost cinematic vividness and was adapted into a television series for Amazon Prime Video in 2023.

Malibu Rising (2021) and *Carrie Soto Is Back* (2022) further demonstrated Reid's range, moving between family saga and sports drama while maintaining her central interest in women's ambition, identity, and self-determination.

Reid lives in Los Angeles, California, with her husband and daughter. Her work has been translated into numerous languages and has reached millions of readers worldwide. Across her body of work, she returns consistently to the question of how women make meaning from the choices available to them, a preoccupation that makes her fiction a rich and relevant object of feminist literary study.

APPENDIX III

TABLE OF DATA

No	Quotation	Category	Subcategory	Page
1	"When Michael was out of my life, I realized I didn't have much else going for me in New York."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	10
2	"I let all of her advice fly right through my head and out into the wind. As if it was meant for someone else and wasn't mine to hold on to."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	9
3	"Michael and I met at a bar in Bushwick on a Wednesday night. I never go to Bushwick. And I rarely go out on a Wednesday night. And neither does he! What are the odds of that?"	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	9
4	"I think maybe I need someone in my corner in order to thrive. I think I am one of those people who need people."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	120
5	"Maybe he's married and that's OK because it's how things were meant to be."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	10
6	"I want to tell him how scared I am, how much I feel I need him."	Social Conditions and Experiences	Dependence on Romantic Relationships	187

			as a Source of Identity	
7	"He makes me feel better about myself, which makes me feel absolutely terrible."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	11
8	"He'd done this before. She'd found two others."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	10
9	"I didn't know he was married at first. And for some reason, I thought that meant it was OK. He never admitted he was married."	Social Conditions and Experiences	Dependence on Romantic Relationships as a Source of Identity	8
10	"I have no apartment and no job. I have no steady relationship or even a city to call home. I have no idea what I want to be doing with my life, no idea what my purpose is, and no real sign of a life goal."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	13
11	"I don't know how much money I have in my account, because I'm afraid to look."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	19
12	"Gabby's the VP of Development at a nonprofit that works with at-risk teenagers. I'm a waitress. And not a particularly good one."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	8

13	"Oh, come on. You're talking to a woman with no career, no home, barely any money, and no potential."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	37
14	"[My boss] hit on me and implied that better shifts went to women who showed cleavage."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	11
15	"I put three thousand down and drive off the lot with a car. There goes most of my money. But it's OK. Because I have a plan."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	117
16	"I hand over my credit card. I don't know how much money I have in my account, because I'm afraid to look. But I know I have enough for now."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	19
17	"I don't know. I sort of really think that."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	37
18	"At the end of the flight, during the five tricky minutes when we land, maybe we can talk about my lack of career choices."	Social Conditions and Experiences	Lack of Economic Independence and Career Direction	4
19	"I'm still not sure what that way is. But back then, I just assumed it would all fall into place, that the big things in life would take care of themselves."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	6

20	"I don't move from place to place on purpose. It's not a conscious choice to be a nomad. Although I can see that each move is my own decision, predicated on nothing but my ever-growing sense that I don't belong where I am."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	3
21	"My life may be a little bit of a disaster. I may not make the best decisions sometimes. But I am not going to lie here and stare at the ceiling, worrying the night away."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	14
22	"I shrug, because it's an impulse. It's always my impulse to ignore the bad, to run toward the good."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	3
23	"Life is long and full of an infinite number of decisions. I have to think that the small ones don't matter, that I'll end up where I need to end up no matter what I do. My fate will find me."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	25
24	"Everything happens for a reason. Isn't that what they say? ... I think I have to believe that life will work out the way it needs to."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	187
25	"Well, I was running out of cities."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	18

26	"I had been playing the 'Well, But' game. The 'We Don't Know That for Sure' game."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	10
27	"I'd prefer to believe that things happen as they are meant to happen."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	187
28	"Sometimes I worry I'll never find a place to call home."	Social Conditions and Experiences	Passive Acceptance of Her Social Circumstances	3
29	"I'm eager to spend time with a good man for a change."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	33
30	"I have a baby that's not his. I'm taking on a dog he didn't ask for. I'm not going to make these things his problem."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	130
31	"I woke up this morning, resolved to work this out."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	170
32	"I'm not asking for your money or your attention or your support, OK? I'm having the baby. Step up to the plate and deal with it or don't. That's your business."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	172
33	"I decide, right this second, that I'm not going to tell him tonight. I love him... And I'm going to lose him.	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of	179

	And just for tonight, I want to experience how it feels to be his."		Freedom in Her Own Choices	
34	"I just started working at Carl's office, and it has been both hugely stabilizing and really eye-opening."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	240
35	"I'm doing this. I'm making a life for myself. I am doing this."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	118
36	"I'm choosing to take care of her. The parallels do not escape me."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	129
37	"I'm staying. You're going. Don't use me as an excuse to avoid your own problems."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	177
38	"Everything happens for a reason... maybe it's because I'm supposed to have this baby. That's how I'm choosing to look at it."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	187
39	"And I am finally finding my confidence... I no longer feel a rush to leave this city and head for greener pastures, because there are no greener pastures and there is no better city. I am grounded here."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Exercise of Freedom in Her Own Choices	239

40	"I want to be realistic, for once. I want to be grounded. I want to make smart decisions."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	70
41	"What is happening here is Michael all over again."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	68
42	"You can only muster up this type of courage a few times in your life. I'm just stupid enough to have it now. So help me into the damn wheelchair so I can go make a fool out of myself."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	201
43	"Count on me. Let's get through this together. Lean on me. Squeeze my hand."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	163
44	"I am not ready to be a mother. I am nowhere near it."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	200
45	"I'm not going to go around worrying too much. I'm just going to do my best and live under the assumption that if there are things in this life that we are	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	238

	supposed to do... we'll find them. In time."			
46	"I chose to go home with Gabby and Mark because that's the choice I made. Nine billion choices I've made over the course of my life could have changed where I am right now."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	133
47	"I can walk now. Without a walker. On my own."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	246
48	"I told my parents that I wasn't moving to London... I told her I was staying. I said I wasn't going anywhere. I said I was here to stay. I didn't even think twice about it."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	247
49	"I don't know if I can bear to say it out loud, to tell my father that I need him to leave."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	105
50	"I'm not sure that pushing yourself around in a wheelchair is that difficult. I think I might just be that uncoordinated."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	209
51	"I'm starting to think that when we don't own them, we don't own ourselves."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence	221

			Through Self-Directed Action	
52	"I found my home... And it's not New York or Seattle or London or even Los Angeles. It's Gabby."	Hannah's Choices and Agency Across Two Life Paths	Hannah Martin's Attainment of Transcendence Through Self-Directed Action	229