



A Final Project

**THE MEANING OF BEING HUMAN FOR THE MAIN
CHARACTER IN BRAD SIBERLING'S MOVIE *CITY OF
ANGEL***

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yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, pembimbingan, diskusi, dan pemaparan/ujian. Semua kutipan, baik yang langsung maupun tak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, wawancara langsung, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan tesis/tugas akhir/*final project* ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya.

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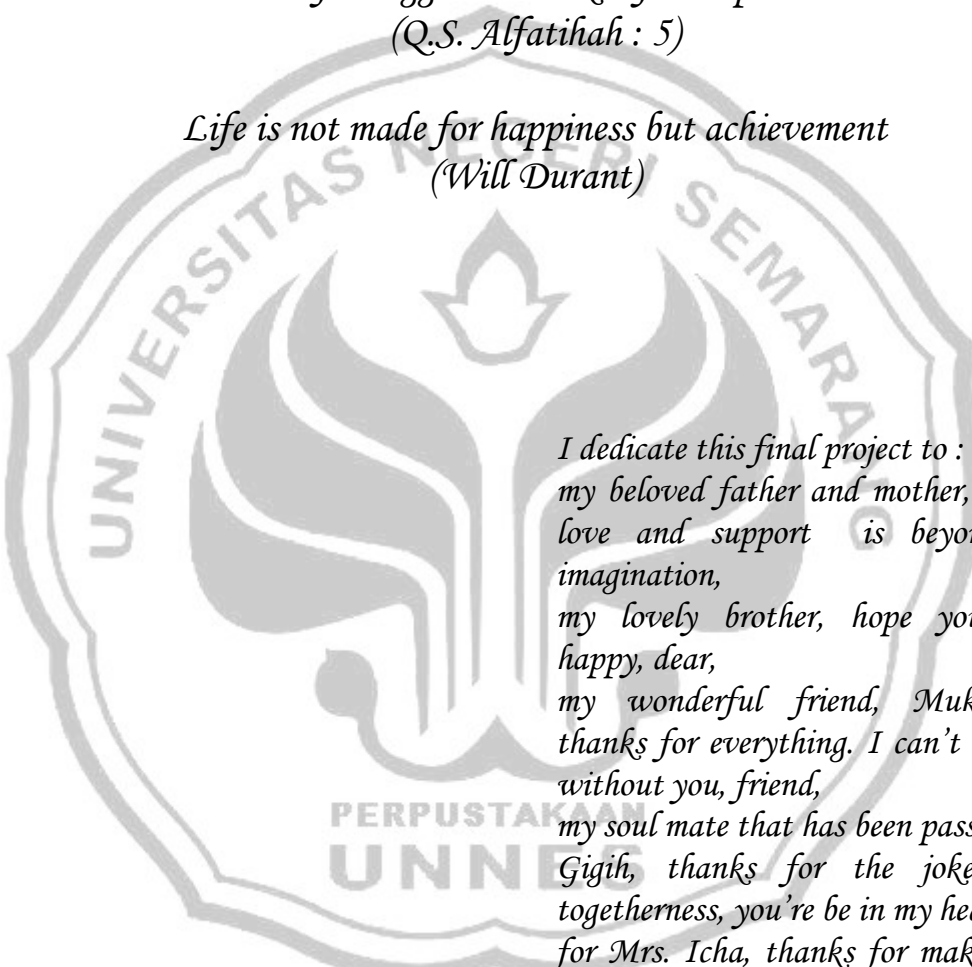
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*Different is not always better, but the best is always different
(John sifonis)*

*In the name of God, only you place for my worship, and only You place
for begged and asked for help
(Q.S. Alfatihah : 5)*

*Life is not made for happiness but achievement
(Will Durant)*



*I dedicate this final project to :
my beloved father and mother, whose
love and support is beyond my
imagination,
my lovely brother, hope you'll be
happy, dear,
my wonderful friend, Mukhlisin,
thanks for everything. I can't do this
without you, friend,
my soul mate that has been pass away,
Gigih, thanks for the jokes and
togetherness, you're be in my heart,
for Mrs. Icha, thanks for making me
stronger. Can't do this without the
pain you gave,
for little Paidi, Dimas Duwok, Om
Wiyono, Om Billah, and all my
friends, you are truly where I belong
to, gals, and*

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ABSTRACT

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Keywords; *Psychoanalysis, Id, Ego, Super Ego, To Have, To Be, human needs, relatedness, rotteness, creativity, main frame.*

Human is a creature that is blessed with perfection, but they are not thankful with the so many gifts given to them and lead into greediness. The film describes the moral value of human being as they are created as a perfect creature among the others, and the film nicely captures it where an angel is also willing to be human. The study focus on the meaning of being human for Seth Plate as the main character of *City of Angel* directed by Brad Silberling. In this study there are two main problems that would like to be answered throughout the analysis. The first one is about the meaning of Seth Plate's self transformation from the point of view of Sigmund Freud's psychoanalysis. The second one is to analyze humanistic values of the transformation in the point of view of Fromm's theory of meaning of *to have* and *to be*.

The method used in the analysis is a qualitative one in which it focused on finding of the dialogue which supports both theories-psychoanalysis and personality. The data were collected through the process of watching, transcribing, identifying, classifying, selecting and reporting the selected data as related to the theories.

The result of the study shows that external pressures put an effect towards Seth's decision to be human which is very much meaningful for him. In this way we could say that the superego drives him more than the id. Whereas in Fromm's meaning of *to have and to be*, he is once in the state of being where he acts as an angel but then he turns his state into the state of having for he is having desire to taste, to feel, to see, and to be together with Maggie. In this way he is falling into that state related to the existence of her. In other word, Seth Plate's significant achievement is his being into human rather than his wish to have Maggie Rice.

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CHAPTER 1

INTRODUCTION

1.1. BACKGROUND OF STUDY

A play or drama has always been an object of entertainment for most of people in the world for hundreds of years, whether it is *Ketoprak* in Javanese culture or *Kabuki* in Japan, or theatre in the west, they have always been a great means of entertainment. There are so many reasons why people love this kind of entertainment, but the main reason is that it is the best reflection of us, William Butler Yeats states that; “The impulse to dramatize is in all of us. Consequently, it is not surprising that one of the very earliest artistic manifestations of role-playing is the drama — an acting out on the stage of experiences fraught with symbolic relevance for man as a particular kind of creature, with particular needs, ambitions, ideals, fears, and triumphs”.

The reason why we really like to watch our characters in a play is possibly best answered by Alton C. Morris et al (1956: 478-479) who state that “If plays are to be read successfully, the reader is compelled, with his own creative imagination, to visualize characters speaking, gesticulating, and moving about in a setting which playwrights, especially the modern ones, frequently describe in detail”. In accordance with them is Gordon N. Ray (1959: 339) who claims that on the highest level, drama is a primal means of ordering human existence, of interpreting life, and of giving its meaning. It is one of the chief

instruments through which man has attempted to explore and explain his own nature. Therefore, we can argue that the reason why people like to see drama or movie in this case is the similarity of actions that happen in our life that is best pictured by film for its closeness, perfection, and dramatization of our real life into its abstract and imaginary forms.

In this research, I choose to analyze drama-related works called film because the elements of those two are not different, I could say that film is the imperfection of drama or plays. Even though in film some elements of drama are eliminated, such as stage and lighting, but those elements are replaced with more specified and modern ones which are better in providing and creating real atmosphere of a particular story. The creation of almost perfect picture of life and imaginary world even, is the result of the process of recording and creating motion pictures using the advancement of technology, i.e. camera, animation, and special effects where traditional performance such as theatre will not be able to provide. (<http://en.wikipedia.org/wiki/Film>).

In this film I will also use psychology approach according to Freud and Fromm, they are to have and to be that describes the human being existence. Fromm argues that two ways of existence are competing for 'the spirit of man kind'. Having mode looks to things and material possessions and this based on aggression and greed. The being mode is rooted in love and is concerned with shared experienced and productive activity, and Freud's theory that describes about three theory of human personality there are the id, the ego, the super ego.

The film describes the moral value of human being as they are created as a perfect creature among the others, and the film nicely captures it where an angel is also willing to be human. I decided to have a deeper analysis to this idea that an angel is willing to be human instead of their immortality and perfection. In the modest way the film explain how an angel is really happy when he could taste an apple and feel sad when something terrible happens.

If we compare it with nowadays condition where human is not satisfied with their life along with the perfection that comes with it. They are not thankful anymore with the so many gifts given to them and lead into greediness. Then it would be normal if destruction and disasters happen almost every second of human's life for their own stupidity – forget about the fact that they are a perfect creature. I choose to analyze this movie because we can draw some lessons that make us being able to appreciate and thank the gifts that are given to us.

The inspiration of this study is basically on the unique theme of the movie entitled *City of Angel* where an angel named Seth Plate wished to be a human after days of observing the life of human beings especially that of Maggie Rice. Seth Plate decided to realize his wish to be human as the result of his falling in love with a human character Dr. Maggie Rice. Its awkward and unusual story is what actually interests me.

1.2. REASON FOR CHOOSING THE TOPIC

Since human beings keeps changing and developing, either physically or psychologically, it is usually interesting to find out and discuss the changes. Even

more so when the changes seems unusual and extraordinary, and that was my main concern why I chose to analyze this kind of topic.

The enjoyment of watching good movies lies on the tight plot strength of the story and how it is displayed in more than one hour without making us want to leave the movie theatre or to switch the channel of television program. Analyzing it will be such a great experience in order to see deeper into what behind the story, which supports the quality of the film in general. However, my analysis will not cover all aspects of the movie, I will especially focus on analyzing the main character Seth Plate. Through these psychological approach, I will see the transformation from an angel's point of view. I will try to see what reasons that drive Seth to be human, even though they have been implicitly shown in the movie that he is falling in love with Maggie. It is what causes him to make an unimaginable decision of being mortal, but detailed explanation and elaboration are needed to know if there are other impulses.

The other thing is, whether or not I could apply psychoanalysis approach, which is usually conducted upon human characters towards an angel. This step will be effective on the scenes where Seth has not yet turned into human, even after he made contact with Maggie.

1.3. STATEMENT OF THE PROBLEMS

The main problems of the study are:

1. What does Seth Plate's self transformation mean in view of Sigmund Freud's psychoanalysis theory?

2. What human values does Seth Plate's transformation reveal related to Erich Fromm's notion on To Have and To Be and what its relation or relevance to Freud's theory?

1.4. OBJECTIVES OF THE STUDY

The objectives of the study are stated as follows:

1. To discuss the meaning of Seth Plate's self transformation in point of view of Freud's theory.
2. To find out and to discuss humanistic values revealed in the transformation related to Freud's and Fromm's notion on the meaning of To Have and To Be.

1.5. SIGNIFICANCE OF THE STUDY

The outcomes of the study are expected to be able to fulfill the following expectations:

1. The study is expected to give a clear review on what the actual message of the movie is.
2. The result of the study is expected to be used as a reference for those who would like to conduct a similar research.
3. To provide a psychological understanding on how people look at the meaning of Seth Plate's wish to be human as revealed in the movie.

1.6. OUTLINE OF THE STUDY

The systematic organization of the study will follow an ordinary scientific writing structure.

Chapter I

Chapter one will be introduction which consists of background of the study, reasons for choosing the topics, statement of the problems, objectives of the study, significance of the study, and outline of the study.

Chapter II

Chapter two provides us with review of related literature. This consists of some notions of Freud's psychoanalytic theory and Fromm's notion on the meaning of to have and to be.

Chapter III

Chapter three is method of investigation that consists of object of the study, types of the data, procedures of data collection, and procedure of data analysis.

Chapter IV

Chapter four will present the analysis of the study.

Chapter V

Chapter five provides the conclusion and suggestion as the result of the analysis; bibliography and appendices will be attached to complete the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter will try to provide literature background of the study as in other final project. This section will try to give theoretical foundation that would strengthen my study. As I mentioned in the first chapter, I will try to give review of related literature towards my project from two main theories, i.e. psychoanalysis, Freud psychoanalysis and Fromm's humanistic psychology having and being theory. I am trying not to put psychoanalysis as the only one theoretical background with the expectation that it will give new perception towards this type of project. But first I will try to provide the definition of film itself.

2.1. Film

2.1.1. Definition of Film

Film, as stated in *Microsoft Encarta 2005*, is a series of images that are projected onto a screen to create the illusion of motion. Furthermore, motion pictures—also called movies, films, or the cinema—are one of the most popular forms of entertainment, enabling people to immerse themselves in an imaginary world for a short period of time (Microsoft Encarta 2005 : 1993-2004).

Based on the definition of film above, I conclude that film is a literary work which consists of a story, play, history, incident, and science, that are recorded on film which is shown as a motion picture in a cinema, television or theatre.

2.2. Psychoanalysis

As being reviewed in most of psychoanalysis based-project, I will give explanation on Id, Ego, and Superego. We already considered that these are the main concepts from Sigmund Freud which have actually already been modified up to the present days but they still lie much on the ideas of Id, Ego, and Superego. It is very important to have a clear understanding towards the connection of Id, Ego, and Superego before we move on to each definition of these terms. We consider Ego as self willingness which comes from our expectation and wanting upon the world; Superego then could be defined as the values in the society which put boundaries and limitation for Ego and this will result into Id which can be described as the self values and identities as the product of Ego which has been filtered by Superego. The terms "id," "ego," and "super-ego" are not Freud's own but are latinisations originating from his translator James Strachey. Freud himself wrote of "das Es," "das Ich," and "das Über-Ich"—respectively, "the It," "the I," and the "Over-I" (or "Upper-I"); thus to the German reader, Freud's original terms are more or less self-explanatory.

2.2.1. Id

The Id comprises the unorganized part of the personality structure that contains the basic drives. The Id is unconscious by definition. In Freud's formulation, id described as follow:

It is the dark, inaccessible part of our personality, what little we know of it we have learnt from our study of the dream-work and of the construction of neurotic symptoms, and most of this is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations ... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective

will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle. Thus, the id contains everything that is inherited, that is present at birth, that is laid down in the constitution -- above all, therefore, the instincts, which originate from the somatic organization and which find a first psychical expression here (in the id) in forms unknown to us. (<http://www.wikipedia.org/Id>).

In other words we can say that The id is kind of like the little devil that sits on one shoulder and tells you to “do it. Do it! DO IT!” In other words, the id wants you to do whatever is pleasurable and it doesn’t care about the consequences. It wants satisfaction now. Thus, the id operates by the pleasure principle.

2.2.2. Ego

Ego can be understood as the bridge of the inside or the pulse that requires satisfaction and fulfillment from the person’s deep personality and outer reality and external values. We can simply call this as the connection between unconscious mind that triggers us to do self-centered activity and reality which requires the self to have some adjustments which is the duty of the Ego. The description might be best explained by the following quotations:

The ego is not sharply separated from the id; its lower portion merges into it.... But the repressed merges into the id as well, and is merely a part of it. The repressed is only cut off sharply from the ego by the resistances of repression; it can communicate with the ego through the id. (Sigmund Freud, 1923)

(<http://www.wikipedia.org/Ego>).

The definition of ego itself can be found from his book entitled *the Ego* and *the Id* as being published by Sigmund Freud in 1923.

...The ego is that part of the id which has been modified by the direct influence of the external world ... The ego represents what may be called

reason and common sense, in contrast to the id, which contains the passions ... in its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength, while the ego uses borrowed forces (The Ego and the Id ,1923).

Strachey states that the connection of Id and Ego is that the ego represents what may be called reason and common sense, in contrast to the id, which contains passions. All these fall into line with popular distinctions which we are all familiar with; at the same time, however, it is only to be regarded as holding good on the average or 'ideally' (1961:25). Elliot mentions that the self or 'ego' as it is termed in some versions of psychoanalytic theory, is shown to be a dimension of subjectivity which is internally fashioned through interpersonal relationship and intense emotional experiences, particularly experience in early infancy and childhood (2002:10).

2.2.3. Superego

The Super-ego comprises of organized part of the personality structure, mainly but not entirely unconscious, that includes the individual's ego ideals, spiritual goals, and the psychic agency (commonly called 'conscience') that criticizes and prohibits his or her drives, fantasies, feelings, and actions.

Freud's theory implies that the super-ego is a symbolic internalization of the father figure and cultural regulations. The super-ego tends to stand in opposition to the desires of the id because of their conflicting objectives, and its aggressiveness towards the ego. The super-ego acts as the conscience, maintaining our sense of morality and proscription from taboos. Its formation takes place during the dissolution of the Oedipus complex and is formed by an

identification with and internalization of the father figure after the little boy cannot successfully hold the mother as a love-object out of fear of castration.

(<http://www.wikipedia.org/Super Ego>).

We could also say that there are correlations between Id, Ego and Superego from the translation book by James Strachey like the following:

The Super-ego is, however, not simply a residue of the earliest object-choices of the Id, it also represents an energetic reaction-formation against those choices. Its relation to the ego is not exhausted by the precept: 'You *ought to be* like this (like your father). 'It also comprises the prohibition: 'You *may not be* like this (like your father) – that is, you may not do that he does; some things are his prerogative' (34:1961).

The superego, or above-I, is like the little angel that sits on the other shoulder, telling you “don't do it.” This is the moral component of your personality that demands perfection, and it operates by the idealistic principle.

2.3. To Have and to Be

Almost similar with behaviorism, “to have and to be” are two basic things that encounter the existence of human. We cannot exist or in other word, people cannot be in the being mode without in the state of having. As being stated by Erich Fromm in his book entitled *To Have or To Be?*

Having refers to things and things are fixed and *describable*. *Being* refers to experience, and human experience is in principle not describable. What is describable is our persona – the mask we each wear, the ego we present – for this persona is itself a thing. In contrast, the living human being is not a dead image and cannot be described like a thing.

In a shallow understanding, we would say that people would never exist if they do not have anything, do not have ambition, willingness, or desire, if it is

psychological aspect we are talking about, but if we talk about physical aspect then having will mean to obtain or have things as we see in everyday life. In a deeper understanding, people could never exist if they do not have a spirit or an essence, in this case, this is called 'being'. We could grab the meaning of having through one's appearance, and being as the essence. There are three basic meanings of having and being as found in Fromm's *To Have or A To Be?* (Erich Fromm, 1923:67):

1. By being or having I do not refer to certain separate qualities of a subject as illustrated in such statements as "I have a car" or "I am white" or "I am happy." I refer to two fundamental modes of existence, to two different kinds of character structures the respective predominance of which determines the totality of a person's thinking, feeling, and acting.
2. In the having mode of existence my relationship to the world is one of possessing and owning, one in which I want to make everybody and everything, including myself, my property.
3. In the being mode of existence, we must identify two forms of being. One is in contrast to having, as exemplified in the Du Murais statement, and means aliveness and authentic relatedness to the world. The other form of being is in contrast to appearing and refers to the true nature, the true reality, of a person or a thing in contrast to deceptive appearance as exemplified in the etymology of being.

2.4. Human Needs

Fromm, like many others, believe that we have needs that go far beyond the basic, physiological ones that some people, like Freud and many behaviourists think and try to explain all of our behaviour. He calls these **human needs**, in contrast to the more basic **animal needs**. He suggests that the human needs can be expressed in one simple statement: The human being needs *to find an answer to their existences*. Fromm says that helping us to answer this question is perhaps the major purpose of culture. In a way, he says, all cultures are like religions, trying to explain the meaning of life. A more negative way of expressing this need is to say that we need *to avoid insanity*, and he defines neurosis as an effort to satisfy the need for answers that don't work for us. He says that every neurosis is a sort of private religion, one we turn to when our cultures no longer satisfy us. He list five human needs as follows (Erich Fromm, 1955:37-62):

2.4.1. Relatedness

As human beings, we are aware of our separateness from each other, and seek to overcome it. Fromm calls this as our need for relatedness, and views it as love in the broadest sense. Love, he says, "is union with somebody, or something, outside oneself, under the condition of retaining the separateness and integrity of one's own self". It allows us to *transcend* our separateness without denying our uniqueness. The need is so powerful that sometimes we seek it in unhealthy ways. For example, some seek to eliminate their isolation by submitting themselves to another person, to a group, or to their conception of a God. Others look to eliminate their isolation by dominating others. Either way, these are not

satisfying: your separateness is not overcome. Another way to overcome this need is by denying it. The opposite of relatedness is what Fromm calls *narcissism*. Narcissism -- the love of self -- is natural in infants, in that they don't perceive themselves as separate from the world and others to begin with. But in adults, it is a source of pathology. Like the schizophrenic, the narcissist has only one reality: the world of his own thoughts, feelings, and needs. His world becomes what he wants it to be, and he loses contact with reality.

2.4.2. Creativity

Fromm believes that we all desire to overcome, to *transcend*, another fact of our being: Our sense of being passive creatures. We want to be creators. There are many ways to be creative: We give birth, we plant seeds, we make pots, we paint pictures, we write books, we love each other. Creativity is, in fact an expression of love

Unfortunately, some do not find an avenue for creativity. Frustrated, they attempt to transcend their passivity by becoming *destroyers* instead. Destroying puts me "above" the things -- or people -- I destroy. It makes me feel powerful. We can hate as well as love. But in the end, it fails to bring us that sense of transcendence we need.

2.4.3. Rootness

We also need roots. We need to feel at home in the universe, even though, as human beings, we are somewhat alienated from the natural world. The simplest version is to maintain our ties to our mothers. But to grow up means we have to leave the warmth of our mothers' love. To stay would be what

Fromm calls a kind of psychological *incest*. In order to manage in the difficult world of adulthood, we need to find new, broader roots. We need to discover our brotherhood (and sisterhood) with humanity.

This, too has its pathological side. For example, the schizophrenic tries to retreat into a womb-like existence. One where, you might say, the umbilical cord has never been cut. There is also the neurotic who is afraid to leave his home, even to get the mail. And there's the fanatic who sees his tribe, his country, his church as the only good one, the only real one. Every one dangerous outsider, to be avoided or even to be destroyed.

2.4.4. A Sense of Identity

"Man may be defined as the animal that can say 'I.'" (Fromm believes that we need to have a sense of identity, of *individuality*, in order to stay sane.

This need is so powerful that we are sometimes driven to find it, for example by doing anything for signs of status, or by trying desperately to *conform*. We sometimes will even give up our lives in order to remain a part of our group. But this is only to pretend identity, an identity we take from others, instead of one we develop ourselves, and it fails to satisfy our need.

2.4.5. A Frame of Orientation

Finally, we need to understand the world and our place in it. Again, our society -- and especially the religious aspects of our culture -- often attempts to provide us with this understanding. Things like our myths, our philosophies, and our sciences provide us with structure. Fromm says this is really two needs: First, we need a frame of orientation -- almost anything will do. Even a bad one is

better than none! And so people are generally quite gullible. We want to believe, sometimes even desperately. If we don't have an explanation handy, we will make one up via rationalization. The second aspect is that we want to have a good frame of orientation, one that is useful, accurate. This is where *reason* comes in. It is nice that our parents and others provide us with explanations for the world and our lives, but if they don't hold up, what good are they? A frame of orientation needs to be rational.

Fromm adds one more thing: He says we don't just want a cold philosophy or material science. We want a frame of orientation that provides us with meaning. We want understanding, but we want a *warm*, human understanding.



CHAPTER III

RESEARCH METHODOLOGY

3.1 Object of the Study

The object of the study is the script of the movie *City of Angel* directed by Brad Silberling. I chose this movie for its unique theme (love that flavors with religious theme), it also tells about an angel who wants to be a human being. By analyzing it, it would be a chance to have more understanding of what actually happens to the main character as its main power in setting the plot. Analyzing it through the script will ease me in identifying the data to support my hypothesis.

3.1.1 Synopsis

Seth (Nicholas Cage) is one of many angels who watches human beings and protects them in the way that they do not know. The movie describes angels as monotonous creatures that do not show emotion and affection. Seth's main responsibility is to appear to those who are in the process of death and guide them to the next life. As part of this tasks, he and his friend, named Cassiel, will ask the souls of what type of the things that they like best. This process results into Seth's eagerness to learn more about human. In one of his tasks, he needs to talk to a girl's spirit named Susan, he begins to ask her about his existence. In the next task, he is supposed to guide one's soul who does not make it during the heart surgery and he becomes very interested in the fight given by a surgeon named Maggie Rice. Seth soon is fascinated by her and wishes to transform

himself to be alive and visible as human although he is not able to give her many convincing details about himself such as what he does for living and what his last name is. The relationship then continues to friendship along with frequent meeting that they make. The sparks of love begins to appear despite Maggie's love relationship with one doctor in the hospital.

Seth then meets Nathaniel Messinger who is incidentally Maggie's patient, and he can sense Seth's presence. Nathaniel then tells Seth that he was one day an angel like him and that is why he can sense him. Nathaniel decided to become human through the process he called "falling". Seth then considers doing this since his love for Maggie is getting bigger. Later, Maggie receives a proposal to marry the doctor she has been dating with for sometimes. This then confuses her whether she should choose to marry him or run away for a relationship with Seth. At one point where she saw that Seth could not be harmed, Maggie then can not accept the reality and reject Seth's appearance. She is unable to accept the fact that Seth is an angel and asks him to leave her. Maggie later talks to Nathaniel who reveals his own angelic experience and he tells her that Seth is also an angel and he will really 'jump' to be human in order to be with her.

Seth decides to be human through a symbolic act of jumping from a skyscraper and begins to experience all of the human feeling including pain and bleeding when he reaches the ground. The sensations that he never felt before are funny reactions. When Seth is trying to find Maggie at the hospital, he finds out that she has been on vacation at her mountain cabin. He makes the journey to

see Maggie and appears very cold and wet at her front door. They were very happy at that moment and she realizes that Seth has turned into human for her.

The next morning, when Seth is in the shower, Maggie rides her bike to buy some stuff and goes back to the cabin, but she is hit by a truck on the way back. Seth senses that Maggie is in trouble and decides to look for her. Seth arrives at her side and Maggie says that she sees the angels around her to take her soul. Seth asks her to neglect them but it is too late. At that moment Maggie passed away and this traumatic experience creates a great grief to him. The final scene shows an earlier act between Seth and Nathaniel swimming at the beach; Seth expresses his joy in being human and the fact that he has come to terms with his life by running into the water and playing in the waves. In the rare moment of emotion, his angel friend Cassiel smiles and laughs at Seth's happiness.

3.2 Types of Data

The data used in the study were basically taken from the script of the movie in the forms of sentences, paraphrases, or sometimes just an utterance.

3.3 Procedure of Data Collection

I classified the data mainly on two categories: primary and secondary data. The primary data were taken from the script of the movie and the secondary ones were derived from books and internet which have a relatively close relation with the study. In order to collect the primary data I used the following steps:

(1) Watching

I used this step of data gathering in order to have sense of understanding towards the theme and grab the idea that lies behind the movie. The unique theme and heart-catching performances of its characters would be such an inevitably entertainment..

(2) Transcribing

The second step, transcribing the movie into its script, could clear the air and ease me in conducting the analysis. The interesting part is that we could see the dialogue from its subtitle menu which is normally found in movies recorded in DVD format. All I needed to do was jotting down the sentences that came up in the subtitle at the bottom of the screen.

(3) Reading

Reading a script of one movie would be different from reading newspaper and novel. It is in its specific forms that should support the development of the story. I could say that the script is mostly in spoken forms because they are meant to be spoken in the movie by the characters. Most of the line in the script are short. They are the data needed upon the analysis. I did reading the script in order to get understanding about the story of the movie.

(4) Classifying

The next step was classifying the data which could support my study, so I could not use all dialogues from the script to be analyzed. I quoted some lines from the script that had direct correlation with the topic.

(5) Selecting

I conducted this step to give explanation of the data and provide elaboration towards the citation of the lines and how it contributes to the whole analysis process.

(6) Reporting

The last step that I did was reporting the data in the form of quotation that showed direct relation of the lines with my study and what is shown by those facts.

3.4 Procedure of Data Analysis

In the data analysis, I used the dominant – less dominant approach which is a combination between qualitative and quantitative design proposed by Creswell (1994; 177). In this design, the researcher presents the study within a single, dominant paradigm with one small component to the overall study drawn from the alternative paradigm. I used qualitative and quantitative approach because the method that I use in collecting the data was quantitative while the method for analyzing it was qualitative. I chose this design because I believed that this is the most feasible and easy to use.

In the application of this design, I used the qualitative approach over the quantitative one. This is because the qualitative method is used to explain the whole analysis, while quantitative method is used in order to get the data which are used to give reliable evidence to support the qualitative method.

CHAPTER IV

RESULT OF THE ANALYSIS

4.1. Psychoanalytic Approach

I use psychoanalytic approach in order to answer the first question of the study that is the meaning of self-transformation of the main character of Brad Silberling movie entitled *City of Angel*. As being widely known that this approach will use its three basic pillars – Id, Ego, Superego, the first one is where all the willingness comes, ego is the bridge or the process of decision making upon whether of not the drive resulted from the Id is in line with the third one called Superego.

4.1.1 The Id

The drive from the inside calls Seth Plate's (Nicholas Cage) intuitive desire to be the one who loves Maggie Rice (Meg Ryan). The desire has driven him to 'fall' and to be human. Thus, it did not happen only in a matter of a second, but it took several times before he finally decided to do it. This explains that his Id is very strong and the need of fulfilling this drive is not something which Seth is able to contend with.

We can see this fact from the conversation between Seth Plate whom I will call Seth for the rest of the study and Cassiel (Seth's friend) about being human and doing simple things that they do such as touching, as quoted in the following dialogue;

SETH : "Do you ever wonder what that would be like?"
 SETH : "Touch?"
 CASSIEL: "No"
 SETH : "Yes, you do"
 CASSIEL: "Occasionally. Yes"
 SETH : "Touch"

From the conversation, we can see that Seth is interested in simple things such as touching. In the following dialogue, he begins to have imagination of how man should be. In one of the scenes, he was supposed to take someone's soul, but there he was seeing a beautiful doctor named Maggie who failed in saving her patient life. There at the emergency stairs, she was crying and Seth pity empathy for her.

SETH : "The doctor in the operating room..."
 SETH : "...she look right at me"
 CASSIEL : "She didn't see you, Seth. She can't see you"
 CASSIEL : "No one can see you unless you want them to"
 SETH : "And I want her to"
 CASSIEL : "Why do you want her to"
 SETH : "To help her"

Beginning from these simple wishes to be human being, Seth finally decided to 'fall' after he was very sure that he wanted to live as human for Maggie. Seth's Id could be considered as the winner in this movie since he finally jumped off from being an angel into human. The inner drive which says that he is in love with Maggie and needs to be with her pushes him to neglect the reality that he is an angel.

4.1.2 The Ego

As being stated before that the Ego is the connection or the bridge which balance the Id and the Superego; it plays roles on what can be done and what cannot be

done. The Ego is more like the wisest person compared to the other two which need fulfillment. There are not so many facts that Seth is using his Ego since he is always following his Id since the first time he saw Maggie.

If there are roles or parts showing his Ego, it must have been lying on his process of thinking and asking for approval from his friend, Cassiel. As I had cited before that Seth is always asking for opinion from Cassiel dealing with his interest of being human. Here is another line that shows the fact about Seth's interest driven by his Ego;

SETH : "How"
 MESSINGER : "You choose"
 SETH : "Choose?"
 MESSINGER : "To fall to earth"
 MESSINGER : "You take the plunge, the tumble, the dive. You jump off a bridge, leap out a window"

These next lines also show Seth's Ego that still influences his decision. He can never be a human being without the ability to feel and he fully realizes that he just does not have that.

SETH : "Touch her hair"
 CASSIEL : "What are you waiting for?"
 SETH : "There is so much beauty up here"
 MESSINGER : "Yes"

The above dialogues show that Seth himself was still in doubt about his interest, there was a time when he was so sure that it is so beautiful to be human as being shown by Messenger, but in other time he was awoken by the truth that he was an angel, and an angel could never be human as being stated by his angel friend Cassiel.

4.1.3 The Superego

If the Id regulates the inner sense and drive, the Superego then can be described as the feeling of us towards the external world or the environment values. Our personality counteracts these values by using the Ego and making sure that they are welcomed by both inner sense and values from the environment. We can find two types of environment in the movie; the first is angel's world where Seth belonged to before he jumped off the building and turned into human represented by his angel colleague Cassiel, and the second one is world of human represented by the character Maggie.

SETH : "I never know what to say"

CASSIEL: "Tell them the truth"

CASSIEL: "Angel's aren't human"

CASSIEL: "We were never human"

If in the above dialogue he dealt with the Superego from his community; in the following dialogue, he receives the rejection from the external world. The world that he would like to joint in and the rejection itself comes from Maggie, the reason why he would like to be human.

MAGGIE: "You liar! Who... What are you?"

SETH : "I came to take Mr. Balfordand I saw you. I could take my eyes of you. How you fought for him. And you look right at me.....like I was a man."

MAGGIE: "To take Mr. Balford?"

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

MAGGIE: "What are you talking about?"

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

MAGGIE: "Why are you doing this?"

SETH : "Because I'm in love with you"

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

SETH : "You don't want to believe me"

MAGGIE: "I cannot conceive of it. Just get out! Get out!"

The dialogues above show a clear rejection from the outer side of us where in Freud's theory, it is called Superego where the drives are being neutralized or bordered by some values and denial from the surrounding community. In this case the denial and rejection were coming from Maggie herself, and we know also that she is one of the reasons why he wanted to be human.

4.2. To Have and To Be

If we take a look at the movie closely then we would find that Seth is actually already in the state of being, as an angel he has a purpose of existence – escorting the souls of the death – to the next life. This single and monotonous duty from heaven is what he does since the very beginning of his creation. As a spiritual being, he has already had a meaning within his society of heaven. This is until he met Maggie Rice, a surgeon from one hospital in Los Angeles. The trigger of his willingness then led him to have her as part of his life; this then led into his degradation from the state of being into the state of having.

4.2.1 The Meaning To Be for Seth Plate

As I mentioned before that Seth is already in the state of being, he was created as an angel and should always be an angel for the rest of his life. Because of his nature as an angel, he then has no desire, willingness, or passion; he is following the purpose of his creation faithfully by escorting human's souls who just passed away and guide them to the next destination. We can see this part of his purpose of creation when he was having conversation with the dead souls right after they

came out from their physical body. The following is one example when he was having conversation with Susan, a little girl who died because of lung disease;

SUSAN : "Are you God?"
 SETH : "No. My name is Seth"
 SUSAN : "Where are we going?"
 SETH : "Home"
 SUSAN : "Can mommy come?"
 SETH : "No"
 SUSAN : "She won't understand"
 SETH : "She will....someday."
 SETH : "Can I ask you something?"
 SUSAN : "Yes"
 SETH : "What did you like best?"
 SUSAN : "Pajamas"

As being described in the dialogue above, Seth is trying his best to do his duty as an angel and giving the soul some understanding about death and not to worry about what she left behind. In this stage, his faithfulness as an angel is still in its original state – emotionless, expressionless, non-desired creature.

4.2.2 The Meaning To Have for Seth Plate

As the contrast of the state of being, some scenes show his desire and willingness. The simplest little step to fulfill his meaning of being human is when he started asking questions – whether to his angel colleagues, Cassiel or to the human being who had just been away and to those who are still alive. His interest then grew stronger and stronger after he met Dr. Rice. He felt her energy when she was trying to save the life of his patient on the surgery table, though she knew that there was no chance for the patient to live, but she kept on trying to bring him back to life. These are what fascinated him and he tried his best to find the answer. Seth's eagerness then found the answer when he met Nathaniel Messinger –one of Maggie's patients. Nathaniel was also an angel but he

decided to be a human after he met a girl who is now becoming his wife. This triggered Seth's courage to be a human in order to be with Maggie or in other words, we can say that he would like to have her with him all the time like what Messenger has now. The following is the conversation between Messenger and Seth when they first met where Messenger could feel his existence even though he supposed to be invisible to mortal;

MESSINGER : "You want to watch anything? Me neither"

SETH : "How do you know when I'm here?"

MESSINGER : "I know. Jeez you look good. I forgot how good everybody looked. Years of silence.....you might want to check your orders because I don't feel like I'm dying "

SETH : "You're not dying"

MESSINGER : right. Then how come you're hanging around my room all the time, I'm the only with his ass hanging out off this dress, unless, could it be.....the doctor.

SETH : "the doctor."

MESSINGER : "sure ...the doctor.

This conversation gave Seth a brand new perspective about being human and having a life is worth to live for. He fully understood that he could be like Messenger and be with Maggie for he would be human. The meaning of being human for Seth then is not about feeling of being human or tasting the flavor of foods and drink, but it is because of Maggie and his ambition to be with her.

4.3. Human Needs

Seth was an angel before he transformed into human, his curiosity about Maggie was actually the one that made him decide to be human. Moreover, his curiosity made him wanted to be a human like Maggie. As an angel, Seth did not show

human emotion and he had no feeling like a human. However, the reason why he becomes a human was Maggie, and after he transformed into human, he finally knew that he was falling in love with Maggie. In this case, actually, Seth wanted to know the reason about human being existence, why Maggie was crying after she lost her patient, when Maggie felt desperate, and when Maggie was falling in love, he always wanted to be seen by Maggie and he always followed where Maggie was going. In contrast with Fromm theory about human needs, which theory tells about the human being needs to find an answer to his existence. Fromm listed five human needs (relatedness, creativity, rootedness, a sense of identity, a frame of orientation).

4.3.1. Relatedness

According to Fromm relatedness meang to have relationship with each other ,and it is usually viewed as love. Seth as the main character has a big curiosity about human being life especially when he met Maggie, and he wanted to make a good relationship with her. It was seen in the scene when he always tried to get closer to Maggie, and he appeared in the library to have conversation with Maggie:

MAGGIE : Excuse me.
MAGGIE : Are you visitor?
SETH : yes.
MAGGIE : Visiting hours have been over since.
SETH : Why do they have that?
MAGGIE : what.
SETH : hours
SETH : Doesn't it help the patient to be visited?
MAGGIE : Who are you visiting?
MAGGIE : Mr. Messinger
SETH : Right now?
SETH : You.

From that quotation, we know that Seth wanted to know more about Maggie by visiting Maggie and showing his appearance physically to Maggie.

4.3.2. Creativity

Fromm said that creativity is in fact, an expression of love. In this movie we can see that Seth is as an angel who wanted to make physical and social contact with Maggie, not only because his curiosity about human being, but also he wanted to show that he actually has an emotional feeling that called love, so he wanted to show it to Maggie by putting and touching his finger on Maggie's hand, smelling his hair, and even kissing her.

SETH : Close your eyes
 SETH : It just for several moment.
 SETH : What I am doing?
 MAGGIE : You touching me
 SETH : Touch?
 SETH : How do you know?
 MAGGIE : Because I feel it.

From the dialogues above we know that Seth wants to be creator in the way he said that he wanted Maggie to touch his hand to know Maggie's feeling. There were many way to be creative, we loved each other was one of the example from to be creative.

4.3.3. Rootedness

According to Fromm rootedness meant have a new social relationship (we need to find new border roots, brotherhood and sisterhood) besides that we have been had before. Seth in this movie is told as an angel who has a big curiosity about human life, and after he met Mr. Messinger and had conversation with him he had a doubt between becoming a human or staying with immortality as an angel,

and he decided to share it with the other angel named Cassiel. Cassiel told Seth that there were so many great things that he could meet when he becomes a human. It shows that Seth had brotherhood in his world when he was still an angel but Seth had a big doubt because being a human being means to leave his immortal being as an angel, and left his friend, his world, to be a human.

SETH : and Just fall...
 CASSIEL : Fall
 SET : Dive.
 CASSIEL : You make your mind to do it and you do it.
 CASSIEL : And when you wake up you are?
 SETH : Yes.
 CASSIEL : To smell the air
 SETH : Taste the water
 CASSIEL : Read the newspaper
 CASSIEL : To lie.
 CASSIEL : Through your teeth
 CASSIEL : To feed the dog.
 CASSIEL : What are you waiting for?
 SETH : There so much beauty up here
 CASSIEL : Yes.

From the conversation above, Seth Plate knew that in becoming human he has to find new, broader roots.

4.3.4. A sense of identity

As a human being, we know that each person needs to have and find his identity. In the movie, we know that Seth Plate was an angel who had nothing except his immortality. Being human means to have identity, job, past, that would make his existence completed like what Mr. Messinger has in their conversation.

MESSINGER : Listen kid
 MESSINGER : He gave the bozos the greatest gift in the universe
 MESSINGER : You think he didn't give it to us too?
 SETH : Which gift?
 MESSINGER : Free will brother.

MESSINGER : Couldn't a job, no past, no training, no I.D

The above dialogues between Seth and Messinger reflecting the reality that God also give willingness to all of His creatures including an angel. This fact made Seth's decision to be human was even stronger than before.

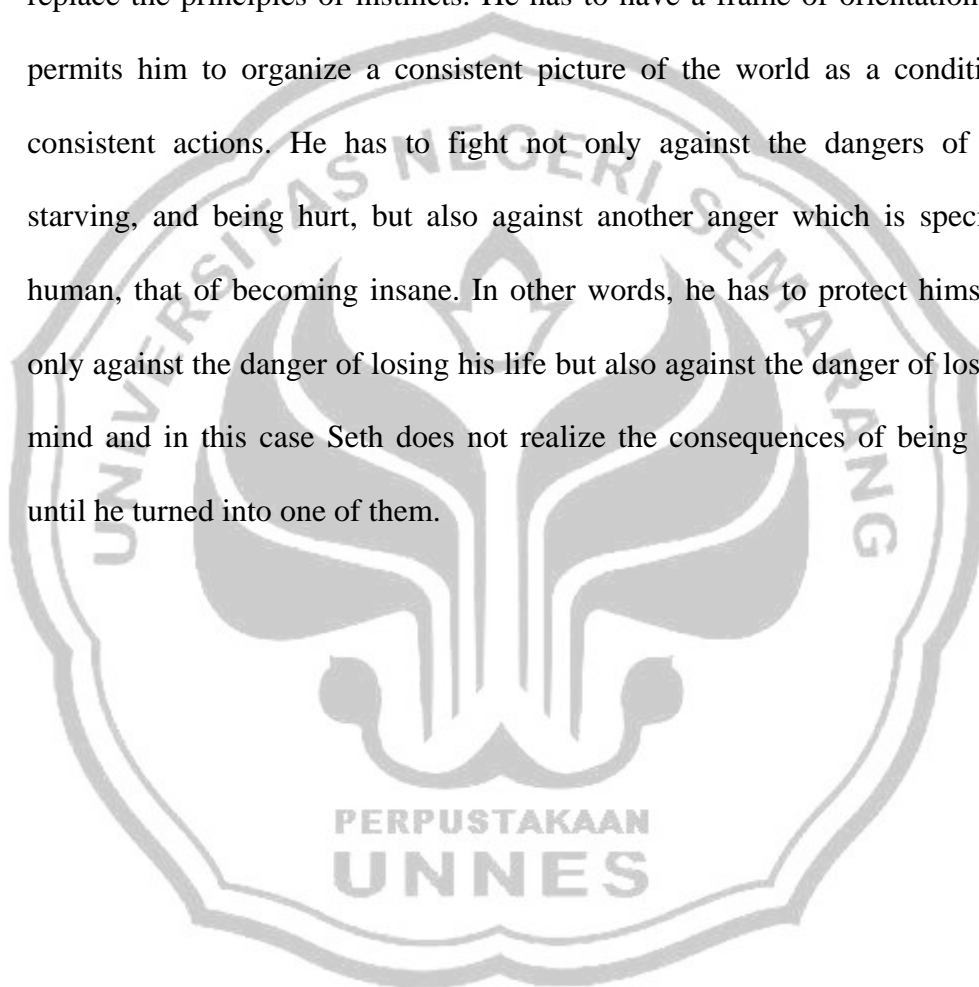
4.3.5. Frame Orientation

Seth Plate as the main character decided to transform himself into an angel and the reason for that was Maggie. His curiosity finally brought the feeling that was love and to find and get love so he decided to be a human no matter what the reason was, and what consequences that he would get, even if he lost his immortality. The only thing that he never knew was when he lost a thing that motivated him to be human. Seth Plate finally lost his love (Maggie) because an accident and after that he was lonely. He became alone and lonely at the first time, but soon it got better. It was shown in his conversation with Cassiel who wanted to know about his life after being human and losing his love. Seth told that he would rather have love than an eternity without it. Seth's statement shown his frame of orientation in being human and being loved by Maggie:

CASSIEL : If you know it was going happen would you done it?
 SETH : I would rather have had ,one breath of her hair,
 SETH : one kiss of her mounth, one touch of her hand
 SETH : than an eternity without it

The analysis according to Fromm is contrary with Freud's. Fromm said that although there are certain needs, such as hunger, thirst, sex, which are common to man, those drives that make differences between love and hatred,

willingness to be happy and the fear of it, and good deeds and bad ones, are all products of the social process, and this is happening with Seth in his transform into human being. Man is born as a freak of nature, being within nature and yet transcending it. He has to find principles of action and decision making which replace the principles of instincts. He has to have a frame of orientation which permits him to organize a consistent picture of the world as a condition for consistent actions. He has to fight not only against the dangers of dying, starving, and being hurt, but also against another anger which is specifically human, that of becoming insane. In other words, he has to protect himself not only against the danger of losing his life but also against the danger of losing his mind and in this case Seth does not realize the consequences of being human until he turned into one of them.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter will specifically provide the conclusion and suggestion made based on the analysis. The conclusion gives a brief summary of what actually the result is and final description as the excerpt of the analysis process. While suggestions will concentrate on giving a further recommendation based on the results of the study seen from both positive and negative point of view. In this chapter I will also talk about the difference and the similarity between theories of Freud's and Fromm as the conclusion from the discussion.

5.1 Conclusion

1. From the psychoanalytic approach, we could say that the Ego of Seth Plate is bigger than the Superego, this is proven by his decision to 'fall' or turn into a human being in order to meet his heart's intuition that he should be human if he wants to be with Maggie Rice without considering that he comes from angels' community..
2. The character of Seth Plate was first triggered by Maggie's efforts to save the lives of others when he was sent to take the soul of Maggie's patient. He is then using his emotion to take control over his monotonous behavior as he was an angel.

3. Human needs are always necessary to fulfill even for an angel like Seth Plate, who wants to be human to realize his love for a woman named Maggie.
4. If we put attention towards the two approaches I found the relevance between Freud's and Fromm's theories. Both theories focused on human being. Freud discussed the three aspects of human psychoanalysis, whereas Fromm focused more on the aspects of human life, the meaning of to have and to be in view of Freud's theory the concept of to have and to be embody the aspects of id, ego, and super ego.

5.2 Suggestion

My decision to choose the movie *City of Angels* as the object of my study was driven more on personal likeness rather than the aspects for scientific research. Thus it led me into confusion of what types of approach I should take to encounter the obstacles in viewing the character of Seth Plate. My suggestions to all the readers who will conduct similar study are:

1. Select the object of the study which will ease the process of writing. This will result in good and a less qualified resource stages of research. Easy object does not always mean low quality resource, but it is more on how it is feasible and could be finished in a reasonable time frame.
2. Object of study does not have to be always something that we like, but it could be something that could be seen with various approaches.

3. There are other theories besides the Id, the Ego, and the Superego by Sigmund Freud to analyze human characters, and accordingly we could apply these theories for giving other point of views about humans.



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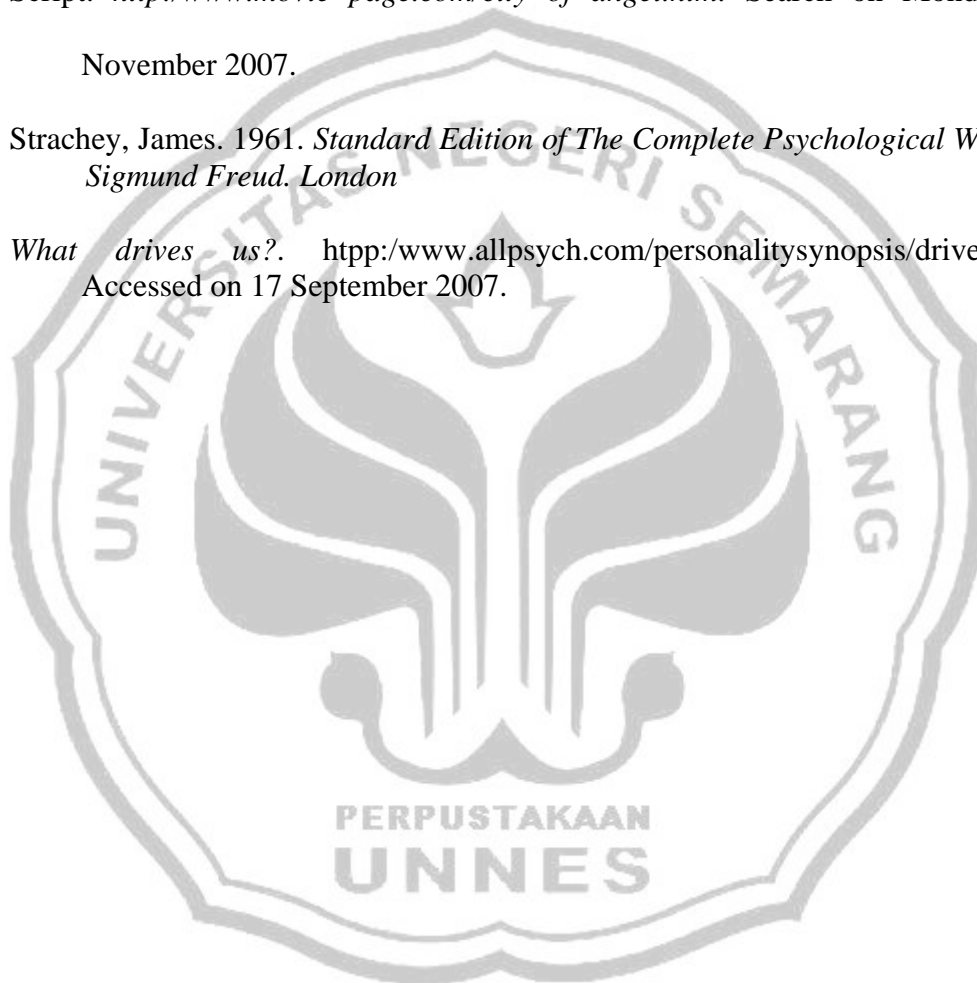
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APENDICES

Appendix 1 : Data

NO	DATA	TIME	ANSWERING PROBLEM NO
1	SETH:"Do you ever wonder what that would be like?" SETH:"Touch?" CASSIEL:"No" SETH:"Yes, you do" CASSIEL:"Occasionally. Yes" SETH:"Touch"	04.00	1
2	SETH:"The doctor in the operating room..." SETH:"...she look right at me" CASSIEL:"She didn't see you, Seth. She can't see you" CASSIEL ::"No one can see you unless you want them to" SET ::"And I want her to" CASSIEL ::"Why do you want her to" SETH ::"To help her"	16.04	1
3	SETH:"How" MESSINGER:"You choose" SETH ::"Choose?" MESSINGER:"To fall to earth" MESSINGER:"You take the plunge, the tumble, the dive. You jump off a bridge, leap out a window	52.06	1
4	SETH:"Touch her hair" CASSIEL ::"What are you waiting for?"	1.54.06	1

	<p>SETH :”There is so much beauty up here” MESSINGER:”Yes</p>		
5	<p>SETH:”I never know what to say” CASSIEL:”Tell them the truth” CASSIEL:”Angel’s aren’t human” CASSIEL:”We were never human</p>	06.00	1
6	<p>MAGGIE:”You liar! Who...What are you?” SETH:”I came to take Mr. Balfordand I saw you. I could take my eyes of you. How you fought for him. And you look right at me.....like I was a man.” MAGGIE:”To take Mr. Balford?” SETH:”I was there. We’re always there in every room” MAGGIE:”What are you talking about?” MAGGIE:”I was there in the stairwell...when you cried for your patient. And I touched you. Remember?” MAGGIE:”Why are you doing this?” SET:”Because I’m in love with you” MAGGIE:”I don’t believe you. Do you feel that?” SETH:”You don’t want to believe me” MAGGIE:”I cannot conceive of it. Just get out! Get out!”</p>	1.06.07	1
7	<p>SUSAN:”Are you God?” SETH:”No. My name is Seth” SUSA:”Where are we going?” SETH:”Home” SUSAN:”Can mommy come?” SETH:”No” SUSAN:”Shewon’t</p>	1.25.09	2

	<p>understand” SETH:”She will.....someday.” SETH:”Can I ask you something?” SUSAN:”Yes” SETH:”What did you like best?” SUSAN:”Pajamas</p>		
8	<p>MESSINGER:”You want to watch anything? Me neither” SETH:”How do you know when I’m here?” MESSINGER:”I know. Jeez you look good. I forgot how good everybody looked. Years of silence.....you might want to check your orders because I don’t feel like I’m dying ” SETH:”You’re not dying”</p>	49.49	2
9	<p>MAGGIE: Excuse me. MAGGIE : Are you visitor? SETH : yes. MAGGIE : Visiting hours have been over since. SETH : Why do they have that? MAGGIE : what. SETH : hours SETH : Doesn’t it help the patient to be visited? MAGGI : Who are you visiting? MAGGIE : Mr. Messinger SETH : Right now? SETH : You.</p>	28.50	2
10	<p>SETH : Close your eyes SETH : It just for several moment. SETH : What I am doing? MAGGIE : You touching me SETH : Touch? SETH: How do you know? MAGGIE : Because I feel it.</p>	1.54.06	2

	<p>SETH : and Just fall...</p> <p>CASSIEL : Fall</p> <p>SETH : Dive.</p> <p>CASSIE : You make your mind to do it and you do it.</p> <p>CASSIEL : And when you wake up you are?</p> <p>SETH : Yes.</p> <p>CASSIEL : To smell the air</p> <p>SETH : Taste the water</p> <p>CASSIEL: Read the newspaper</p> <p>CASSIEL : To lie.</p> <p>CASSIEL : Through your teeth</p> <p>CASSIEL : To feed the dog.</p> <p>CASSIEL: What are you waiting for?</p> <p>SETH : There so much beauty up here</p> <p>CASSIEL :Yes.</p>	57.21	2
10	<p>MESSINGER : Listen kid</p> <p>MESSINGER : He gave the bozos the greatest gift in the universe</p> <p>MESSINGER : You think he didn't give it to us too?</p> <p>SETH : Which gift?</p> <p>MESSINGER : Free will brother.</p> <p>MESSINGER : Couldn't a job, no past, no training, no I.D</p>	53.12	2
11	<p>CASSIEL : If you know it was going happen would you done it?</p> <p>SETH : I would rather have had ,one breath of her hair,</p> <p>SETH : one kiss of her mounth, one touch of her hand</p> <p>SETH : than an eternity without it</p>	1.44.56	2

APPENDICES

Appendix 2 : scripts

CHARACTER	DIALOG
MOM	<p>I don 't really pray... ...but if you could just help me out here... ...I promise... 105. 105? Oh, my God! Run a bath, call the doctor. Get her into the bath. Dr. Carter, 655 ... He won 't be there. What is a thermometer? Mercury. How does it even work? Maybe I can page him. Susan. Susie. Mommy says get up now. - Cold. - I know. Hang on. Cold! It just feels cold because you're so hot. Susan, stay with me. Susan. Susan!</p>
DOCTOR	<p>Has she been disoriented? Confused?</p>
SETH	<p>Are you cold?</p>
DOCTOR	<p>Okay, swing it. - Move it, people. - Is room clear? Yes, it's clear.</p> <p>Get her pressure. Let's give her O . Ten liters. Tap her right away.</p>

	How's her breathing? No pulse or rhythm.
SUSAN	Are you God?
SETH	No. My name is Seth.
SUSAN	Where are we going?
SETH	Home.
SUSAN	Can Mommy come?
SETH	No.
SUSAN	She won't understand.
SETH	She will... ...someday
SETH	Can I ask you something?
SUSAN	Yes.
SETH	What did you like best?
SUSAN	Pajamas.
SETH	She definitely knew what she liked.
SETH	She definitely knew what she liked.
CASSIEL	- Pajamas?
SETH	- Flannel, with feet.
CASSIEL	Pajamas Excellent choice. What else?
SETH	In the elevator of the Bradbury Building... ...a man touched a woman's bare skin by accident... ...but it made her turn and look at him in such a way...
CASSIEL	And they...?
SETH	Yes. It was a good day. Do you ever wonder what that would be like? Touch?
CASSIEL	No.
SETH	Yes, you do.
CASSIEL	Occasionally. Yes.
SETH	Touch.
PEOPLE	I'm not asking for it every night. Just twice a week. Blue eyes. He's never going to leave her.

	<p>minutes. minutes. Everything in this damn city is minutes. It's never minutes. My ass on a stool all day. She always gets the good chair. Six pounds, four ounces. My daughter has a daughter. \$ at percent. Pay it off with another card at percent. Ah, shit! Federal heavy, slow immediately to match preceding aircraft. Over. Jesus, wake up! Wake up!</p>
SETH	The little girl asked me if she could be an angel.
CASSIEL	They all want wings.
SETH	I never know what to say.
CASSIEL	Tell them the truth Angels aren't human. We were never human.
SETH	What if I just make her a little pair of wings out of paper?
CASSIEL	Tell her the truth.
SETH	I told her.
CASSIEL	How did she take it?
SETH	She said, "What good would wings be if you couldn't feel wind on your face?"
RADIO	On the through downtown L.A., no delays...
WORKER	Shit! Jesus!
NURSE	<p>What do we got? -year-old had a huge anterior wall MI this morning. Collapsed while joggingyParamedics resuscitated him, but his EKG's pretty ugly. He's hypertensive. This diagonal looks tight. Who cathed him?</p>
MAGGIE	<p>Rosenberg. - Be right in. - The patient wants to meet you</p>

	<p>He's pretty out of it. The doctor's We're just going to cool to today. Sucker. Jimi. Vein. Kid started walking Three unassisted steps - Get it on video? - I wasn't even there. You failed as a father already. How does that feel? Retrograde on Come down to half flow, give me a little volume Down to half flow, here's your volume. - Ready to come off? - Ready Let's come off We're coming down. We're clamped and off bypass.</p>
DOCTOR	Oh, shit.
DOCTOR 2	What are you missing?
DOCTOR	Sponge.
DOCTOR 3	Bummer.
DOCTOR	Got it!
MAGGIE	Thank you, everybody.
NURSE	Presbyterian's on line
MAGGIE	His rhythm will be irritable.
DOCTOR	- She's getting good, huh?
DOCTOR 1	- Yeah, she's getting that attitude too.
DOCTOR	Getting an attitude
DOCTOR 1	Shit! V-tac!
DOCTOR	Christ! Paddles!
DOCTOR 3	Christ! Paddles!
DOCTOR 3	Kill the music. Get her back.
DOCTOR	- Charge to . - Charging .
NURSE	Dr. Rice.
DOCTOR	Clear!
DOCTOR 2	- No pressure

MAGGIE	- You give him lidocaine
DOCTOR	He's gone in.
MAGGIE	Buzz him again at
DOCTOR	- Still nothing.
MAGGIE	- Start compression.
MAGGIE	Kill the alarm!
MAGGIE	Hold up. It's not working. Got to open him. How long to go back on? It'll take me minutes. Come on! Nothing. Knife. Internal paddles. Charge to . Ready. Hit it. Go to . Hit it.
DOCTOR	No response.
	No response. Tom, I got to get back on bypass here. Almost there. Give me more minutes. Come on. Don't do this. He's going. He's not going anywhere. Come on, don't do this Damn it, come on! Tom! Come on!
MAGGIE	Mrs. Balford?
Mrs.BALDFORD	Where's the doctor?
MAGGIE	- I'm the doctor. - I'm sorry. I operated on your husband.
Mrs.BALDFORD	How is he?
MAGGIE	He didn't survive.
Mrs.BALDFORD	What?
MAGGIE	We were able to restore blood flow to the heart... ...but he developed a lethal arrhythmia and we couldn't resuscitate him.
Mrs.BALDFORD	Wait. I'm sorry, I don't understand.

MAGGIE	I'm sorry.
Mrs.BALDFORD	Excuse me. I'm sorry
DAUGHTER	What did you say? What? Oh, my God!
MAGGIE	A graft occlusion? What? It was textbook. It was textbook. I'm so sorry. The room got so big. I was so small. How did I get so small? I should've gone back on. I should've massaged longer. I should've gone back on. Massaged longer. I lost it. I lost it
SETH	Have you ever been seen, Cassiel?
CASSIEL	You're looking at me
SETH	No, not by me, and not by the dying or the delirious. Have you ever been seen... ...like you were a man?
CASSIEL	In a diner once, a blind woman turned to me all of a sudden.. ...and asked me to pass her the mustard.
SETH	- But she was blind
CASSIEL	- But she knew I was there.
SETH	That doctor in the operating room... ...she looked right at me.
CASSIEL	She didn't see you, Seth. She can't see you. No one can see you unless you want them to. And if I want her to?
SETH	And if I want her to?
CASSIEL	Why do you want her to?
SETH	To help her.
ROBBER	Open it now! Open it! Everybody down! Do it! Do it!
CUSTOMERS	Shit! Just give him the money Did I leave the lights on? I left the lights on. I should have gone to Ralphs.

ROBBER	- Do it!
SHOP KEEPER	- Relax. I'm doing it, okay?
SHOP KEEPER	I never saw the Grand Canyon. I'll never see my grandkids again.
ROBBER	What am I doing? Just be cool. Be cool.
SHOP KEEPER	Be cool, man. Be cool Holy shit!
CASSIEL	They don't need to see us.
DOCTOR	You're early.
MAGGIE	What's going on?
DOCTOR	Ferris was looking for you.
MAGGIE	Don't I have a mitral valve to do?
FERRISH	They canceled it.
MAGGIE	Who canceled it?
FERRISH	Sheffield.
MAGGIE	Why are you telling me?
FERRISH	He was busy.
MAGGIE	He was chickenshit.
FERRISH	- Maggie, you're sick.
MAGGIE	- I'm not sick.
FERRISH	You're sick. You can't operate. They've rescheduled for Monday. An elective valve, no big deal.
MAGGIE	It is unprofessional, and it embarrasses me in front of my staff.
FERRISH	I saw the chart on Balford. I'm on the committee. It's on review. - It wasn't your fault.
MAGGIE	- I know.
FERRISH	Then what's the problem?
MAGGIE	I don't know.
FERRISH	You put up a terrific fight.
MAGGIE	We fight for people's lives, right?
FERRISH	Don't you ever wonder who it is we're fighting with?
MAGGIE	So I'm crazy and chemically imbalanced.
FERRISH	You're tired. You have moment Why didn't you call me?

MAGGIE	Because I never sleep when you stay over.
FERRISH	You never sleep whether I stay over or not. You're good. You know it. Come back Monday and get back on the horse.
NURSE	Doctor?
FERRISH	I'll see you.
SOUND IN LIBRARY	"As I walk along the stony shore of the pond in my shirtsleeves..." "...Amazon basin in the north, once an island sea..." "The highest truth on the subject remains unsaid..." ...probably cannot be said. For all that we say is the far-off remembering of the intuition..." "...she begins to pull away from the awareness she had once..." "Commencing search." Searching my soul. What happened to the cards? You could touch the cards. She's been looking at me for half an hour. Maybe if I just hang here..." "This is a delicious evening, when the whole body's one sense..." What if I screamed? What if I just screamed right now? "When a woman decides to sleep with a man..." "You knew there would always be a spring..." ...as you knew the river would flow again after it was frozen. When the cold rains kept on and killed the spring..." ...it was as though a young person had died for no reason."
WIFE	All right, they have rescheduled the operation for Monday

MAGGIE	What happened yesterday?
WIFE	They had a golf tournament. Who knows with these people?
MAGGIE	Good morning, Mr. Messinger.
WIFE	The "G" is soft, like "messenger."
MAGGIE	What's on your lip?
MESSINGER	What? Am I slobbering here?
WIFE	- Where did you get that?
MESSINGER	- What am I, a prisoner?
WIFE	You want to get well, or you want Ben & Jerry's?
MAGGIE	This operation is a big deal. Continue to eat like this... ...and you might as well skip it. Save the grand.
MESSINGER	If you'd have performed the operation yesterday like you were supposed to... ...I'd be sucking carrots through a straw in my arm. What happened?
MAGGIE	Circumstances were not optimal for the procedure. I ain't "the procedure." My name is Nathan Messinger and I'm right here. Hello, hello, hello... Floating, floating. Don't pop it. Don't pop Do you know the Muffin Man, the Muffin Man, the Muffin Man?
MAGGIE	Hi, Anne.
ANNE	What are you doing here?
MAGGIE	I was on my way up to x-ray... ...and I thought I'd stop in and just... ...hide.
ANNE	From what?
MAGGIE	I should've gone into pediatrics
ANNE	Oh, no. Every guy you meet is either married or a gyno. Never date a man who knows more about your vagina than you do. Poor little guy. He never stops crying.
MAGGIE	- What's wrong with him?

	<p>- No insurance Found him in a dumpster behind the House of Pies. We worked him up the wazoo for everything.. ...from drug exposure to diabetes. We got nothing.</p>
MAGGIE	<p>May I? Did you do an ultrasound?</p>
ANNE	- You hear a murmur?
MAGGIE	- Worth a shot.
ANNE	So what are you hiding from?
MAGGIE	<p>My patient's wife. She wants me to tell her that her husband is going to be okay... ...and that I have every confidence... ...and I don't. And after all this time, and after all this work... ...I suddenly have this feeling that... ...none of this is in my hands. Nothing. And if it isn't... ...what do I do with that?</p>
MAGGIE	<p>Excuse me. Are you a visitor? Yes. Visiting hours have been over since : .</p>
SETH	Why do they have that?
MAGGIE	What?
SETH	<p>Hours. Doesn't it help the patient to be visited?</p>
MAGGIE	<p>Who are you visiting? Mr. Messinger?</p>
SETH	<p>Right now? You.</p>
MAGGIE	I don't need a visitor.
SETH	You're not ill?
MAGGIE	No.
MAGGIE	I'm one of the doctors here.
SETH	Are you in despair?
MAGGIE	I lost a patient

SETH	You did everything you could?
MAGGIE	I was holding his heart in my hand when he died.
SETH	Then he wasn't alone
MAGGIE	Yes, he was.
SETH	People die.
MAGGIE	Not on my table.
SETH	People die when their bodies give out
MAGGIE	It's my job to keep their bodies from giving out. Or what am I doing here?
SETH	It wasn't your fault, Maggie.
MAGGIE	I wanted him to live.
SETH	He is living. Just not the way you think.
MAGGIE	I don't believe in that.
SETH	Some things are true whether you believe in them or not.
MAGGIE	How did you know my name? What's yours?
SETH	Seth.
MAGGIE	You better get out of here, Seth... ...or security's going to think you're a psych patient.
MAGGIE	- Where are we?
DOCTOR	- Down a liter.
MAGGIE	Suction. I am stuck on Band-Aid brand 'Cause Band-Aid's stuck on me No dying now, Mr. Messinger. Not until you give me Seth 's phone number. I am stuck on Band-Aid brand 'Cause Band-Aid's stuck on me Those eyes. The way he looked... ...right down into me. Seth. What kind of name is Seth?
MAGGIE	I thought you'd be here Salty.
FERRISH	My transplant tanked at a.m.
MAGGIE	You okay? You might want to return this.
MAGGIE	That part about the spring? "You knew there'd always be a spring."

	How did you know that...?
FERRISH	What? I didn't give you this book.
MAGGIE	You didn't?
FERRISH	Where'd you get it?
MAGGIE	Hi. I'm a physician, and I think a patient left that in my office. - Can you tell me who checked it out?
LIBRARIAN	- I can't tell you who. I can tell you when. All right, give me minutes.
SETH	Hello, Maggi It's nice to see you again.
MAGGIE	It's weird to see you again
SETH	You like Hemingway?
MAGGIE	Yeah, I'm starting to
SETH	May I? "As I ate the oysters with their strong taste of the sea... ...and their faint metallic taste... ...as I drank their cold liquid from each shell... ...and washed it down with the crisp taste of the wine... ...I lost the empty feeling... ...and began to be happy."
SETH	He never forgets to describe how things taste. I like that
MAGGIE	Do you come here a lot?
SETH	I live here.
MAGGIE	What do you do?
SETH	Read.
MAGGIE	No, I mean, your work.
SETH	I'm a messenger
MAGGIE	What kind of messenger? A bike messenger
SETH	No, I'm a messenger of God.
MAGGIE	Got a message for me?
SETH	I already gave it to you
MAGGIE	Did you use my pager? I usually don't get my messages unless you beep me.
SETH	You've definitely been beeped. - How is Messinger?
MAGGIE	- He's good. The operation went really well.

SETH	- It was a good day.
MAGGIE	- It was. Yeah, I didn't kill anybody today.
SETH	- You're an excellent doctor.
MAGGIE	- How do you know?
SETH	I have a feeling
MAGGIE	That's pretty flimsy evidence
SETH	Close your eyes It's just for a moment
SETH	What am I doing?
MAGGIE	You're touching me.
SETH	Touch. How do you know?
MAGGIE	Because I feel it.
SETH	You should trust that. You don't trust it enough.
SETH	- Let's go somewhere
MAGGIE	- Where?
SETH	I don't care.
MAGGIE	What do you want to do?
SETH	Anything. What's that like? What's it taste like? Describe it. Like Hemingway.
MAGGIE	Well, it tastes like... ...a pear. You don't know what a pear tastes like? I don't know what a pear tastes like to you. Sweet... ...juicy. Soft on your tongue. Grainy.. ...like sugary sand that dissolves in your mouth.
SETH	How's that?
MAGGIE	It's perfect. The first time I looked in a microscope, I knew I wanted to be a doctor. Okay, let me have your hand.
SETH	What for?
MAGGIE	We'll take a look at your blood.
SETH	Not a possibility

MAGGIE	Men. I suppose you know a woman's threshold of pain... ...is times higher than a man's. Take a look at that. That's bright. That's me. All those cells. That's all you are. That and all the space in between. If this is all you are...
SETH	...these cells... ...then when they die, that's the end.
MAGGIE	I don't know. I think so.
SETH	How do you explain it?
MAGGIE	What?
SETH	The enduring myth of Heaven I used to think that I had it all figured out.
MAGGIE	But you didn't No Because something happened in my O.R. and I got... ...this jolt. I got this feeling that there's something... ...bigger out there. Something bigger than me, bigger than you, and it... Does that sound crazy?
SETH	No.
MAGGIE	I couldn't fix him. I did everything right... ...and I couldn't fix him. That's not supposed to happen And I...
SETH	You cried.
MAGGIE	Yeah
SETH	- Why do people cry?
MAGGIE	- What do you mean?
SETH	I mean, what happens physically? Tear ducts operate on a normal basis to lubricate and protect the eye.
MAGGIE	When you have an emotion, they overact and create tears.
SETH	Why? Why do they overact?
MAGGIE	I don't know

	<p>Maybe emotion becomes so intense... ...your body just can't contain i Your mind and your feelings become too powerful. Your body weeps. I have to go I got to go. Stay right here. Don't go anywhere.</p>
MAGGIE	<p>- Get the tube out. - He can't breathe. It's because the tube is blocked. How you feeling?</p>
MESSINGER	<p>Ready to hit the waves. I'm afraid your bodysurfing days are over.</p>
MAGGIE	<p>You got a mean tattoo going there. What does your wife think of that?</p>
MESSINGER	<p>That is my wife</p>
MAGGIE	<p>Check his vitals every</p>
MESSINGER	<p>I can't see you, but I know you're there Go back and tell them that I'm not going. Not yet.</p>
FERRISH	<p>Where have you been?</p>
MAGGIE	<p>Oh, shit. I totally forgot dinner.</p>
FERRISH	<p>Dinner? With who?</p>
	<p>A guy I met. I bumped into him and we got something to eat.</p>
FERRISH	<p>Did you pack my backpack? What else?</p>
MAGGIE	<p>We talked... ...and then I got beeped and he disappeared.</p>
FERRISH	<p>Why did you pack my backpack? Earl, what are you doing? I thought we'd fly up to Tahoe, use your uncle's cabin... ...maybe do a little hiking</p>
MAGGIE	<p>What?</p>
FERRISH	<p>Maggie, it's just a tick. - Get a match</p>
MAGGIE	<p>- We're not going to burn him, Jordan</p>
FERRISH	<p>It'll have to back out.</p>

	Can't leave the head in
MAGGIE	- We can't just be burning tick head
FERRISH	- Then get some alcohol.
MAGGIE	I don't have any.
FERRISH	- You don't have any alcohol?
MAGGIE	- I don't operate here.
FERRISH	How about some olive oil?
MAGGIE	Which kind? Jalapeño or rosemary?
FERRISH	Rosemary. So what did you and your friend... What did you say his name was?
MAGGIE	Seth.
FERRISH	What did you two talk about?
MAGGIE	Dying.
FERRISH	Come on, we deal with life and death every day. Why can't we talk about it? I hope you won't become a surgeon who prays in the O.R.
MAGGIE	Can we talk for a minute?
FERRISH	We'll talk while camping.
MAGGIE	Jordan, I can't go camping now.
FERRISH	We need some time together.
MAGGIE	All right, let's see if we can just spend minutes. Let's see if we can just stand still together for minutes.
FERRISH	Doing what?
MAGGIE	Just being here
FERRISH	I'll get the trail map.
MAGGIE	No, I mean it. Nothing but us.
FERRISH	What do I do?
MAGGIE	Just look at me.
FERRISH	You can't do it - You flinched. You lose! - You cheat.
MESSINGER	You want to watch anything? Me neither.
SETH	How do you know when I'm here?
MESSINGER	I know. Jeez, you look good I forgot how good everybody looked. years of silence.

	<p>You got guts, kid, showing yourself like that. I appreciate that. I do. It'll make it easier. I got to tell you, I feel fine. You might want to check your orders... ...because I sure don't feel like I'm dying.</p>
SETH	You're not dying.
MESSINGER	<p>Right. Then how come you're hanging around my room all the time? I'm the only one with his ass hanging out of his dress. Unless... Could it be... ...the doctor? Sure The doctor. She's pretty. A little flat-chested... ...but all you need's a handful.</p>
SETH	- Who are you?
MESSINGER	<p>- This is good. This is what they call... ..."serendipitous." Look that up in the dictionary, you'll see a picture of you and me.</p>
SETH	Thank you
MESSINGER	<p>You ready to deal? Because I can answer all your questions, friend. How's the French toast?</p>
WAITRES	Fabulous.
MESSINGER	<p>Set me up. Guess I should introduce myself. Come on, give me your hand. Put it in mine. There you go. A little tighter. Tighter. There you go. No, that's too much. There you go. Good grip. Nathaniel Messinger. Glutton, hedonist.. ...former celestial body, recent addition to the human race.</p>
SETH	I don't believe you.

MESSINGER	You want proof? You hang out at a library. You can speak every language. You travel with the speed of thought... ...and you're reading my mind right now.
SETH	Stop that.
MESSINGER	You're doing it.
SETH	It's impossible
MESSINGER	"Some things are true whether you believe them or not."
SETH	How?
MESSINGER	- You choose.
SETH	- Choose?
MESSINGER	To fall to Earth. You take the plunge, the tumble, the dive. You jump off a bridge. Leap out a window. You just make up your mind to do it and you do it You wake up all smelly, and aching from head to toe... ...and hungrier than you've ever been... ...only you have no idea what hunger is or any of that stuff. ...so it's all real confusing and painful, but very, very good. Human. Listen, kid He gave these bozos the greatest gift in the universe. You think He didn't give it to us too?
SETH	Which gift?
MESSINGER	Free will, brother. Free will. Couldn't get a job. No past, no training. No I.D. Then one day, I was walking past a building site. A skyscraper. And I thought, "I could do that." You see, these people down here..

	<p>...a lot of them are afraid of heights, you know what I'm saying? That makes me uniquely qualified. And besides, it feels like a little bit of home up here. And I like what I do. I'm good at it. These things'll kill you.</p>
SETH	<p>Are there others? Others like you?</p>
MESSINGER	<p>Yeah, they're out there. You see them, but most of the time you just walk on by Nobody likes to think of the old life. You know, what they gave up</p>
SETH	<p>Then why'd you do it?</p>
MESSINGER	<p>My daughter, Ruth. ...her stupid husband, Frank... ...and my grandkids. Petie's Hannah's . And this is my wife, Teresa.</p>
SETH	<p>Did you... ...tell her who you were?</p>
MESSINGER	<p>I started to try once or twice Then I thought, "Why do that to her?" Do what? It's too much for them. People don't believe in us anymore. Do they still gather together at sunrise? And sunset, yes. Take me there?</p>
SETH	<p>Can you hear it?</p>
MESSINGER	<p>No I can't hear that! But you can't feel this!</p>
SETH	<p>Nathan You have to go back.</p>
MESSINGER	<p>Not until I catch the big wave. Wait. Wait. Wait for what? Swim!</p>
SETH	<p>And then you just... ...fall.</p>

CASSIEL	- Fall?
SETH	- Dive. You make up your mind to do it.. ...and you do it.
CASSIEL	And when you wake up, you're...?
SETH	Yes. To smell the air. Taste water Read a newspaper To lie Through your teeth. To feed the dog. Touch her hair.
CASSIEL	What are you waiting for?
SETH	There is so much beauty up here.
MAGGIE	Here you are again We'll release your friend Messinger tomorrow.
SETH	That's good.
MAGGIE	His family's having a kind of a welcome-home party. Will you be going?
SETH	Will you be going?
MAGGIE	This is Earl.
SETH	He told me.
MAGGIE	What else does he tell you?
SETH	He worries that you never sleep. And he loves to see you smile
MAGGIE	Sometimes I think Earl's the only one who understands me.
SETH	What about your boyfriend? Do you love him
MAGGIE	Love? I don't know. What does that mean?
SETH	I was hoping you could tell me.
MAGGIE	It's a word... ...that describes a chemical react... It's just crap. I'm full of crap. I wait all day, just hoping for one more minute with you... ...and I don't even know you.
SETH	What do you want to know?
MAGGIE	Why you wear the same clothes all the time.

	Why won't you give me your phone number? Are you married?
SETH	No.
MAGGIE	Are you homeless?
SETH	No.
MAGGIE	Are you a drummer? Why don't you ever touch me?
SETH	I don't want to hurt you.
MAGGIE	You won't hurt me.
MAGGIE	Did you feel that?
SETH	If I could make you understand...
MAGGIE	I understand. I'll see you around.
MESSINGER	Hey, Doc! No, give me the whole package. Come here.
MESSINGER	- Hi. - Thanks for coming.
MAGGIE	You look great.
MESSINGER	Is this heaven? Look at this. Come on, let's meet some people. You got an appetite?
WIFE	Have a beer, Seth. Where you from?
SETH	Up.
HANNAH	Listen. Can you hear? I'm growing.
WIFE	Smile, Hannah.
MAGGIE	How long have you known Seth?
MAGGIE	Not very long. zBut I feel like I've known him forever.
WIFE	Honey, that hurts.
HANNAH	You're just like Grandpa.
WIFE	Come on Let's see if the cookies are done Come on, Seth
SETH	- Can I help you?
WIFE	- Yeah, great.
MAGGIE	How did you two meet?
MESSINGER	He works with me over at the site. Construction work.
MAGGIE	I thought he was a messenger

MESSINGER	Yeah, he's one of those... ..."hyphenates." I'll be right back.
MAGGIE	Here, can you cut this up? So in what province in Canada were you born?
SETH	I wasn't born in Canada.
MAGGIE	What are your parents' names?
SETH	No parents.
MAGGIE	You have very delicate hands for a construction worker.
SETH	I'm not a construction worker.
MAGGIE	Very pale hands. Let me see
SETH	- Why did you do that?
MAGGIE	- Let me see your hand.
SETH	No.
MAGGIE	What's your last name?
SETH	You know my last name.
MAGGIE	I don't.
SETH	Plate.
MAGGIE	Seth Plate? I cut you. I cut you. I cut you with that knife. I felt it go in. You felt it.
SETH	Not the way you do.
MAGGIE	The way I do? What does that mean? You mean the way a doctor does? The way a woman does? What?
SETH	The way. ...a human does. I have no sense of touch.
MAGGIE	You feel that?
SETH	Don't be frightened.
MAGGIE	You freak! You liar! Who... What are you?
SETH	I came to take Mr. Balford.. ...and I saw you. I couldn't take my eyes off you. How you fought for him. And you looked right at me... ...like I was a man.

MAGGIE	- "To take Mr. Balford"?
SETH	- I was there. - We're always there in every room. - What are you talking about? I was there in the stairwell... ..when you cried for your patient. And I touched you. Remember?
MAGGIE	Why are you doing this?
SETH	Because I'm in love with you.
MAGGIE	I don't believe you.
SETH	Do you feel that? You don't want to believe me.
MAGGIE	I cannot conceive of it! Just get out! Get out!
DOCTOR	Doctor? Doctor? Hello?
MAGGIE	Seth? Are you here? I want to see you. Let me see you. Just stay Just stay until I fall asleep. Oh, yes! Thank you.
ANNE	The baby can't sleep. Has anyone ever seen the baby sleep?
MAGGIE	I don't know. Let's check him out. Choanal atresia There's hardly any air getting through.
ANNE	How did you know?
MAGGIE	I just... ...knew!
ANNE	Maggie?
MAGGIE	Yeah.
ANNE	Are you alone?
MAGGIE	Yeah.
ANNE	Pretty intuitive call on the baby.
MAGGIE	Think so?
FERRISH	I couldn't have done it better
MAGGIE	Well, that's a compliment. What are you doing?
FERRISH	I'm spending time with you.

	<p>Will you marry me? We can finally get up to Tahoe. Get married on the Nevada side... ...honeymoon and be back before we miss a case. What do you want me to do? Get down on my knees? What do you want me to say? We belong together. We're the same species I'm not very good at matters of the heart. I mean... ...the proverbial heart Please be my wife. Just think about it.</p>
MAGGIE	<p>Breathe in. Breathe in. I'm good. I don't understand a God who would let us meet, if we could never be together.</p>
MESSINGER	<p>He didn't tell you. Tell me what? Maybe you should ask him.</p>
MAGGIE	<p>No, I'm asking you.</p>
MESSINGER	<p>Seth knows no fear... ...no pain. ...no hunger. He hears music in the sunrise. But he'd give it all up. He loves you that much.</p>
MAGGIE	<p>I don't understand.</p>
MESSINGER	<p>He can fall. He can give up his existence as he knows it. He can give up eternity and become... ...one of us. It's up to you.</p>
MAGGIE	<p>How do you know this?</p>
MESSINGER	<p>Because I did it.</p>
MAGGIE	<p>Seth, I need to talk to you Seth, please Please be here.</p>

	<p>God, help me through this. You are so beautiful. You'll always be that way. Jordan asked me to go away with him... ...and get married He knows me. He knows the demands of my work. You don't love him He and I are the same And I want that. And I want somebody who can feel my hand when I touch him. But you can feel me You felt me. I want to say goodbye I don't want to see you again.</p>
WORKER	Hey, buddy.
SETH	<p>You can't be in here. Do you see me? Do you see me? Can you see me?</p>
WORKER	We can see you.
SETH	<p>Is this blood? This is blood Is it red? Red? Is it red? Color.</p>
WORKER	<p>What color were the drugs you took? Better get your butt out of here. You got somewhere to go?</p>
SETH	<p>Maggie. Down and down and down I go Round and round and round I go Round and spin Loving the spin I'm in Loving that old black magic.. ...called love Love! Hi I was wondering if you could tell me how to get to the county hospital?</p>
DOCTOR 4	Can I help you, sir?
SETH	Maggie Rice.
DOCTOR 4	Are you a patient?

SETH	No. I just need to find her, please.
DOCTOR 4	You'll have to call her office. Someone there can help you.
SETH	Do you know where she is?
DOCTOR 4	No, sir, I do not know where she is.
SETH	You have this computer... ...and all this technology. Can't you look her up?
SETH	Where's Maggie?
ANNE	So you're a friend of Maggie's? What happened to you?
SETH	Sorry.
ANNE	It's okay.
SETH	I fell.
ANNE	Evidently. Off a train?
SETH	I fell in love Please help me find her.
ANNE	She went to Lake Tahoe. Her uncle has a cabin on the Nevada side.
SETH	Wait! Cassiel. Are you there Hello
SETH	Where you headed? Tahoe!
DRIVER	Reno!
SETH	Tahoe!
DRIVER	I'm going to Reno.
SETH	I'm going to Tahoe.
DRIVER	Hop in. We'll figure it out when we get there
SETH	Am I too late?
MAGGIE	Too late?
SETH	Jordan?
MAGGIE	I couldn't marry Jordan. I'm in love with you. What happened? Free will. I feel you. Do you feel that?
SETH	Yes.
MAGGIE	And that? How's it feel?

	Tell me what it feels like.
SETH	I can't.
MAGGIE	Try.
SETH	Warm. Aching.
MAGGIE	It's okay We fit together.
SETH	I know. We were made to fit together. I always asked the dying what they liked best about living. Wrote it down in my book. This is it. This is what I like best.
MAGGIE	You haven't even started yet We have our whole lives together You and me. Mr. and Mrs. Plate.
SETH	- I'll get help. - You're here. - Stay. - I should get help.
MAGGIE	Don't go. The driver went.
MAGGIE	Please stay Please stay with me. I'm scared. I screwed up. I wanted to show you everything.
SETH	You will.
MAGGIE	You came all this way. I'm sorry.
SETH	God, no, Maggie! To touch you... ...and to feel you. To be able to hold your hand right now. You know what that means? Do you know how much I love you? Keep looking at me, okay? Look right in my eyes.
MAGGIE	Someone's out there.
SETH	Don't look at them. Please don't you look at them!
MAGGIE	Is this what happens?

SETH	Yes.
MAGGIE	This is what happens. I'm not afraid. When they ask me... ...what I liked the best... ...I'll tell them.. ...it was you.
SETH	God! I can't see you, but I know you're there
CASSIEL	I'm sorry.
SETH	Get out. Was it you? Were you the one? Were you there?
CASSIEL	No.
SETH	Why did He do this?
CASSIEL	I don't know. Because her number was up What do you want me to say?
Seth	- Am I being punished?
Cassiel	- You know better than that. That's life. You're living now And one day.. ...you'll be dying. What's it like? What? Warmth.
SETH	It's wonderful.
	If you'd known this was going to happen... ...would you have done it?
SETH	I would rather have had... ...one breath of her hair... ...one kiss of her mouth... ...one touch of her hand.. ...than an eternity without it. One.