



**HALLUCINATION AS A FACTOR OF THE MAIN
CHARACTER SUCCESS IN ACHIEVING HIS DREAM
IN RON HOWARD'S MOVIE
*A BEAUTIFUL MIND***

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Submitted in Partial Fulfillment
of the Requirements for the Degree of *Sarjana Sastra*
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UNNES

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CHARACTER SUCCESS IN ACHIEVING HIS DREAM IN
RON HOWARD'S MOVIE
*A BEAUTIFUL MIND***

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Semarang, 18 Maret 2009

Yang membuat pernyataan

Candra Wijayanti

*Knowledge is abstract thing, but reality of life
is more abstract, how do we can see and feel it?
Learn carefully it both*



To:

*My Lovely parents, Mr and Mrs Sudjati
My dear sister, Putri Dwi Jayanti
My inspiration, Bana Bayu Wibowo*

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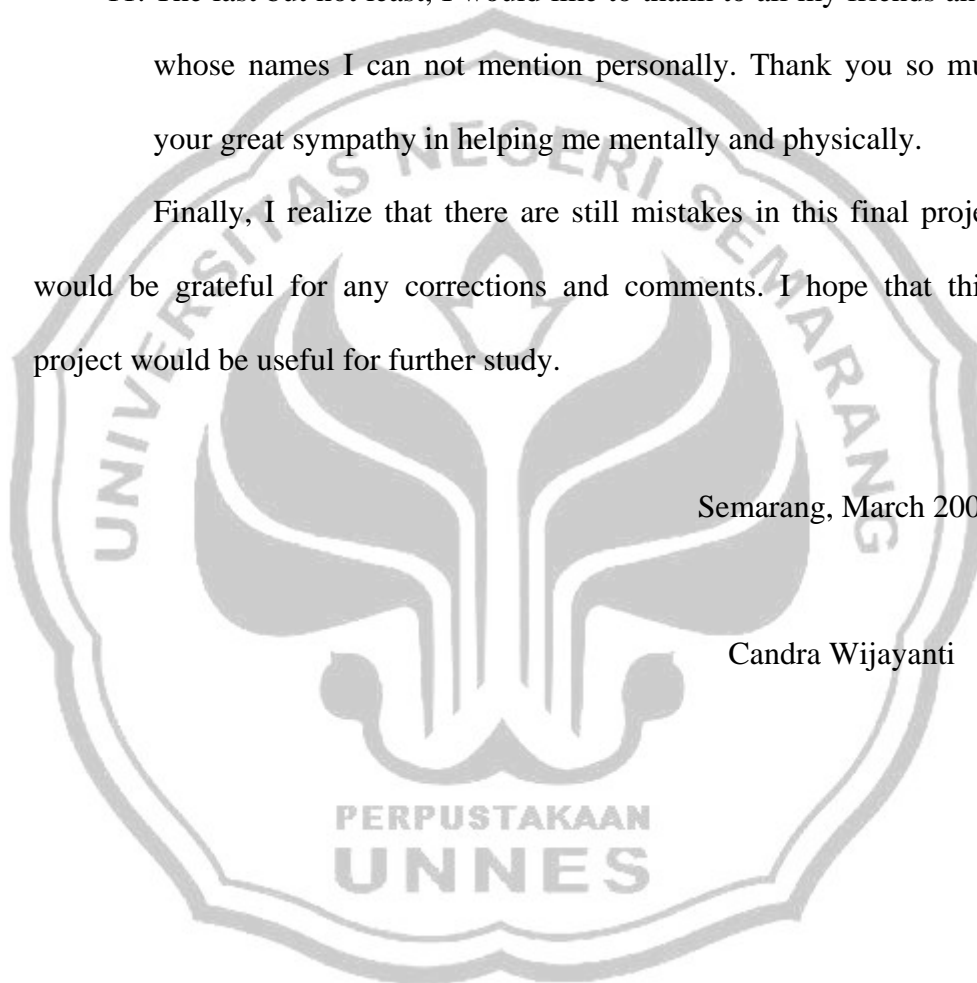


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ABSTRACT

Wijayanti, Candra, 2250404532. 2009. Hallucination as a Factor of the Main Character Success in Achieving His Dream in Ron Howard's Movie *A Beautiful Mind*. Final Project, English Department, Language and Art Faculty, Semarang State University. 1st Advisor: Henrikus Joko Y, S.S. M.Hum. 2nd Advisor: Sri Wahyuni, S.Pd. M.Pd.

Keyword: hallucination.

In this recent global era, a film seems to be more interesting to enjoy compared with articles or conventional text books. As a literary work, a film can be used as source for studying literature. Besides, people can find some moral values that can be learned in their life through watching film. For example, they can gain some social phenomena and psychological aspects from the character in a film itself.

The object of this study is the film entitled *A Beautiful Mind* directed by Ron Howard. The reasons for choosing the topic are (1) this movie is a biographical film that comes from the reality of John Nash, a Nobel Laureate who is suffering from mental illness, schizophrenia and lives under his hallucinations (2) this movie inspires everyone because someone with mental illness can change his life and finally achieve a Nobel. The statements of the problem are (1) what does Nash's hallucination mean in terms of his search for mathematical formula, (2) to what extent does Nash make use of his hallucination for achieving the Nobel.

I used a descriptive qualitative research as a method of this final project since the data were in the form of words, phrases, written dialogues implied in the script and they were descriptively analyzed. I gained the data by watching and reading the script intensively also I compiled some references from several books and dictionary which relate to the subject matter and seek information from the internet to support the study.

The result of the study was (1) Nash's hallucination has an important meaning in terms of his search for the original idea; especially Charles' figure (2) Nash hallucination has the positive impact influencing his study until he received the Nobel. I conclude that the influence of Nash's hallucination of this movie towards the readers is positive because the movie told us many things about how to keep trying and not to give up to face the truth although it is difficult. It moreover, can give us a lesson that sometimes our weakness can be the factor influencing our success.

By studying and analyzing *A Beautiful Mind*, hopefully my final project can be used as reference for those who are interested in analyzing a film using psychoanalytical approach especially abnormal psychology.

CHAPTER I

INTRODUCTION

1.1 General Background of the Study

Literature gives many contributions in our lives. All written works created by human beings are called literature. Rees states as quoted by Serayawati (2000:3) that literature in broad or general sense is anything written; whereas, literature in a limited sense or narrow sense is a writing that expresses the writer's feeling/ emotion, thought/ idea, attitude toward life and the world and has permanent values.

There are some meanings of literature. According to Soukhanov (1996:1050) literature is a body of writing in prose/ verse; imaginative/ creative writing especially of recognized artistic value: "literature must be an analysis of experience and a synthesis of the findings into a unity". Webster (1979:1056) states that literature is production of writings, especially imaginative prose, verse, etc; all of such writings considered as having permanent values, excellence of form, great emotional effect, etc. Furthermore, *Oxford Learner's Dictionary* (1995:687) defines literature as writings that are valued as work of art, such as fiction, film, drama, and poetry.

In this recent global era, a film seems to be more interesting to enjoy compared with articles or conventional textbooks. By watching a film,

hopefully people will get more educational value about human being's life since this film performs a lot of happenings which can be seen in daily life.

A film as a literary work can be used as a source for studying literature. The term "film" according to *Oxford Learner's Dictionary* (1995:319) refers to motion picture; whereas according to wordnet.princeton.edu/perl/webwn (accessed on February 14th 2009) film is a form of entertainment that enacts a story by sound and a sequence of images giving the illusion of continuous movement.

Some reasons why people enjoy film are: firstly, film is a fascinating form of entertainment because everything in film appears to be life-like and natural. The actors play their role as people actually do. Secondly, people do not need more time to enjoy film; otherwise, they spend more time in reading a novel or figuring out the meaning of a poem. The third reason is the specific and personal purposes such as analyzing films or criticizing them, but only some people that have this purpose; most of them enjoy films to get some pleasures.

To be able to analyze a film, people should know about its elements. It refers to *Encyclopedia Americana* (2004:505):

Film, in the "performances". cover all arts point of view. iron painting, in which film presenting two dimensional picture within the dimensional picture within a frame, music, present all of materials within the dimension of time, dance, film are orthographed to use space for the aesthetic sense, literature, in which most films are based on the stories and realized on the literacy text spoken by the character, theatre, which most films used by human not only as the subject but also as the object, and the last in poetry.

From the statement above, I can assume that film as a modern drama form, has intrinsic elements; they are theme, plot, character, mood, setting, and background. It also has a dramatic technique like lighting, properties, music, and dialogues.

Film can be used as an educational, entertaining and a research tool. By watching it, people can find some moral values that can be learned in their life. It can be a good or bad moral value. They can gain some social phenomena. As stated by Rees (1971: 9) “movie can be a good source for viewer; however, it depends on the needs, interest, cultural background and language level.”

In this final project, I would like to analyze a film entitled “A Beautiful Mind” to be the object of discussion. It is a film written by Akiva Goldsman and released on December 21, 2001. It is an American biographical film about John Forbes Nash, the Nobel Laureate (Economics) mathematician who lives under uncontrolled hallucination until he can achieve the Nobel and keep survived from his hallucination. I use psychological approach in analyzing the film.

Literary works and psychology have a close correlation, both directly and functionally. Direct correlation means that literature and psychology deal with the same object, which is human life. Psychology and literature have a functional correlation because both of them learn about people’s psychological condition. The difference is that psychology discusses something real but literature discusses something imaginary.

A Beautiful Mind, which is starred by Russell Crowe as John Nash, released in 2001 and directed by Ron Howard. This film is the true story of John Nash, one of the great geniuses of the 20th century, who was famous for both his theories in math, and for the fact that he suffered from his hallucination. Nash, a brilliant mathematician, begins to believe that he has been approached by a top-secret government agency to assist with code breaking. As his illness progresses, he is guarded more and felt afraid. He is unable to function well at work, and he frightens his wife. A college roommate turns out to be an elaborate hallucination, and other aspects of his life appear to be built on paranoia, grandiosity, and ideas of reference. Eventually he succeeds in his struggle to reintegrate into the academic community. The film culminates triumphantly in Nash's acceptance of the Nobel Prize.

Referring to the background above, I would like to focus on Nash's struggle to recover from his mental disorder (hallucination) until he can bring his hallucination as the factor that help him in achieving his dream to become The Nobel Laureate (Economics) mathematician.

1.2 Reason for Choosing the Topic

Firstly, studying psychology is challenging. It is a study on such a wide variety of human behaviors, experiences, and interaction in many ways. Furthermore, the study of psychology satisfies our curiosity and suggests ways to improve human learning and memory. Learning psychology helps advance

human development and interaction and suggests ways to help individuals cope with psychological disorders.

A Beautiful Mind directed by Ron Howard gives us a lesson about the life of a mathematics genius and Nobel Laureate John Nash which is very complicated and hard to understand. He lives with his hallucination about the three important people and his top-secret work. This case is interesting to be analyzed, since he has the hallucination disorder, he can achieve a Nobel and invented an original idea. Furthermore, he finally recovered from its suffering and let them as the factors of his success to reach his dream. Through this analysis, hopefully we can show to the people that our weakness can be the key of our success, so if we have a weakness, try to get the advantages from it.

I use the psychological analysis because hallucination is a part of psychological phenomena that people often suffer from.

1.3 Statement of the Problem

There are two problems which will be analyzed in this study:

1. What does Nash's hallucination mean in terms of his search for mathematical formula?
2. To what extent does Nash make use of his hallucination for achieving the Nobel Prize? (in view of Psychoanalytical theory)

1.4 Objectives of the Study

The objectives of the study are elaborated as follows:

1. To explain what is the meaning of Nash hallucination in terms of his search for his original idea (mathematical formula).
2. To describe to what extent Nash makes use of his hallucination for achieving the Nobel (in view of psychoanalytical theory).

1.5 Significance of the Study

The result of the study, hopefully, could be used as a reference for developing literature comprehension among students, especially those who are concerned a lot about psychology.

It is also expected that this study will make us know that Nash's hallucination (which is always underestimated by his friends) can be the factor influencing his success for his Nobel. Furthermore, John Nash tries to let us know how to recover from its disturbance. Keeping survive is the key of all.

1.6 Outline of the Study

This paper is systematically organized as follows.

Chapter I is introduction which consists of background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and outline of the study.

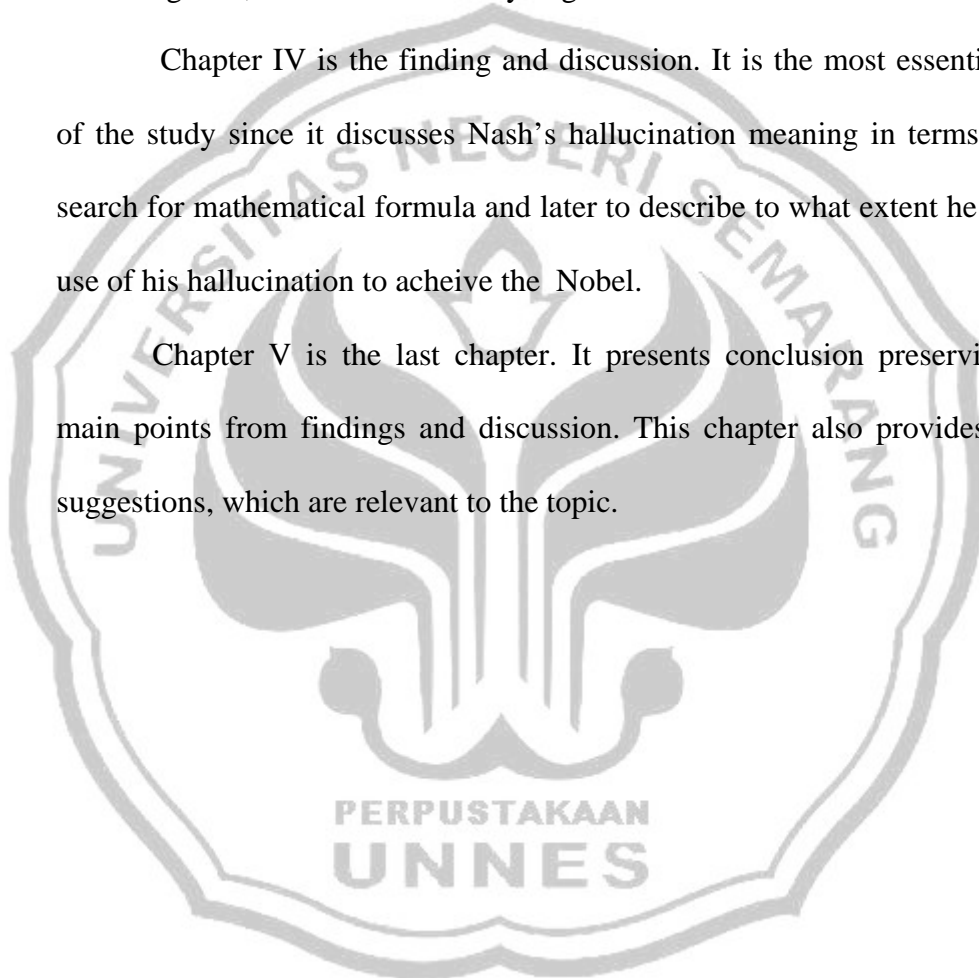
Chapter II is review of related literature. It consists of theory of literary approach, definition of film, category of film genre, elements of film, definition of psychology, definition of psychology, definition of

psychoanalysis, definition of hallucination, kinds of hallucination, and causes of hallucination.

Chapter III is the method of investigation. It deals with research design, object of the study, type of the data, source of the data, procedures of collecting data, and method of analyzing the data.

Chapter IV is the finding and discussion. It is the most essential part of the study since it discusses Nash's hallucination meaning in terms of his search for mathematical formula and later to describe to what extent he makes use of his hallucination to achieve the Nobel.

Chapter V is the last chapter. It presents conclusion preserving the main points from findings and discussion. This chapter also provides some suggestions, which are relevant to the topic.



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Film

In this chapter, I present the theories underlying the topic of the final project and also use several sources to support the subject matter. This chapter consists of subchapters. The first subchapter is about film; it consists of the definition of film, the element of film and the category of film genre.

2.1.1 Definition of Film

Film is the term that encompasses individual motion pictures, the field of film as an art form, and motion picture industry. Films are produced by recording images from the world with cameras, or by creating images using animation techniques or special effects.

The International Encyclopedia of the Social Science also states the same definition of the movie as listed below:

Cinema which by now should mean both motion picture for theater and films for television, is simultaneously an art and an industry because its mean of creation and its system of distribution involve expensive technology (Encyclopedia of the Social Science, 1986: 426).

Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful method for educating – or

indoctrinating – citizens. The visual elements of cinema give motion pictures a universal power of communication; some movies have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue.

The origin of the name “film” comes from the fact that photographic film (also called film stock) 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*, *photo-play*, *flick*, and most commonly, *movie*. Additional terms for the field in general include *the big screen*, *the silver screen*, *the cinema*, and *the movies*.

In the film theory, genre refers to the primary method of film categorization. A “genre” generally refers to films that share similarities in the narrative elements from which they are constructed. (<http://en.wikipedia.org/wiki/Film> accessed on July 6th 2008)

2.1.2 Elements of Film

There are seven elements of film according to Douglass (1996:15-249)

(a) Ideas or storytellers

Stories are the glue of cultural heritage, passing on traditions, histories, and social mores. Stories give meaning and purpose to our lives and helps us define heroism, leadership, responsibility, love—all the ideals that guide our actions. All societies have both revered and reviled the storyteller.

Typically storytellers in ancient societies would be the repository of the events and deeds of the clan or tribe. They would regale young and old, recounting tales heard hundreds of times for generation after generation.

(b) Point of view

The term “point of view” has several definitions. First, within film and video, the term “point of view” has a special meaning. It refers to a camera shot taken as if seen through the eyes of a character.

Second, point of view refers to the perspective of the storyteller. Is this an eyewitness account of an incident or an incident or an expression of the storyteller’s thoughts and theories, or is this a recounting of events from a detached point of view? this is referred to in literature as “person.”

The third meaning of the term “point of view” is actually the source of the phrase itself. Point of view refers to the interests, attitudes, and beliefs associated with a character’s or group’s particular *perspective*.

(c) Story Structures

Dramatic conventions and structures apply to nontheatrical films and documentaries as well as to narrative theatrical and prime time television productions. This is not to say that no theatricals have to have stories and heroes just like prime time. They usually don’t. But at the elemental level, everything is story. Story means dramatic structure.

The basic elements of dramatic structure found in most productions are a beginning, a middle, and an end. Each of three elements is developed and each has its own characteristics. Normally the beginning is about one-quarter

the length of a production. The middle section is about half the production or even a little longer. The end is usually a little shorter than a full quarter of the length. Even without curtains, most film, video, and television dramas break down into these three distinct sections or acts. The basic three-act structure is the setup, the struggle, the struggle and finally the realization.

(d) Mood

As an audience, we want to be moved. We watch films with the expectation of having our emotions aroused. We are drawn into scenes through the persuasion of mood. It sets the emotional tone and guides our reactions toward the story, action, and characters.

Mood is a subjective impression. The words available to us to describe feelings-joy, sadness, exhilaration, melancholy, nervousness, desperation, awe, and so on-are simply too broad to express the rich tonal variation in most of what we feel.

(e) Characterization and portraiture

According to *Oxford Learner's Dictionary* (1995:650) portraiture refers to art of making painted picture; drawing; photograph, of a person or animal.

In both theatrical and nonfiction genres, whenever we show a person doing something, we must decide how much we will show what the person is doing and how much we show the personality of the person. We must balance our emphasis between portraiture and process, between characterization and action.

(f) *Mise en scène* and design

The French term *mise en scène* has proven useful to English-speaking producers and critics because it encompasses so many elements that contribute to the look and meaning of a scene. Literally translated as “putting in the scene,” the phrase refers to all the visual elements of set, set dressing, props, costumes, makeup, lighting, and even physical body posture that are arranged and placed before the camera lens.

(g) Symbols

Symbols based in the recent cultural past have a greater likelihood of having more commonly shared meanings, at least by members within a single culture.

According to *Oxford Learner's Dictionary* (1995:876) symbolism means representation of ideas by the use of symbols; literary and artistic movement (late 19th c) that used artistic invention to express sensually ideas, emotions, abstraction in place of realism.

2.1.3 *Category of Film Genres*

Three main types are often used to categorize film genres; setting, mood, and format. The film's location is defined as the setting. The emotional charge carried throughout the film is known as its mood. The film may also have been shot using particular equipment or is presented in a specific manner, or format.

The following are some examples of well-established genres in film. They are often further defined to form subgenres, and can also be combined to form hybrid genres.

(a) Setting

1. Crime : places its character within realm of criminal activity, or within organizations attempting to prevent said act. (or sometimes both).
2. Fantasy : speculative fiction outside reality (i.e. myth, legend).
3. Film noir : portrays its principal characters in a nihilistic and existentialist realm or manner.
4. Historical : taking place in the past amidst notable historical circumstances.
5. Science fiction : defined by the effects of speculative (not yet existing) technology (i.e. future space travel, cyberpunk, time travel).
6. Sports : sporting events and locations pertaining to a given sport.
7. Teen : involving the usual conflicts of teenagers.
8. War : battlefields and locations pertaining to a time of war.
9. Western : wilderness on the verge of civilization, usually in the American West.

(b) Mood

1. Action : generally involves a moral interplay between “good” and “bad” played out through violence or physical force.
2. Adventure : involving danger, risk, and/or chance, often with a high degree of fantasy.

3. Comedy : intended to provoke laughter.
4. Drama : depends mostly on in-depth character development, interaction, and highly emotional themes.
5. Horror : intended to provoke fear and/ or revulsion in the audience.
6. Mystery : not understanding in full the plot of the movie until the end.
7. Romance : dwelling on the elements of romantic love.
8. Thrillers : intended to provoke excitement and/or nervous tension into audience.

(c) Format

1. Live action : the most comment format of films.
2. Animation : the rapid display of a sequence of 2-D artwork or model positions in order to create an illusion of movement.
3. Biography – also known as “biopic”. A format that tells the story of an historic figure or an inspirational story about real people. This genre is arguably the most controversial, because the majority of biopic shows fictionalized events.
4. Documentary : a genre that films reality.
5. Musical : songs are sung by the characters and interwoven into the narrative.

(d) Target audience

1. Children’s film : films for young children; as opposed to a family film, no special effort is made to make the film attractive for other audiences.

2. Family film : intended to be attractive for people of all ages and suitable for viewing by a young audience. Examples of this are Disney films.
3. Adult film : intended to be viewed only by an adult audiences, content may include violence, disturbing themes, obscene language, or explicit sexual behavior. Adult film may also be used as a synonym for pornographic film. (<http://en.wikipedia.org/wiki/Film-Genre> accessed on July 6th 2008)

According to the explanation above, I categorize *A Beautiful Mind* into biography and adult film. The film is made based on the true story of John Forbes Nash, the Nobel Laureate (Economics) mathematician and it is suitable only for adult audience. Since *A Beautiful Mind* has requirements to be called as a film, and the film is a product of literary works, I conclude that it is righteous to raise the film *A Beautiful Mind* to be an object of study for my final project.

2.2 Psychology

Psychology is studied for several reasons. People study psychology because psychology touches many aspects of our lives. They ask and try to find the answers of innumerable question how and why people think, act and feel as they do. Psychology is the scientific study of the behavior of humans and other animals (Encyclopedia Americana, volume 22. 1995: 723). According to Page (1947:16) psychology is concerned with the study of the mental processes and behavior of all human beings, with emphasis on the normal. In

studying someone's motivation, character and personality, the field that I can deal with is the psychological approach.

Davidoff (1976:1) states that psychology is the science of behavior. Further he says that the word 'behavior' should be interpreted in its broadest sense; that is as any human or animal process or in activity that can be objectively observed and measured. Muchinsky (1987:3) stated that psychology is defined as the scientific study of behavior of both animals and humans.

In addition, in simpler statement the definition of psychology can be stated as the study of an organism's thought, feelings, and behavior and how these processes are affected by the environment, physical states, and mental states (<http://www.allydog.com/glossary/definition.cfm?term=psychology> accessed on July 6th 2008).

As a science, psychology does not rely on belief, opinion, or intuition for its data. To be scientific, psychology has to be based on information or data which are collected through a set of systematic procedures known as scientific method. The data gathered by one experimenter can be verified by another. Behavior as the data in psychology may be interpreted as any human or animal's process or activity that can be objectively observed or measured (Davidoff, 1976: 2).

2.3 Psychoanalysis

The term psychoanalysis was first used by Freud in 1896, but he had been

working on the theory for some time before that. (Gay as cited by Ventura, <http://allpsych.com/drheffner.html> accessed on July 6th 2008). He was originally under the influence of Breuer and had shifted to the theory of talking cure, talks between the patient and a mental health professional such as a psychiatrist, then gradually adopted Breuer's method until by the mid 1980s the theory of psychoanalysis was born.

According to <http://www.thefreedictionary.com/psychoanalysis> (accessed on February 14th 2009) psychoanalysis is the method of psychological therapy originated by Sigmund Freud in which free association, dream interpretation, and analysis of resistance and transference are used to explore repressed or unconscious impulses, anxieties, and internal conflicts, in order to free psychic energy for mature love and work. As states by Page (1947:17) psychoanalysis is a specialty within psychiatry that is particularly concerned with the investigation and treatment of the psychoneuroses.

Psychoanalysis is a theory in psychology, having been integrated into Western culture through literary works such as novels, poetry, drama, and film criticism. Author Joseph Schwartz as quoted by Thomas Ventura in <http://allpsych.com/drheffner.html> (accessed on July 6th 2008) suggests that it can be defined by three boundaries; a boundary with literature, a boundary with psychiatry, and a third with academic psychology.

Literature and psychoanalysis share a concern with the human subject, in that they both deal with the complexities and contradictions of human actions, and emotional life (Schwartz, as cited by Ventura,

<http://allpsych.com/drheffner.html> accessed on July 6th 2008). Psychoanalysis and psychiatry are similar in that they both share goal of finding effective treatment for human mental illness. The foundation of psychiatry however, lies with medicine and clinical research in finding ways to treat mental illnesses such as hysteria.

Psychoanalysis is more concerned with determining and discussing unconscious causes of mental illness, not only the symptoms but also the treatments. Freud believes that determining and discussing causes is an effective treatment of mental illness. Psychoanalysis sees mental illness as a result of human experience rather than biological errors of the brain and central nervous system.

2.3.1 Freudian Psychoanalysis

Freud psychoanalysis is defined by the idea that both normal and abnormal behaviors are influenced by unconscious forces especially sexual and aggressive instinct. Freud identifies three personality structures: the *id*, the *ego*, and the *superego*. Each system has its own functions, but the three interacts to govern behavior.

(a) The ID

The id is the original system of personality; it consists of everything psychological that is inherited and that is present at birth, including the instincts. Freud called the id the *true psychic reality* because it represents the inner world of subjective experience and has no knowledge of objective reality. The id has two processes, these are *reflex action* and the

primary process. Reflect actions are inborn and automatic reactions like sneezing and blinking; they usually reduce tension immediately. The primary process involves a somewhat more complicated psychological reaction. For example, the primary process provides the hungry person with a mental picture of food. This hallucinatory experience in which the desired object is present in the form of a memory image is called *wish-fulfillment*. The hallucinations and visions of psychotic patients are also examples of the primary process.

(b) The Ego

The ego derives from the Id, but unlike the id, it operates more and more on the basis of the *reality principle* rather than the pleasure principle; it enables the child to plan, to foresee punishment, to delay gratifications in order to receive rewards, to test his thoughts against the inevitabilities of reality, and above all, to differentiate his perception of himself from his perceptions of the outer world, including other people. The ego is said to be the executive of the personality because it controls the gateways to action, selects the features of the environment to which it will respond, and decides what instincts will be satisfied and in what manner.

(c) The Superego

The superego is the internalized representation of the values and morals of society as taught to the child by the parents and others. It is the individual's conscience. The superego judges whether an action is right or

wrong. The superego is dominated by the *morality principle*.

Freudian psychoanalysis refers to a specific type of treatment in which the analysand (analytic patient) verbalizes thoughts, including free associations, fantasies, and dreams, from which the analyst formulates the unconscious conflicts causing the patient's symptoms and character problems, and interprets them for the patient to create insight for resolution of the problems.

2.3.2 Jungian Psychoanalysis

Jungian psychology or known as analytical psychology developed by Carl Jung. It distincts from Freudian psychoanalysis but also has a number of similarities. Its aim is the apprehension and integration of the deep forces and motivations underlying human behavior by the practice of an accumulative phenomenology around the significance of dreams, folklore and mythology. Jung's psychological theory is based upon the primary assumption that the human mind has both a conscious or outer realm and an unconscious or inner realm (<http://www.academon.com/lib/paper/1061.html> accessed on March 22nd 2009).

There are two kinds type of personality according to Jung; **extravert** and **introvert**. An introvert person's energy is generally directed inward toward concepts and ideas whereas an extravert person's energy is generally directed outward towards other people and objects. There are several contrasting characteristics between extraverts and introverts: extraverts desire breadth and are action-oriented, while introverts seek depth and are self-

oriented. Some research has suggested that there may be a positive correlation between introversion and extraversion with psychological disorders. Introverts may be more inclined to catatonic type schizophrenia and extraverts towards bipolar disorder; a depressive disorder in which a person alternates between episodes of major depression and mania (periods of abnormally and persistently elevated mood). ([http://www.encyclopedia.com/Extroversion and Introversion](http://www.encyclopedia.com/Extroversion_and_Introversion). Encyclopedia. Electric Library accessed on March 22nd 2009).

2.4 Hallucination

This subchapter consists of the definition of hallucination, the types of hallucination, and cause of hallucination.

2.4.1 Definition of Hallucination

Hallucinations are false or distorted sensory experiences that appear to be real perceptions. These sensory impressions are generated by the mind rather than by any external stimuli, and may be seen, heard, felt, and even smelled or tasted. Psychological research has argued that hallucinations may result from biases in what are known as metacognitive abilities. These are abilities that allow us to monitor or draw inferences from our own internal psychological states (such as intentions, memories, beliefs and thoughts). The ability to discriminate between internal (self-generated) and external (stimuli) sources of information is considered to be an important metacognitive skill and one which may break down to cause hallucinatory experiences.

(<http://www.answers.com/topic/hallucination> accessed on September 14th 2008).

According to Page (1947:52-54) hallucinations are sensory perception in the absence of any corresponding external sensory stimuli. When a person hallucinates, he hears nonexistent sounds, sees nonexistent objects, smells nonexistent odors, taste nonexistent substances, or feels nonexistent stimuli.

A hallucination occurs when environmental, emotional, or physical factors such as stress, medication, extreme fatigue, or mental illness cause the mechanism within the brain that helps to distinguish conscious perceptions from internal, memory-based perceptions to misfire. As a result, hallucinations occur during periods of consciousness. They can appear in the form of visions, voices or sounds, tactile feelings (known as haptic hallucinations), smells, or tastes.

Patients suffering from dementia and psychotic disorders such as schizophrenia frequently experience hallucinations. Hallucinations can also occur in patients who are not mentally ill as a result of stress overload or exhaustion, or may be intentionally induced through the use of drugs, meditation, or sensory deprivation.

(<http://www.answers.com/topic/hallucination> accessed on September 14th 2008)

2.4.2 The Types of Hallucination

According to <http://www.answers.com/topic/hallucination> (accessed on September 14th 2008) the types of hallucinations include :

- (a) An auditory hallucination is an hallucination involving the sense of hearing. Called also paracusia and paracusis.
- (b) A gustatory hallucination is an hallucination involving the sense of taste.
- (c) A hypnagogic hallucination is a vivid dreamlike hallucination at the onset of sleep.
- (d) Hypnopompic hallucination is a vivid dreamlike hallucination on awakening.
- (e) Kinesthetic hallucination is an hallucination involving the sense of bodily movement.
- (f) Lilliputian hallucination is an hallucination in which things, people, or animals seem smaller than they would be in reality.
- (g) Olfactory hallucination is an hallucination involving the sense of smell.
- (h) Somatic hallucination is an hallucination involving the perception of a physical experience occurring with the body.
- (i) Tactile hallucination is an hallucination involving the sense of touch.
- (j) Visual hallucination is an hallucination involving the sense of sight.

Depending on the sense modality affected, Page (1947:239-240) classified hallucinations as:

(a) Auditory hallucination.

This type of hallucination is the most common. In the form of voices vilifying, threatening, flattering the patients predominate. The voices may be identified as those of relatives, friends, or God. They may be clear or they may be so indistinct as to be unrecognizable. The messages are more

often unpleasant than pleasant, and it is not unusual to observe patients on disturbed wards angrily contradicting or fighting against the voices. Some patients automatically obey the voices and on command may take off their clothes, attack other patients, or injure themselves.

(b) Visual hallucination.

Visual hallucinations are prevalent but not persistent. They occur sporadically for short periods. Celestial visions are frequently reported. God sometimes appears in person. On other occasions his presence or message is expressed by a flash of light or some unusual configuration of the heavenly bodies. Departed relatives are occasionally seen.

(c) Kinesthetic hallucination.

Kinesthetic hallucinations are especially noted in suspicious patients, who generally claim that their enemies shoot them with electricity or inject them with mysterious drugs while they are asleep.

(d) Olfactory and Gustatory hallucinations.

They center about offensive or poisonous odors and taste sensations.

2.4.3 The Cause of Hallucination.

According to <http://www.answers.com/topic/hallucination> (accessed on September 14th 2008) common causes of hallucinations include:

(a) Drugs.

Hallucinogenics such as ecstasy, LSD (lysergic acid diethylamide, or

acid), mescaline, and psilocybin trigger hallucinations. Other drugs such as marijuana and PCP have hallucinatory effects. Certain prescription medications may also cause hallucinations. In addition, drug withdrawal may induce tactile and visual hallucinations; as in an alcoholic suffering from delirium tremens (DTs).

(b) Stress.

Prolonged or extreme stress can impede thought processes and trigger hallucinations.

(c) Sleep deprivation and/or exhaustion.

Physical and emotional exhaustion can induce hallucinations by blurring the line between sleep and wakefulness.

(d) Meditation and/or sensory deprivation.

When the brain lacks external stimulation to form perceptions, it may compensate by referencing the memory and form hallucinatory perceptions. This condition is commonly found in blind and deaf individuals.

(e) Electrical or neurochemical activity in the brain.

A hallucinatory sensation—usually involving touch—called an aura, often appears before, and gives warning of, a migraine. Also, auras involving smell and touch (tactile) are known to warn of the onset of an epileptic attack.

(f) Mental illness.

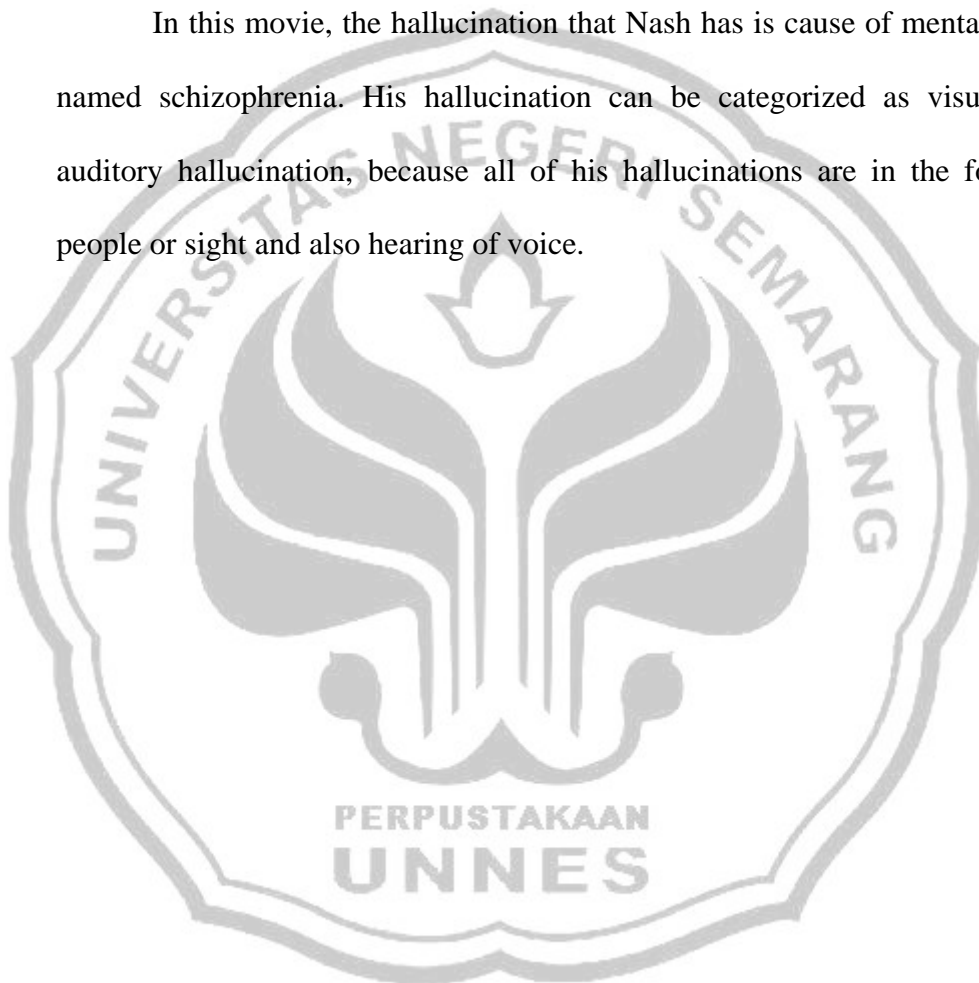
Up to 75% of schizophrenic patients admitted for treatment report

hallucinations.

(g) Brain damage or disease.

Lesions or injuries to the brain may alter brain function and produce hallucinations.

In this movie, the hallucination that Nash has is cause of mental illness named schizophrenia. His hallucination can be categorized as visual and auditory hallucination, because all of his hallucinations are in the form of people or sight and also hearing of voice.



CHAPTER III

METHOD OF INVESTIGATION

The methods that are used for this final project will be explained in this chapter. This chapter is divided into five sub chapters. The first is object of the study. Second describes type of the data. Then, the third presents source of the data. The fourth is procedures of collecting the data, and the last is method of analyzing the data.

3.1 Object of the Study

The object of the study is the film entitled *A Beautiful Mind* directed by Ron Howard and released in December 21, 2001. This film was made based on the book with the same name by Sylvia Nasar. This is a biographical film about John Nash, the Nobel Laureate (Economics) mathematician. However, despite his success, he suffered from schizophrenia and lives under his hallucinations. This challenges me to study and analyze the film.

3.2 Type of the Data

The type of the data in this analysis is descriptive qualitative. It is a kind of method which involves such analysis, interpretation and description about what I analyzed supported by accurate references. In this case, the data will all be in the form of words, phrases and written dialogues implied in the script.

3.3 Source of the Data

In this analysis there are two types of data sources. The first source was called primary source. It was source from which the main data were taken. The object of the study was *A Beautiful Mind* movie. The second source was called secondary source. It was the source which the supporting data were taken. Those data were taken from books, dictionaries and websites.

3.4 Procedures of Collecting Data

There are some steps I used to collect the data.

(a) Watching the movie.

In this step I watch the movie gradually to comprehend the story itself.

(b) Reading the script.

It purposed to make it easier to understand the detail of the story including the plot, character, main idea, and conflict of the story.

(c) Identifying data

Here the word identifying means the activity of separating between data and non-data by marking, underlining, breaking and numbering. Once I found a datum, I wrote the datum. The purpose of this activity was to enable me to review the datum for the inventorying process.

(d) Inventorying the identified data.

Inventorying means to list all the identified data and put them in a table.

The table consisted of columns data number, the data, types of data, time

and a number of problems to answer. I classified data into a table as below:

Movie script and VCD				
No	Data	Types of Data	Time	Answering question number

(e) Classifying data.

Classifying data based on the related variable. The data are classified based on the statement of the problem. The first data is the overall data that refer to the hallucinations, the second data is the meaning of hallucinations of the main character, the third data is to what extent the main character makes use of his hallucinations for achieving his success, and the last data is the script of the film itself.

(f) Selecting.

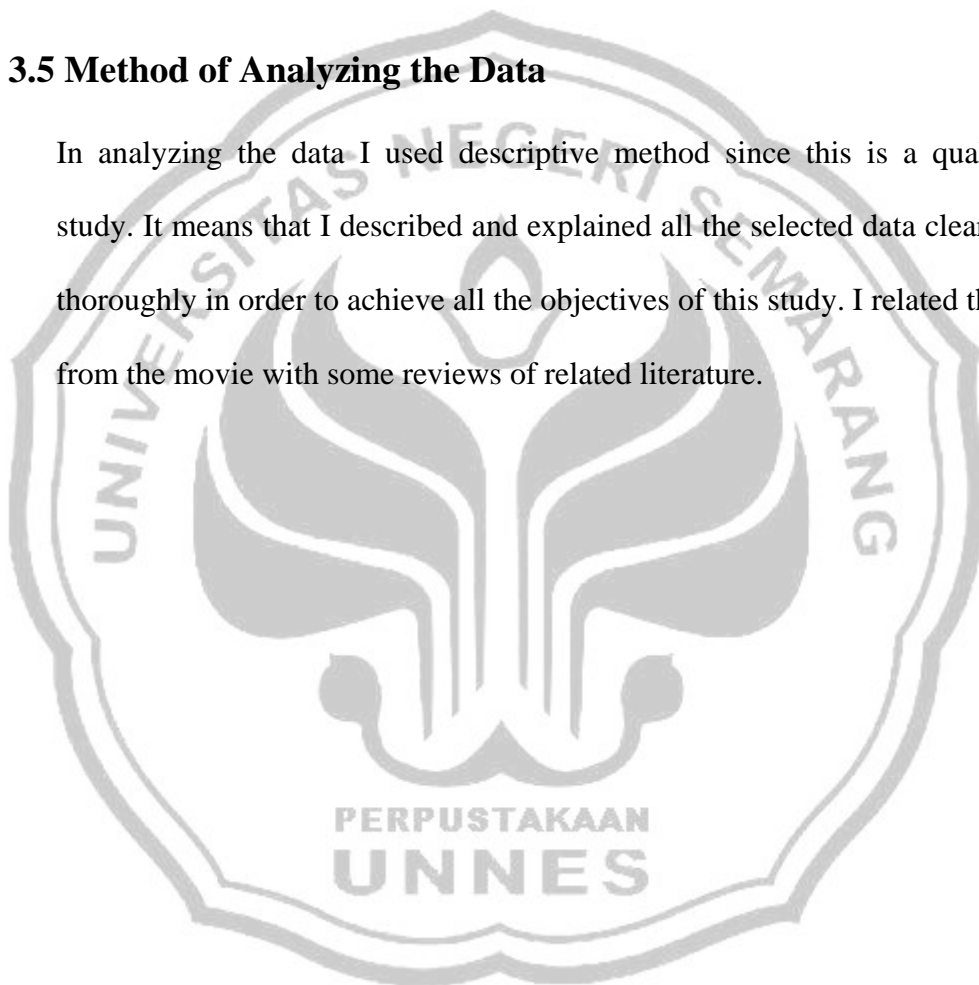
Selecting the relevant data. As list was done, the next thing to do is to select all of the listed data which will be dealing with the topic of analysis using the dialogues of the film.

(g) Reporting.

After selecting, the data are then reported in the appendices. The appendices will help the readers to find out the overall data analysis, easily.

3.5 Method of Analyzing the Data

In analyzing the data I used descriptive method since this is a qualitative study. It means that I described and explained all the selected data clearly and thoroughly in order to achieve all the objectives of this study. I related the data from the movie with some reviews of related literature.



CHAPTER IV

RESULTS OF THE ANALYSIS

This chapter is devoted to answer the question presented in chapter 1, which states ‘ What does Nash’s hallucination mean in terms of his search for the original idea?’ and ‘To what extent does Nash make use of his hallucination for achieving the Nobel Prize? (in view of Psychoanalytical theory). To answer the question, let us see the analysis below:

4.1 The Synopsis of the Film

To make it easier to follow the synopsis, the following are the characters in this film:

(a) John Nash

One of the greatest mathematical geniuses of the 20th century, who won the Nobel Prize in 1994, studied and taught at Princeton University, suffered from schizophrenia and lives with hallucination.

(b) Alicia

Nash’s beautiful, intelligent and loving wife.

(c) William Parcher

An agent of the US government who convinces John to help break secret Soviet codes (Note: Parcher is not really who he appears to be).

(d) Charles

John's roommate at Princeton who supports him to reach his obsession.

(Note: Like Parcher, John is not really who he appears to be).

(e) Martin Hansen

A brilliant math student at Princeton and colleague of John's who later becomes head of the Princeton math department.

(f) Sol and Bender

Nash's colleague in Princeton who later work at MIT (Massachusetts Institute of Technology) along with Nash.

(g) Dr. Rosen

A psychiatrist in Boston who identifies John's Schizophrenia and helps him and Alicia to live with the disease.

At the beginning of the film, John Nash arrives as a new graduate student at Princeton University. He is a recipient of the prestigious Carnegie Prize for mathematics. He meets his roommate Charles, a literature student, who soon becomes his best friend. He also meets a group of other promising math and science graduate students, Martin Hansen, Sol, and Bender, with whom he strikes up an awkward friendship.

The first part of the film establishes Nash's intellectual stamina and his propensity to be too outspoken in his social life. He admits that he is better with numbers than people, saying, "I don't like them much, and they don't much like me." He sometimes goes out to a bar with his fellow students to try to meet women, but is always unsuccessful. However, the experience is what

ultimately inspires his fruitful work in the concept of governing dynamics, a theory in mathematical economics.

After the conclusion of Nash's studies as a student at Princeton, he accepts a prestigious appointment at the Massachusetts Institute of Technology (MIT), along with his friends Sol and Bender. It is while at this post that he meets Alicia, a student whom he falls in love with and eventually marries.

While at Princeton, Nash runs into his former roommate Charles and meets Charles's young niece Marcee. He also encounters a mysterious Department of Defense agent, William Parcher. Nash is invited to a United States Department of Defense facility (The Pentagon) to solve a complex encryption of an enemy telecommunication. Nash is able to decipher the code mentally. Parcher observes Nash's performance from above, while partially concealed behind a screen. (His general appearance and behaviour is similar to that of the so-called Men in Black.) Parcher later encourages Nash to look for patterns in magazines and newspapers, ostensibly to thwart a Soviet plot. Nash becomes increasingly paranoid and begins to behave erratically.

After observing this erratic behavior, Sol follows Nash during one of his late night drops of "top secret Soviet codes". Sol sees Nash place the documents into a drop-box at a long empty building, and reports this behaviour to Nash's superiors. He is forcibly sedated and sent to a psychiatric facility. Initially Nash's internment seems like confirmation of his belief that the Soviets were trying to take out information from him.

Alicia, desperate to help her husband, visits the drop-box and retrieves the never-opened "top secret" documents that Nash delivered there. When being confronted with this evidence, Nash is finally convinced that he has been hallucinating. The Department of Defense agent William Parcher and Nash's secret assignment to decode Soviet messages was in fact all a delusion. Even more surprisingly, Nash's friend Charles and his niece Marcee are also only products of Nash's mind.

Nash is released on the condition that he agrees to take antipsychotic medication. However, these drugs create negative side-effects that impact his relationship with his wife and, most dramatically, his intellect. Frustrated, Nash secretly stops taking his medication, triggering a relapse of his psychosis. While bathing his infant son, Nash becomes distracted and wanders off. Alicia barely manages to save their child from being drowned. When she confronts Nash, he claims that his (hallucinatory) friend Charles was watching their son. Charles, Marcee, and Parcher all appear to John and urge him to kill his wife rather than allow her to lock him up again. Nash finally realizes that these people are not "real" when he observes that Marcee is the same age that she was when he first met her several years before. Only then does he accept that all three of these people are, in fact, part of his psychosis.

Caught between the intellectual paralysis of the antipsychotic drugs and his delusions, Nash and his wife decide to try to live with his disturbance. Nash attempts to ignore his hallucinations and not care about "his demons". The rest of the movie depicts Nash growing older while working on his

studies in the library of Princeton University. He still suffers hallucinations and periodically has to check if new people he meets are real, but with the help of newer antipsychotic drugs he is ultimately able to live with and largely ignore his psychosis. Nash approaches his old friend and intellectual rival Martin Hansen, now head of the Princeton Mathematics department, and receives permission to begin teaching again. He is honored by his fellow professors for his achievement in Mathematics, and goes on to win the Nobel Prize for Economics for his revolutionary work on game theory.

4.2 The Meaning of Nash's Hallucination in terms of his Search for the Original Idea

When Nash is struggling to search for the original idea, he also fights against his hallucinations which he was never aware of before. After the writer watched and observed the movie thoroughly, Nash's hallucinations have a certain meaning in terms of his search for the original idea in Mathematics. His hallucinations haunt him especially through the figure of Charles. The meanings of Nash's hallucinations are as follows:

4.2.1 Charles Becomes an Attentive Friend.

Nash hallucination appears when he studies in Princeton University in the late 1940's. He thought that he stayed in a dorm with a roommate named Charles Herman who studied English Literature. Charles's character is contradicted with Nash's. Charles is an easygoing person that always enjoys his life. It can be seen in this scene below:

- Charles : “Charles Herman. Pleased to meet you. All right, well done. Well, it's official. I'm almost human again. Officer, I saw the driver who hit me. His name was Johnny Walker. Whew. Well, I got in last night in time for...English department cocktails. Cock was mine, the tail belonged to a particularly lovely young thing...with a passion for...D.H. Lawrence. You're not easily distracted, are you?”
- Nash : “I'm here to work.”

The conversation as quoted above takes place in a dorm, between John Nash and his roommate Charles Herman, when Nash was studying Mathematics; Charles Herman came in drunk condition and chatted with him about a girl he met in party, trying to divert Nash's attention to his study, but Nash still focused on his formula.

Then Charles Herman with his curiosity tries other ways for bothering him or getting his attention. He persuades Nash to enjoy his drink and finally Nash followed him. Here is the supporting scene :

- Charles : “Hmmm, are you? Right. I see. Crikey! Is my roommate a dick? Hmm? Listen. If we can't break the ice, how about we drown it? So what's your story? You the poor kid that never got to go to Exeter or Andover?”
- Nash : “Despite my privileged upbringing, I'm actually quite well-balanced. I have a chip on both shoulders.”

Nash followed him and there he tells Charles his entire life story, he said that he was a character who found difficulties in making friends with others. Charles is the first close friend he ever finds in Princeton. To Charles, Nash told his obsession to distinguish himself, which search for his original idea to publish. That can be proven in the scene below:

- Nash : “You know half these schoolboys are already published? I cannot waste time with these classes...and these books.

Memorizing the weaker assumptions of lesser mortals! I need to look through...to the governing dynamics. Find a truly original idea. That's the only way I'll ever distinguish myself .It's the only way that I'll ever-

Charles : “matter”.

From the quotation above, we see that Nash has a strong obsession to be distinguished in Princeton. Almost all of Princeton students have a paper which is publishable and applicable. That is the reason he came to Princeton. With his strange attitude, and without many friends with him, he continued his purpose.

Nash has a reason why he was a person who is difficult to make a friend with others because he tends to perform schizophrenic attitudes, in which loneliness is one the criteria of them. The scene below will prove the statement above :

Big Brother : “So, John, no family, no close friends-Why is that?”

Nash : “I like to think it's because I'm a lone wolf. But mainly it's because people don't like me”.

Almost all his friends in Princeton always look down on him; they consider Nash as a psycho with his entire strange attitude. It can be proven in the quotation below:

Bender : “ psycho...”

Sol : “hey, Nash I thought you dropped out. Ever going to go to class?”

Nash : “Classes will dull your mind and destroy the potential for authentic creativity.”

Hansen : “Nash is going to stun us all with his genius. He doesn't have the nerve to compete. Are you scared?”

Nash : “Terrified, mortified, stupefied, by you. No starch, pressed and fodded.”

Hansen : “Let me ask you something, John”.

Nash : “Be my guest, Martin.”

- Hansen : “Bender and Sol here correctly completed...Allen's proof of Peyrot's Conjecture.
 Nash : “Adequate work, without innovation.”
 Sol : “I'm flattered. You flattered?”
 Bender : “flattered.”
 Hansen : “I've got two weapons briefs under security review by the D.O.D.”
 Nash : “Derivative drivels.”
 Hansen : “But Nash's achievement is zero.”
 Nash : “I'm a patient man, Martin. Is there an actual question coming?”
 Hansen : “What if you never come up with your original idea? How will it feel when I'm chosen for Wheeler and you're not. What if you lose?”
 Nash : “you should not have won. I had the first move. My play was perfect.”
 Hansen : “The hubris of the defeated.”
 Nash : “the game is flawed.”

The quotation above takes place in the campus park where they play “Go” a famous board game from East Asia. They are Sol, Bender, and Hansen the real friends for him (not hallucination) who are Nash's friends and always look down on him because he looks like a crazy man who never goes to class. Nash considers that class will dull his mind and obscure him to search for his original idea. After his defeat in the game, and the statements from Martin that ridicule him, Nash feels that he must prove to them that he is the winner. It means that although he loses his game, he never gives up for searching his original idea.

Charles's presence is always being there whenever Nash needs. For example, when Nash is falling in love with a woman, Alicia, he finds that he is in doubt what he should do to marry her. He thinks that he needs an opinion, and no other friends he has except Charles. Suddenly, Charles appears to him and gives the best solution to his problem. This is the supporting scene:

Nash : “Well, I met a girl.”
 Charles : “No! a human girl? Homo sapiens? A biped?”
 Nash : “yup. And contrary to all probabilities, she finds me attractive on a number of different levels.”
 Charles : “Really? God, that’s wonderful. There’s no accounting for taste, is there?”
 Nash : “Should I marry her?”
 Charles : “Oh God, right.”

Finally, with some Charles’ suggestions, Nash feels steady with his decision to marry Alicia.

4.2.2 Charles Plays Role as a Familiar and Caring Figure.

John Nash is a personality which is bad in relationship with others. No one pays attention to him, the only one who knows him much is Charles Herman (his hallucination). So in this movie, Charles Herman acts as his best friend and always stays beside him whenever he needs. Here is the supporting scene:

Charles : “You’ve been here for two days.”
 Nash : “Hanson just published another paper and I can’t even find a topic for my doctorate.”
 Charles : “Well, on the bright side, you’ve invented window art.”

The conversation as quoted above takes place in the library, where Nash during two days was there to try his formula in order to invent the topic for his doctorate. From the statement above, we can see that Nash is very desperate. He writes all the formula in the window that looks like writing in window. But he does not produce anything.

Then Nash explains to Charles that all he writes is the formula he tries to solve. The first formula is about people playing football, the second is formula about the pigeons fighting over bread crumbs, and Nash also counts the formula of mugging which make Charles so surprised because he does not

help the woman who is mugged but he just watching and do nothing. It shows that Nash is indifferent to social norms and he has lack of sensitivity with others. This is the supporting scene:

Charles : “John, you watched a mugging? That’s weird!”
 Nash : “in competitive behavior someone always loses.”
 Charles : “Well, my niece knows that, John, and she's about this high.”
 Nash : “If I could derive an equilibrium where prevalence is a non-singular event, where nobody loses. Can you imagine the effect that would have on conflict scenarios and arms negotiation? On currency exchange?”
 Charles : “When did you last eat? You know food?”
 Nash : “You have no respect for cognitive reverie, you know that?”

If we pay attention to the quotation above, Charles is showing his care to Nash. He knows that Nash is forgetting his duty, to keep eating just because of his work for his doctorate topic. As a close friend, Charles also reminds him of being more sensitive with the surrounding, practicing his sensitivity and helping others, not just watching a mugging.

4.2.3 Charles Functions as an Inspirational and Invigorating Figure.

In this movie, John Nash is a hard worker and has a strong obsession so that the invention can be distinguished. However, he often ignores his duty as a student; he never goes to class for publishing a paper until his lecturer admonished him. Consequently what his lecturer said makes him force his mind to continue his search for mathematical formula. Finally, he is stuck with his thinking because until that time, he never finds his governing dynamics formula.

In this case, Charles' role is very important as a friend. He makes Nash aware of his madness. The quotation below will show the case:

Nash : "I can't see it. Aah!"
 Charles : "Jesus Christ, John."
 Nash : "I can't fail. This is all I am."
 Charles : "Come on. let's go out."
 Nash : "I got to get something done."
 Charles : "john."
 Nash : "I can't keep staring into space."
 Charles : "John, enough."
 Nash : "Got to face the wall, follow their rules, read their books,"
 Charles : "You want to do some damage? Fine-But don't mess around."
 Nash : "do their classes."
 Charles : "Come on! Go on, bust your head! Kill yourself. Don't do it. Don't mess around. Bust your head! Go on, bust that worthless head wide open."
 Nash : "Goddamn it, Charles! What the hell is your problem?!"
 Charles : "It's not my problem. And it's not your problem. It's their problem. Your answer isn't face the wall. It's out there...where you've been working."

This conversation takes place in the dorm; it shows that John Nash is engrossed with his problem in searching for the governing dynamics formula. He struggles to solve the formula, but he fails. Then in his confusion, Nash bends his head in the window, and then Charles tries to surprise him and pacify him.

In the next day, when John Nash goes to campus party, as usual, his friends always ridicule at him. His friends are jeering at him because he does not have a skill to get closer with a woman. Yet, this is the beginning of all his success. It is shown in the scene below:

Hansen : "Recall the lesson of Adam Smith, father of modern economic. In competition, individual ambition serves the common good. Every man for himself gentlemen and those who strike out are stuck with their friends."
 Sol : "You can lead a blond to water but you can't make her drink."

- Hansen : “He may have the upper hand now, but wait until he opens his mouth.”
- Nash : “Adam Smith need revision.”
- Hansen : “What do you talking about?”
- Nash : “If we all go for the blonde, we block each other. Not a single one of us is gonna get her. So then we go for her friends, but they will all give us the cold shoulder...because nobody likes to be second choice. Well, what if no one goes for the blonde? We don't get in each other's way, and we don't insult the other girls. That's the only way we win. That's the only way we all get laid. Adam Smith said...the best result comes...from everyone in the group doing...what's best for himself, right? That's what he said, right?”
- Hansen : “Right.”
- Nash : “Incomplete. Incomplete, okay? Because the best result will come...from everyone in the group...doing what's best for himself...and the group.”
- Hansen : “Nash, if this is some way for you to get the blonde on your own, you can go to hell.”

In the scene above, Nash’s friends are about to order him to get closer with a girl in the party. Actually, they know that Nash has failed to do that before, so they just want to know what Nash will do if there is a chance. In this circumstance, Nash concludes that Adam Smith’s theory was wrong and he proves that he can revise what Adam Smith said.

All of Nash’ success is nothing else but Charles’ support. Finally, he got what he wants; his formula is applicable and well-appreciated by his professor. And his brilliance led him to a teaching and research position at the prestigious Massachusetts Institute of Technology (MIT), the world famous university in Boston, America.

4.3 To What Extent Nash Makes Use of his Hallucination for Achieving the Nobel.

During Nash' struggle searching for the original idea, he is always accompanied by his hallucination named Charles Herman, and later when his hallucination develops, he thinks that he involves with the top secret mission from the Big Brother, named William Parcher whose mission is to break the code from Russian. Nash considers that people and things he believes are real all in his head. He can no longer be convinced about who is real and who is in his delusion. We can imagine if we had suddenly learned that the people and the places and the moments most important to us have never been there.

After doing some analysis, I classified Nash's hallucination into 2 kinds; they are hallucinations which give a positive impact and hallucination which cause a negative impact toward his achievement.

4.3.1 Hallucination which gives a positive impact.

Positive hallucination occurs in the beginning of Nash's life in Princeton which related with his search for the original idea in Mathematics. The scene below will show the example of positive hallucination as mentioned above:

- Charles : "You've been in here for two days."
 Nash : "You know Hansen's just published another paper? I can't even find a topic for my doctorate."
 Charles : "Well, on the bright side, you've invented window art."

When Nash is stuck with his formula and feels very humble because of his friend's humiliation, Charles gives him cares, encourages him to be

patient, makes him sure that he is able to solve his problem and he can realize his dream to defeat Hansen, a brilliant math student at Princeton.

Nash is a somewhat non-chalant person, which has a lack of sensitivity with others. This quality is shown in the following quotation:

Charles : “John, you watched a mugging. That’s weird.”
 Nash : “In competitive behavior someone always loses.”
 Charles : “Well, my niece knows that, John, and she’s about this high.”

Charles means that he reminds Nash to be sensitive with others, to show him which one will be suitable to do than just watch a happening like a mugging. Charles compares Nash with his niece because his niece knows about helping someone, whereas she is still young.

Although Charles has a different personality from Nash’s; he enjoys his life and he does not get confused with his problem to be an easy-going person, he still pays attention to Nash:

Charles : “Come on! Go on, bust your head! Kill yourself. Don’t do it. Don’t mess around. Bust your head! Go on, bust that worthless head wide open.”
 Nash : “Goddamn it, Charles! What the hell is your problem?!”
 Charles : “it’s not my problem. And it’s not your problem. It’s their problem. Your answer isn’t face the wall. It’s out there..where you’ve been working...”

The statement above shows us that Charles makes him wake up from his insanity. He forces his mind to find the original formula; he has a very strong obsession which sometimes makes him do something no matter what. When he feels he does not know what to do to become distinguished, Charles comes and wakes him up; he makes Nash realize and be more serious to work until he gets what he wants, that is recognition.

Although Charles is just a product of Nash's mind, he really seems like a best friend for Nash. For example, when Nash thinks very chaotically about his feeling, surely he needs suggestion and good advice. As a close friend, Charles's presence is important to support him and later it brings Nash to know what is good to do. This is the supporting scene:

Nash : "Should I marry her?"
 Charles : "Oh God. Right."
 Nash : "I mean, everything's going well. The job is fine. I have enough money. It all seems to add up. But how do you know for sure?"
 Charles : "Nothing's ever for sure, John. That's the only sure thing I do know."

Charles' statement at least makes Nash sure that what he should do is to express his plan to marry Alicia.

In the beginning when his mental illness develops, Nash's hallucination seems to be a good support and bring a good effect for him, Charles acts as a best friend which always knows him and supports him but after a long time, and especially after he married Alicia, his hallucination disturbs more serious and makes him be agitated.

4.3.2 Hallucination which gives a negative impact.

In this movie, graduated from Princeton, Nash known as the best natural code-breaking from Wheeler Lab. After his work in Pentagon, his hallucination develops and he has the other product of his fancy; he met a big brother named William Parcher who later involved Nash to be a spy. And what Nash should do is breaking the code imbedded in newspapers and magazines and then

deciphers them. Because Nash's work is classified, he does not tell someone about his work. Here is the supporting scene:

- Parcher : "so John, no family, no close friends. Why is that?"
 Nash : "I like to think it's because I'm a lone wolf. But mainly it's because people don't like me."
 Parcher : "Well, there are certain endeavors.. where your lack of personal connection.. would be considered an advantage."

In the scene above, Parcher takes an advantage of Nash's personality. It will make Nash more focused on Parcher's mission, and without his notice, his mental illness gets more serious and dangerous for himself.

Through this top secret work, Nash must deliver his work to the Parcher and no one should know about. And these works surely seize his time and often make him ignore his duty to teach his students. This is the scene:

- Parcher : "...You see John, what distinguishes you...is that you are, quite simply, the best natural code-breaker I have ever seen."
 Nash : "What exactly is it that you would like me to do?"
 Parcher : "Commit this list of periodicals to memory. Scan each new issue, find any hidden codes, decipher them..."

In the statement above, Parcher tosses Nash upward and praises him; surely he becomes very flattered. And the effect is, he ignored his class because of his mission to break the hidden code. Here is the supporting scene:

- Alicia : "What are you working on?"
 Nash : "Classified."
 Alicia : "Everyone waited half an hour."
 Nash : "For?"
 Alicia : "Class. You missed class today."

Alicia is one of his students, and later she becomes Nash's wife. After they are get married, Nash's hallucination becomes very severe and makes

him feel not save. This can be proven when he is on his way delivering his top-secret work; he felt that someone was supervising him. The quotation is:

Parcher : “Get in. Hurry. They’re following us.”
 Nash : “Who’s..who’s following us?”
 Parcher : “The drop’s been compromised. Get down! Stay down. Here, take this.”
 Nash : “I ain’t shooting anybody.”

Parcher asks Nash to shoot the spy who runs after them. He is very nervous and afraid of what happened because he never guesses that his classified mission has been disclosed by someone that is Russian spy. This happening makes Nash so traumatic; it affects his wife. Alicia becomes so strange and suspicious of her husband. The scene is as the following:

Alicia : “John, Hi. Where were you?”
 Nash : “S-Sol..”
 Alicia : “Yeah, I talked to Sol. He said you left the office hours ago. Why didn’t you call me? Are you all right? Honey? John.. please, talk to me. Tell me what happened. John, open the door. Come on, open the door. Let me in! talk to me! John! Open the door!”

The statement above takes place in Nash’s home, Alicia wants to know why his husband behaves so strangely, because he looks so terrible and nervous. But Nash just ignored her. It is the effect from the chasing with the Russian spy. Nash becomes terrorized and restless.

After being chased by the Russians and an incident of the shooting is happened, Nash becomes increasingly paranoid and begins to behave erratically. Nash wants to change his mind to remove his work because besides he felt afraid, he knows that it can take a risk for his wife Alicia.

However, Parcher does not release him and he blames Nash as a consequence of his work. Here is the supporting scene:

Nash : “William, my circumstance has changed. Alicia’s pregnant.”
 Parcher : “I told you attachments were dangerous. You chose to marry the girl. I did nothing to prevent it. The best way to ensure everybody’s safety..is for you to continue your work.”
 Nash : “Well, I just quit.”
 Parcher : “You won’t.”

Nash realizes that what he did will give a big and dangerous risk for himself and certainly Alicia. Therefore, he decides to end and quit from his work but Parcher does not give permission and keeps threatening. It makes Nash more and more distressed.

Nash’s recurring hallucination about William Parcher makes Alicia confused and also annoyed since almost every night, Nash seems to supervise someone from the window just to make sure that he is safe. He feels paranoid and looks anxious that The Russian spy always looks for him. The supporting scene is:

Nash : “turn it off! Turn off the light! Why would you do that? Why would you turn the light on?”
 Alicia : “What is wrong with you?”
 Nash : “You have to go to your sister’s. I left the car out the back. You take Commonwealth. No side streets, you stay where it’s crowded.”
 Alicia : “John, I’m not going anywhere.”
 Nash : “When you get your sister’s, you wait for me to call.”
 Alicia : “No, I’m not going.”

Nash keeps on forcing Alicia to leave him because he thinks it will make her not to be safe to be there. Nash’s anxiety is more increase because Alicia is pregnant and he is worried that it will influence Alicia’s welfare and

especially his pregnancy. But Alicia keeps wondering about his husband's problem.

After some incidents, Alicia brought Nash to a psychiatrist named Dr. Rosen. There Alicia found the answer about his husband strange attitude. Dr. Rosen tells her that Nash has schizophrenia and people with this disorder are often paranoid with hallucination as the symptom.

John endures a series of treatment, he is more treatable but taking some medicine will influence his brainwork to solve the solution for his formula. Although he suffers from schizophrenia and lives with hallucinations, he does not give up and keep on searching for the original idea. But the problem is that it is hard to see the solution because of the medication. So, Nash decides to stop the medication. He does not realize that it will make his illness more severe and his hallucinations get worse. Here is the supporting scene:

Nash : "You're not real."
 Parcher : "Of course I am. Don't be ridiculous. I don't think that I would go that way, John. It's time for you to get back to work. The bomb is in its final position...here in the U.S. Knowing your situation...requires you keep a low profile, "Mohammed," we've brought the mountain to you. We've narrowed the bomb's location to somewhere...on the eastern seaboard. But we haven't been able to pinpoint its exact position. Their codes have grown increasingly complex. Here, look at this, John. What? What?"
 Nash : "Dr. Rosen said..."
 Parcher : "Rosen! That quack!"Schizophrenic break from reality," right? Psychological bullshit! Look at me, John. John, look at me. Do I look like I'm imagined?"

Parcher keeps on making Nash believe that he is true and what Dr. Rosen say is wrong. Nash' stop in using medication makes him feel that Parcher is real, so he decides to believe him and back to his mission to break

the hidden code from magazines and newspapers. Without Alicia's knowledge, Nash uses the warehouse as his office. After so long time, Alicia finds the awkwardness from her warehouse, and after she knows that apparently her husband still does his conspiracy as a code breaker. She is shocked and tries to call Dr. Rosen, but Nash who has been influenced by Parcher cannot differentiate between what's the true and what he should do.

Here is the supporting scene:

Parcher : "I'm sorry John."
 Nash : "No..Alicia!"
 Parcher : "You know what you have to do Nash."
 Alicia : "Get away from me."
 Nash : "She is too great a risk."
 Alicia : "Get away."
 Nash : "I didn't mean to hurt you."
 Parcher : "Finish her. She knows too much now."

When Alicia calls Dr. Rosen, Parcher persuades Nash to kill Alicia because she will disturb his work and will defeat his mission. So that Parcher had Nash kill Alicia. Nash was very confused whether to do Parcher's command or ignored him. Finally, he can just ignore him and convince Alicia that he believes that they're just Nash's hallucinations.

After Nash realizes that he is treated by Parcher as a slave, he decides to see Dr. Rosen but he still does not agree to take a medication. Because he cannot work with his formula if he takes a medication. That is the reason why he never takes them. On the other hand, if he does not take the treatment, his hallucinations will take him over.

Finally, with his wife's support, Nash can differentiate what is true and what is just by his fancy. Although he can make his hallucination disappear, at

least he can ignore them. And this mental illness can bring him to achieve a Nobel Prize that everyone never imagined.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on the result of the analysis of the fourth chapter, the writer concludes that Nash's hallucinations are not always impeding his obsession. They precisely make him feel that there is someone who always supports him in his way of searching for the original idea that is his formula in Economics and Mathematics.

Nash's hallucinations make him pushed and never give up to keep on struggling and finding the original idea in Mathematics. With his wife's support, he is finally able to wake up and can differentiate between what is true and what is just his delusion. Although his hallucination can not disappear, Nash eventually can ignore them forever.

Nash's hallucinations have more positive effects than negative ones. For example, Charles Herman is always there when Nash needs him and he always supports Nash to be his friend. And all of his support is positive and makes Nash wake up when he feels so desperate to keep searching for the original theory and formula.

Sometimes that insanity may give something that no one else can ever have. John Nash was brilliant. Instead of going to classes while being a graduate at Princeton, he looked for some patterns or formula that would be an

original thought and make him something special. He found it and eventually led to his receiving of the Nobel Prize in Economics.

5.2 Suggestion

There are several suggestions that can be put forward. For the readers, despite our weakness, we have to wake up and struggle if we want to be successful. Do not give up and stop trying to reach our obsession. We have to learn from Nash's struggle toward his mental illness. What we can take is, hallucination is not the end of all dreams, but it can be a positive impact for us to work hard and make use of hallucination as a factor to improve our study. Do not stop trying when you have been identified with any severe mental illness. This film gives us spirit because it is produced based on a true story of a professor in Princeton University named Sylvia Nasar who suffers from schizophrenia and lives under his hallucinations. He proves to us that he can keep working hard to realize his obsession while he keeps struggling against his disturbing delusions at the same time. Sometimes, our weakness can be a success key to reach achievements. Hopefully, this analysis will be beneficial for the students who want to analyze a film using psychoanalytic approach.

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APPENDIX A

OVERALL DATA

MOVIE SCRIPT AND VCD				
No	Data	Types of Data	Time	Answering Question Number
1	<p>Charles : "Charles Herman. Pleased to meet you. All right, well done. Well, it's official. I'm almost human again. Officer, I saw the driver who hit me. His name was Johnny Walker. Whew. Well, I got in last night in time for...English department cocktails. Cock was mine, the tail belonged to a particularly lovely young thing...with a passion for...D.H. Lawrence. You're not easily distracted, are you?"</p> <p>Nash : "I'm here to work."</p>	Dialogue	00:06:02	1
2	<p>Charles : "Hmmm, are you? Right. I see. Crikey! Is my roommate a dick? Hmm? Listen. If we can't break the ice, how about we drown it? So what's your story? You the poor kid that never got to go to Exeter or Andover?"</p> <p>Nash : "Despite my privileged upbringing, I'm actually quite well-balanced. I have a chip on both shoulders."</p>	Dialogue	00:06:56	1
3	<p>Nash : "You know half these schoolboys are already published? I cannot waste time with these classes...and these books. Memorizing the weaker assumptions of lesser mortals! I need to look through...to the governing dynamics. Find a truly original idea. That's the only way I'll ever distinguish</p>	Dialogue	00:08:25	1

	<p>myself .It's the only way that I'll ever-"</p> <p>Charles : "matter".</p>			
4	<p>Parcher : "so John, no family, no close friends. Why is that?"</p> <p>Nash : "I like to think it's because I'm a lone wolf. But mainly it's because people don't like me."</p> <p>Parcher : "Well, there are certain endeavors.. where your lack of personal connection.. would be considered an advantage."</p>	Dialogue	00:33:44	1,2
5	<p>Bender : " psycho..."</p> <p>Sol : "hey, Nash I thought you dropped out. Ever going to go to class?"</p> <p>Nash : "Classes will dull your mind and destroy the potential for authentic creativity."</p> <p>Hansen : "Nash is going to stun us all with his genius. He doesn't have the nerve to compete. Are you scared?"</p> <p>Nash : "Terrified, mortified, stupefied, by you. No starch, pressed and fodded."</p> <p>Hansen : "Let me ask you something, John".</p> <p>Nash : "Be my guest, Martin."</p> <p>Hansen : "Bender and Sol here correctly completed...Allen's proof of Peyrot's Conjecture."</p> <p>Nash : "Adequate work, without innovation."</p> <p>Sol : "I'm flattered. You flattered?"</p> <p>Bender : "flattered."</p> <p>Hansen : "I've got two weapons briefs under security review by the D.O.D."</p> <p>Nash : "Derivative drivel."</p> <p>Hansen : "But Nash's achievement is zero."</p> <p>Nash : "I'm a patient man, Martin. Is there an actual question</p>	Dialogue	00:09:31	1

	<p>Hansen : coming?" : "What if you never come up with your original idea? How will it feel when I'm chosen for Wheeler and you're not. What if you lose?"</p> <p>Nash : "you should not have won. I had the first move. My play was perfect."</p> <p>Hansen : "The hubris of the defeated."</p> <p>Nash : "the game is flawed."</p>			
6	<p>Nash : "Well, I met a girl." Charles : "No! a human girl? Homo sapiens? A biped?" Nash : "yup. And contrary to all probabilities, she finds me attractive on a number of different levels." Charles : "Really? God, that's wonderful. There's no accounting for taste, is there?" Nash : "Should I marry her?" Charles : "Oh God, right."</p>	Dialogue	00:50:49	1
7	<p>Charles : "You've been here for two days." Nash : "Hanson just published another paper and I can't even find a topic for my doctorate." Charles : "Well, on the bright side, you've invented window art."</p>	Dialogue	00:11:29	1,2
8	<p>Charles : "John, you watched a mugging? That's weird!" Nash : "in competitive behavior someone always loses." Charles : "Well, my niece knows that, John, and she's about this high." Nash : "If I could derive an equilibrium where prevalence is a non-singular event, where nobody loses. Can you imagine the effect that would have on conflict scenarios and arms negotiation? On currency</p>	Dialogue	00:12:00	1,2

	<p>exchange?</p> <p>Charles : "When did you last eat? You know food?"</p> <p>Nash : "You have no respect for cognitive reverie, you know that?"</p>			
9	<p>Nash : "I can't see it. Aah!"</p> <p>Charles : "Jesus Christ, John."</p> <p>Nash : "I can't fail. This is all I am."</p> <p>Charles : "Come on. let's go out."</p> <p>Nash : "I got to get something done."</p> <p>Charles : "john."</p> <p>Nash : "I can't keep staring into space."</p> <p>Charles : "John, enough."</p> <p>Nash : "Got to face the wall, follow their rules, read their books,"</p> <p>Charles : "You want to do some damage? Fine-But don't mess around."</p> <p>Nash : "do their classes."</p> <p>Charles : "Come on! Go on, bust your head! Kill yourself. Don't do it. Don't mess around. Bust your head! Go on, bust that worthless head wide open.</p> <p>Nash : "Goddamn it, Charles! What the hell is your problem?!"</p> <p>Charles : "It's not my problem. And it's not your problem. It's their problem. Your answer isn't face the wall. It's out there...where you've been working</p>	Dialogue	00:17:18	1
10	<p>Hansen : "Recall the lesson of Adam Smith, father of modern economic. In competition, individual ambition serves the common good. Every man for himself gentlemen and those who strike out are stuck with their friends."</p> <p>Sol : "You can lead a blond to water but you can't make her drink."</p>	Dialogue	00:19:39	1

	<p>Hansen : "He may have the upper hand now, but wait until he opens his mouth."</p> <p>Nash : "Adam Smith need revision."</p> <p>Hansen : "What do you talking about?"</p> <p>Nash : "If we all go for the blonde, we block each other. Not a single one of us is gonna get her. So then we go for her friends, but they will all give us the cold shoulder...because nobody likes to be second choice. Well, what if no one goes for the blonde? We don't get in each other's way, and we don't insult the other girls. That's the only way we win. That's the only way we all get laid. Adam Smith said...the best result comes...from everyone in the group doing...what's best for himself, right? That's what he said, right?"</p> <p>Hansen : "Right."</p> <p>Nash : "Incomplete. Incomplete, okay? Because the best result will come...from everyone in the group...doing what's best for himself...and the group."</p> <p>Hansen : "Nash, if this is some way for you to get the blonde on your own, you can go to hell."</p>			
11	<p>Charles : "Come on! Go on, bust your head! Kill yourself. Don't do it. Don't mess around. Bust your head! Go on, bust that worthless head wide open."</p> <p>Nash : "Goddamn it, Charles! What the hell is your problem?!"</p> <p>Charles : "it's not my problem. And it's not your problem. It's their problem. Your answer isn't face the wall. It's out there..where you've been working..."</p>	Dialogue	00:17:46	2

12	<p>Nash : "Should I marry her?"</p> <p>Charles : "Oh God. Right."</p> <p>Nash : "I mean, everything's going well. The job is fine. I have enough money. It all seems to add up. But how do you know for sure?"</p> <p>Charles : "Nothing's ever for sure, John. That's the only sure thing I do know."</p>	Dialogue	00:51:07	2
13	<p>Parcher : "...You see John, what distinguishes you...is that you are, quite simply, the best natural code-breaker I have ever seen."</p> <p>Nash : "What exactly is it that you would like me to do?"</p> <p>Parcher : "Commit this list of periodicals to memory. Scan each new issue, find any hidden codes, decipher them..."</p>	Dialogue	00:36:23	2
14	<p>Alicia : "What are you working on?"</p> <p>Nash : "Classified."</p> <p>Alicia : "Everyone waited half an hour."</p> <p>Nash : "For?"</p> <p>Alicia : "Class. You missed class today."</p>	Dialogue	00:38:15	2
15	<p>Parcher : "Get in. Hurry. They're following us."</p> <p>Nash : "Who's..who's following us?"</p> <p>Parcher : "The drop's been compromised. Get down! Stay down. Here, take this."</p> <p>Nash : "I ain't shooting anybody."</p>	Dialogue	00:55:22	2
16	<p>Alicia : "John, Hi. Where were you?"</p> <p>Nash : "S-Sol.."</p> <p>Alicia : "Yeah, I talked to Sol. He said you left the office hours ago. Why didn't you call me? Are you all right? Honey? John.. please, talk to me. Tell me what</p>	Dialogue	00:57:30	2

		happened. John, open the door. Come on, open the door. Let me in! talk to me! John! Open the door!			
17	Nash Parcher Nash Parcher	: "William, my circumstance has changed. Alicia's pregnant." : "I told you attachments were dangerous. You chose to marry the girl. I did nothing to prevent it. The best way to ensure everybody's safety..is for you to continue your work." : "Well, I just quit." : "You won't."	Dialogue	1:00:00	2
18	Nash Alicia Nash Alicia Nash Alicia	: "turn it off! Turn off the light! Why would you do that? Why would you turn the light on?" : "What is wrong with you?" : "You have to go to your sister's. I left the car out the back. You take Commonwealth. No side streets, you stay where it's crowded." : "John, I'm not going anywhere." : "When you get your sister's, you wait for me to call." : "No, I'm not going."	Dialogue	1:01:32	2
19	Nash Parcher	: "You're not real." : "Of course I am. Don't be ridiculous. I don't think that I would go that way, John. It's time for you to get back to work. The bomb is in its final position...here in the U.S. Knowing your situation...requires you keep a low profile, "Mohammed," we've brought the mountain to you. We've narrowed the bomb's location to somewhere...on the eastern	Dialogue	1:31:55	2

	<p>seaboard. But we haven't been able to pinpoint its exact position. Their codes have grown increasingly complex. Here, look at this, John. What? What?"</p> <p>Nash : "Dr. Rosen said..."</p> <p>Parcher : "Rosen! That quack!"Schizophrenic break from reality," right? Psychological bullshit! Look at me, John. John, look at me. Do I look like I'm imagined?"</p>			
20	<p>Parcher : "I'm sorry John."</p> <p>Nash : "No..Alicia!"</p> <p>Parcher : "You know what you have to do Nash."</p> <p>Alicia : "Get away from me."</p> <p>Nash : "She is too great a risk."</p> <p>Alicia : "Get away."</p> <p>Nash : "I didn't mean to hurt you."</p> <p>Parcher : "Finish her. She knows too much now."</p>	Dialogue	1:37:19	2

APPENDIX B

CLASSIFIED DATA OF THE 1ST PROBLEM

MOVIE SCRIPT AND VCD				
No	Data	Types of Data	Time	Answering Question Number
1	<p>Charles : "Charles Herman. Pleased to meet you. All right, well done. Well, it's official. I'm almost human again. Officer, I saw the driver who hit me. His name was Johnny Walker. Whew. Well, I got in last night in time for...English department cocktails. Cock was mine, the tail belonged to a particularly lovely young thing...with a passion for...D.H. Lawrence. You're not easily distracted, are you?"</p> <p>Nash : "I'm here to work."</p>	Dialogue	00:06:02	1
2	<p>Charles : "Hmmm, are you? Right. I see. Crikey! Is my roommate a dick? Hmm? Listen. If we can't break the ice, how about we drown it? So what's your story? You the poor kid that never got to go to Exeter or Andover?"</p> <p>Nash : "Despite my privileged upbringing, I'm actually quite well-balanced. I have a chip on both shoulders."</p>	Dialogue	00:06:56	1
3	<p>Nash : "You know half these schoolboys are already published? I cannot waste time with these</p>	Dialogue	00:08:25	1

	<p>classes...and these books. Memorizing the weaker assumptions of lesser mortals! I need to look through...to the governing dynamics. Find a truly original idea. That's the only way I'll ever distinguish myself .It's the only way that I'll ever-"</p> <p>Charles : "matter".</p>			
4	<p>Parcher : "so John, no family, no close friends. Why is that?"</p> <p>Nash : "I like to think it's because I'm a lone wolf. But mainly it's because people don't like me.</p> <p>Parcher : "Well, there are certain endeavors.. where your lack of personal connection.. would be considered an advantage."</p>	Dialogue	00:33:44	1
5	<p>Bender : " psycho..."</p> <p>Sol : "hey, Nash I thought you dropped out. Ever going to go to class?"</p> <p>Nash : "Classes will dull your mind and destroy the potential for authentic creativity."</p> <p>Hansen : "Nash is going to stun us all with his genius. He doesn't have the nerve to compete. Are you scared?"</p> <p>Nash : "Terrified, mortified, stupefied, by you. No starch, pressed and fodded."</p> <p>Hansen : "Let me ask you</p>	Dialogue	00:09:31	1

	<p>something, John".</p> <p>Nash : "Be my guest, Martin."</p> <p>Hansen : "Bender and Sol here correctly completed...Allen's proof of Peyrot's Conjecture.</p> <p>Nash : "Adequate work, without innovation."</p> <p>Sol : "I'm flattered. You flattered?"</p> <p>Bender : "flattered."</p> <p>Hansen : "I've got two weapons briefs under security review by the D.O.D."</p> <p>Nash : "Derivative drivel."</p> <p>Hansen : "But Nash's achievement is zero."</p> <p>Nash : "I'm a patient man, Martin. Is there an actual question coming?"</p> <p>Hansen : "What if you never come up with your original idea? How will it fell when I'm chosen for Wheeler and you're not. What if you lose?"</p> <p>Nash : "you should not have won. I had the first move. My play was perfect."</p> <p>Hansen : "The hubris of the defeated."</p> <p>Nash : "the game is flawed."</p>			
6	<p>Nash : "Well, I met a girl."</p> <p>Charles : "No! a human girl? Homo sapiens? A biped?"</p> <p>Nash : "yup. And contrary to all probabilities, she finds me attractive on a number of different levels."</p> <p>Charles : "Really? God, that's</p>	Dialogue	00:50:49	1

	<p>wonderful. There's no accounting for taste, is there?"</p> <p>Nash : "Should I marry her?"</p> <p>Charles : "Oh God, right."</p>			
7	<p>Charles : "You've been here for two days."</p> <p>Nash : "Hanson just published another paper and I can't even find a topic for my doctorate."</p> <p>Charles : "Well, on the bright side, you've invented window art."</p>	Dialogue	00:11:29	1
8	<p>Charles : "John, you watched a mugging? That's weird!"</p> <p>Nash : "in competitive behavior someone always loses."</p> <p>Charles : "Well, my niece knows that, John, and she's about this high."</p> <p>Nash : "If I could derive an equilibrium where prevalence is a non-singular event, where nobody loses. Can you imagine the effect that would have on conflict scenarios and arms negotiation? On currency exchange?"</p> <p>Charles : "When did you last eat? You know food?"</p> <p>Nash : "You have no respect for cognitive reverie, you know that?"</p>	Dialogue	00:12:00	1
9	<p>Nash : "I can't see it. Aah!"</p> <p>Charles : "Jesus Christ, John."</p> <p>Nash : "I can't fail. This is all I am."</p> <p>Charles : "Come on. let's go</p>	Dialogue	00:17:18	1

	<p>out.”</p> <p>Nash : “I got to get something done.”</p> <p>Charles : “john.”</p> <p>Nash : “I can't keep staring into space.”</p> <p>Charles : “John, enough.”</p> <p>Nash : “Got to face the wall, follow their rules, read their books,”</p> <p>Charles : “You want to do some damage? Fine-But don't mess around.”</p> <p>Nash : “do their classes.”</p> <p>Charles : “Come on! Go on, bust your head! Kill yourself. Don't do it. Don't mess around. Bust your head! Go on, bust that worthless head wide open.</p> <p>Nash : “Goddamn it, Charles! What the hell is your problem?!”</p> <p>Charles : “It's not my problem. And it's not your problem. It's their problem. Your answer isn't face the wall. It's out there...where you've been working</p>			
10	<p>Hansen : “Recall the lesson of Adam Smith, father of modern economic. In competition, individual ambition serves the common good. Every man for himself gentlemen and those who strike out are stuck with their friends.”</p> <p>Sol : “You can lead a blond to water but you can't make her drink.”</p> <p>Hansen : “He may have the</p>	Dialogue	00:19:39	1

	<p>upper hand now, but wait until he opens his mouth."</p> <p>Nash : "Adam Smith need revision."</p> <p>Hansen : "What do you talking about?"</p> <p>Nash : "If we all go for the blonde, we block each other. Not a single one of us is gonna get her. So then we go for her friends, but they will all give us the cold shoulder...because nobody likes to be second choice. Well, what if no one goes for the blonde? We don't get in each other's way, and we don't insult the other girls. That's the only way we win. That's the only way we all get laid. Adam Smith said...the best result comes...from everyone in the group doing...what's best for himself, right? That's what he said, right?"</p> <p>Hansen : "Right."</p> <p>Nash : "Incomplete. Incomplete, okay? Because the best result will come...from everyone in the group...doing what's best for himself...and the group."</p> <p>Hansen : "Nash, if this is some way for you to get the blonde on your own, you can go to hell."</p>			
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APPENDIX C

CLASSIFIED DATA OF THE 2ND PROBLEM

MOVIE SCRIPT AND VCD				
No	Data	Types of Data	Time	Answering Question Number
1	<p>Parcher : "so John, no family, no close friends. Why is that?"</p> <p>Nash : "I like to think it's because I'm a lone wolf. But mainly it's because people don't like me."</p> <p>Parcher : "Well, there are certain endeavors.. where your lack of personal connection.. would be considered an advantage."</p>	Dialogue	00:33:44	2
2	<p>Charles : "You've been here for two days."</p> <p>Nash : "Hanson just published another paper and I can't even find a topic for my doctorate."</p> <p>Charles : "Well, on the bright side, you've invented window art."</p>	Dialogue	00:11:29	2
3	<p>Charles : "John, you watched a mugging? That's weird!"</p> <p>Nash : "in competitive behavior someone always loses."</p> <p>Charles : "Well, my niece knows that, John, and she's about this high."</p> <p>Nash : "If I could derive an equilibrium where</p>	Dialogue	00:12:00	2

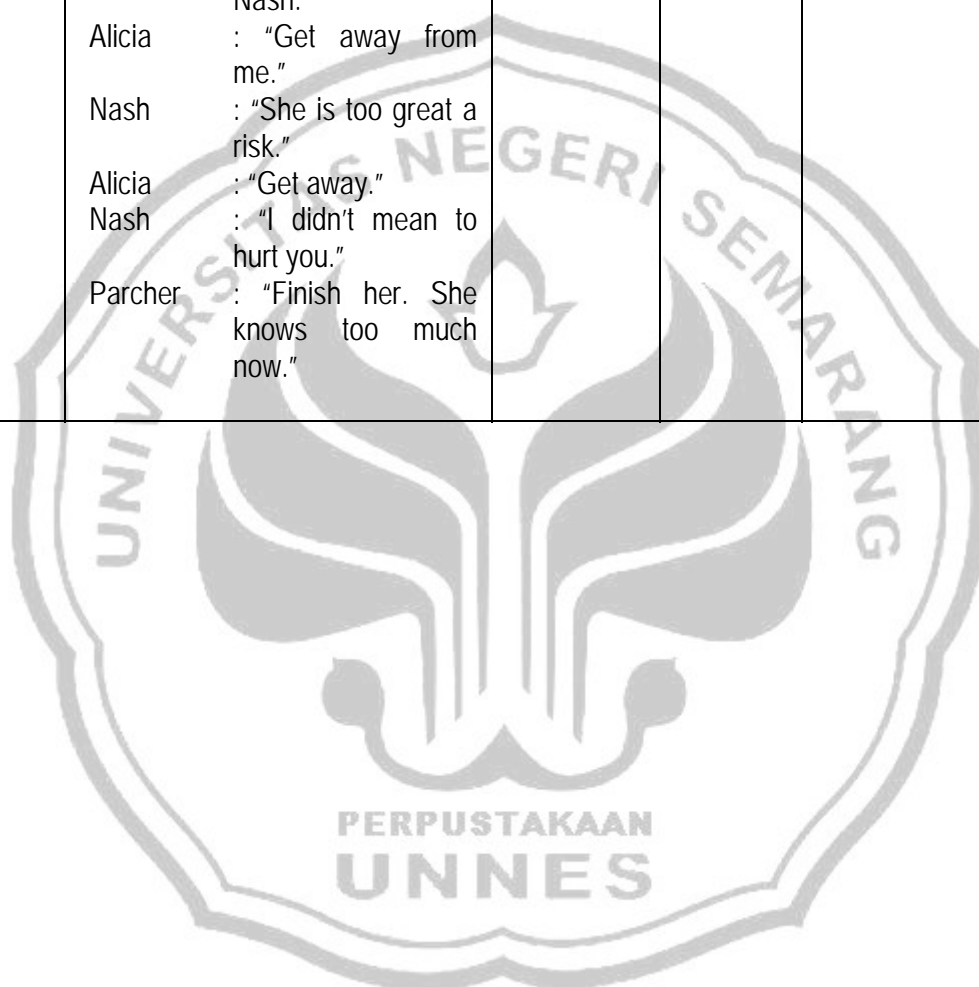
	<p>prevalence is a non-singular event, where nobody loses. Can you imagine the effect that would have on conflict scenarios and arms negotiation? On currency exchange?</p> <p>Charles : "When did you last eat? You know food?"</p> <p>Nash : "You have no respect for cognitive reverie, you know that?"</p>			
4	<p>Charles : "Come on! Go on, bust your head! Kill yourself. Don't do it. Don't mess around. Bust your head! Go on, bust that worthless head wide open."</p> <p>Nash : "Goddamn it, Charles! What the hell is your problem?!"</p> <p>Charles : "it's not my problem. And it's not your problem. It's their problem. Your answer isn't face the wall. It's out there..where you've been working..."</p>	Dialogue	00:17:46	2
5	<p>Nash : "Should I marry her?"</p> <p>Charles : "Oh God. Right."</p> <p>Nash : "I mean, everything's going well. The job is fine. I have enough money. It all seems</p>	Dialogue	00:51:07	2

	<p>to add up. But how do you know for sure?</p> <p>Charles : "Nothing's ever for sure, John. That's the only sure thing I do know."</p>			
6	<p>Parcher : "...You see John, what distinguishes you...is that you are, quite simply, the best natural code-breaker I have ever seen."</p> <p>Nash : "What exactly is it that you would like me to do?"</p> <p>Parcher : "Commit this list of periodicals to memory. Scan each new issue, find any hidden codes, decipher them..."</p>	Dialogue	00:36:23	2
7	<p>Alicia : "What are you working on?"</p> <p>Nash : "Classified."</p> <p>Alicia : "Everyone waited half an hour."</p> <p>Nash : "For?"</p> <p>Alicia : "Class. You missed class today."</p>	Dialogue	00:38:15	2
8	<p>Parcher : "Get in. Hurry. They're following us."</p> <p>Nash : "Who's..who's following us?"</p> <p>Parcher : "The drop's been compromised. Get down! Stay down. Here, take this."</p> <p>Nash : "I ain't shooting anybody."</p>	Dialogue	00:55:22	2

9	<p>Alicia : "John, Hi. Where were you?"</p> <p>Nash : "S-Sol.."</p> <p>Alicia : "Yeah, I talked to Sol. He said you left the office hours ago. Why didn't you call me? Are you all right? Honey? John.. please, talk to me. Tell me what happened. John, open the door. Come on, open the door. Let me in! talk to me! John! Open the door!"</p>	Dialogue	00:57:30	2
10	<p>Nash : "William, my circumstance has changed. Alicia's pregnant."</p> <p>Parcher : "I told you attachments were dangerous. You chose to marry the girl. I did nothing to prevent it. The best way to ensure everybody's safety..is for you to continue your work."</p> <p>Nash : "Well, I just quit."</p> <p>Parcher : "You won't."</p>	Dialogue	1:00:00	2
11	<p>Nash : "turn it off! Turn off the light! Why would you do that? Why would you turn the light on?"</p> <p>Alicia : "What is wrong with you?"</p> <p>Nash : "You have to go to your sister's. I left the car out the back. You take</p>	Dialogue	1:01:32	2

	<p>Commonwealth. No side streets, you stay where it's crowded."</p> <p>Alicia : "John, I'm not going anywhere."</p> <p>Nash : "When you get your sister's, you wait for me to call."</p> <p>Alicia : "No, I'm not going."</p>			
12	<p>Nash : "You're not real." Parcher : "Of course I am. Don't be ridiculous. I don't think that I would go that way, John. It's time for you to get back to work. The bomb is in its final position...here in the U.S. Knowing your situation...requires you keep a low profile, "Mohammed," we've brought the mountain to you. We've narrowed the bomb's location to somewhere...on the eastern seaboard. But we haven't been able to pinpoint its exact position. Their codes have grown increasingly complex. Here, look at this, John. What? What?"</p> <p>Nash : "Dr. Rosen said..." Parcher : "Rosen! That quack!"Schizophrenic break from reality," right? Psychological bullshit! Look at me,</p>	Dialogue	1:31:55	2

	John. John, look at me. Do I look like I'm imagined?"			
13	<p>Parcher : "I'm sorry John."</p> <p>Nash : "No..Alicia!"</p> <p>Parcher : "You know what you have to do Nash."</p> <p>Alicia : "Get away from me."</p> <p>Nash : "She is too great a risk."</p> <p>Alicia : "Get away."</p> <p>Nash : "I didn't mean to hurt you."</p> <p>Parcher : "Finish her. She knows too much now."</p>	Dialogue	1:37:19	2



A BEAUTIFUL MIND SCRIPT

Professor

Mathematicians won the war. Mathematicians broke the Japanese codes and built the A-bomb. Mathematicians... like you. The stated goal of the Soviets is global Communism. In medicine or economics, in technology or space, battle lines are being drawn. To triumph, we need results- publishable, applicable results. Now who among you will be the next Morse? The next Einstein? Who among you will be the vanguard... of democracy, freedom, and discovery? Today, we bequeath America's future... into your able hands. Welcome to Princeton, gentlemen.

Bender

It's not enough Hansen won the Carnegie Scholarship.

Neilson

No, he has to have it all for himself.

Bender

It's the first time the Carnegie Prize... has been split. Hansen's all bent.

Neilson

Rumor is he's got his sights set on Wheeler Lab, the new military think tank at M.I.T.

Bender

They're only taking one this year.

Neilson

Hansen's used to being picked first.

Bender

Oh, yeah, he's wasted on math.

Neilson

He should be running for president.

Nash

There could be a mathematical explanation... for how bad your tie is.

Neilson

Thank you.

Neilson, symbol cryptography.

Bender

Neils here broke a Jap code. Helped rid the world of fascism. At least that's what he tells the girls, eh, Neils? The name's Bender. Atomic physics. And you are?-

Sol

Am I late?

Neilson

Yes. Yes, Mr. Sol.

Sol

Oh, good. Uh, hi. Sol. Richard Sol.

Hansen

The burden of genius.

Sol

There he is.

Hansen So many supplicants, and so little time. Mr. Sol.

Sol

How are you, sir?

Hansen

Ah, Bender. Nice to see you.

Bender

Congratulations, Mr. Hansen.

Hansen

Ah, thank you. I'll take another.

Nash

Excuse me?

Hansen

A thousand pardons. I simply assumed you were the waiter.

Sol

Play nice, Hansen.

Neilson

Nice is not Hansen's strong suit.

Hansen

Honest mistake. Well, Martin Hansen.

Nash

It is Martin, isn't it?

Hansen

Why, yes, John, it is.

Nash

Imagine you're getting quite used to miscalculation. I've read your pre-prints-both of them. The one on Nazi ciphers, and the other one on non-linear equations, and I am supremely confident... that there is not a single seminal... or innovative idea in either one of them. Enjoy your punch.

Hansen

Gentlemen, meet John Nash, the mysterious West Virginia genius. The other winner of the distinguished Carnegie Scholarship.

Sol

Oh, okay. Oh, yeah?

Hansen

Of course.

Charles

Oh, Christ. The prodigal roommate arrives.

Nash

Roommate?

Charles

Oh, God, no. Ugh. Did you know that having a hangover is-is not having enough water in your body... to run your Krebs cycles? Which is exactly what happens to you... when you're dying of thirst. So,

dying|of thirst...would probably feel...pretty much like|the hangover...that finally|bloody kills you.John Nash?

Nash

Hello.

Charles

Charles Herman.Pleased to meet you.All right, well done.Well, it's official.I'm almost human again.Officer, I saw|the driver who hit me.His name was Johnny

Walker.Whew.Well, I got in last night|in time for...English department|cocktails.Cock was mine,the tail belonged|to a particularly lovely|young thing...with a passion for...D.H. Lawrence.|You're not easily|distracted, are you?

Nash

I'm here to work.

Charles

Hmmm, are you? Right.I see.|Crikey!Is my roommate a dick?Hmm?Listen.If we can't break the ice,how about we drown it? So what's your story?You the poor kid|that never got to go|to Exeter or Andover?

Nash

Despite my privileged|upbringing,I'm actually|quite well-balanced.I have a chip|on both shoulders.

Charles

Maybe you're|just better...with the old integers|than you are with people.

Nash

My first grade teacher,|she told me...that I was born|with two helpings of brain,but only half|a helping of heart.

Charles

Wow!|She sounds lovely!

Nash

The truth is that I-I don't like people much.And they don't|much like me.

Charles

But why,with all your obvious|wit and charm?Seriously, John.Mathematics-Mathematics is|never going to lead you|to a higher truth.And you know why?'Cause it's boring.It's really boring.

Nash

You know half these schoolboys|are already published?I cannot waste time|with these classes...and these books.Memorizing|the weaker assumptions|of lesser mortals!I need to look through...to the governing dynamics.Find a truly original idea.That's the only way|I'll ever distinguish myself.It's the only way|that I'll ever-

Charles

Matter.

Nash

Yes.

Hansen

All right,|who's next?

Sol

No, I've played enough "Go"|for one day, thank you.Come on.|I- I hate this game.

Hansen

Cowards, all of you!None of you rise|to meet my challenge?Come on, Bender.|Whoever wins,Sol does his laundry|all semester.

Sol

Does that seem unfair|to anyone else?

Neilson

Not at all.

Sol

Look at him.

Neilson

Nash!Taking a reverse|constitutional?

Nash

I'm hoping to extract|an algorithm...to define|their movement.

Sol

Oh.

Bender

Psycho.

Sol

Hey, Nash, I thought|you dropped out.You ever going|to go to class or-

Nash

Classes will|dull your mind.Destroy the potential|for authentic creativity.

Sol

Oh, oh, I didn't|know that.

Hansen

Nash is going to stun us all|with his genius.Which is another way|of saying...he doesn't have|the nerve to compete.You scared?

Nash

Terrified.Mortified.|Petrified.Stupefied... by you.No starch.Pressed and folded.

Hansen

Let me ask|you something, John.

Nash

Be my guest, Martin.

Hansen

Bender and Sol here|correctly completed...Allen's proof|of Peyrot's Conjecture.

Nash

Adequate work...without innovation.

Sol

Oh. I'm flattered. | You flattered?

Bender

Flattered.

Hansen

And I've got | two weapons briefs... under
security review | by the D.O.D.

Nash

Derivative drivel.

Hansen

But Nash achievements: zero.

Nash

I'm a patient man, Martin. | Is there an
actual | question coming?

Hansen

What if you never come up | with your
original idea? Huh? How will it feel | when I'm
chosen | for Wheeler... and you're not? What if
you lose?

Sol, Bender, Neilson

Ah, there it is.

Nash

You should not have won.

Hansen

Hmmm.

Nash

I had the first move, | my-my play was
perfect.

Hansen

The hubris | of the defeated.

Nash

The game is flawed.

Hansen

Gentlemen, | the great John Nash.

Charles

You've been in here | for two days.

Nash

You know Hansen's | just published another
paper? | I can't even find a topic | for my
doctorate.

Charles

Well, on the bright side, | you've invented
window art.

Nash

This is a group | playing touch football. This is
a cluster of pigeons | fighting over bread
crumbs. And this here is a woman | who is
chasing a man | who stole her purse.

Charles

John, you watched | a mugging. That's weird.

Nash

In competitive behavior | someone always
loses.

Charles

Well, my niece knows that, | John, and she's
about this high.

Nash

See, if I could derive | an equilibrium... where
prevalence is | a non-singular
event, where nobody loses, can you imagine
the effect | that would have... on conflict
scenarios, | and arms negotiations... |

Charles

When did you last eat? | When did you last
eat?

Nash

...currency exchange?

Charles

You know, food.

Nash

You have no respect | for cognitive
reverie, | you know that?

Charles

Yes. But pizza-Now, pizza I have | enormous
respect for. And of course beer.

Nash

I have respect for beer. | I have respect for
beer!

Bender

Good evening, Neils.

Hansen

Hey, Nash. Who's winning? | You or you?

Bender

Evening, Nash. Hey, guys.

Sol

Hey, Nash.

woman

He's looking | at you for sure.

Hansen

Hey, Nash. Neils is trying | to get your
attention.

Bender

You're joking. Oh, no.

Bender

Go with God.

Sol

Come back a man.

Bender

Fortune favors the brave.

Hansen

Bombs away.

Nash

Gentlemen, might I remind you | that my odds
of success... dramatically improve | with each
attempt.

Hansen

This is going | to be classic.

The Blond

Maybe you want | to buy me a drink.

Nash

I don't exactly know|what I'm required to say...in order for you|to have intercourse with me,but could we assume|that I said all that?Essentially we're talking|about fluid exchange, right?So, could we just|go straight to the sex?

The Blond

Oh, that was sweet.Have a nice night,|asshole!

Neilson

Ladies, wait!

Charles

I-I especially liked|the bit about fluid exchange.It was really charming.

Professor

Walk with me, John.I've been meaning|to talk with you.The faculty is completing|mid-year reviews.We're deciding which placement|applications to support.

Nash

Wheeler, sir.|That would be|my first choice.And actually,|I don't really have|a second choice, sir.

Professor

John, your fellows|have attended classes.They've written papers.|They've published.

Nash

I'm still searching, sir,|for my-

Professor

Your original idea, I know.

Nash

Governing dynamics, sir.

Professor

It's very clever, John,|but I'm afraid...it's just not nearly|good enough.

The assistant

May I?

Professor

Thank you.

Nash

I've been working|on manifold embedding.My bargaining stratagems|are starting to show|some promise.If you could just|arrange another meeting,if you'd be kind enough,|with Professor Einstein-I've repeatedly asked|you for that.

Professor

Now, John.

Nash

I'd be able to show him|my revisions on his-Professor

John? John.Do you see what they're|doing in there?

Professor

Congratulations.

Professor Max

Thank you so much.

Professor

Congratulations, Professor Max.

Professor Max

Thank you, sir.|Thank you.

Professor

It's the pens.Reserved for a member|of the department...that makes the achievement|of a lifetime.Now, what do you see, John?

Nash

Recognition.

Professor

Well done, Professor.|Well done.

Professor

Well, try seeing|accomplishment.

Nash

Is there a difference?

Professor

John,you haven't focused.I'm sorry,|but up to this point,your record doesn't warrant|any placement at all.Good day.

Professor

And my compliments|to you, sir.

Professor Max

Thank you so much.

Nash

I can't see it.Aah!|

Charles

-Jesus Christ, John.

Nash

I can't fail.This is all I am.

Charles

Come on, let's go out.

Nash

I got to get|something done.

Charles

|John!

Nash

I can't keep|staring into space.|

Charles

-John, enough!

Nash

Got to face the wall,|follow their rules,|read their books,

Charles

You want to do|some damage? Fine-But don't mess around.|

Nash

do their classes.

Charles

Come on!|Go on, bust your head!Kill yourself.Don't do it.|Don't mess around.Bust

your head!|Go on,bust that worthless
head|wide open.

Nash

Goddamn it, Charles!|What the hell is your
problem?!

Charles

It's not my problem.And it's not your
problem.It's their problem.Your answer
isn't|face the wall.It's out there...where
you've been working.That was heavy.That
Isaac Newton fellow|was right.He was onto
something.|Clever boy.Don't worry, that's
mine.|I'll come and get it in a minute.Oh,
God.

Neilson

Incoming, gentlemen.Ay-yi-yi.

Sol

Deep breaths.Nash, you might|want to
stop...shuffling your papers|for five seconds.

Nash

I will not buy|you gentlemen beer.

Hansen

Oh, we're not here|for beer, my friend.

Nash

Oh.Does anyone else feel|she should be
moving|in slow motion?

Bender

Will she want|a large wedding, ya think?

Sol

Shall we say swords,|gentlemen?Pistols at
dawn?

Hansen

Have you remembered nothing?Recall the
lessons|of Adam Smith,the father|of modern
economics.

Sol, Neils and Bender

"In competition...individual ambition|serves
the common good."Exactly.- Every man for
himself, gentlemen.And those who strike
out|are stuck with her friends.

Hansen

I'm not gonna strike out.

Sol

You can lead a blonde to water,|but you can't
make her drink.

Hansen

I don't think he said that.

Sol

|- Nobody move-

Hansen

She's looking over here.

Sol

|She's looking at Nash.

Hansen

Oh, God. He may have|the upper hand
now,but wait until he|opens his
mouth.Remember the last time?Oh, yes, that
was one|for the history books.

Nash

Adam Smith needs revision.

Hansen

What are you talking about?

Nash

If we all go for the blonde,we block each
other.Not a single one of us|is gonna get
her.So then we go|for her friends,but they
will all|give us the cold shoulder...because
nobody likes|to be second choice.Well, what
if no one goes|for the blonde?We don't get|in
each other's way,and we don't insult|the
other girls.That's the only way we win.That's
the only|way we all get laid.Adam Smith
said...the best result comes...from
everyone|in the group doing...what's best|for
himself, right?That's what he|said, right?

Hansen

Right.

Nash

|Incomplete.Incomplete, okay?Because the
best result|will come...from everyone|in the
group...doing what's best|for himself...and
the group.

Hansen

Nash, if this is some way|for you to get the
blonde|on your own,you can go to hell.

Nash

Governing dynamics.Governing
dynamics.|Adam Smith...was wrong.

Sol

Oh, here we go.

Bender

Careful, careful.

Nash

Thank you.

"C" of "S" equals "C" of "T."

Professor

You do realize this|flies in the face...of a 1
50 years|of economic theory?

Nash

|Yes, I do, sir.

Professor

That's rather presumptuous,|don't you think?

Nash

It is, sir.

Professor

Well, Mr. Nash,with a breakthrough|of this
magnitude,I'm confident you will get|any
placement you like.Wheeler Labs,they'll ask

you to recommend|two team members.Stills
and Frank|are excellent choices.

Nash

Sol and Bender, sir.

Proffessor

Sol and Bender are|extraordinary
mathematicians.Has it occurred to you|that
Sol and Bender...might have plans|of their
own?

Sol

We made it!

Neilson

Wheeler, we made it!Cheers, cheers,
cheers!|To- Oh! Oh!

Bender

Okay, awkward moment,|gentlemen.

Hansen

Governing dynamics.Congratulations, John.|

Nash

Thanks.

Bender

Toast!|To Wheeler Labs!To Wheeler!

Captain

General, the analyst|from Wheeler Lab is
here.Dr. Nash, your coat?

Nash

Thank you, sir.

Captain

Doctor. General, this is|Wheeler team
leader|Dr. John Nash.

General

Glad you could|come, Doctor.

Nash

Hello.

General

Right this way.We've been intercepting|radio
transmissions|from Moscow.The computer
can't|detect a pattern,but I'm sure|it's code.

Nash

Why is that, General?

General

Ever just know|something, Dr. Nash?

Nash

Constantly.

General

We've developed several ciphers.If you'd
like to review|our preliminary data...Doctor?

Nash

6-7-3-7,0-3-6...8-4-9-4.9-1 -4-0-3-4.I need a
map.46-1 3-08,67-46-90.Starkey Corners,
Maine.48-03-01 ,91 -26-35.Prairie
Portage,|Minnesota.These are latitudes|and
longitudes.There are a least 1 0 others.They
appear to be routing orders|across the border
into the U.S.

General

Extraordinary.Gentlemen, we need|to move
on this.

Nash

Who's Big Brother?

General

You've done your country|a great service,
son.Captain!|

Captain

- Yes, sir.

General

Accompany Dr. Nash.

Nash

What are the Russians|moving, General?

General

Captain Rogers|will escort you...to the
unrestricted|area, Doctor.

Nash

Thank you.

Captain

Dr. Nash, follow me, please.

Radio voice

None of those who have|said they don't like
the method...have told us|any other method
they could use|that would be effective.And
when you hear...

Nash

It's Dr. Nash.

Security

All right.

Assistant

Thank you, sir.

Sol

Home run at the Pentagon?

Nash

Have they actually|taken the word
"classified"out of the dictionary?

Bender

Oh, hi.|The air conditioning|broke again.

Nash

How am I supposed to be|in here saving the
world...if I'm melting?

Sol

Our hearts go|out to you.

Nash

You know, two trips|to the Pentagon in four
years.

Sol

That's two more|than we've had.

Bender

It gets better,|John.Just got our
latest|scintillating assignment.

Nash

You know, the Russians|have the H-
bomb,the Nazis are repatriating|South

Americathe Chinese have|a standing army of 2.8 million,and I am doing|stress tests on a dam.

Bender

You made the cover|of Fortune... again.

Sol

Please note the use|of the word "you," not "we."

Nash

That was supposed|to be just me.

Sol

Oh.

Nash

So not only do they rob me|of the Fields Medal,now they put me on the cover|of Fortune magazine...with these hacks,|these scholars of trivia

Bender

John, exactly what's|the difference..between genius|and most genius?

Nash

Quite a lot.

Sol

He's your son.

Bender

Anyway, you've got|1 0 minutes.

Nash

I've always got 1 0 minutes.

Sol

Before your new class?

Nash

Can I not get a note|from a doctor or something?

Bender

You are a doctor, John,|and no.Now, come on, you know the drill,|we get these beautiful facilities,

Sol

M.I. T. gets America's|great minds of today...teaching America's|great minds of tomorrow.Poor bastards.

Bender

Now, have a nice|day at school.

Sol

The bell's ringing.

Nash

The eager young minds|of tomorrow.

1st Student

Can we leave one open,|Professor?

2nd student

It's really hot, sir.

Nash

Your comfort comes second...to my ability|to hear my own voice.Personally,I think this class will be|a waste... of your-and

what is|infinitely worse-my time.However, here we are.So you may attend or not.You may complete|your assignments|at your whim.We have begun.Miss.

Alicia

Excuse me!Excuse me!

The worker

Hey, hey!

Alicia

Hi!Um, we have|a little problem.It's extremely hot in here|with the windows closed...and extremely noisy|with them open.So, I was wondering|if there was any way you could,I don't know,|maybe work someplace else...for about 45minutes?

The worker

Not a problem.

Alicia

Thank you so much!

The worker

At a break!|Got it!Let's go. Clean it up a little bit.

Nash

As you will find|in multivariable calculus,there is often...a number of solutions|for any given problem.As I was saying,|this problem here...will take some of you|many months to solve.For others among you,it will take you the term|of your natural lives.

Big Brother

Professor Nash.William Parcher.Big Brother...|at your service.

Nash

What can I do|for the Department of Defense? Are you here to give me a raise?

Big Brother

Let's take a walk.Impressive work|at the Pentagon.

Nash

Yes, it was.

Big Brother

Oppenheimer used to say,"Genius sees the answer|before the question."

Nash

You knew Oppenheimer?

Big Brother

His project was|under my supervision.

Nash

Which project?That project.

Big Brother

It's not that simple,|you know?

Nash

Well, you ended|the war.

Big Brother

We incinerated 1 50,000 people|in a heartbeat.

Nash

Great deeds come|at great cost, Mr. Parcher.

Big Brother

Well, conviction,|it turns out,|is a luxury of those|on the sidelines, Mr. Nash.

Nash

I'll try|and keep that in mind.

Big Brother

So, John, no family,|no close friends-Why is that?

Nash

I like to think it's|because I'm a lone wolf. But mainly it's because|people don't like me.

Big Brother

Well, there are|certain endeavors..where your lack|of personal connection...would be considered|an advantage.

Nash

This is a secure area.

Big Brother

|They know me. Have you ever|been here?

Nash

We were told during|our initial briefing...that these warehouses|were abandoned.

Big Brother

That's not|precisely accurate. By telling you|what I'm about to tell you, I am increasing|your security clearance...to top secret. Disclosure of secure information|can result in imprisonment. Get it?

Nash

What operation? Those are a good idea.

Big Brother

This factory is in Berlin. |We seized it|at the end of the war. Nazi engineers|were attempting...to build a portable|atomic bomb. The Soviets reached|this facility before we did, and we lost the damn thing

Nash

The routing orders|at the Pentagon, they were about this,|weren't they?

Big Brother

The Soviets aren't|as unified as people believe. A faction of the Red Army|calling itself Novaya Svobga, "the New Freedom,"|has control of the bomb...and intends to detonate it|on U.S. soil. Their plan is to incur|maximum civilian casualties. Man is capable of as much atrocity|as he has imagination. New Freedom has sleeper agents|here in the U.S. McCarthy is an idiot, but unfortunately|that doesn't make him

wrong. New Freedom communicates|to its agents...through codes imbedded|in newspapers and magazines, and that's|where you come in. You see, John,|what distinguishes you...is that you are, quite simply, the best natural code-breaker|I have ever seen.

Nash

What exactly is it|that you would like me to do?

Big Brother

Commit this list|of periodicals to memory. Scan each new issue,|find any hidden codes, decipher them. Place your chin|on the chin rest. Stare into the light.

Assistant

Pulse 88, regular.

Big Brother

Okay, this may be|a little uncomfortable. That's got|a little zap to it,|doesn't it? He just implanted|a radium diode. Don't worry, it's safe. The isotope decays|predictably. As a result,|these numbers change overtime. They're the access codes|to your drop spot.

Nash

So what am I now,|a spy?

Come.

Alicia

Boy, you must be|really important.

Nash

It's all right, Mike.

Alicia

What are you|working on?

Nash

Classified.

Alicia

Everyone waited half an hour.

Nash

For?

Alicia

Class. You missed class today.

Nash

Oh. I suspect that...nobody missed me.

Alicia

The problem that you left|on the board-I solved it.

Nash

Oh, no you didn't.

Alicia

|You didn't even look.

Nash

I never said|that the vector fields|were rational functions. Your solution is elegant. Though on this|particular

occasion, ultimately incorrect. You're still here.

Alicia

I'm still here.

Nash

Why?

Alicia

I'm wondering, Professor Nash, if I can ask you to dinner. You do eat, don't you?

Nash

Oh, on occasion, yeah. Table for one. Prometheus alone chained to the rock...with the bird circling overhead, you know how it is. No, I expect that you wouldn't—you wouldn't know, uh—if you leave your address with my office, I'll pick you up Friday at 8:00...and we'll eat. One more thing. Do you have a name, or should I just keep calling you "Miss"?

Nash

Governor, may I present

Alicia

Miss Alicia Larde.

Governor

Miss Alicia Larde. How do you do?

Photographer

Professor, please. You and the governor.

Alicia

Wait, one second. I'm sorry. I want a copy of this. First big date and all, you know. So, you boys need to look good. Which is not a state you find yourselves in...altogether naturally. There. Better. I'm surprising him.

Governor

You just keep on surprising him. Professor.

Alicia

God must be a painter. Why else would we have so many colors?

Nash

So you're a painter?

Alicia

That's not actually what I said, but, yes—I am. Here. Me. Your date?

Nash

Practice human interaction and social comportment.

Alicia

That's a plan. Champagne would be lovely. I'll be outside.

Nash

I will get the champagne.

Alicia

Oh, thank you.

Nash

Thank you for that.

Alicia

No, keep it. I believe in deciding things will be good luck. Do you?

Nash

No. I don't believe in luck. But I do believe in assigning value to things.

Alicia

Oh. I once tried to count them all. I actually made it to 4,348.

Nash

You are exceptionally odd.

Alicia

I bet you're very popular with the girls.

Nash

A pair of odd ducks, then. Mmm. Pick a shape.

Alicia

What?

Nash

Pick a shape. An animal—anything.

Alicia

Okay. An umbrella. Do it again. Do it again.

Nash

All right. What would you like?

Alicia

Do, uh...an octopus.

Alicia

You don't talk much, do you?

Nash

I can't talk to you about my work, Alicia.

Alicia

I don't mean work.

Nash

I find that polishing my interactions...in order to make them sociable requires a tremendous effort. I have a tendency to expedite information flow...by being direct. I often don't get a pleasant result.

Alicia

Try me.

Nash

All right. I find you attractive. Your aggressive moves towards me...indicate that you feel the same way. But still, ritual requires that we...continue with a number of platonic activities...before we have sex. I am proceeding with those activities, but in point of actual fact, all I really want to do is have intercourse with you as soon as possible. Are you gonna slap me now?

Alicia

How was that result?

Marcee

What are you doing?

Nash

I'm attempting to isolate|patterned
reoccurrences...within periodicals|over time.
And you?

Marcee

You talk funny,|Mr. Nash.

Nash

Do I know you?

Marcee

My uncle says|you're very smart...but not
very nice,so I shouldn't pay no mind|if
you're mean to me.

Nash

And who might|your uncle be?

Charles

The prodigal roommate...returns.

Nash

Come here.|Charles, Charles, Charles.

Charles

My sister...got herself killed|in a car
crash.Not too far now,|Marcee!Her cowboy
husband|was too drunk...to know that he
was|too drunk to drive.So, I took her in.

Nash

She's so small.

Charles

She's young, John.|That's how they come.I'm
at Harvard...doing the great|author's
workshop.D.H. bloody Lawrence.

Nash

I really do think you should|buy yourself a
new book.

Charles

Well, I've been reading|a lot about you.How
are you, John?

Nash

At first all my work|here was trivial,but a
new assignment|came up and-I can't really
tell you|any details.

Charles

Top secret?|Black bag? Black ops?

Nash

Something like that.And, uh...

Charles

Yes?

Nash

Well, I- I met a girl.

Charles

No! A human girl?|Homo sapiens.A biped?

Nash

|Yup. And contrary|to all probabilities,she
finds me attractive|on a number of different
levels

Charles

Really?God, that's wonderful.There's no
accounting|for taste, is there?

Nash

Should I marry her?

Charles

Oh, God. Right.

Nash

I mean, everything's|going well.The job is
fine.|I have enough money.It all seems to
add up.But how do you know|for sure?

Charles

Nothing's ever for sure, John.That's the
only|sure thing I do know.

Nash

Good evening, Alicia, please don't|be angry.I
just lost track|of time at work...again.|Mm-
hmm,I'm sorry.I didn't have time|to wrap
it.Happy birthday.The refractive faces|of the
glass, you see,they create|a full wavelength
dispersal,so if you look inside it,|you can
see-

Alicia

Every possible color.

Nash

Every possible color.Yeah.Remember you
said that time|God must be a painter,because
of all the colors,|at the governor's house?you
said that.

Alicia

I didn't think|you were listening.

Nash

I'm always listening.

Alicia

It's beautiful.

Nash

Alicia, does our|relationship warrant|long-
term commitment?'Cause I need|some kind
of proof,some kind of verifiable,|empirical
data.

Alicia

I'm sorry,|just give me a moment...to
redefine|my girlish notions|of romance.A
proof?

Nash

Verifiable data.

Alicia

Um... okay.Well, how big|is the universe?

Nash

Infinite.

Alicia

How do you know?

Nash

I know because|all the data indicate it.

Alicia

But it hasn't|been proven yet?

Nash

No.

Alicia

You haven't seen it. How do you know for sure?

Nash

I don't, I just believe it.

Alicia

Mmm. It's the same|with love, I guess. Now, the part that|you don't know...is if I want|to marry you.

Photographer

Smile for the camera! Well done!

The guest

Oh, sweet pea.

Nash

I love you.

The guest

Congratulations.

Nash

Hey, Sol.

The Guest

You look beautiful.

Sol

Hi, how are you?

Alicia

Hey, Sol.

The guest

Bye bye.

Nash

Bye, now. Be safe!

Big Brother

Get in. Hurry. They're following us.

Nash

Who's-|Who's following us?

Big Brother

The drop's been|compromised. Get down! Stay down. Here, take this.

Nash

I ain't shooting anybody.

Big Brother

Take the goddamn gun!

Nash

No!

Big Brother

Son of a- You stay back. |Don't move.

Alicia

John? Hi. Where were you?

Nash

S- Sol-

Alicia

Yeah, I talked to Sol. He said you left|the office hours ago. Why didn't you|call me? Are you all right? Honey? John... Please, talk to me. |Tell me what happened. John, |open the

door. Come on, open the door! |Let me in! Talk to me! John! Open the door!

Big Brother

John.

Nash

William. This is not what|I signed on for. Every time|a car backfires|or a door slams-

Big Brother

I understand-|better than you|could possibly imagine. You need|to calm down, John. Now listen to me. |We're closing in|on the bomb, in large part|due to your work. Now don't you think your fear|is a small price to pay?

Nash

William, my circumstance|has changed. Alicia's pregnant.

Big Brother

I told you attachments|were dangerous. You chose to marry|the girl. I did nothing|to prevent it. The best way to ensure|everybody's safety...is for you to continue|your work.

Nash

Well, I'll just quit.

Big Brother

You won't.

Nash

Why would I not?

Big Brother

Because I keep the Russians|from knowing you work for us. You quit|working for me, I quit working for you.

Nash

Parcher! Parcher!

Sol

John, you all right?

Alicia

John?

Nash

Turn it off! |Turn off the light! Why would you|do that? Why would you|turn the light on?

Alicia

What is wrong|with you?

Nash

You have to go|to your sister's. I left the car out the back. |You take Commonwealth. No side streets, |you stay where it's crowded.

Alicia

John, I'm not going anywhere!

Nash

When you get to your sister's, |you wait for me to call you.

Alicia

No, I'm not going.

Nash

Just get your things.

Alicia

I'm not leaving

Nash

Stop! Stop it! Please, Alicia. I'll explain when I can.

Marcee

Uncle John! Uncle John!

Nash

Hey, baby girl!

Charles

Wow, someone needed a hug! I saw you on the slate and I thought to myself, "How can I miss seeing a guest lecture... by the inimitable John Nash?" What's wrong?

Nash

I got myself into something. I think I might need some help.

Charles

Well, now you tell me, what is it?

The Woman

Professor Nash! Welcome!

Nash

After? So, we see that the- the zeroes, of the Reimann Zeta function, correspond to singularities... in space-time, singularities in space-time and conventional number theory... It breaks down in the face of relativistic exploration. Sometimes our expectations... are betrayed by the numbers. Variables are impossible to assign any... rational value.

The psychiatrist

Professor Nash! Hold it! Professor Nash? Professor Nash, let's avoid a scene, shall we?

Nash

What do you want?

Dr. Rosen

My name is Rosen, Dr. Rosen. I'm a psychiatrist. Forgive me if I don't seem persuaded. I'd like you to come with me, John. Just for a chat.

Nash

It appears I have no choice.

Dr. Rosen

Oh-hh!

Nash

Help me! Somebody! Somebody! Help me! Get off me! I know who you are! I know who you are!

Charles

No, no, no, no, don't

Nash

Charles, they're Russians! Charles, they're Russians! Call somebody! Call somebody, Charles! They're Russians!

Nash

Get away from me. Stay away from me!

Dr. Rosen

There, now. All better. Everything's all right here.

The assistant

Watch your head.

Dr. Rosen

John? Can you hear me? Go easy now. Thorazine takes a little while to wear off. Sorry about the restraints. You've got one hell of a right hook.

Nash

Where am I? Ahem.

Dr. Rosen

MacArthur Psychiatric Hospital.

Nash

I find that highly unlikely. You made a mistake. My work is non-military in application.

Dr. Rosen

Which work is that, John?

Nash

I don't know anything.

Dr. Rosen

There's no good in keeping secrets, you know.

Nash

Charles? Charles? I didn't mean to get you involved in this. I'm- I'm sorry. Charles? The prodigal roommate revealed. "Saw my name on the lecture slate." You lying son of a bitch!

Dr. Rosen

Who are you talking to? Tell me who you see.

Nash

How do you say, "Charles Herman" in Russian? How do you say it in Russian?

Dr. Rosen

There's no one there, John. There's no one there.

Nash

He's right there. He's right there. Stop! I don't know anything! Stop! I- I don't know anything! My name is John Nash. I'm being held against my will. Somebody call the Department of Defense. My name is John Nash. I'm being held against my will!

Alicia

What's wrong with him?

Dr. Rosen

John has|schizophrenia.People with this disorder|are often paranoid.

Alicia

But-|But his work.He deals|with conspiracies...

Dr. Rosen

Yes, yes, I know.In John's world,|these behaviors|are... accepted,encouraged.As such, his illness|may have gone untreated...far longer|than is typical.

Alicia

What do you mean?|How long?

Dr. Rosen

Possibly since|graduate school?At least that's when|his hallucinations|seem to have begun.

Alicia

What are you|talking about?|What hallucinations?

Dr. Rosen

One, so far,|that I am aware of.An imaginary roommate|named Charles Herman.

Alicia

Charles|isn't imaginary.He and John|have been best friends|since Princeton.

Dr. Rosen

Have you ever met Charles?|Has he ever come to dinner?

Alicia

He's always in town|for so little time,|lecturing.

Dr. Rosen

Was he at your wedding?

Alicia

|He had to teach.

Dr. Rosen

Have you ever|seen a picture of him,talked to him|on the telephone?

Alicia

|This is ridiculous.

Dr. Rosen

I phoned Princeton.According to their|housing records,John lived aloneNow, which is more likely-|that your husband,a mathematician|with no military training,is a government spy|fleeing the Russians-

Alicia

You're making him|sound crazy.

Dr. Rosen

...or, that he has|lost his grip on reality?Now the only way|I can help him...is to show him|the difference...between what's real...and what is in his mind.Come on.What's he been|working on?

Alicia

His work|is classified.

Dr. Rosen

He mentioned|a supervisor...by the name|of William Parcher.Maybe Mr. Parcher|can clarify things|for us.But I can't get to him|without clearances.

Alicia

You want me to help you get...the details|of my husband's work?

Dr. Rosen

John thinks|I'm a Russian spy.Is that what|you think?

Bender

What did|the doctor say?|Is he sick?

Alicia

I don't know.I want to see what John's|been working on.

Sol

You know you can't|go in his office.|It's classified, Alicia.

Bender

Stop. Oh!

Alicia

Oh, my God.Oh, my God.Why didn't you|say something?

Sol

Alicia,|John's always been...a little weird.

Bender

He said he was|doing code-breaking,that it was eyes-only.

Sol

Top secret, part|of the military effort.

Alicia

|Was he?

Sol

Well,|it was possible,|you know?Directives come down|all the time...that some of us|aren't cleared for. It was possible.

Bender

Possible, but...not likely.Lately, he'd become|so much more agitated...and then|when you called-

Alicia

So, is this all|he's been doing|every day?Cutting out|magazines?

Bender

Well, not all.

Alicia

I'm so sorry.

Nash

It's okay.

Alicia

I missed you.|I missed you.

Nash

I have to talk|to you.

Alicia

Okay.

Nash

Alicia, I've been|thinking about it,and I do realize|that my behavior...and my inability to discuss|the situation with you...must have appeared|insane.I left you|with no other choice.I do understand...and I'm truly sorry.

Alicia

|That's okay.

Nash

Everything's|gonna be all right.Everything's|gonna be all right. We just have to talk quietly.hey may be listening.|There may be microphones.I'm gonna tell you|everything now.It's breaking|with protocol...but you need|to know,because you|have to help me|get out of here.I've been doing|top secret work|for the government. There's a threat|that exists...of catastrophic|proportions.I think the Russians|feel my profile is too high.That's why they simply|just don't do away with me.They're keeping me here|to try to stop me...from doing my work.|You have to get to Wheeler.You have to find|William Parcher.

Alicia

Stop.

Nash

He can help us.

Alicia

Stop. Stop. Stop!

Alicia

I went to Wheeler.

Nash

Good, good.

Alicia

There is no|William Parcher.

Nash

Of course there is.I've been working for him.|

Alicia

Doing what?Breaking codes?Dropping packages|in a secret mailbox...for the government|to pick up?

Nash

How could you|know that?

Alicia

Sol followed you.He thought it|was harmless.

Nash

Sol followed me?

Alicia

They've never|been opened.It isn't real.There is|no conspiracy, John. There is|no William Parcher.It's in your mind.Do you|understand, baby?You're sick.You're sick, John.John!John!

The nurse

Code red.Dr. Rosen, code red.|Observation room two.Dr. Rosen, code red.|Observation room two.

Dr. Rosen

John?John?

Nash

The implant's gone.I can't find it.It's gone.

Dr. Rosen

You see, the nightmare|of schizophrenia...is not knowing|what's true.Imagine...if you had suddenly learned|that the people and the places...and the moments|most important to you...were not gone, not dead,but worse-had never been.What kind of hell|would that be?

Alicia

Administering|insulin.

The doctor

8.42AM.

Alicia

How often?

Dr. Rosen

Five times a week|for 1 0 weeks.

Alicia

John always spoke so fondly|of being here at Princeton.And Hansen is running|the department now.

Sol

So he keeps reminding us,|and reminding us.

Alicia

Yeah.John won't come near|the campus, though.I think he's ashamed.Hey. Hey.Want this?

Sol

So, Alicia, how-|how are you holding up?

Alicia

Well, the delusions|have passed.They're saying|with the medication...and low stress|environment-

Sol

No, I- I mean,|how are you?

Alicia

I think often|what I feel...is obligation.Or guilt|over wanting to leave.Rage against John,|against God and-But...then I look at him...and I force myself to see|the man that I married.And he becomes that man.He's transformed|into someone that I love.And I'm transformed|into someone who loves him.It's not all the time,but...it's enough.

Sol
I think John is|a very lucky man...Alicia.

Alicia
So unlucky.This is us.

Sol
This is it?

Sol
It's nice.

Alicia
|It's near where I work.John? You've a visitor.Hi.

Nash
Hi.

Alicia
I hope it's okay.

Sol
Hey ya, chief.

Nash
Cigarette?|

Sol
Ah, no, thanks.I quit, actually.

Nash
Hello.|

Sol
Hey, John.

Nash
Have you met|Harvey?

Sol
Umm, l...John, there's no-

Nash
Relax, it's okay.there's no point|in being nuts if you can't|have a little fun.

Sol
Jesus Christ, John.I should have known.

Alicia
Here you go.

Nash
I can take those later.

Alicia
You're supposed|to take them now.Can I bring you something?

Sol
I'm okay.

Alicia
Okay.

Sol
So, um... yeah.|I- I was in town...giving a workshop.I go back tonight.You know, Bender,|he really wanted...to stop by|and you know, see you.|You know, say hi.

Nash
Squeamish?

Sol
Yeah.

Nash

I suppose|I would be, too.But alas,|I'm stuck with me.I'm trying to solve|the Reimann hypothesis.

Sol
Uh-huh.Oh, yeah?

Nash
I figured if-|if I dazzle them,they will have|to reinstate me.But it's difficult|with the medication,because it's hard to...see the solution.

Sol
You know, John,|you should go easy.There are other|things besides-besides work.

Nash
What are they?

Alicia
Shh-hh.
Shh.What are you|thinking about?

Nash
What do people do?

Alicia
It's life, John.Activities available,just add meaning.You could try|leaving the house.You know, maybe...talk to people.You could try|taking out the garbage.

Nash
And there's some more-|there's some more in...

Alicia
Who- Who were|you talking to?

Nash
Garbage man.

Alicia
Garbage men don't come|at night.

Nash
I guess around here|they do.

Alicia
Sorry.

Alicia
Is it the medication?I don't know|what to do.My mother's|going to keep the baby|a little longer tonight.I can get three hours|of overtime.I'm going to bed.

Nash
- Good night.

Alicia
|- Good night.

Big Brother
It's good to see you, John.It's been a while.

Nash
Parcher?

Big Brother
Yes, sir.

Nash
You're not real!

Big Brother

Of course I am. Don't be ridiculous. I don't think that I would go that way, John. It's time for you to get back to work. The bomb is in its final position... here in the U.S. Knowing your situation... requires you keep a low profile. "Mohammed," we've brought the mountain to you. We've narrowed the bomb's location to somewhere... on the eastern seaboard. But we haven't been able to pinpoint its exact position. Their codes have grown increasingly complex. Here, look at this, John. What? What?

Nash

Dr. Rosen said-

Big Brother

Rosen! That quack! "Schizophrenic break from reality," right? Psychological bullshit! Look at me, John. John, look at me. Do I look like I'm imagined?

Nash

Wheeler has no record of you.

Big Brother

Do you think we list our personnel? John, I'm sorry you had to go through all this. I've gone to a great deal of trouble to get you back. I can restore your status at Wheeler. I can let the world know what you did. But I need you now, soldier.

Nash

I was so scared you weren't real.

Alicia

There's a storm coming. I'm just going to grab the laundry, okay?

Nash

I'll draw his bath. It's okay.

Alicia

Okay. John?

Nash

I've almost got it! Charles, you just watch the baby. I've got one more to close!

Alicia

No!

Nash

- I'll be right there.

Alicia

Oh, God. I need a towel. Shhh.

Nash

Charles was watching him. He was okay.

Alicia

There is no one here.

Nash

Charles was watching him.

Alicia

There is no one here!

Nash

He's been injected with a cloaking serum. I can see him because of a chemical... that was released into my bloodstream... when my implant dissolved. I couldn't tell you, it was for your own protection! Alicia! No!

Alicia

Hello, I need Dr. Rosen's office, please.

Big Brother

You've got to stop her, John. You leave her out of this.

Alicia

Who are you talking to?

Nash

It's not her fault.

Big Brother

John. She'll compromise us again.

Nash

No, she won't.

Big Brother

- You'll go back to the hospital.

Alicia

John, answer me!

Big Brother

Countless people will die.

Nash

Alicia, please, put the phone down.

Big Brother

I can't let that happen.

Alicia

Yes, hello? Hi, I need Dr. Rosen. Is he in?

Big Brother

I'm sorry, John.

Nash

No-oo! Alicia?

Big Brother

You know what you have to do, Nash.

Alicia

Get away from me.

Big Brother

She's too great a risk.

Alicia

Get away!

Nash

I didn't mean to hurt you!

Big Brother

Finish her. She knows too much now.

Marcee

Uncle John?

Big Brother

Take care of her, you pathetic piece of shit, or I'll take care of you.

Charles

John, Christ, John, please do what he says.

Big Brother

Move, soldier. Now.

Marcee

Uncle John?

Charles

John, please!

Big Brother

Now!

Nash

Alicia and Charles never coexist in the same... interactive field. Alicia and Parcher... Let's play!.. Charles, and Marcee cannot coexist with Alicia. I understand. She never gets old. Marcee can't be real. She never gets old.

Dr. Rosen

You see them now?

Nash

Yes.

Dr. Rosen

Why did you stop your meds?

Nash

Because I couldn't do my work. I couldn't help with the baby. I couldn't-I couldn't respond to my wife. You think that's better than being crazy?

Dr. Rosen

We'll need to start you on a higher run... of insulin shocks and a new medication.

Nash

No. There has to be another way.

Dr. Rosen

Schizophrenia is degenerative. Some days maybe symptom-free, but over time, you are getting worse.

Nash

It's a problem. That's all it is. It's a problem with no solution. And that's what I do, I solve problems. That's what I do best.

Dr. Rosen

[This isn't math. You can't come up with a formula... to change the way you experience the world.

Nash

All I have to do is apply my mind.

Dr. Rosen

There's no theorem, no proof. You can't reason your way out of this.

Nash

Why not? Why can't I?

Dr. Rosen

Because your mind is where the problem is in the first place.

Nash

I can do this. I can work it out. All I need is time. Is that the baby?

Alicia

The baby's at my mother's, John.

Dr. Rosen

Without treatment, John, the fantasies may take over... entirely.

Alicia

You almost ready? Rosen's waiting outside.

Nash

I can't go back to that hospital. I won't come home.

Alicia

He said that if you said that, he has commitment papers for me to sign.

Nash

Well, maybe you won't sign them. Maybe you'll just give me some time. I will try to figure this out. Whatever you do, Rosen is right about one thing. You shouldn't be here. I'm not safe anymore.

Alicia

Would you have hurt me, John?

Nash

I don't know. Maybe you should let Dr. Rosen drive you to your mother's.

Alicia

Rosen said to call if you try and kill me or anything. You want to know what's real? This. This. This. This is real. Maybe the part... that knows the waking from the dream, maybe it isn't here. Maybe it's here. I need to believe... that something extraordinary is possible.

Hansen

Come.

Nash

Hello, Martin.

Hansen

Jesus Christ.

Nash

No. I-I don't have that one. My savior complex... takes on a completely different form.

Hansen

I heard what happened and well, I- I wanted to write and I tried you at MacArthur's... but you'd left, and I just...

Nash

This is Helinger's old office.

Hansen

Yeah. Yeah, I stole it from him.

Nash

Seems that you won|after all, Martin.

Hansen

They were wrong, John.|No one wins.Please,
please have a seat.God, it's so good|to see
you.What brings you|back to Princeton?

Charles

John?John, I'm sorry,|but you have to tell
him.Tell him you're a genius.|You're a
genius, John!Tell him your work is
critical.John, please!

Nash

Is there any chance|that you could
ignore|what I just did?

Hansen

Of course,|what are old friends for?

Nash

Is that what we are, Martin?|Friends?

Hansen

John, of course.Of course.|We always have
been.

Nash

Alicia and I think that-that fitting in,being
part of a community,might do me some
good.That a certain level|of
attachment,familiar places,|familiar
people,might help me...elbow out these-
these certain delusions|that I have.It's a lot to
ask, and now that I'm here,I'm quite
certain|that you will just say no.But I was
wondering|if I could hang around.

Hansen

Huh.Will you be needing an office?

Nash

No.No, I could just work|out of the library.

The man

Well, this guy tries|to wander into the
library,but he doesn't have I.D.|

Hansen

Why can't people read|their memos, huh?

The man

Then he goes|totally nuts.

Nash

Not real! You're not real.There's no mission.

Hansen

Oh, shit. Shit.

Nash

Not real!!You are not real!

Big Brother

Is this what you are, soldier?Some useless
ghoul?The local madman?

Nash

I'm not a soldier.

Big Brother

|You're gonna end up|in a cell!Old,
worthless,|discarded.

Nash

There's no mission.

Big Brother

And while you rock|and drool,the world
will|burn to ashes!

Nash

You are not real!|You are not real!

Big Brother

You're still talking|to me, soldier.

Nash

There's no mission!|I'm not a soldier!

Hansen

John? John?John, John, John, John.Hey,
hey, hey.|Hey, hey, hey.John, John!|It's
okay.I just heard what happened,|I'm sorry.

John-

Nash

I'm not a soldier.|

Hansen

John. Hey, Nash.Nash, hey.|Hey, you're all
right.Nash, Nash,|hey, hey, hey.

Big brother

Ladies and gentlemen,|the great John Nash!

Alicia

John?

Nash

You should've seen their faces.Everybody
was|just staring at me.

Alicia

John...you know that stress|triggers the
delusions.

Nash

I know.But then,|on the way home,Charles
was there.Sometimes, I really miss|talking to
him.Maybe Rosen's right.Maybe I have to
think|about going back into|the hospital
again.

Alicia

No.Come here.Maybe try again tomorrow.

Charles

John, now, you can't|ignore me forever.

Nash

Charles, you've been|a very good friend to
me.The best.But I won't talk to you again.I
just can't.Same goes for you, baby
girl.Good-bye.Good-bye.

Nash

I was wondering if I might|audit your
course.

The lecturer

It's- It's an honor,|Professor Nash.Is
something wrong?

Nash

This will be my first class. Good morning, eager young minds.

Charles

It's never gonna work, John. You're just humiliating yourself. It's pathetic! You are being pathetic. I'm ashamed of you.

Alicia

Are you coming? You're gonna be late.

Harvard

Dad, you've got my books.

Nash

What?

Harvard

You've got my books.

Nash

Oh, right.

Harvard

Thanks.

Alicia

Good-bye.

Nash

Bye.

Alicia

See you tonight. Bye, honey.

Toby

Did you just solve Reimann?

Nash

Well, what do you think?

Toby

Huh. That's an analog to Frobenius... for noncommutative extensions.

Nash

Yes, it is. But it only appears to work sporadically, so, no. But... I believe I'm making progress.

Toby

You're- You're John Nash, right? Toby Kelly.

Nash

Hello.

Toby

I've been studying your equilibrium. The one you wrote here, at Princeton. To come up with something totally original, the way you did.

Nash

You know, I was young.

Toby

Umm... I've been developing a theory. I believe I can prove... that Galois extensions are covering spaces. That everything, everything is connected. That it's all part of the same subject.

Nash

When was the last time you ate?

Toby

Excuse me?

Nash

You know, food.

Toby

Oh, uh-

Nash

My wife, she loves mayonnaise.

Toby

Oh, thank you. Thank you.

Nash

Go on.

Toby

The function... is in the two categories.

Nash

Um-hmm.

Hansen

Alicia! Alicia!

Nash

...coming together at maximum speed of... Let us say 10 miles per hour. So you have a fly on the tire of bicycle B, and the fly, who can travel at 20 miles an hour, leaves the tire of bicycle B and it flies... to the tire of bicycle A and backwards and forwards... and so on and so forth until the two bikes collide... and the poor little fly is squashed. This is the important thing... about actually focusing in and comprehending... the area that you're dealing with. Mathematics is very specific, and it is an art form, no matter what these people around here will tell you, especially the people from biology. Don't listen to any of those people. Let me go back to what you were doing before. I might want to steal this, write a book and get famous.

Nash

I was thinking that I might teach.

Hansen

A classroom with 50 students... can be daunting for anyone. John, besides, you're a terrible teacher.

Nash

I'm an acquired taste, Martin. I was hoping there still might be something I could contribute.

Hansen

What about the- Well, you know. Are they gone?

Nash

No, they're not gone. And maybe they never will be. But I've gotten used to ignoring them... and I think as a result they've kind of given up on me. You think that's what it's like... with all our dreams and our

nightmares, Martin? You've got to keep|feeding them for them|to stay alive?

Hansen

John, they-|haunt you, though.

Nash

They're my past, Martin.|Everybody's haunted by their past. Well, good-bye.

Hansen

John, I'll talk|to the department. Maybe|in the spring. Hey, Nash? You- You scared?

Nash

Terrified. Mortified. |Petrified. Stupefied by you. Now you ought best|ring Alicia, or you're gonna get me...

Hansen

I'll ring her. in an awful|lot of trouble.

Student

Thanks, Professor.

Nash

Good-bye.

Student

Have a nice day.

Nash

Good-bye. Papers in hand, Mr. Beyer.

Thomas King

Professor Nash?

Nash

Can you see him?

Student

Yeah.

Nash

You sure?

Student

Uh-huh.

Nash

Positive? |He's within your vision? Okay.

Good. Forgive me, I'm just|always suspicious of new people.

Student

See you next week, |Professor.

Nash

See you next week. So now that I know|that you're real, who are you, |and what can I|do for you?

Thomas king

Professor, my name|is Thomas King...

Nash

Thomas King?

Thomas King

Mm-hm. and I'm here|to tell you...that you're|being considered|for the Nobel Prize.

Nash

Forgive me, but I'm just|a little stunned.

Thomas King

Over the past few years|your equilibrium...has become a cornerstone|of modern economics.

Nash

Suddenly everybody|likes that one. What about my work|on other some such projects- |manifold embedding?

Thomas King

The application|of your bargaining problem...to FCC bandwidth auctions|or to antitrust cases-

Nash

Antitrust cases?

Thomas King

|Yes.

Nash

I never would have|considered that.

Thomas King

Well...|

Nash

Have I just reached...some level of honesty|that borders on stupidity?

Thomas King

No, no, you haven't.

Nash

'Cause, I wouldn't|have thought of that.

Thomas King

Shall we have tea?

Nash

Oh, I don't go in there. |I usually just...take my sandwich|in the library.

Thomas King

Come on, John. |Let's have some tea. |It's a big day.

Nash

M-Most-Most commercially|available brands of tea...are not suitable|to my palate. I'm not- There are some|Northern Indian teas|which are dense enough- I enjoy the flavor|that they have- I have not been|in this room...for some many years. |I wonder what tea they serve.

Thomas King

Why, thank you, |young lady.

Nash

Things have certainly|changed around here. I have a son that age. Harvard. Hmm. I would have thought|the nominations...for the Nobel Prize|would have been secret. I would have thought|you'd only find out...if you won or lost.

Thomas King

That is generally|the case, yes. But these are|special circumstances. The awards|are

substantial. They require private funding. As such, the image of the Nobel is...

Nash

I see. You came here to find out if I was crazy? Find out if I would...screw everything up if I actually won? Dance around the podium, strip naked and squawk like a chicken, things of this nature?

Thomas King

Something like that, yes.

Nash

Would I embarrass you? Yes, it is possible. You see, I-I am crazy. I take the newer medications, but I still see things that are not here. I just choose not to acknowledge them. Like a diet of the mind, I choose not to indulge certain appetites. Like my appetite for patterns. Perhaps my appetite to imagine and to dream.

Professor

Professor Nash. It's good to have you here, John.

Nash

Thank you.

The man

It's an honor, sir.

Nash

Thank you very much.

The man

A privilege, Professor.

The man

Professor.

The man

Nicely done, John.

Nash

Thank you, Tom. Thank you, Ed. That was certainly most unexpected.

Thank you.

I've always believed in numbers. In the equations and logics...that lead to reason. But after a lifetime of such pursuits, I ask, what truly is logic? Who decides reason? My quest has taken me through the physical, the metaphysical, the delusional...and back.

And I have made the most important discovery of my career. The most important discovery of my life. It is only in the mysterious equations of love...that any logical reasons can be found. I'm only here tonight because of you. You are the reason I am. You are all my reasons.

Thank you.

The guest

So nice to have met you.

Harvard

I'll call for the car, Dad.

The guest

Bye bye.

Alicia

Bye bye. Are you ready to go now?

Nash

Oh, yes, I am. Yes, indeed, and yes, please.

Alicia

Thank you so much. Thank you. What is it? What's wrong?

Nash

Nothing. Nothing at all. Come with me, young lady.

Alicia

Oh-hh...

Nash

I have a car outside. Are you interested in a ride?

Alicia

Where's it going to?

