

Dissociative Identity Disorder in *Psycho*
(Alfred Hitchcock, 1960), *Sybil* (Daniel
Petrie, 1976), and *Primal Fear* (Gregory
Hoblit, 1996)

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by
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I dedicate this thesis to my parents. Without their patience, understanding, support, and most of all love, the completion of this work would not have been possible.

AUTHOR DECLARATIONS

1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

2. This thesis in part consists of:

- i) Examination of movies based on the illness of Dissociative Identity Disorder
- ii) The method of using Dissociative Identity Disorder as an instrument to survive

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ABSTRACT

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Dissociative Identity Disorder in *Psycho* (Alfred Hitchcock, 1960), *Sybil* (Daniel Petrie, 1976), and *Primal Fear* (Gregory Hoblit, 1996).

The aim of this thesis is to explain how Dissociative Identity Disorder is depicted in *Psycho*, *Sybil*, and *Primal Fear* and to show how the illness is used as a way to survive. In this thesis some films will be examined according to this argument. Movies of Alfred Hitchcock's *Psycho* (1960), Daniel Petrie's *Sybil* (1976), and Gregory Hoblit's *Primal Fear* (1996) use the illness of Dissociative Identity Disorder by showing the emergence of two or more identities in the same person. These movies indicate this illness used by major characters in *Psycho*, *Sybil*, and *Primal Fear* as an instrument to survive in life. In *Psycho*, the main character is fond of his mother. However he kills his mother and her lover because of his Oedipus complex. Norman Bates could not stand to be a matricide, and therefore he unconsciously gets dissociative identity disorder to survive psychologically. In *Sybil*, the main character's mother abused and tortured her, which causes her development of the illness. The person who has dissociative identity disorder unconsciously creates other inner identities to survive. In *Primal Fear* the main character of the film uses this illness consciously as an instrument by acting. If he fails he will suffer capital punishment, but he wants to survive. Each of these films presents the illness as an instrument which saves characters' lives.

Key Words:

Psychoanalysis, Dissociative Identity Disorder, Personality disorders, Sigmund Freud, Cinema, Movie, *Psycho*, *Sybil*, *Primal Fear*.

KISA ÖZET

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Haziran 2011

***Sapık* (Alfred Hitchcock, 1960), *Sybil* (Daniel Petrie, 1976) ve *İlk Korku* (Gregory Hoblit, 1996)' da Disosiyatif Kimlik Bozukluğu**

Bu tezin amacı *Sapık*, *Sybil* ve *İlk Korku* filmlerindeki disosiyatif kimlik bozukluklarını açıklamak ve bu rahatsızlığın hayatta kalmak için nasıl kullanıldığını göstermektir. Bu tezde bazı filmler bu bakış açısıyla incelenecektir. Alfred Hitchcock'un *Sapık* (1960), Daniel Petrie'nin *Sybil* (1976) ve Gregory Hoblit'in *İlk Korku*(1996) filmleri disosiyatif kimlik bozuklukları rahatsızlığını aynı kişide oluşan iki ya da daha fazla kimliği göstererek kullanırlar. Bu filmler, *Sapık*, *Sybil* ve *İlk Korku*, ana karakterlerinin hayatta kalma yolu olarak bu rahatsızlığı kullandıklarını gösterir. *Sapık* filminde ana karakter annesine düşkündür. Ancak, Oedipus kompleksi yüzünden annesini öldürür. Anne katili olmaya dayanamaz ve yaşamına psikolojik açıdan devam edebilmek adına farkında olmadan disosiyatif kimlik bozukluğu yaşar. *Sybil* filminde ana karakterin annesi onu suistimal etmiş ve işkence yapmıştır ve bu durum onda bu rahatsızlığın gelişmesine sebep olmuştur. Disosiyatif kimlik bozukluğu olan kişi farkında olmadan yaşayabilmek adına farklı karakterler, kimlikler yaratır. *İlk Korku* filminde ana karakter hastalığı rol yaparak bilinçli bir şekilde kullanır. Eğer işe yaramazsa idam edilecektir ama o yaşamak istemektedir. Tüm bu filmler hastalığı karakterlerin hayatını kurtarmak için bir yol olarak gösterirler.

Anahtar Kelimeler:

Psikanaliz, Disosiyatif Kimlik Bozukluğu, Kişilik bozuklukları, Sigmund Freud, Sinema, Film, *Sapık*, *Sybil*, *İlk Korku*.

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Chapter I: Introduction

1.1. Background of Dissociative Identity Disorder (DID)

Dissociative Identity Disorder is defined as emergence of two or more personalities in the same person. Basically, the states of mind separate from each other and they become independent identities (Gençöz, 64). Generally the person who has this illness cannot control his or her other personality's behaviors. Also the patients typically do not know what their other personalities do: they frequently experience amnesia (Gençöz, 65).

According to Pierre Janet, dissociation is the separation of annoying experiences from the conscious mind (Gençöz, 65). The causes of this illness generally are bad childhood experiences such as sexual abuse or persecution. As a result of these bad experiences, some alternative personalities occur, which sometimes have different voices or different looks or different appearances and gestures.

R.G. Tonks indicates that in the 1980s the illness' incidence increased. To explain this we have to look at the history of Dissociative Identity Disorder more deeply. José Antonio Fortea Cucurull takes us back to very early times where he claims that the roots of this illness lies with shamans. Later in 1791, Eberhardt Gmelin wrote about 'exchanged personality' and this is accepted as a first. At the same time Benjamin Rush wrote a text, "Medical Inquiries and Observations upon Diseases of the Mind." Rush's theory about the doubling of consciousness was based on the hemispheres of the brain.

José Antonio Fortea Cucurull's explanation is followed up by Samuel Latham in 1816 followed by Despine in 1840, Eugene Azam in the late nineteenth century,

Pierre Janet in early twentieth century and Mortin Prince in 1906. Prince wrote a journal about multiple personality in 1954, and then Corbett Thigpen and Hervey Cleckley popularized the story of Cristine Costner Sizemore in 1957 which was also the subject of Prince's journal. After that it was adapted for film, *The Three Faces of Eve*, which was the first film about multiple personality.

The last period is according to José Antonio Fortea Cucurull after the 1970s. He notes H. Ellenberger, Margareta Bowers, Cornelia Wilbur, Ralph B. Allison, and David Caul as pioneers in multiple personality disorder. Especially Cornelia Wilbur is important for us because she treated Sybil, who was the subject of the film that we will analyze in this study.

In the 1980s the American Psychiatric Association defined multiple personality in DSM-III so that this illness became a separate category of dissociative disorders, and in 1994 it was renamed Dissociative Identity Disorder.

When we look at the history of Dissociative Identity Disorder, we see that it developed slowly because the illness was never before-seen and the symptoms resembled other psychological illnesses. It is hard to accept that 'another personality' can live in a person. After psychologists started to examine and search for this illness and it was accepted by the American Psychiatric Association it became easier to identify. As noted before, Tonks indicates that in the 1980s incidence of the illness increased because in the 1980s Dissociative Identity Disorder was accepted by psychologists and psychiatrists who were interested in this new illness.

1.2. Background of Cinema and Psychoanalysis

Gabbard states that if psychiatry did not exist cinema would invent it (Gabbard 13).

I believe everything changes - life style, fashion, conditions, even countries: war

ends, war begins, economic situations change, buildings change, and the world changes. However, human thought does not change. People can think about different things, but 'thinking' always continues. People can think about their futures, and then they think about other things, maybe their economic situation, children, education, and then they think about something else- war, a house, an illness, a novel, a murder, and anything. That is, human beings always think.

Michael Brearley, president of the Institute of Psychoanalysis, speaks of why cinema is in psychoanalysis and why psychoanalysis is in cinema:

Cinema is a powerful medium for exploring the human condition and the complicated workings of the mind. That is why it has particular resonance for psychoanalysis.

Cinema allows the inner world to be represented through moving pictures – and some of our most vivid modes of "thinking" or "dreaming" occur in pictorial form. The mind's capacity for flights of thought, for complex networks of fantasy, can be represented in the sometimes headlong careering of cinematic images [...]. Film can offer an enlightening and sometimes disturbing insight into troublesome or dangerous emotional states – and film directors have been engaged by the richness of their characters' inner lives as psychoanalysts have by their patients'. Both groups learned from the other: many psychoanalysts have written on film, while film theorists and writers have made use of psychoanalytical concepts.

Both psychiatry and cinema focus on human thought, emotion, behavior, and most importantly, human impulses. Since they investigate the same subjects, psychiatry and cinema frequently intersect (Gabbard, 13). In fact they are fed by each other. Aleksandar Damjanović indicates that “Psychiatry and cinematography are linked inseparably not only because they creatively complement each other, but also as an opportunity of mutual influences blending into didactical categories and professional driving forces, benefiting both the filmmakers’ and the psychiatrists’ professions.” There are many books about the use of films in psychiatry such as Hesleys’ *Rent Two Films and Let’s Talk in the Morning* (1998), and they explain which films can be shown to whom.

Cinema and psychoanalysis grew up together. As we enter the twentieth century, when they were brought from Europe to the United States, cinema and modern psychodynamic psychiatry were both in their infancy. In fact their relationship solidified thirty or forty years earlier (Gabbard 25). Hence many researchers say they emerged at the same time. It is not a coincidence; this situation is a result of particular historical conditions, social developments, and a particular period (Bakır 9) As Tim Dirks states,

1970s Film History: The Last Golden Age of American
Cinema (the American “New Wave”), and the Advent of
the Block-buster Film, 1980s Film History: Teen-Oriented
Angst Films, and the Dawn of the Sequel, with More
Blockbusters, 1990s Film History: The Era of Mainstream
Films and Alternative or Independent (“Indie”) Cinema;
and the Rise of Computer-Generated Imagery; also the

Decade of Remakes, Re-releases, and More Sequels.

With this quotation we see film history after the 70s developed in parallel with technology. About psychoanalysis, Barbara Creed shows that

In the 1970s psychoanalysis became the key discipline called upon to explain a series of diverse concepts, from the way the cinema functioned as an apparatus to the nature of the screen spectator relationship. Despite a critical reaction against psychoanalysis, in some quarters, in the 1980s and 1990s, it exerted such a profound influence that the nature and direction of film theory and criticism has been changed in irrevocable and fundamental ways.

These two quotations demonstrate how cinema and psychoanalysis share the same social progress during a particular period. As Creed indicates in her article, “Psychoanalysis and the cinema were born at the end of the nineteenth century. They share a common historical, social, and cultural background shaped by the forces of modernity.” I think modernity and technology simplify our life. However they also bring ‘big wars’ because countries start to use more powerful guns and create serious illnesses because of nuclear accidents and environmental pollution. There are many examples of course, but in short modernity and technology bring not only medical advances but also new illnesses and death.

1.3. *Psycho*

This film is chosen because Alfred Hitchcock is known as a pioneer and *Psycho* is accepted as a masterpiece. *Psycho* is about a young man, Norman Bates. I will

analyze him from the perspective of Dissociative Identity Disorder. His illness began with the death of his mother. In fact Norman had an incestuous fixation on his mother. After he saw his mother and his mother's lover in bed together, he poisoned both of them. As a result of his trauma, he finds refuge in Dissociative Identity Disorder. He lives with two identities: himself, and his mother.

1.4. *Sybil*

Sybil is a young woman with Dissociative Identity Disorder. She is not aware of her illness but is disturbed with the symptoms of amnesia, sleep disturbance, phobias, and panic attacks. The annoying one is fugues for her because when she goes somewhere she cannot remember how or why she came there. After she sees a doctor, we realize she has Dissociative Identity Disorder. Then we see the reasons at the end of the film. Sybil had a mother who was schizoid and who tortured Sybil. While these tortures were continuing, she became ill. She has 16 identities as 'alters'. This film is chosen because it is based on the real story of Sybil Isabel Dorsett.

1.5. *Primal Fear*

Aaron Stampler is the young killer of a priest. Since Aaron is passive, shy, speechless, slow, and quiet, we cannot understand how he can kill someone. However, with the help of his lawyer, he sees a psychoanalyst and the doctor declares that he has Dissociative Identity Disorder, and his alter named Roy committed the murder. The importance of this film is that it shows as the danger of this illness. Aaron has no illness, but he successfully convinces his lawyer, his psychoanalyst, and the court. He only uses the illness to escape punishment. At the end of the film we discover that there is no Aaron, only Roy.

1.6. Purpose of Study

The argument of this study is that this illness, Dissociative Identity Disorder, is used by major characters in *Psycho*, *Sybil*, and *Primal Fear* as an instrument to survive in life. This study will also show how Dissociative Identity Disorder depicted in *Psycho*, *Sybil*, and *Primal Fear*. To accomplish these things, I began with a short background of DID and background of Cinema and Psychoanalysis. This information was followed by short summarizes of *Psycho*, *Sybil*, and *Primal Fear*. After this chapter I will examine psychoanalysis in cinema, and cinema in psychoanalysis. Then I will explain what Dissociative Identity Disorder is and the relationship between cinema and this illness. The third, fourth, and fifth chapters will contain film analysis from the perspective of Dissociative Identity Disorder.

1.7. Study Methods

In this study I will analyze some films based on Dissociative Identity Disorder. Psychoanalysis will be used to explore the symptoms of the illness. Even though there are many films about this illness, only three of them will be analyzed, chronologically, including *Psycho* (Alfred Hitchcock, 1960), which is accepted as a masterpiece; *Sybil* (Daniel Petrie, 1976), which is based on a true story; and *Primal Fear* (Gregory Hoblit, 1996), which shows the danger of Dissociative Identity Disorder.

Chapter II: Literature Review

2.1. Psychoanalysis in Cinema and Cinema in Psychoanalysis

Psychoanalysis and cinema are like persons who were born in different places at almost the same time. Geoffrey Nowell-Smith indicates in *The Oxford History of World Cinema* that “Primitive cinematic devices came into being and began to be exploited in the 1890s, almost simultaneously in the United States, France, Germany, and Great Britain.” And Christopher D. Green quotes Freud: “In the year 1909, when I was first privileged to speak publicly on psychoanalysis in an American University, [...] I declared that it was not myself who brought psychoanalysis into existence. I said that it was Josef Breuer, [...] (1880-1882).” Cinema and psychoanalysis grew up fast and became well-established. One day they met and decided to make the most of each other. Psychoanalysts and psychologists wanted to use cinema to educate students or to treat patients, and cinema wanted to use psychoanalysis to entertain people, to make money, to inform society about psychology or other aims. We are interested in this meeting. However, before start we need to know what ‘psychoanalysis’ is.

During the last decade of nineteenth century, Freud gave psychological treatment to neurotics, especially hysterics, which caused the birth of psychoanalysis. At first he applied the catharsis method with Breuer: the doctor asks some questions to the hypnotized patient for the purpose of discovering the source of symptom and to fulfill the patient’s abreaction about these sources. Thus, Freud detected with Breuer that the origin of hysterical symptoms were to be found in the emotional turmoil from the past: The experiences which caused this disorder could be

completely rejected by the conscious mind and could be only remembered with hypnosis (Lagache 13). In the *psychoanalysis* website we are told that

Sigmund Freud invented psychoanalysis in the 19th Century because he recognized that his patients had bodily symptoms which had no clear physical explanation. An example would be a person with a paralyzed arm, for which there was no neurological explanation, such as a stroke or paralytic infectious disease. Through empirical observation he recognized that people had conscious and unconscious thoughts and that much of what went on in the mind was unconscious. He learned by trial and error that when a person had a symptom, and connected unconscious mental processes became conscious, the reason for the symptom became obvious, and it disappeared.

However Freud did not like hypnosis because it resulted in a catharsis that affected no permanent cure. Also, the resemblance of hypnosis to magic dissatisfied Freud, so he hypnotized only a few of his patients. Consequently, between 1895 and 1899 he did not use hypnosis but encouraged the patient to remember by past with putting his hand on the patient's forehead. Here Freud used information he had learned from Bernheim, which revealed that traumatic events actually were not forgotten.

However, this technique was inconvenient since the therapist was always struggling with the patient's resistance since it was necessary to remove the patient's

opposition and to protect patient from criticism for past deeds. Doug Davis quotes from the Encyclopedia Britannica in his class notes:

Freud, who later proceeded with these investigations by himself, made an alteration in their technique, by replacing hypnosis by the method of free association. He invented the term "psychoanalysis," which in the course of time came to have two meanings: (1) a particular method of treating nervous disorders and (2) the science of unconscious mental processes, which has also been appropriately described as "depth-psychology."

This became a starting point for "free association", in which the patient would utter everything which came to mind, whether boring, nonsense, unimportant or irrelevant to the subject. Association of thoughts allow emotions to emerged under pressure. Freud defined "psychoanalysis" as the material's interpretations which were accepted as research or sometimes as treatment (Lagache 13-15). Hence when we look at psychoanalysis from Freud's perspective, it is a way of explaining things which are unexplainable by other ways. If we think of the patient as a volcano which is silently boiling, psychoanalysis is a way to make it explode or become extinct. The psychoanalyst wants to see which factors boil the magma, which are repressed feelings, traumas, or deep feelings- things which were not said before to anybody.

Sandy Flitterman-Lewis in 'Psychoanalysis, Film, and Television' notes that

Psychoanalysis, as a theory of human psychology, describes the ways in which the small human being comes to develop a specific personality and sexual identity within

the larger network of social relations called culture. It takes as its object the mechanisms of the unconscious-- resistance, repression, sexuality, and the Oedipus complex-- and seeks to analyze the fundamental structures of desire that underlie all human activity.

She also informs us about the unconscious: "For Freud, the individual (or subject) who emerges from this process is irrevocably split between two levels of being-- the conscious life of the ego (or self) and the repressed desires of the unconscious. This unconscious is formed by repression, for it is guilty desires, forced down below the surface of conscious awareness, that cause it to come into being." So the unconscious is the main focus for psychoanalysis. For Freud, everybody has an ego, superego, and id. The unconscious covers the id and superego, and these influences shape the ego. The unconscious is formed by unvoiced feelings. Psychoanalysis takes these unvoiced feelings or experiences and put them into words.

Freud indicates that the term 'psychoanalysis' can be used for three different cases: First, it is a research method which illuminates the psychological processes that other methods cannot reach. Second, it is a treatment technique grounded by this research method to cure neurotic disorders. Third, it is a psychological knowledge which forms a new scientific method (Lagache 7). For our film analysis we will use Freud's third description: we will use psychological knowledge to create a new perspective on films.

To engage in psychoanalytic criticism or a psychoanalytic analysis we will approach cinema from different standpoints. According to Paul Ady,

Such a critic may: See the text as an expression of the secret, repressed life of its author, explaining the textual features as symbolic of psychological struggles in the writer. This was popular before 1950 and is termed psychobiography. Such a critic more often used Freudian theory as a theoretical template. Look not to the author but to characters in the text, applying psychoanalytical theory to explain their hidden motives or psychological makeup. Such a critic might use theoretical templates such as Freudian, Adlerian, Lacanian psychoanalysis, among others.

So we can see cinema as a text. In fact it is already a written text. It has a script, the script is a story, the story includes some characters, and each of these characters has their own story. However, if we accept cinema as a text, then we must see more than we bargained for. We have to look behind the words and behind the known. Barbara F. McManus wrote in 1998 that if we do psychoanalytic literary criticism, we need to focus on the author, the characters, the audience, and the text:

[...] the author: the theory is used to analyze the author and his/her life, and the literary work is seen to supply evidence for this analysis.[...] the characters: the theory is used to analyze one or more of the characters; the psychological theory becomes a tool to explain the characters' behavior and motivations. The more closely the theory seems to apply to the characters, the more

realistic the work appears. The audience: the theory is used to explain the appeal of the work for those who read it; the work is seen to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously. The text: the theory is used to analyze the role of language and symbolism in the work.

Even though we will not discuss a literary text, as we said before film dialog is also a text. Briefly, McManus says that to do a psychoanalytic criticism we have to focus on the author's life because many writers add their lives to their work. We have to focus on characters' psychological states to understand their behaviors, we have to focus on the audience's psychological state to see how or why they respond, and lastly we have to focus on the text because the language gives us clues about hidden lines or symbols. However, ultimately we are not studying a literary work, so we need to understand psychoanalysis in the cinema industry before we can explain why movie-makers use psychoanalysis or psychological illnesses in films. Jeffrey Netto states that "Psychoanalytic film theory, despite its relatively late development, has become one of the most widely practiced theoretical approaches to cinema studies today."

To adapt psychology to movies has been a common after Harvard Psychologist Hugh Munsterberg declared in 1916 that moving photographs could manipulate the soul's primal aspects more than traditional narrative forms. Modern psychoanalytic film criticism probably begins with Martha Wolfenstein and Nathan Leites's recognition in 1950 that films were equally perceptive about psychological

states to the plays of Sophocles, Shakespeare, and Ibsen, which Freud had analyzed (Gabbard 30). Jeffrey Netto adds that

Despite the fact that so many films so overtly incorporated psychoanalytic concepts, film studies did not really begin to examine this incorporation until the 1960's and '70's. There are two reasons for this: first, because film studies did not really exist as a recognized academic discipline until roughly this period; and second, because the emergence of film studies as a discipline happened to coincide with a rekindling of interest in psychoanalysis.

According to this we can say that psychoanalytic criticism of films started in the 1960s. However we will see in the following chapters that psychoanalysis or psychology had been used on films earlier. Even though Freud is accepted as the founder of psychoanalysis, Freud did not think that films could reflect psychology. Maybe this is the reason why psychoanalytic criticism of films started later than the use of psychology in films. Danny Wedding, Mary A. Boyd, and Ryan M. Niemiec's *Movies and Mental Illness 3: Using Films to Understand Psychopathology* contains information about Freud's letter to Abraham under the chapter of "The Representation of Psychological Phenomena in Film": 'In a letter to Abraham, Freud wrote, "My chief objection is still that I do not believe satisfactory plastic representation of our abstractions is at all possible.' This perspective is in direct contrast to Stanley Kubrick's quote that opens this chapter asserting that any abstraction can be filmed. Freud himself remained skeptical about cinema all his life."

On the other hand there are lots of authors who support Kubrick. For instance Andrea Sabbadini cites from Otto Rank in *The Couch and The Silver Screen: Psychoanalytic Reflections on European Cinema*'s introduction "The uniqueness of cinematography in visibly portraying psychological events calls our attention, with exaggerated clarity, to the fact that the interesting and meaningful problems of man's relation to himself -- and the fateful disturbance of this relation -- finds here an imaginative representation" (Rank 1914, 7). In sum, cinema and psychology belong together since cinema is reflective and psychology is reflective. According to Wedding, Boyd, and Niemiec, Stanley Kubrick claims that "if it can be written, or thought, it can be filmed" (1). We can explain it with an example from daily life. When we are sad, happy, or angry, it is reflected in our face so that our friends or parents ask the reason for the mood we feel. It is the basic evidence for reflexivity of psychology.

In the foreword of Andrea Sabbadini's *Projected Shadows: Psychoanalytic Reflections on The Representation of Loss in European Cinema*, Glen O. Gabbard states that "[...] This point of view has allowed psychoanalytic film criticism to go beyond the analysis of specific characters in the narrative as though they were patients on the couch. It offers a visual element that brings together cinema scholars and psychoanalysts." For instance when Billy Wilder's *Sunset Boulevard* (1950) is analyzed from a psychoanalytic perspective, we see Norma Desmond's story which ends tragically. Norma does not care about anybody's emotions, thoughts, or wishes except her own. She only admires herself and believes that to expect this deep admiration from everybody in her life is her right (Gençöz 21). The film tells about a silent film actress who falls from favour, and her relationship with an unsuccessful

screenwriter, Joe Gillis, and in the process the film presents Norma's narcissistic personality, the source of this pathology, and how it comes to a psychotic end (Gençöz 30).

According to Stephen Heath,

Freud is disturbed at the prospect of the rendering of the “abstractions” of psychoanalysis by cinema; Lacan is faced with Joyce's act of writing as having given “the essence, the abstraction” of the symptom - *sinthome* and so as halting the analyst's discourse; Woolf, the writer, looks to “something abstract,” to a cinema of “movements and abstractions [of which] ... films may in time come to be composed.” “Abstraction” here is a term for the crisis of representation, the question of what might or might not be screened [...]. (Bergstrom 43)

The point of the discussion is the “abstraction” of psychology and “what might or might not be screened”. We might think that what I think cannot be screened because it cannot be known, but the appearance of my face can be screened as it appears thoughtful. However we will not discuss the question, because we see abstraction screened now. So we have to ask different questions: why or how psychoanalysis comes into cinema or why or how cinema is used by psychoanalysis. There are some thoughts about why cinema uses psychology or psychological disorders to make money, to be cathartic, to present more mysterious and unpredictable endings, or to overcome prejudice about psychology. For instance Jason Horsley writes about catharsis:

The reason I wrote about violence was simple: I wanted a thesis that would include all my favorite movies, and I soon realized that the common thread running through them was violence, destruction. [...] If you narrowed it down to one thing, it would be “intensity”. Movies provide the kind of intensity which we would only experience in real life if we were in crisis, when such experiences tend to be traumatic; but in movies, as Greek tragedy, they are potentially cathartic.

Faruk Gençöz, the writer of *Psinema*, claims that audiences also want to see psychology or psychological disorder on the screen. According to him, the director discerns social expectations and prejudices about psychological disorders, and uses these to involve audiences in the play or movie. Small but strong hints can remind us social prejudices can be combined with rich images (Gençöz, 3).

Because the audience goes to the cinema to be fascinated, they are happy to surrender. They want to believe that their prejudices are right, and they want to see them enacted by a director or a famous character, which makes them happy. The director knows this and sweeps away the audience with his major point, which he reaches by reviewing the material. The subject of psychological disorders is a rich field full of strong prejudices and unknown accuracy which has influenced cultures from ancient times (Gençöz, 4). Wedding, Boyd, and Niemiec their first chapter support Gençöz: “In all of human perceptual experience, nothing conveys information or evokes emotion quite as clearly as our visual sense. Filmmakers

capture the richness of this visual sense, combine it with auditory stimuli, and create the ultimate waking dream experience: the movie” (1).

On the other hand, Stephen Heath takes describes Lacan’s ‘mirror stage’:

In return, psychoanalytic film theory has made much of the cinema screen as mirror, a mirror reflecting everything but the spectator who is set-identified- as all-perceiving subject in a cinematic apparatus which reproduces something of the beginning of the imaginary constitution of the ego in the infant’s experiences of the mirror stage (the stage that marks for Lacan the emergence of primary narcissism). Cinema is thus characterized essentially in terms of a certain mastery of likeness [...]. (Berstrom 32)

In this case we again turn to reflectability of cinema and reflexivity of psychology.

Mirror, which shows what looks at it. Audience look at screen, screen is a mirror and reflects to the audience themselves. Wedding, Boyd, and Niemiec say shortly “Film has become such an integral part of our culture that it seems to be the mirror in which we see ourselves reflected every day. Indeed, the social impact of film extends around the globe” (1) Cinema reflects as a mirror but we can say specially it reflects ‘insight’. It can be explained as what we feel or thought our inside is reflected by the screen. As Andrea Sabbadini notes “In moral sense, cinema and psychoanalysis share an area that we can refer to by the term *insight*, meaning ‘inner sight’ or a kind of ‘within-the mind’ seeing.” (Sabbadini, 3)

From start to end we see psychology and psychoanalysis in cinema. As I wrote in my introduction, Gabbard summarizes the point while saying if psychiatry

did not exist cinema surely was obliged to invent it (Gabbard 13). More ever, psychology and psychoanalysis use cinema, also. Rudolf Arnheim says in his introduction to *Art and visual perception*

[...] psychologists are often interested in artistic activity mainly as an instrument for exploration of the human personality, as though art were little different from a Rorschach inkblot or the answers to a questionnaire. Or they limit their approaches to what can be measured and counted, and to concepts they have derived from experimental, clinical, or psychiatric practice. (3)

Psychologists use art or cinema not only for exploration of the human personality but also to treat their patients or for use in psychology education: films are material for psychology or psychoanalysis. Even psychology instructors use some films to show psychology students some terms of psychology perceptibly. Films make the psychology more understandable. It is like to say 'I am helpless'. When somebody calls and says 'I am helpless' it cannot be as impressive as to see the person's face. The person's expression and gestures tell more than words. So films are used as material in psychology because films have mimics and gestures.

Stephen Heath notes in his chapter in *Endless Night* by Janet Berstrom, "Žižek's striking move is a use of cinema not as an object for psychoanalysis, with films understood through psychoanalytic concepts [...] but as itself providing the means by which those concepts can be truly understood, films as the material with which to explicate psychoanalysis" (Berstrom, 36). In Wedding, Boyd, and Niemiec's foreword by John C. Norcross, we are told that

Movies can easily be integrated into education to illustrate psychopathology, but can also be used for clinical purposes. The use of films for treatment can be traced back to the 1930s, but more professionals are recommending or prescribing specific films. Whether it is called cinematherapy, movie treatment, or reel therapy, the goal is to enhance health and happiness.

In cinematherapy movies are used professionally in psychological treatments. Films are categorized according to illnesses and they are advised according to the patient's psychological situation. As I said before cinema is used as a method of therapy because a patient's feelings have no expression, but films provide an expression for the feelings. John W. Hesley and Jan G. Hesley in their book *Rent Two Films and Let's Talk in the Morning: Using Popular Movies in Psychotherapy* suggest that

Though some counselors (Hoenstein, Rigby, Flory, and Gershwin, 1994; Solomon, 1995) have suggested that films are useful as self-help, our approach emphasizes the partnership of conventional therapy and film homework. VideoWork is one more strategy in attaining therapeutic objectives. It presupposes that competent therapists will make use of the insights their clients garner from films. (5)

Patients find some similarities between themselves and the characters of the film. Then they see the differences or similarities between the situation in the film and in their own life. In the same book there are lots of examples. Jan G. Hesley tells about one of his patients. Susan, who was 32 years old, had some problems pleasing Steve.

She changed her hairstyle, she gave up her hobbies, she did everything to please Steve. Jan recommended the movie *Singles*. After she watched it, she paralleled herself with one of the characters called Janet. In the movie Janet wants to increase her breasts size because she believes that her boyfriend likes that. When the plastic surgeon questions Janet, Susan notices her mistake: “Finally he tells her to consider what she is doing. If it is necessary to change her appearance so dramatically to attract her boyfriend, the surgeon asks, what does that say about his ability to love? And what does it say about her willingness to sacrifice her identity?” (Hesley 4). After this scene, Susan said to Jan “I’ve been making a big mistake. If he chooses me now, it’s not the real me. I’ve got to get back to who I am and let him decide if that’s enough. Also [...] I started wondering what I see in Steve. I’ve got a lot more thinking to do” (Hesley 4). So cinematherapy works if the right film is chosen. However, a human inner world is very crowded and the film can touch the targeted point opposite in the way them intended.

As Hesley indicates, there is always some risk when the psychotherapist suggests a film. Sometimes the patient lingers on a different problem from the one the psychotherapist wants to show in the film. Despite everything, films can be successful in therapy because they galvanize feelings:

Thus films are metaphors that can be utilized in therapy in a manner similar to stories, myths, jokes, fables, and therapeutically constructed narratives. Films address the affective realm and add to the impact of cognitive insights. Because films galvanize feelings, they increase the probability that clients will carry out new and desired behaviors.

Cognitive insights tell clients what they ought to do but
affective insights give them the motivation to follow through.

(10)

2.2. Dissociative Identity Disorder and Cinema

They were born on maybe different dates or maybe the same dates; they may be different or maybe the same sex; they may have bad or maybe good habits; they may even have different names and appearance, and at the end they come together in the same body. This is dissociative identity disorder. There are two or more identities in the same person. Sometimes they fight or argue, sometimes they get along well with each other. The fact is all of them are the children of a problem. All of them, unconsciously, want to keep the main person alive.

According to Pierre Janet, dissociation separates experiences from consciousness. Dissociation can also occur when a person is unable to remember some life experiences, and because of this the integrity between the person's experiences, behaviors, emotions, and thoughts is damaged, and because of this dissociation the person can fall to pieces (Gençöz 65). As Danny Wedding, Mary A. Boyd, and Ryan M. Niemiec also note in their book *Movies and Mental Illness*, "In dissociation, events and information that would ordinarily be connected or integrated are divided from one another. Dissociation is often viewed as a normal defense mechanism that can be used in frightening, stressful, or painful situations to cope with stress" (27). The Rape, Abuse and Incest National Network states that

Dissociation is a mental process in which a person's thoughts and feelings may be separated from his or her immediate reality. [...] The presence of two or more

distinct identities or personality states (each with its own relatively enduring pattern of perceiving, relating to, and thinking about the environment and self). At least two of these identities or personality states recurrently take control of the person's behavior.

In dissociative identity disorder, patients generally feel different identities, backgrounds, names, and their appearances are different from their other personality situations. These identities can differ from in age, sex, general knowledge, mood, and vocabulary. In these patients can be seen alters who have passive, protector, or detrimental traits (Gençöz 65). Psychiatrist Dr. Charles Raison, when asked if Dissociative Identity Disorder is real, answers that “True believers will point to data that different personalities have different electroencephalogram tracings. Cynics will point out that actors can generate different EEG tracings when they switch characters.”

To analyze this illness we have to know what are the main causes and what are the symptoms. Even if we know nothing about the reasons we can surely say that the reasons must be effective for that person to create another identity. They create not only a psychologically abstract identity but also a new identity that has a different EEG which is a concrete evidence of its existence. The Rape, Abuse and Incest National Network notes that

While the causes of DID are not entirely known, it is believed that the disorder stems from physical or sexual abuse in childhood. It is believed that children develop this disorder when during abusive situations they slip into

dissociative states in order to remove themselves from the situation. If the abuse continues over time, it is believed that children may then begin to split into alter identities during these times of dissociation.

In here we can indeterminedly say that this illness is a method to survive. There are many examples which support this idea. Deborah Bray Haddock gives some examples in *The Dissociative Identity Disorder*. A child is abused physically. His father beats and hurts him. When his father starts to beat him he lolls against the wall and thinks he disappears. So the abused boy is not him and this thought minimizes his pain. Another example is a little girl who is sexually abused. Whenever she is abused she thinks she soars to the ceiling and another little girl is abused at that time instead of her (Haddock 45). Haddock also believes that DID is a method to survive. She indicates “I truly believe that as understanding increases, DID will come to be a lifesaving defense. DID is about survival [...]. My personal belief about DID is this: It was life saving. It is about survival. And in an individual’s posttrauma adult life, it can be both dysfunctional and life affirming at the same time.”

We defend ourselves when we want to be safe. According to this perspective, all defense mechanisms are used unconsciously or consciously to survive. DID is like a total of all defense mechanisms. Repression, displacement, isolation, somatization, denial, and dissociation are defense mechanisms which we can notice in all DID patients.

Thus, we have to know why a patient needs these defense mechanisms or what is the reason for a person to separate his identity into pieces unconsciously. Deborah Haddock states that

It is a developmental disorder. If an individual is traumatized in early childhood and the experience is so overwhelming that he is unable to process it, the child may dissociate to survive. DID results when the dissociation becomes severe enough to allow the child to compartmentalize parts of himself from consciousness and experience them as separate from the core self. (28)

She also notes the illness develops because of an excessive trauma that happens during the patient's childhood and is generally long-standing. This excessive trauma is not always but often because of an abuse or neglect during childhood. For example, Chris Costner Sizemore's story is known due to the well-known film, *Three Faces of Eve*, which is based on her real life story. Contrary to the film, after her treatment over the years she had 22 identities, and after a suicide attempt and intensive therapy, in 1974 she achieved a lasting cure. Again contrary to the film, her other traumatic experiences in her childhood came to light.

In the film Eve's alter Jane brings to light Eve's repressed traumatic experience; in her grandmother's funeral, her mother and her father forced her to kiss the corpse or her grandfather in the funeral (Gabbard 77). Even though this ritual was a tradition where they live, she was affected from this enforcement (Gençöz 100). Wedding, Boyd, and Niemiec's explanation informs us about Chris Costner Sizemore's situation: "Dissociative identity disorder (DID), formerly called multiple personality disorder, is an extremely rare condition characterized by disturbances in memory and identity [...]. DID is usually believed to be a posttraumatic condition that emerges after overwhelming traumatic childhood experiences" (31).

Another real story is about Shirley Ardell Mason who was a source of inspiration for the film *Sybil*. When she was 25, because of complaints like nightmares and horrific recollections she saw Dr. Cornelia Wilbur. Her treatment continued eleven years. At the end the doctor cured her with the help of hypnosis and drugs and gathered all her 17 personalities, who were different from each other in sex or race, into a single identity. She was cured after she discovered that her mother horribly abused her sexually and degraded her (Poseck). Haddock, in her *Dissociative Identity Disorder Sourcebook*, makes clear what Shirley Ardell Mason felt:

Dissociation is a creative way of keeping the unacceptable out of sight, it is a way for the DID internal system to protect secrets and continually learn to adapt to the environment, it is a lifesaving defense, it allows an attachment to the abuser to be maintained, and it allows strong, and often conflicting, emotions to be kept in separate compartments in the mind. (11)

The symptoms of DID are generally seen in the other psychological illnesses. However, I think amnesia and fugue are effective ways to detection of DID. If the patient cannot answer the following questions, it can be answered by DID: Do the others call the patient by another name? Do unexplained abilities emerge? Do ever present things disappear? Does the patient find things which he or she does not know where it comes from? Does the patient find himself or herself somewhere where he or she does not know how came there? Does the patient meet people who behave as if they know who the patient is but the patient does not know? (Burhanoglu). All of

these questions can be answered by amnesia and fugue. In addition, there are many other characteristics of DID:

The symptoms of DID are associated with many other psychiatric states such as anxiety symptoms (phobia, panic attacks, obsessive-compulsive behaviors), mood symptoms (manic and depressive), other dissociative symptoms (amnesias, fugues, depersonalization), somatoform symptoms (conversion), sexual dysfunctions, suicide attempts, self-mutilations, substance abuse, eating disorders, sleep disturbance, symptoms of schizophrenia, symptoms of posttraumatic stress disorder, and borderline personality disorder. (Wedding 31)

As Haddock indicates, severe headaches are generally interrelating with switching. Switching is “changing from one personality state to another” (7). After switching, a patients’ appearance, voice, mood, and abilities can also change. Haddock writes clearly and briefly about the symptoms of DID: “The major indicators of DID generally include such characteristics as inner voices, nightmares, panic attacks, depression, eating disorders, chemical dependency, loss of time, handwriting differences, differences in appearance, body memories, and severe headaches that are often associated with the switching behavior” (8). These characteristics and also the causes of DID are interesting even though it is an illness after all. It is a rare illness but known by people because it has been used by cinema and literature (Poseck). Beatriz Vera Poseck notes in her article, “I was the murderer”, DID has been chosen by script-writers because of its surprises:

Indeed, of all the mental disturbances DID is undoubtedly the one that has been most exploited by script-writers and film directors. The reason for this is very simple: the circumstance of DID enables the director to surprise spectators with unexpected endings and surprising twists in the plot, since the peculiar manifestation of this disorder allows special effects and intellectual tromps d'oeil to be woven into the story, while the director only reveals the true nature of what has been going on at the end of the film. (Poseck)

There are many films based on dissociative identity disorder. Beatriz Vera Poseck indicates that after R.L. Stevenson published *Dr. Jeckle and Mr. Hyde* the issue was accepted as the first figuration of DID in fiction. Poseck adds, "...since the first showing of the corresponding film in 1908 more than 10 different versions have appeared on the screen, again underscoring the fascination that this phenomenon of alter ego, or DID, generates among the public at large." Poseck also mentions *The Case of Becky* (Frank Reicher, 1915). The film is about Dorothy, a young woman who has a second personality named Becky. Blanche Sweet, silent-movie actress, tells the story of Dorothy. Namely the subject of DID in films is very old. There are recent films also which are well-known: *Three Faces of Eve* (Nunnally Johnson, 1957) and *Sybil* (Daniel Petrie, 1976) are based on true stories of Chris Costner Sizemore and Shirley Ardell Mason. *Primal Fear* (Gregory Hoblit, 1996), and *Identity* (James Mangold, 2003) are about two murderers. *Fight Club* (David Fincher, 1999) is about retrogressive city life. *Secret Window* (David Koepp, 2004), *Hide and*

Seek (John Polson, 2005), and *Me, Myself, and Irene* (Bobby Farrelly and Peter Farrelly, 2000) are about men who love their wives very much and are cheated on by their wives (Gençöz, 99-108).

Chapter III: Film Analysis from the Perspective of Dissociative Identity

Disorder

3.1. *Psycho* (Alfred Hitchcock, 1960)

This film which is directed by Alfred Hitchcock is turned into a screenplay from Robert Bolch's namesake novel. Before he directed the movie, Hitchcock achieved to buy rights of the novel from Bolch by hiding his name. He tried to hide at the end of the film by buying more copies of book as far as possible. Even though this kind of surprise ends are trite now, in that period we have to accept that this end was very shocking. *Psycho* impresses the audience with not only entreated psychological disorder but also its artistry. (Gençöz, 98)

Apparently there are little things which separate Hitchcock's films to a Classic. Time and place are not one but they form integrity in itself. Relations certainly based on a cause effect relationship. Between character and character's acts there is always integrity. There is not any act which is nonsense or outside of film's main points. (Bakır, 78) These are some features of Alfred Hitchcock's style. However he has also another characteristic which he says clearly "If I made Cinderella, the audience would be looking for a dead body in the coach." So when we start to watch *Psycho*, in fact we also looked for a corpse on the screen.

Film roughly tells the story of Norman Bates. Norman Bates lives with his mother. On the other hand we know Marion Crane. She is working for Mr. Lowery. After she steals 40.000 dollars, she escapes and gets lost. Her sister, her boyfriend, and others seek her. They find her trace in Bates Motel and we meet Norman Bates in here. Then Marion and private investigator are killed by Norman's mother.

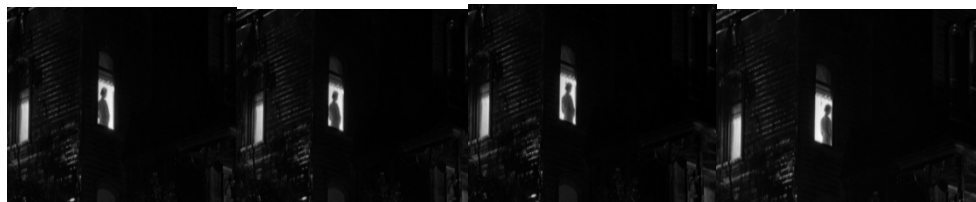
Second part of the film shows who is the killer and Norman Bates' past. Michel Chion notes that "The film's second part, Norman's story, is also easy to imagine as a closed whole, a rather traditional unraveling of the mystery of a pathological serial killer-the entire subversive effect of *Psycho* hinges on putting together the two heterogeneous, inconsistent pieces." (Žižek, 233) Norman Bates is arrested and at this time we learn he has not got a mother but he acts as his mother. At the end of the film psychologist explains the story and Norman Bates' illness; Multiple Identity Disorder. The conflict is solved in here but the last surprise comes, Norman Bates' identity completely turns to Norma Bates. For this end it is written under the title of 'Objective Documentation of Child Abuse and Dissociation in 12 Murderers with Dissociative Identity Disorder' as

Signs and symptoms of dissociative identity disorder in childhood and adulthood were corroborated independently and from several sources in all 12 cases; objective evidence of severe abuse was obtained in 11 cases. The subjects had amnesia for most of the abuse and underreported it. Marked changes in writing style and/or signatures were documented in 10 cases.

After this summary, we analyze the film scene by scene at the following pages. The film starts in a hotel room. Marion and Sam are together and Marion says she feds up with meeting secretly and wants to marry with him. Then she goes her workplace. Her boss Mr. Lowery and his friend Mr. Cassidy come. After a little conversation Mr. Cassidy gives Marion forty thousand dollars to buy a house for his daughter. Mr. Lowery commands to Marion to takes the money to a bank. Then he

goes his office and Marion goes out. Marion goes her house and with looking the money she prepares her suitcase. After that she starts to drive. However she continues till night. It starts raining and she can see hardly. Then she sees a hotel, Bates Motel and goes there. On the other hand her boss and her sister start to worry about Marion. Mr. Cassidy, Mr. Lowery, Caroline who is secretary in Marion's workplace, and Marion's sister notice that Marion stole the money.

Marion cannot see anyone in reception so she looks at the home which is behind the motel and she sees a shadow from window. This is the first image of Norman Bates's mother.



After we finish watching the film, we will learn about Norman's mother's death. So, in fact, Marion sees Norman Bates himself at the window. However the shadow seems as a woman. It is because Norman imitates his mother by dressing like her. His mother, Norma Bates, is another identity of Norman. Harald Merckelbach notes that

Some clinicians have pointed out that marked changes in handwriting, demeanor, and voice of DID patients may provide evidence for the objective reality of alters (e.g., Huber, 1997; Lewis et al., 1997). For example, in their study on 12 murderers with DID, Lewis et al. (1997) interpreted fluctuations in handwriting style and voice as

objective documentation of dissociated alters in their patients. (487)

So Norman Bates dresses like his mother and it is seen from the outside, the shadow relates with not Norman but his mother.

Norman Bates who is the owner of Bates Motel welcomes Marion and he gives her the cabin one which is near his office. Norman offers if she accepts he can prepare a sandwich for her. Marion accepts this suggestion. While Marion is searching somewhere to hide the money Norman goes home. Suddenly Marion hears a voice. Then we witness to Norman and his mother conversation. With this conversation we understand that Norman Bates and his mother cannot get on well with each other. Also his mother does not like young girls and she sees them as a potential danger for her son. According to her speech her behaviors are like obsessive about girls.

Mother: No! I tell you no! I won't have you bringing strange young girls in for supper! By candlelight, I suppose, in the cheap, erotic fashion of young men with cheap, erotic minds!

Norman: Mother, please.

Mother: And then what, after supper? Music?

Whispers?

Norman: Mother, she's just a stranger. She's hungry and it's raining out.

Mother: "Mother, she's just a stranger." As if men don't desire strangers. As if... Oh! I refuse to speak of

disgusting things, because they disgust me! Do you understand, boy? Go on. Go tell her she'll not be appeasing her ugly appetite with my food or my son! Or do I have to tell her 'cause you don't have the guts? - Huh, boy? You have the guts, boy?

Norman: Shut up! Shut up!

As we learn above there is not any Norma Bates in fact. So Norman talks to himself in here. Norma Bates is punisher alter according to DID and she, the other identity of Norman, does not like girls. The scene when Norman Bates and Marion first meet and the scene when they eat dinner shows us Norman Bates is passive and self-conscious. However when Norman is rebuked he gives us a clue about he sometimes raise his voice (Gençöz, 96). After this conversation Norman comes with a tray on his hands. He apologizes for his mother. Marion implies her room for eating but Norman says "It, uh... It might be, uh, nicer and warmer in the office." She accepts with a smile. So we can say Norman maybe afraid of his mother's reaction because of this he does not want to enter Marion's room.

Then she starts to eat and also they are chatting at the same time. We learn that Norman loves stuffing birds and he is not a social man. He is always in his office or works for his mum. When Marion asks if he has got any friends he replies as "Well, a boy's best friend is his mother." Marion is amazed against this answer. In here we notice Sigmund Freud's Oedipus complex which is briefly about the boy's enormous love to his mother and causes his hatred to his father. Freud notes it is as "The boy regards his mother as his own property; but he finds one day that she has transferred her love and solicitude to a new arrival." Generally Norman speaks and

Marion listens. Norman mentions his past a little. He says his mother had to raise him all by herself after his father died. He was five in those times. With the last sentence Norman's Oedipus complex becomes clearer. As J. Bland notes,

According to Freud, then, the emotionality of the child in its interactions with its environment, particularly its mother, becomes expressed in physical operations in terms of the oral and anal stages [...] The essence of theory is that, at around five years old, a boy's love for his mother acquires sexual connotations. He becomes a rival with his father for her love.

The age of five coincides with phallic stage according to Sigmund Freud. Freud claims that phallic stage starts late in the age of three and finishes almost at the end of the age of five. This stage is identified as being enthusiastic by being stimulated from sexual organs and behaviors as erotomania (Gençtan, 36). In this stage intense love relationships are observed between his parents and the child. These relationships which also include competition, hostility, and even clarified identifications are named as Oedipus complex by Sigmund Freud (Gençtan, 37).

Then they continue to talk about Norman's mother and he says his mother is as harmless as one of those stuffed birds. We will learn his mother is really harmless because she is really like stuffed bird in their cellar towards to the end of film. Pascal Bonitzer writes in Slavoj Žižek's book as

Yet the meaning is eminently reversible, as in Psycho, where the honest led at the motel-whose hobby is taxidermy, and who is apparently hounded by a mother as

abusive as she is invisible-is in reality a madman who has stuffed his mother, and, being filled by her personality as if he were himself no more than an empty casing, commits murders under her influence. (183)

So the stuffed birds symbolize Norma Bates indeed. As Norman said before he loves stuffing birds, this is his hobby, and he is not a social person. Then he added the boys' best friend is their mother. He stuffed his mother and his mother is the only friend of Norman. As stuffed birds she cannot talk and she cannot harm.

After Norman and Marion's chat Marion goes her cabin. She prepares for shower but Norman watches her from a hole which is on his office's wall. This is voyeurism in psychology. Voyeurism is different from our 'normal' pleasures. It is accepted to normal to want to see bodies on the beach or somewhere else but the voyeur is about hiding somewhere. Danny Wedding indicates about voyeur as "the voyeur goes to great lengths to find surreptitious hiding places from which he or she can watch others without being detected."(118) Norman Bates' behavior is again related with a psychological disorder. Alec Charles writes in his article of 'Alfred Hitchcock and the monstrous gaze'

Hitchcock interestingly speaks of the voyeuristic psycho Norman Bates not in terms of the sadism one might have expected, but in terms of "masochism" (Truffaut 1985: 282). Bates is caught up in the double bind of voyeurism-masochism in which those who participate in cinema's perverse processes of imaginary identification are irredeemably implicated. (183)

In less than no time peeping Marion, Norman goes his house at a trot and sits a chair. Marion takes a shower. Suddenly an old woman comes and stabs Marion again and again. The old woman goes and Marion dies there.



After this scene we hear a shout. Norman shouts his mother as “Mother! Oh God! Mother! Blood! Blood!” He leaves the house and comes trotting to Marion’s cabin. He is shocked. He closes window, door, and turns off the light. He is trembling. Bates’s situation is an example of dissociative amnesia. It is because Norman seems as he remembers nothing about murder. We know that he killed Marion. However Norman behaves as he knows nothing about what was done there. This situation cannot be explained by a normal forgetfulness. This is more than it. Dissociative amnesia is explained by International Society for the Study of Dissociation’s journal as “True amnesia about one’s own recent behavior is quite rare, and diagnostic of a more severe dissociative process. More common is amnesia for past traumatic events.” This behavior is also explained in ‘The Atlantic’s November issue in 2008 as

Take memory. One characteristic of dissociative-identity disorder is interpersonality amnesia —one self doesn’t have access to the memories of the other selves. But memory is notoriously situation-dependent even for normal people —remembering something is easiest while

you are in the same state in which you originally experienced it.



Norman Bates cleans the bath, brings Marion's car in front of the cabin, and puts her in the car trunk. He turns back to cabin and tidies up the room; Marion's goods, her suitcase, and her handbag. He just leaves the cabin but he controls for the last time and sees the newspaper which Marion hides the money in. Norman also takes newspaper and throws it to the car trunk. He goes a swamp by Marion's car and pushes roughly the car to the swamp. He waits until the car completely sinks and after it sinks Norman smiles. In here we can say after or while he gets rid of the corpse he is switching; "changing from one personality state to another" (Haddock, 7). So the person who is smiling is not Norman but Norman's mother.

We suddenly skip to Sam's workplace. While he is writing a letter for Marion, Marion's sister comes. She asks about Marion. Then Arbogast comes who is private investigator. He tells the story of stealing the money and Marion. He seeks hotels to find Marion. Finally he goes to Bates Motel and talks with Norman. He asks about Marion and shows Norman a picture of Marion but Norman firstly says he did not see her before. However Arbogast checks her hand write and notices her then Norman confesses that he sees her but he says the weather was raining and her hairs was wet so he could not recognize.

Arbogast questionizes Norman. He answers all questions but he always falters. Arbogast wants to check all cabins and Norman accepts. After they leave the office Arbogast looks at the Norman's house and sees a woman at window.



Arbogast asks if there is somebody in the home but Norman rejects this. Norman always seems as he tries to protect his mother. However he accepts then and says she is his mother but he does not let to Arbogast to speak with her. After Arbogast goes and Norman waits to see his leaving and smiles after he goes. In Slavoj Žižek's book, Michel Chion says that "in *Psycho*, when Norman's morbid smile reveals the clenched teeth- that is to say, the moment his dead mother comes to see through his eyes." (162)



Arbogast phones Lila and tells what he learns. Then he says he turns back the motel for learns more. He goes the motel and ascends the stairs slowly. Suddenly we see the old woman who is Norman's mother with a knife in her hand. She stabs Argobast and he falls from stairs then Norman's mother runs after him and stabs him again and again. As we know the person who stabs Argobast is not Norma but Norman. In fact we have another alter in here, protector alter. The bad boy kills his mother, punisher identity resurrects the mother. Punisher identity punishes Norman

by criticizing and insulting him but the main punishment is killing the girls whom Norman likes. By this way, murder leaves the identity to the situation which resembles the crime that he commits before. The protector identity is the one who prevents anybody to see mother, for this who commits a murder, and protects Norman (Gençöz, 99). So punisher identity damages Norman in contrast with the protector identity saves Norman.



We skip to the scene of Lila and Samuel. They are talking about Arbogast because he is late. Then Sam decides to go the motel. After we see Norman Bates while he is standing near the swamp, we understand that he again hides the corpse by the same method. Again the protector identity saves Norman by killing Argobast. Sam goes to Bates Motel at the same time and calls for Arbogast but he cannot find him. He turns back to workplace where Lila waits for him. Sam says there is nobody in the motel except an old woman who does not answer the door to him.

Lila and Sam go to sheriff and they tell the story to sheriff and his wife. Sheriff amazes when he heard Arbogast saw Norman's mother. He calls Norman and asks about Arbogast. After he closes the phone he says,

Norman Bates' mother has been dead and buried in
Greenlawn Cemetery for the past ten years...It's the only

case of murder and suicide on Fairvale ledgers. Mrs.

Bates poisoned this guy she was involved with when she found out he was married then took a helpin' of the same stuff herself. Strychnine. Ugly way to die.

Sheriff's wife adds "Norman found them dead together. In bed." Sam says to them he saw her in the house and Lila says Arbogast also saw her, she adds, even Norman did not let Arbogast to see her because she was ill. Sheriff shocks and says "Well, if the woman up there is Mrs. Bates who's that woman buried out in Greenlawn Cemetery?" Confusion starts here.

The next scene we see Norman while he is running to his house. He enters the house and goes his mother's room. They start to shout,

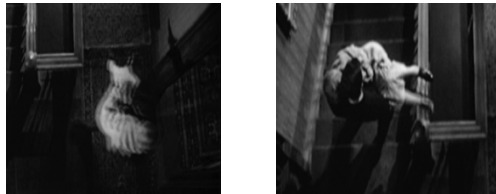
Mother: No! I will not hide in the fruit cellar. Ha! You think I'm fruity, huh? I'm staying right here. This is my room and no one will drag me out of it, least of all my big, bold son.

Norman: They'll come now, Mother. He came after the girl, and now someone will come after him. Mother, please, it's just for a few days so they won't find you.

Mother: Just for a few days? In that dark, dank fruit cellar? No! You hid me there once, boy, and you won't do it again, not ever again!

Then we see Norman while he is carrying his mother down from stair. So we notice that Norman often hides his mother's corpse to fruit cellar when he thinks somebody can come to the house. However in his normal days the corpse stands in

home or in a room as she is alive. The identity is that does this the protector one. It is because if Norman is the person who carries corpse, then Norman will realize the fact that his mother is dead. But he does not know this. He lives as she is still alive.



After this scene we go to church scene. Lila and Sam talk with sheriff but he says there is not any old woman in there. Lila and Sam decide to go to the motel as a man and wife and search everywhere. They arrive at the motel and Norman gives them tenth cabin. He suspects them because they have not any suitcase. After a little time Sam and Lila go to cabin one to search for a trace of Marion. They find also. Lila decides to go to see Norman's mother in that time Sam will occupy Norman.

Lila goes the house while Sam and Norman are talking. She sees Mrs. Bates room, her clothes and her bed. We learn where the corpse stands when it is not in the fruit cellar. With bedding his mother to her bed is one of the ways to keep her alive in his mind.



In that time Sam compresses Norman so Norman understands what is going on. He hits to Sam and runs to his house. Lila sees Norman and runs to the down stairs. While Norman is going to up stairs she finds cellar and Norman's mother's skeleton which is tied to the chair. In Wedding's book this scene is explained as "In a very suspenseful ending, they find that Norman Bates had exhumed his mother's

grave, mummified her corpse, and kept her body with him in the house for the past 10 years.” (27) We will learn why he did this after he will be arrested.



Lila screams when she sees the corpse and Norman comes to the cellar in costume of his mother with a knife in his hand. He wants to kill Lila. Sam catches and stops him. Audiences realize here that the old woman is in fact Norman’s himself.



After this attraction scene we go to Country Court House. In here we will learn the whole real story from the beginning to the end. The psychiatrist exits the room and he starts to tell what he learns. He says he get the whole story, but not from Norman but his mother. Then he adds “Norman Bates no longer exists. He only half-existed to begin with. And now the other half has taken over probably for all time.” We understand from here the alter ego of his mother totally takes the control of the identity of Norman. As Haddock notes “Two alters coming together to form a single state.” (7) We call this as ‘fusion’.

Lila asks about her sister and psychiatrist replies her as not Norman but his mother killed her sister, the private investigator and missing two young girls also. After that the psychiatrist starts to explain Norman Bates’ story from 10 years before, when Norman’s mother and her lover’s dead. He starts “He was already dangerously disturbed, had been since his father died. His mother was a clinging, demanding

woman, and for years the two of them lived as if there was no one else in the world. Then she met a man, and it seemed to Norman that she threw him over for this man.” So Norman’s jealousy of his mother has already started with his mother’s lover.

Humberto Nagera indicates that “Boy’s fantasies, when there are marital problems may go like this, “why does not she divorces him and stays with me. Why does she need him? She has me, etc.” Frank O’Connor tells his own story to us and it explains Oedipus complex maybe better than Sigmund Freud.

It was clear that she either genuinely liked talking to Father better than talking to me, or else that he had some terrible hold on her which made her afraid to admit the truth. “Mummy,” I said that night when she was tucking me up, “do you think if I prayed hard God would send Daddy back to the war?” She seemed to think about that for a moment.

“No, dear,” she said with a smile. “I don’t think He would.”

“Why wouldn’t He, Mummy?”

“Because there isn’t a war any longer, dear.”

“But, Mummy, couldn’t God make another war, if He liked?”

“He wouldn’t like to, dear. It’s not God who makes wars, but bad people.”

“Oh!” I said. I was disappointed about that. I began to think that God wasn’t quite what He was cracked up to be.”

With this long quotation of their conversation we clearly understand that if a boy has Oedipus complex, because of his jealousy to his mother, he can even think about his father’s being destroyed.

The psychiatrist continues and adds that after this event Norman could not stand to be a matricide so he had to forget this event in his mind. The reason for the illness of Dissociative Identity Disorder is not always an abuse; it can be a trauma as being a matricide. Norman stole the corpse and hid it in the fruit cellar. However this was not enough for Norman because his mother was there but she was a corpse.

Psychiatrist says

[...] he began to think and speak for her, give her half his life, so to speak. At times he could be both personalities, carry on conversations. At other times, the ‘mother’ half took over completely. He was never all Norman, but he was often only ‘Mother,’ and because he was so pathologically jealous of her, he assumed that she was as jealous of him.

When he was interested in a woman, his mother part went crazy. This is because he killed Marion. After the murder he came back as he woke up from a sleep and as an obedient son he cleaned all traces of murder. It is because he thought his mother killed Marion. Lila asks about Norman clothes because he wears like his mother. For Norman’s situation we can mention defense mechanisms because as

George E. Vaillant notes “defense mechanisms can allow a person to ignore the affect, to ignore the cognitive representation of the affect, to reserve the direction of an impulse, or to make the object the self.” Norman represses the affects of killing his mother. In the repression the things which are inconvenient stimulus and thoughts are consigned automatically and autonomically to unconscious memory when they reach to the threshold of conscious (Gürgen). Norman repressed his inconvenient memories to his unconscious automatically and autonomically. Michael M. DelMonte explains Norman’s thoughts better by describing repression. He notes “repression was envisaged as a motivated psychological defense against painful, shameful, and conflictual past experiences that had not been emotionally resolved.”

Psychiatrist says “He tried to be his mother and now he is.” In Norman mind the war finishes and mother part of his mind wins. At the end of the film we see Norman Bates when he is alone. We hear his thoughts and we see his switching. His last words are



It’s sad when a mother has to speak the words that condemn her own son, but I couldn't allow them to believe that I would commit murder. They'll put him away now, as I should have years ago. He was always bad, and in the end he intended to tell them I killed those girls and that man, as if I could do anything except sit and stare, like one of his stuffed birds. They know I can't

even move a finger, and I won't. I'll just sit here and be quiet, just in case they do suspect me. They're probably watching me. Well, let them. Let them see what kind of a person I am. I'm not even gonna swat that fly. I hope they are watching. They'll see. They'll see and they'll know and they'll say, "Why, she wouldn't even harm a fly."

While Norman is talking to himself, we see how he is switching to Norma Bates. His face is changing and turning to Norma Bates. Not only his face but also this is the first time when we both hear the mother's voice and her face at the same time. Namely, we witness that the voice comes from Norman's himself but not in a Norman's identity but Norma's (Žižek, 2004). As I noted before Michel Chion mentions this situation with these words "in *Psycho*, when Norman's morbid smile reveals the clenched teeth- that is to say, the moment his dead mother comes to see through his eyes." (162) To survive Norman Bates unconsciously used dissociative identity disorder as an instrument that the only way of his surviving is to forget about everything his mother's death. However it happens in an unexpected way; Norman's alter of mother captured the whole identity of Norman.

Chapter IV: Film Analysis from the Perspective of Dissociative Identity

Disorder

4.1. *Sybil* (Daniel Petrie, 1976)

Sybil was filmed as a television film unlike the other movies which I analyzed. It was filmed as a documentary and it was based on a true story of Sharley Ardell Mason who was an art teacher and died in Lexington, Kentucky in 1998. In the film we witness Sybil Isabel Dorsett's traumatic childhood experiences which befit Sigmund Freud's stages of psychosexual development's phallic stage. As David B. Stevenson indicates

The phallic stage is the setting for the greatest, most crucial sexual conflict in Freud's model of development. In this stage, the child's erogenous zone is the genital region [...] Fixation at the phallic stage develops a phallic character, who is reckless, resolute, self-assured, and narcissistic--excessively vain and proud. The failure to resolve the conflict can also cause a person to be afraid or incapable of close love...

When we see Sybil's problems with others and herself we can reconnect them with Freud's theory. Freud says that the phallic stage is the most important stage for a child's psychosexual development, and as example Sybil's experiences cause an illness of dissociative identity disorder these experiences cause her to keep away from society and love. We will analyze all scenes one by one and see what the

experiences are and what these experiences cost to see how the illness used as an instrument to survive.

The film starts with the bird's eye view of New York and we see so many buildings; some of them are small some them high. The bird's eye view looks like different identities of a person; some of them are powerful some of them are weak. We see some children in the opening scene, and then we see Sybil when she watches them; as all children represent one of her identities. Suddenly Sybil hears swing. She remembers her mother how she hung Sybil to a hook. This is her first flashback. She sees a woman who dangles a kid on the swing and has grey hair. She lives the flashback again while her mother was hanging her to a hook. Sybil looks at her again and lives the flashback again and again. Deborah Haddock explains flashback as “[I]ntrusive thoughts, feelings, or images associated with past trauma that suddenly enter into consciousness. Flashbacks often cause a person to feel as though he or she is reliving a traumatic event.” (6)



Sybil and the other teacher call all children to go. With Sybil's leadership children go to the school bus. However Sybil hears swing and sees the women with grey hair. So she again remembers her mother while she was hanging Sybil to a hook. Then suddenly she finds herself in the water. The other teacher yells her with her name "Sybil!" Sybil suddenly is shocked and asks with a different voice "what!"

and with this warning she goes out of the water. She says that she does not feel good and wants to go home. She buys some fruit and goes home. The explanation of Sybil's behavior is dissociative fugue. According to Danny Wedding dissociative fugue is

[...]by sudden, unexpected travel away from home or one's customary place of work, an inability to recall one's past, and confusion about personal identity or the assumption of a partial or completely new identity [...] with the onset of fugue, a person begins a new autobiographical memory that replaces the original one. These individuals appear normal and will not reveal any evidence of dissociative symptoms unless asked. When the fugue resolves, the original memories are recovered, but the fugue memories are lost. The individual then has a permanent void in personality history. (30)

The person finds himself or herself somewhere where he or she does not know how or why she came there. Elapsed time is amnesic. Dissociative fugue can cover hours or days, and it can be seen as restricted journeys. These journeys can continue for months and they can be thousands of kilometers. Recuperation generally is sudden after sleep. (Burhanoğlu) It seems like sleepwalking. We sleep in our bed after a while we wake up in the middle of the garden. We do not remember how we came there or why we came there. The time while we are walking sleepy is absent.

With piano voices in the apartment she starts to run to her flat. It is like an opera. When piano voices get faster Sybil also gets faster, her breath gets faster.

More and more piano voices make her panic and she looks frightened. She quickly enters her flat at the same time she closes her ears to not to hear the piano.

After she enters the flat we hear a conversation between two people. One of them reprehends the other one. We see Sybil again and she asks the same question “What?” Then she turns back and sees that fruits are on the floor and the chair also slumped on the floor. Then she looks at her watch as she wants to know how much time has passed. She changes her clothes and goes to bed. She shuts her ears to swell of piano and she startled. She lies in fetal position and she clenches her teeth and holds tightly her head. She lives another flashback in which she sees a wavering lamp on the ceiling. After this flashback it is heard a speech with a mature woman’s voice. We think Sybil sleeps but with a noise Sybil breaks the window and cuts her wrist. She seems as she wakes up. The room is messy, everything is ruined, and a painting. We see a knife, a lamp, and melody notes in the painting. She went to bed at quarter past eleven but after she broke the window she looks at the time and it is half past three.



As if a small voice talks and says she has to go to hospital to Sybil. As it is told in Danny Wedding’s book,

In desperation, she breaks her apartment window, which seems to give her some psychological relief. Because of

her cut wrist, she ends up in an emergency room. Due to her confusion, she is referred to a psychiatrist [...] this episode represents one of many in which Sybil is initially overwhelmed with flashbacks of traumatic childhood events that lead to periods of irrational behavior followed by a climactic events, such as breaking a window and injuring herself. (33)

For the symptoms of dissociative identity disorder Alejandra Swartz also mentions loss of time which we saw in *Psycho* and also will see in *Primal Fear*. She explains as

Time loss is quite common in the non-conscious multiple. For the non-conscious multiple the time losses can be devastating. Time loss can occur when something triggers an alter that the host is unaware of. These individuals might find themselves in a place or talking to someone they don't even know. The length and duration of the time loss depends on how the multiple's system works and if a more dominant personality can remain in control.

Then we see Sybil in the hospital. Her visual inspection is being done. She notices doctor wears a ring and asks if she has a little daughter or a son. When doctor asks her if it is fun to speak as a little girl Sybil regains consciousness and again asks "What?" Doctor says what Sybil said to her however she does not remember. At the next scene we see Sybil and doctor in doctor's office. Sybil wakes up suddenly and says "yes". She asks if the room is her office. After half an hour doctor wants her to

say something without looking at the clock. She says that she asked if the room is doctor's office, namely the question which she asked half an hour ago and she remembers nothing about what she did during half an hour. As it is declared by Cleveland Clinic "In fact, it is amnesia or a sense of lost time that most often prompts a person with DID to seek treatment. He or she might otherwise be totally unaware of the disorder." Doctor makes sure that there is a problem and Sybil says nobody knows anything about this problem. So doctor asks how long she was living loss of time and Sybil says she was always like this. She thought everybody lives like this. She woke up somewhere the she found herself in a different place with different clothes. Once she woke up after two years when she was in primary school. Michael M DelMont specifies that

It is interesting to look at some of these studies more closely. For example, some researchers reported that between 16% and 38% of children, whose childhood sexual abuse was officially documented, had no recall of it in adulthood. In another retrospective study on all forms of trauma 42% reported some period when they were amnesic for general abuse, with 20% of the sexually abused victims reporting complete amnesia for some period of time. In a more recent review, Brewin and Andrews conclude that between 20% and 60% of patients report periods of amnesia for alleged childhood sexual abuse.

When doctor touches Sybil she says it hurts. Doctor understands according to symptoms Sybil is hysteria. R. Gray writes in lecture notes that “The traumatic force of an event must be powerful enough for it to act as the cause of a hysteria [...] Freud associates hysteria with sexual events: only these, he believes, carry enough traumatic force to stigmatize us to the point of creating a hysterical response.” And hysteria is explained as illnesses which are seen organic but in fact they are based on psychological. Namely the pains are real but there is not any physical reason but psychosomatic.

Sybil mentions her illness to her father. While Sybil is talking about the doctor her father says church do not like this case. In a split second Sybil starts to whine and she confronts to her father as she hits him with glass but she throws the glass on the floor. With the noise of glass she wakes up. When her father asks what is wrong with her she again starts to whine as an angry child and goes away from there.



Then we see Sybil while she is sleeping as a baby in her room. She wakes up and takes medicine. She hears some voices but they are from her mind. She hears the repetition of what they talked about with her father and with her doctor but as if she has a headache, she again holds her head. Beatriz Vera Posec states this situation as

One of the techniques used by specialists to determine whether the problem lies in a double personality or in delirium is to ask patients whether the voices heard come from outside their heads (hallucinations) or inside them

(the other personality). The job of the psychologist is to determine whether the double personality is the manifestation of delirium or whether it a true personality schism.

Soon after, we suddenly see events from a different perspective. When Sybil was in water and while they are talking with her father are some examples of changed perspective. In these scenes as if we watch these events from another person's point of view. Phone is ringing. It is Dr. Wilbur's phone. Caller is Vicky. She says she is a friend of Sybil. She gives an address to doctor and says Sybil is on the fourth floor as if she implies that Sybil will commit suicide. When doctor comes to hotel door is locked, she calls Vicky. We see Sybil in front of window. She answers doctor but her voice is different. Doctor enters room and says "Sybil!" in a while Sybil steps in room and she is amazed and says "oh no!" So Vicky is one of her identities and she saves Sybil with calling Dr. Wilbur. Suddenly Sybil loses herself and starts to say "the people, the people!" with a different voice, Peggy's voice. We learn why she breaks windows. She wants to go with doctor who operated Sybil's tonsillectomy and she hit windows to make his heard when she was a child. Sybil mentions she is nine, now. When she looks at mirror she sees herself as a little girl with black hair.



In here we can say that the scene when Sybil pulls glass in pieces symbolize her identities. After she pulls glass in pieces she says she broke into pieces as these pieces are her identities and Dr. Wilbur says she is all in one piece as the one piece is her personality. The next scene we see Dr. Wilbur while she is speaking of Sybil to her friend and says she will cure her by psychoanalysis.

Sybil's alters know Sybil and give some information about Sybil's past however Sybil know none of them. Cleveland Clinic notes in its web page "The person with DID may or may not be aware of the other personality states and might not have memories of the times when another alter is dominant. Stress or a reminder of the trauma can act as a trigger to bring about a "switch" of alters. This can create a chaotic life and cause problems in work and social situations." So Sybil does not know her other identities but it is normal that all alters knows each other because all of them live in the same body, together.

In the next scene Sybil listens to her neighbor's song while he is putting his son to sleep and Sybil cuddles her cat. Next day her neighbor Richard J. Loomis insists on a tour by phaeton which she does not want to go. However when Richard reaches out Sybil, she finds strange at first but then she coquettishly accepts and says "Merci Monsieur" she changes in seconds and turns to a talkative and coquettish woman.



She mentions her childhood, she says she picked up French as a second language when she was a child, she grew up in Paris, and she has an English nanny. Beatriz Vera Poseck notes about alters as

Each personality is lived as a single and exclusive personal history, with individual memories, feelings, traits, and even different names. Some of the personalities may also know and interact with each other within a complex inner world; sometimes they may coexist peacefully and sometimes in conflict. Indeed, it is even possible that open “warfare” may break out. In most cases there is a dominant personality, called the primary personality, which is subserved by another series of secondary personalities.

We meet Victoria Antoinette Scharleau in Dr. Wilbur’s office. With quite different clothes, quite different voice and accent, as this is an evidence of the quotation above, she is Sybil in fact. She mentions Peggy. We again notice that all alters know each other. Victoria said that Peggy was worried, and she adds Peggy and she do not like hurt people. She criticizes Sybil and says that Sybil does not know to have fun; she is a sorrowful creature, and Sybil and Peggy afraid of hands. When Dr. Wilbur asks whose hands they afraid of Victoria’s voice and look change. While she is talking she looks at doctor straight and stare. Doctor asks if Victoria’s mother has ever hit her. She says that her mother was an angel and lived in Paris. She looks at mirror and with her we also see that she sees herself blonde, thin, and thirteen years old girl.



Victoria claims that she knows more than all of them. She remembers everything what Sybil did. Doctor says to Victoria maybe they were interdependent but Victoria refuses this strongly. Victoria asks what love is and she says all of us want to know; I, Peggy, and the others. After a little conversation we go to a dark room in the scene. Victoria says she does not want to see but she sees the others now. In that room we first see Sybil's alters one by one; a baby, a boy, and an old woman.



Then Victoria mentions Marcia who tried to kill Sybil, as Victoria says. She says Marcia wants to commit suicide obsessively. Harald Merckelbach informs as “DSM-IV (American Psychiatric Association, 1994, p. 484) states that alters “may deny knowledge of one another, be critical of one another, or appear to be in open conflict. Occasionally, one or more powerful identities allocate time to the others.”

Dr. Wilbur mentions Marcia who tells a dream and wants to die. She says all identities have the same dream. The dream is about a headless cat which follows them while they try to save the kitten.



In Sigmund Freud's *The Interpretation of Dreams* it is given a new perspective about psychology that dreams can be a guide to reach the reality. It is written as

The old physiologist, Burdach, to whom we are indebted for a careful and discriminating description of the phenomena of dreams, expressed this conviction in a frequently quoted passage (p. 474): "The waking life, with its trials and joys, its pleasures and pains, is never repeated; on the contrary, the dream aims at relieving us of these. Even when our whole mind is filled with one subject, when our hearts are rent by bitter grief, or when some task has been taxing our mental capacity to the utmost, the dream either gives us something entirely alien, or it selects for its combinations only a few elements of reality; or it merely enters into the key of our mood, and symbolizes reality.

Dr. Wilbur also analyses the dream of Sybil, and she comments about Sybil's past, her experiences, her fears, and her thoughts. Until now we know four identities. With

Dr. Wilbur's words they are furious, terrified Peggy, sepulchral little Marcia, with her social ease and uninterrupted memory Victoria, and Sybil.



Dr. Wilbur asks what the torment was and who the tormentor was. It is because she knows that the cause of that kind of illness, multiple personality, has to be very bad experiences. Michael M. DelMonte mentions why Dr. Wilbur thinks that there is a tormentor

It is also conceivable and likely that fictitious memories can be indirectly induced in vulnerable patients where psychotherapists have strong counter-transference feelings that a particular patient must have been sexually abused, eg. from the Freudian legacy that neuroses such as hysteria follow the repression of memories of childhood 'seduction'.

We meet another alter whose name is Vanessa in this scene. Richard invites Sybil to go out. However a small voice says Sybil cannot go but Vanessa loves music so she can go. We again see Vanessa when Sybil looks at mirror. Vanessa is a little girl with ruddy cheeks and brown hair.





Richard and Sybil, in fact Vanessa, go out. Sybil always asks childish questions, and at the end Richard says she might be twelve at best and he has to kiss her. Sybil mentions that her mother always wanted to be concert pianist but she could not be so she banned to play piano. She says her mother drowned out the piano somehow. This explains why Sybil was troubled with the piano at the beginning of the film. Then Richard tells his story about his ex-wife. Sybil holds his hand, look through it, and starts to kiss his palm and after they kiss each other on the lips.

While Richard singing, he is a street performer, Vanessa, namely Sybil, notices people round her who have an umbrella. This disturbs her. After she sees an old woman with grey hair she lives a flashback again. When she was a child her father tried to tie Sybil's shoes with a hook and she started to whine. Paul F. Dell specifies that

In a population of patients who have DID, at least three possible referents for visual hallucinations exist: (1) seeing or visualizing alter personalities (either in the mind or externally), (2) the visual component of dissociative flashbacks, and (3) genuinely psychotic visual hallucinations [...] They may occur if a person who has DID develops reactive dissociative psychosis [58] or another (comorbid) psychotic disorder. On the other hand,

visual flashbacks and seeing alters are common experiences.

Vanessa switches somebody else at this time and she says to Richard the same things what her mother said to her when she was a child. She runs away and we notice that she is Peggy when she looks at the mirror at the subway station. She tries to draw something hurriedly and she talks to herself as two different people. One of them says that she has to do that, the other one says if she lays still, that hurts her. Richard finds her and calls Sybil.



Sybil regains consciousness and looks at what she draws. It is a lamp. We remember the lamp; it is the same lamp which is on the dark room's ceiling when Vicky tells about others. B.A. Robinson has an explanation for Sybil's switching

The abuse memories contained within the alters are not typically accessible to the dominant personality [...]
therapists believe that various "triggers" can cause one of the alters to emerge and take control of the mental processes of the victim for periods of time. This is called "switching." Control later passes back to the dominant personality or to another alter. This may be sensed by one

alter or by the host as if there are entire blocks of missing time.

So after Sybil switches to her main personality Richard and Sybil start to talk again. While they are going to the house, Sybil mentions to Richard about Danny who was nine years old and a friend of Sybil. Richard takes Sybil home.

The next day in Dr. Wilbur's office Sybil mentions Mike who is a little boy and another identity of Sybil. Vanessa says hands in the kitchen smells like disinfectant. She wants from Dr. Wilbur to play the piano. When doctor is playing, Vanessa is singing. Then suddenly Vanessa switches to Peggy and she cries because Vanessa steals her idea about singing a song.



So we realize that alters know each other's thoughts, also. Peggy claims she cannot see anything. She says there are dish towels around her eyes. In the "Guidelines for the Evaluation and Treatment of Dissociative Symptoms in Children and Adolescents" it is explained causeless pains' cause

Inquire about somatic symptoms (e.g., headache, stomach aches, other undiagnosed pain) as well as somatoform dissociation, which includes symptoms of loss of physical sensations, unusual pain tolerance or pain sensitivity, and other sensori-perceptual anomalies (Nijenhuis, Spinhoven, Van Dyck, Van der Hart, & Vanderlinden, 1996).

So there is not any physical injury but she feels as it is exist. Sybil adds there are also dish towels round her wrists. We can think that somebody used these dish towels to bound Sybil. When doctor asks who bounded her she can say just hands. Doctor insists her to say about the face that's bounded her. She lives an outburst, runs, and breaks the window. At that time she tells rapidly as she lives what she tells; green kitchen, piano, music, the people, big hook, and things like that.

She draws a picture and we see her mother's silhouette in the paper. After she finishes drawing she switches to Sybil from Peggy. She is amazed when she sees the picture and says that she is her mother and her eyes always make her scared when she looks at the picture. 'The people' refers her mother. She adds hooks and dish towels make her scared but she does not accept the illness which Dr. Wilbur claims. It is because she does not remember that she tells this information to the doctor. To prove that she has another identities Dr. Wilbur makes she listened to record. Doctor explains as all of her identities live through Sybil's ability of love of music and drawing. She accidently puts forward cassette too much and Sybil hears the part of when she speaks as her mother. This is a trigger. As Haddock indicates in her book "Trigger is something or someone that reminds a person of past trauma, whether or not the person is aware of the connection between two. Trigger can include such things as people, odors, events, and objects." Sybil says that is her mother voice and she runs away. Doctor finds her in a room while she is thumbsucking and moaning in a fetal position. Dr. Wilbur asks with anger "What the hell did that monster do you?", "What happened in the green kitchen?" Doctor cannot bring Sybil back but surprisingly she switches to Sybil.



We meet Mary who is grandmother's reincarnation and old-fashioned. They are walking on the street with Vicky. Her voice and her appearance change in seconds. When Sybil looks at reflection of herself she sees two people, grandmother and Vicky. Dr. Wilbur hypnotizes Vicky to learn what the relationship between purple and her mother.



After hypnosis we learn Sybil draws a chicken with purple legs but her mother mocks her and she treads down the picture. With her flashback we also see how her mother did physical abuse to Sybil. In fact her mother also seems ill. She is crying or laughing at the same time and she always abused her daughter. She insults and deceives her, top it all she slaps and kicks her. As we learn before the most known cause to dissociative identity disorder is being abused. As Cleveland Clinic also remarks

It is generally accepted that DID results from extreme and repeated trauma that occurs during important periods of development during childhood. The trauma often involves severe emotional, physical or sexual abuse, but also might be linked to a natural disaster or war. In order to survive extreme stress, the person separates the thoughts, feelings and memories associated with traumatic experiences from

their usual level of conscious awareness [...] The fact that DID seems to run in families also suggests that there might be an inherited tendency to dissociate. DID appears to be more common in women than in men. This might be due to the higher rate of sexual abuse in females.

Suddenly Vicky switches to Peggy and says that she has to break a window but doctor gives her hankies. With her flashback we again see her mother, Hattie. She bounds Sybil's hands and eyes then she hangs her to a big hook as meat stall and she hikes up Sybil. Then she goes upstairs and takes Sybil from the hook and locked her in a wheat box.



When doctor brings her present time she says “Sweetie, You’ve survived. That you’ve found such a creative alternative to insanity is miraculous and it- it will protect you till you don’t need it anymore.” As Australian Psychological Society affirms

The patient may have trouble recollecting anything from their childhood at all, or have ‘blank’ stretches they can’t remember. Typically, the patient doesn’t recall the periods of trauma because these memories are contained within one or more of their ‘alters’. It is thought by some

researchers that DID is actually a creative way of enduring and psychologically surviving horrendous experiences.

At Christmas night Sybil and Richard sleep together. However Sybil is in the identity of Vicky.



She sleeps on Richard's chest. She has the same nightmare but we learn more detail about the nightmare. While she is running away from the headless cat she sees her father, her grandmother, and Danny. Then she enters a joiner's workshop and she sees the hook where her mother hanged her. She goes upstairs but she sees again headless cat's head in there. Suddenly we awake from dream and come to her room. She climbs to the library. She switches to Peggy and says to Richard that he is not Danny and she has to find Dr. Wilbur. While she is talking to herself she asks "Is this Marcia? Is she doing this to me?" While Richard is trying to reach doctor, Sybil goes up to the roof to jump. He reaches to doctor. Until Dr. Wilbur comes Richard tries to stall for time. He mentions Matthew and says "He knew about all of you long before I ever did. I mean, he sensed it. Anyway, he said to me, 'Daddy, Sybil is just stuffed with people.'" Sybil answers as a Marcia "I guess that's because we're all children, too." She jumps but just then Richard saves her. Doctor comes at this time and she gives to Sybil tranquilizer. Sybil says to doctor that she loves Richard.





Sybil's desire for suicide can be explained with Vernon Reed's sentences "Persecutor personalities will try to sabotage the patient's life and even inflict bodily harm. They are sometimes responsible for "suicide" attempts which are really cases of "internal homicide", where a persecutor personality attempts to kill the host."

With another word Richar P. Kluft indicates

The major motivations for suicide appeared diverse, and included vindictiveness, the overwhelming impact of flashbacks that could not be distinguished from reality, inner warfare among the alters, anticipated object loss, guilt in connection with a parent's death, and pain and hopelessness associated with abandonment. However, these patients' traumata and burdens did not seem more overwhelming than those of comparable DID patients.

The next scene we are in Dr. Wilbur's office. Sybil says that she did not want to get rid of her mother she just wants to be finished hurts which she caused. Then she denies her illness and says that she cannot continue to the treatment because she is not ill. Even she says to doctor that she can test her. Dr. Wilbur decides to talk with Sybil's father, Mr. Dorsett. Doctor asks some physical injuries of Sybil to her father but his explanations are not logical. He says his wife said like that. Doctor implies about her mother can cause these injuries but Mr. Dorsett strongly denies this. Dr. Wilbur says that maybe Hattie had an illness. Mr. Dorsett starts to talk and

says he brought Hattie to the state hospital and doctors said that Hattie was diagnosed as schizophrenia-paranoid type. However neither Mr. Dorsett nor Hattie believed this.



Doctor Wilbur goes to Sybil's childhood doctor, Dr Quinones. He says that Sybil had nervous condition and her mother was a neurotic. Then he counts illnesses of Sybil from the file of Sybil. He is also aware of they are not usual; "tonsillectomy, torn ligaments, right shoulder, fractured clavicle, palm of right hand burned on stove, fractured larynx, beans stuck up her nose, gas inhalation." These are not seems usual, then also he adds the last one,

Sybil came to me with a bladder complaint. Very unusual in a little girl. Couldn't pass her water. I had to catheterize her. If you did a gynecological on her right now, I'd wager you'd see what I saw. Scarification of the inner wall, destruction of certain tissues. I don't believe she can ever become a mother [...] the hand of the Almighty had nothing to do with what I found inside that child.

We clearly understand that Sybil was sexually abused when she was a little girl by a mother who has the illness of paranoid schizophrenia.

Dr. Wilbur goes to Sybil's childhood day's house. She goes to green kitchen. She notices the lamp of the kitchen which Sybil always draws and which we learn that it is also the lamp of the room where Sybil's all identities in. She looks out from

the window and notices somewhere as if a cellar or a barn. She goes there. It is joiner's workshop where Sybil sees in her nightmares and where Sybil's mother hanged her to a hook. Doctor goes to upstairs and opens the wheat box. She sees Sybil's drawings there. She takes a piece of wood and takes it to Sybil.

Sybil starts to talk and confess that she denied the illness because she began to hope. She says "The hope that I might get well. You began to make me believe I could, almost. For a while I could see myself painting, or playing the piano or being with people. Then I realize that the only way that hope can ever be real is you. And if you're the only way, and if it doesn't work, then I'm a goner." While they are talking Sybil cries because Dr. Wilbur says her she loves Sybil with all of her identities, as a whole. At the end Sybil goes beside the doctor and she hugs and cries. This is the first time we see Sybil is crying, as a Sybil.



Then we see them in a car. Sybil complains about greenery, asks about why everything has to be green and says again she does not like green. We learn that they come to do a picnic but Sybil is afraid of this because she will meet face to face the things which happened in the green kitchen.

While she is drawing she feels Peggy inside her. And she says "Oh, it's the worst feeling. Oh, it's so awful" Then Peggy comes. She starts to tell everything what her mother did her. With her flashback we also see what happened in the green kitchen. Every morning when they stay alone in the home her mother pulled down the window shades so nobody can see them, she continues to tell

And she's got me tied up on the table. Oh, it's so cold.
And the water's running. It has to run a long time till it's
cold enough. She gives me an enema. It smells all
disinfectanny. And my feet are tied to the broom handle.
So she can pull me up and tie me to the light. She's gonna
bring it. Oh, no, please. It'll tear me. Oh, get it away. The
knife and the buttonhook [...] When I grow up, I will have
lots and lots of children and I will be good to them. I
won't put their hands in the oven and turn on the gas. And
I won't throw the shoe and hit them in the throat. I won't
hurt them with the buttonhook and the knives and the
rubber tubes. And I won't put a flashlight inside of them.
And say 'you better get used to it because that's what men
will do when you get older. They'll put things inside of
you and they will hurt you.

With this long quotation we clearly learn what Sybil lived when she was a little girl. After this torture her mother bounds her to the piano's leg and warns her to hold her water. However she could not and she was peeing or she left the water out. With this scene as after she was peeing she felt a relaxation she also relaxes in present time. And she says that she is Sybil now and she remembers everything and hates her mother. She adds that she wants to kill her mother. Namely she spills out hatred against her mother. Dr. Wilbur says "She had reached the center of the maze and come out whole"



Dr. Wilbur hypnotizes Sybil and she starts to talk alters one by one. Then she starts to introduce alters to Sybil. We also meet with all sixteen alters. Last alter is Peggy. She was the sufferer. And Sybil calms her down by hugging.



Their meeting is symbolical because when we first meet all of Sybil's identities they were in a dark room as Victoria tells us. However at the end of the film they are free and they are in green. In Flora Rheta Schreiber's book of *Sybil* it is clearly given the names and ages of Sybil's alters,

Sybil Isabel Dorsett (1923), Victoria Antoinetta Scharleau (1926), Peggy Lou Baldwin (1926), Peggy Ann Baldwin (1926), Mary Lucinda Saunders Dorsett (1933), Marcia Lynn Dorsett (1927), Vanessa Gail Dorsett (1935), Mike Dorsett (1928), Sid Dorsett (1928), Nancy Lou Ann Baldwin (date undetermined), Sybil Ann Dorsett (1928), Ruthie Dorsett (date undetermined), Clara Dorsett (date

undetermined), Helen Dorsett (1929), Marjorie Dorsett (1928), The Blonde (1946), The New Sybil (1965): the seventeenth self; an amalgam of the other sixteen selves.

(xii)

Film ends with the doctor's monolog. She says "As I watched her becoming mother to herself, I felt my own long motherhood ending. I released what I had held so long. I celebrated the beginning of her emancipation. I let go. Our work together lasted 11 years. Today Sybil lives peacefully in a small college town where she's a Professor of Art. There's not enough time in the day for her to do everything she wants but that time, in every sense, is her own. She tells me she's happy. I know she's free."

As Dr. Wilbur also says in the film Sybil finds very creative way to survive. All we know that she did not do it consciously but the causes pushed her to create new identities. Sybil repressed all of her fear, pain, bad experiences, and her hatred to her mother. Where she repressed these feelings new alters were born. Almost all of her alters continue to live her past and experience same things ever day. However Sybil continue to live without remember her past. As Deborah B. Haddock clearly writes in her sourcebook of *Dissociative Identity Disorder's* preface "It was a life saving. It is about survival. And in an individual's post trauma adult life, it can be both dysfunctional and life affirming at the same time."(xvii) We see in Sybil's life that she both suffers from the illness because she cannot work or communicate with people and takes the advantage of the illness that she does not remember her insufferable past. The illness keeps Sybil alive, the illness cause Sybil to survive.

Chapter V: Film Analysis from the Perspective of Dissociative Identity

Disorder

5.1. *Primal Fear* (Gregory Hoblit, 1996)

Primal Fear (1996) is one of the example films for Dissociative Identity Disorder. This film is a bit different from others because it provides one of two common thoughts about DID. The thought is based on socio- cognitive model. According to socio- cognitive perspective's claim, psychotherapists have an important role on this illness's emergence and maintaining. Psychotherapists encourage the people continuously who consult them to express themselves as a multiple personality and psychotherapists instruct them about how they act a role of multiple personality. Then they legitimate this situation with diagnoses. (Gençöz, 67)

In brief, according to the socio- cognitive model, people bring a notion of disorder, up then they believe its accuracy and the disorder which brought up turns to reality. (Gençöz, 70) So we can say there is not an illness but the illness was created by some psychotherapists. The link between the socio- cognitive model and *Primal Fear* (1996) is one of them claims the patients use the information which they reach from psychotherapist according to situational requests and personal purposes that they want to reach (Gençöz, 67), the other one shows how the patient or a person uses the illness for his personal purposes.

In Danny Wedding's book, *Movies and Mental Illness: Using Films to Understand Psychopathology*, we see an explanation about *Primal Fear*: "The film *Primal Fear* (1996) should be seen to provide a certain degree of skeptical balance as it portrays a man (Edward Norton) who feigns DID in an attempt to evade murder

charges. This film reminds clinicians of the potential for malingering in suspected cases of multiple personality disorder.”

We will see the link which is mentioned and, between socio- cognitive model and *Primal Fear* (1996) when we analyze the film. The film is written as a novel by William Diehl and is adopted as a screenplay by Steve Shagan and Ann Biderman. The film version of *Primal Fear* was directed by Gregory Hoblit in 1996.

The film begins with archbishop’s killing. In the film our leading actors are the murder suspect who is Aaron Stampler (Edward Norton) and his lawyer who is Martin Vail (Richard Gere). Martin Vail undertakes Aaron Stampler’s defense because he wants to earn a greater reputation. Aaron Stampler is a stammerer, and a silent, weak, and respectful young boy. However, in continued scenes we meet Roy, who is rude, strong, voluble, and cruel.

There are so many court scenes in the film about archbishop’s case. Martin Vail tries a lot of ways to rescue Aaron but it seems very hard because all evidences are against Aaron. On the other hand Aaron claims that there was another person in the room when archbishop was killed and he adds that he cannot remember that time exactly because he has “lost time.” Vail seems to believe him but after some examinations, a psychoanalyst meets with Roy and reveals the truth to Vail. Then Vail concedes the truth and tries to find another way to rescue Aaron. In a short time, Vail also meets with Roy and he decides to prove Roy to trial jury and he achieves. At the end of the film, the verdict declares Aaron Stampler’s observation and then his eviction. Martin Vail wins the case and earns more reputation. Except that in the last scene he also learns with a cruel clap that he was deceived and in fact there was not any Aaron. Peter Byrne states this with these sentences: “Although lawyer Richard

Gere in *Primal Fear* (1996) gets 'a real psychiatrist, not one who lives in a witness box', his expert is easily duped by the killer who fakes multiple personalities."

After this short summary we will analyze the film deeper. However to do this we have to use psychoanalysis. As I noted my second chapter as far as Freud indicates the term of "psychoanalysis" must be used for three different cases. First, it is a research method which illuminates the psychological processes that the other methods cannot reach. Second, it is a treatment technique which is grounded by this research method that is improved to cure neurotic disorders. Third, it is a psychological knowledge which provides a formation of a new scientific method. (Lagache, 7) In this film's analysis we use the psychoanalysis in line with Freud's first aim.

We can start to analyze the film scene by scene. When we analyze the *Primal Fear* some photographs help us, also. The film starts with a dialog. Lawyer Martin Vail (Richard Gere) says "First day of law school, my professor says two things. First, 'From now on, when your mother says she loves you, get a second opinion.'" After the film is watched, the audience sees how much the sentence is true. The film opens with Chicago Bar Association's ceremony. In this ceremony we meet with archbishop who will be killed, John Shaughnessy, who is State's Attorney, and Janet Venable who is a prosecutor.

Then we see the murder scene. Archbishop had a shower and dried. While he is walking to his bedroom, slowly with head erect, there is nothing suspicious. When he sit on his bed and tries to take his ring from nightstand, suddenly we see a big knife. Killer is not seen but the killer cuts archbishop's four fingers first.

In the next scene the postman who is outside of the house hears noises and window breaking then runs to phone. After this scene, the scene changes and we see Martin Vail and Joey Pinero while they are talking about a deal.

Locus is full of polices and journalists. We walk with camera to the house and we face to face with archbishop's corpse. At the same time it is seen the killer's escape. He seems as a teenager, panic, and his face is full of blood. Then we turn to archbishop's house again. Police explains what is going on; archbishop's four fingers severed and a symbol, B32.156 is carved into his chest. Polices find the killer under the rails. He seems very helpless, frightened and waits polices in a fetal position as a baby or winced kid.

In Wedding's book's 'Dissociative and Somatoform Disorders' chapter with an example from the film of *Sybil* we learn this position's probable meaning; "*Sybil* returns to her apartment, where she curls into a fetal position, trying to escape her tormenting memories." Also Aaron's childish face can be analyzed based on Karl Jung who is Swiss psychologist. Martha Nochimson inscribes in her book of *World on Film* that "According to Jung, the appearance of children in our stories and art could refer to moments of transition from who we have been to who we are going to be."



While these are going, Martin Vail is watching news on TV in a bar and he starts to listen carefully. We learn that the killer is nineteen years old and his name is Aaron Stampler from news. Martin Vail leaves from bar and goes to District Police

Station. We watch Aaron and Martin's first meeting here. Their conversation gives us so many clues about both Aaron and Martin.



Martin: Know who I am?

Aaron: No....No....No, sir. No, I don't.

Martin: My name is Martin Vail. I'm what you call a....ah... big shot attorney.

Aaron: Oh, I don't.....I don't have any money.

Martin: I didn't think you did. But I'm willing to take your case pro bono which means you get all of my expertise and hard work for free. Or, if you want to, you could get the \$40,000 a year court-appointed public defender who will almost certainly escort you personally to death row. Your choice.

Aaron: No, no....no, sir. I...I'll surely be gr....grateful for anything you could do for me.

Martin: You're welcome. Now, your full name is...?

Aaron: My...Aaron Luke Sta...Stamper. Stamper.

Aaron speaks helplessly, unworldly, and gutlessly. His face looks like as innocence as a child. Martin Vail talks strongly, confidently, and arrogant. They continue to talk about the relationship between Bishop Rushman and Aaron. Aaron mentions respectfully and fondly as archbishop is his father. He says how they met

with archbishop. He adds even he is over nineteen, Bishop Rushman lets him to stay in Savior House and he works as an altar boy in there.

In here when Aaron mentions Bishop Rushman he vignettes him. Even he says that Rushman was like his father. We will learn at the end of the film, Aaron's father was not a nice man and he abused Aaron sexually. Aaron may not be insinuate anything; however when we ruminate about the word of 'father' we go to Sigmund Freud. Freud worked on defense mechanisms and one of these mechanisms explain Stampler's situation. Dr. C. George Boeree defines in his article "Displacement is the redirection of an impulse onto a substitute target. If the impulse, the desire, is okay with you, but the person you direct that desire towards is too threatening, you can displace to someone or something that can serve as a symbolic substitute." Boeree also gives some examples and one of them matches this murder exactly "[...] someone who is frustrated by his or her superiors may go home and kick the dog, beat up a family member, or engage in cross-burnings."

Then the dialog continues. Martin Vail asks Aaron directly "Were you in the room when he was murdered?" and Aaron shakes his head to say yes. Vail asks again "How can you explain that?" In here Aaron mentions another person; he says "There was someone else in that room, Mr. Vail." Vail is shocked and asks him "There was a third person?" Aaron replies "Yes, sir." After this conversation Aaron tells him the story. He says he saw a shadow, a person in archbishop's room and the person looked at him. Then Aaron uses the word of 'lost time' in here at the first time. He explains that he blacked out and it happens to him sometimes, he has spells and after he cannot remember anything. As The Cleveland Clinic Foundation declares one of the symptoms of Dissociative Identity Disorder is "Amnesia (memory loss) or a

sense of 'lost time'" Sidran Traumatic Stress Institute also publishes "...individuals can experience headaches, amnesias, time loss, trances, and 'out-of-body experiences'" Furthermore Mark Dombeck explains 'loss time' in his article as a symptoms of DID in detail

The predominant disturbance is one or more episodes of inability to recall important personal information, usually of a traumatic or stressful nature, that is too extensive to be explained by ordinary forgetfulness. The predominant disturbance is sudden, unexpected travel away from home or one's customary place of work, with inability to recall one's past.

In addition to this Laura Vernon uses the word of 'absent' in her article and it is exactly what Aaron claimed to live "[...]suddenly finding oneself someplace without knowing how one got there; the sense that time has passed very quickly although there may not be any awareness of having been "absent". So as we learn here Aaron's explanation matches with these symptoms.

The next scene Martin Vail declares his assistants that Aaron Stampler is their new client and Vail tells them the story which Stampler told him. Then he wants to find a psychiatrist and he adds not the kind of who lives in a witness box but an expert of amnesia. Prosecution wants capital punishment for Stampler. Prosecutor is Janet Venable and she learns that Martin Vail defends Aaron Stampler. In the following scene we see the room of archbishop. It is scattered and everywhere is full of blood. Then scene is changed and we go to Cook County Department of

Corrections Division IX. Maximum Security Dormitory. In here we see Aaron Stampler while he is sitting on his bed in his cell. He stares blankly and innocently.

Stampler and Vail start to talk about the case. Vail admonishes him about not to talk in the court and to seem innocent. Stampler says he has already been innocent and his looks are innocent and naïve. Then we skip to the court scene. In the court Martin Vail requests a psychiatric evaluation and it is accepted.

Thomas Goodman who is one of the assistants of Vail goes to where Aaron Stampler lived. Suddenly he is attacked by a young man but he achieves by destroying his ear to take his earring. Vail takes the earring to Aaron and Stampler says that the earring is Alex's who is another altar boy and a friend of Stampler. He says he does not know where Alex is and Vail asks him Linda who was Aaron's girlfriend. Aaron again says he also does not know where she is. Then they talk about Alex and Aaron says Alex gets angry easily. Vail asks about the possibility of the archbishop's killer can be Alex and Aaron says that he is not sure.

Neuropsychologist and Vail are talking. In here the neuropsychologist says some reasons for amnesia. She enumerates major causes of amnesia as substance abuse, seizures, head injuries, and malingering. After their conversation the doctor meets Aaron. While Stampler and the doctor are talking Aaron says his first 'lost time' happened when he was about twelve. Robert Todd Carroll mentions this like that "Another symptom of Multiple Personality Disorder is significant amnesia which cannot be explained by ordinary forgetfulness." Then he adds a paragraph from Daniel Dennett which explains Aaron's condition.

These children have often been kept in such extraordinary terrifying and confusing circumstances that I am more

amazed that they survive psychologically at all than I am that they manage to preserve themselves by a desperate redrawing of their boundaries. What they do, when confronted with overwhelming conflict and pain, is this: They "leave." They create a boundary so that the horror doesn't happen to them; it either happens to no one, or to some other self, better able to sustain its organization under such an onslaught--at least that's what they say they did, as best they recall.

Aaron said that his first 'lost time' happened when he was twelve and we see here its causes come from bad childhood experiences and in the article of Dissociative Identity Disorder – Two Famous Cases “the usual age of onset is in early childhood, generally by the age of four.” The age does not match exactly but the story of Aaron matches the symptoms again.

Doctor asks whether his family know this or not and Aaron says his mother was dead and his father was not a nice man. Late film we will learn from doctor, Stamper was abused sexually by his father. We have to mention Erikson and one of his development tasks in here. As Erikson specifies there are eight development tasks which are trust versus mistrust, autonomy versus shame and doubt, initiative versus guilt, industry versus inferiority, identity versus role confusion, intimacy versus isolation, generativity versus stagnation, and integrity versus despair. Haddock believes to this theoretical approach's importance and notes “[...] it (this theoretical approach) offers a wonderful road map for ascertaining where trauma is likely to have occurred. In infancy, for example, a child learns whether the world is

trustworthy based on the experiences of his little environment. At this time of life, abandonment or separation anxiety issues are likely to develop if caretakers are abusive or simply unavailable for some reason.” We are not sure when Aaron lost his mother but we sure about his father’s misbehaviors. So we may say what he develops his inside till the age of eighteen; mistrust, shame and doubt, guilt, inferiority, and role confusion.

As Carroll indicates “The cause of Multiple Personality Disorder is repressed memories of childhood sexual abuse.” Sidran Traumatic Stress Institute also remarks as

As many as 99% of people who develop Dissociative Disorders have documented histories of repetitive, overwhelming, and often life-threatening trauma at a sensitive developmental stage of childhood (usually before the age of nine). They may also have inherited a biological predisposition for dissociation. In our culture, the most frequent cause of Dissociative Disorders is extreme physical, emotional, and sexual abuse in childhood.

So Stampler’s explanation again matches with the symptoms. Also his development, according to Erik Erikson, supports the cause of his illness.

When Janet has lunch Vail goes and talks with her in the next scene. Martin says at the end of the speech “All it takes is one. One juror who does not believe he did it. One juror with a kid who looks into that face...” and Janet adds “That face is great. You prepping him to take the stand? That stutter is p-p-priceless...Has little

Aaron Stampler gotten to you?" This conversation shows us how Aaron's face is assertive about innocence.

After a short court scene we see doctor and Aaron again. Doctor asks about Linda, she asks how they meet and what the relationship like was. Aaron says they might get married. Then doctor asks if they sleep together. Stampler is ashamed and he smiles but after doctor asks if she was sleeping with anyone else and Aaron waits so long after this question and he turns his eyes away. Doctor continues with questions as whether Linda came to see him or not and Stampler's answers always intended for protect her.

In here we can say his answers are a kind of defense mechanism. The person who lives a serious stress come across two main problems: to make a required effort to accommodate and to fend against psychological breaking down. It is tried to be solved behaves which aimed to effort for first group difficulties, behaves which aimed to defense for second group problems. (Gençtan, 69) When George Boeree conveys the defense mechanisms in his article, he states

Reaction formation, which Anna Freud called "believing the opposite," is changing an unacceptable impulse into its opposite. So a child, angry at his or her mother, may become overly concerned with her and rather dramatically shower her with affection. An abused child may run to the abusing parent. Or someone who can't accept a homosexual impulse may claim to despise homosexuals.

This quote explains Aaron's situation partially. In addition to that at the end of the film we will learn that Stampler killed Linda and believes she deserved to be killed.

Then we watch a number of court scenes. Martin Vail tries to show the possibility of there could be a third person in the archbishop's room so he always asks that kind of questions as "Yes or no, inspector. Could there have been a third person in the quarters?" inspector answers "There is no evidence to suggest that." And Vail inserts "No evidence proves there was not." This court continues like these kinds of defenses. However at the end of the court prosecutor calls Captain Stenner. He explains what B12 156 means which was curved into the archbishop's chest. He depicts "The symbol B12 156 is actually catalogue code for a book discovered in a private reading room located in the church basement." Then he reads the underlined passage "No man, for any considerable period, can wear one face to himself and another to the multitude, without finally getting bewildered as to which may be the true." Martin Vail is shocked and Aaron looks confused.

It will not be told that Aaron underlined that passage at the end of the film. However we will think in this direction, he did. Dirk Cameron Gibson, who is the author of *Clues from Killers: Serial Murder and Crime Scene Messages*, indicates

[...] most serial murderers communicate about their murders during or after the murders. [...]The motives behind their communications similarly vary. Some seem to relish taunting the police, while others leave clues. Although a few offer explanations for their murders, others try to justify their homicidal acts. [...]That communication takes many forms. At the crime scene (dump site), some serial killers may leave messages scrawled on walls and other surfaces. Occasionally, they

use the human body as a communication medium. [...]

Quite frequently, crime-related notes have been discovered on the person of or in the possession of serial murderers.

So this information provides to think about Stampler underlined the passage but also when Stampler's thoughts and life experiences will be revealed, we will confuse and believe inwardly that Aaron did it.



When Vail gets over the shock after court he goes and asks Aaron. Aaron rejects and adds that he hated Hawthorne. We can say that there is a symbolism here. It is because as we know Hawthorne, his works generally involve religion. Wanda D. Lloyd says in her class notes "In Hawthorne's works, themes involving religion, sin, and science constantly surface a primary focal points of his fiction." So Aaron, in fact, hates religion. The latest he read Hawthorne when he was in high school and he could not read after page 10. The conversation finishes here and Vail argues with his assistants about how they miss this detail.

Doctor and Stampler are together again. After a few seconds doctor says she wants to talk about Linda but Aaron does not accept. He stares. He prefers to talk about this later. However she rejects and Aaron says he feels tired and he makes grimaces. When she asks why he feels upset when they talk about Linda Forbes, Stampler refuses this and tells he just does not want to talk about it right now. Then

he holds his head and he says his head hurts. Camera sounds and doctor goes to fix it. In here she jokes “You know what I can do with this?” and Aaron Stampler gives his answer as “No, how the fuck should I know?” We meet with Roy who loses his innocence in seconds in this scene.



Paul Bloom says in his article of First Person Plural,

One can see a version of clashing multiple selves in the mental illness known as dissociative-identity disorder, which used to be called multiple-personality disorder. This is familiar to everyone from the dramatic scenes in movies in which an actor is one person, and then he or she contorts or coughs or shakes the head, and—boom!—another person comes into existence.[...]

Doctor is afraid and she turns to door slowly while she is watching Aaron. Then she quietly calls “Aaron?” and Aaron Stampler comes back and strangely asks “What? What were you saying?”



After his headache we remembered the sentence of Sidran Traumatic Stress Institute “...individuals can experience headaches, amnesias, time loss, trances, and ‘out-of-body experiences’” and with Bloom’s paragraph, the scene becomes clearer.

Benjamin J. Sadock, Harold I. Kaplan, and Virginia A. Sadock’s general psychiatry text of *Kaplan and Sadock's Synopsis of Psychiatry: Behavioral Sciences, Clinical Psychiatr*, it is written as

Patients with dissociative identity disorder commonly exhibit multiple types of psychophysiological, somatoform, and conversion symptoms. Of patient with dissociative identity disorder, 40 to 60 percent also meet diagnostic criteria for somatization disorder, and many others meet diagnostic criteria for undifferentiated somatoform disorder, somatoform pain disorder, or conversion disorder, or a combination of these.

Aaron Stampler’s headaches are generally called as ‘somatoform’ which means a pain like physical but in fact there is no physical cause. It is because of physiological problems.

After this shocking scene we see Goodman and Vail while they are running after Alex. They learn that there is a sex cassette which includes Aaron, Linda and Alex and the director is archbishop. Then Martin goes to archbishop’s home and takes the cassette from his wardrobe. He returns his office and watches the video. He sees the sex scene. Archbishop directs and Linda, Alex and Aaron are cast.

Danny Wedding’s book’s chapter which is named Sexual and Gender Identity Disorders gives information about Bishop Rushman’s behavior

The voyeur is a “peeping Tom” who experiences arousal and drives sexual satisfaction from spying on unsuspecting people, usually strangers, as they are getting undressed, using the toilet, or having sexual relations.[...] An interesting variation of voyeurism is troilism, or sexual gratification derived from watching other people have sex.

Alfred Hitchcock’s *Psycho* which is another film example of Dissociative identity disorder gives an example of voyeurism. The main character Norman Bates is a voyeur. Alec Charles notes that “Hitchcock interestingly speaks of the voyeuristic psycho Norman Bates not in terms of the sadism one might have expected, but in terms of “masochism” (Truffaut 1985: 282). Bates is caught up in the double bind of voyeurism-masochism...” (Müürsepp, 183)

According to Lacan the important thing is the tragic development which human beings live. With another word, unconscious, that’s basic category is ‘wish’, repressed with social order and signifiers which are the carrier of this order. Losing of the first and the most basic reality of human and in socialization process, whatever he does, whichever ego he plays the role of, he is never satisfied (Bakır, 21). So Bishop Rushman is an archbishop but in accordance with the explanation, he has also some problems with his ‘ego’.

Vail runs to Stampler. Stampler and doctor are talking at that moment. Vail closes the camera and takes out the doctor. He starts to shout to Aaron and accuses him. First Stampler holds his head as has a headache than starts to hit his head to wall. Martin Vail keeps on at Aaron and suddenly we again see Roy.



We witness to Aaron's transformation. This transformation is named as switching in DID terms. As Deborah Bray Haddock relays switching is "changing from one personality to another. Sometimes accompanied by changes in physical appearance, vocal patterns, mood, or level of cognitive functioning. Many individuals report experiencing severe headaches in conjunction with switching." Not only his mimics but also his voice change in seconds. Martin Vail shocks and he asks for Aaron and Stampler says "You scared him off! You got to deal with me now, boy."

Then he confesses that he killed the archbishop not Aaron. Vail inquires the reason and asks about cassette. Roy goes crazy and hits Martin. In here we see the trigger. Haddock mentions trigger as "something or someone that reminds a person of past trauma, whether or not the person is aware of the connection between the two. Triggers can include such things as people, odors, events, and objects." For cassette, we can say it reminds Archbishop's abuse and Archbishop's abuse reminds Aaron's father's abuse. So in living memory of these abuses either change into self-abuse or abused toward others (Haddock, 24). Aaron chooses the second alternative.

Doctor sees them and tries to interfere, but Vail prevents her. However after Roy pushes roughly Vail, she calls Aaron. Then Stampler regains consciousness and holds his head again. He looks around blankly and tries to understand what was going on.



In “*The Dissociative Identity Disorder Sourcebook*” Haddock explains the switching. With the following quote Aaron’s situation comes clearer.

In fact, the switching that occurred was often extreme. In reality, though, most individuals with DID do not present with such obvious switching. In addition to dissociation and the switching that often accompanies it, the major indicators of DID generally include such characteristics as inner voices, nightmares, panic attacks, depression, eating disorders, chemical dependency, loss of time, handwriting differences, differences in appearance, body memories, and severe headaches that are often associated with the switching behavior.

Then they talk, Martin Vail and Doctor. Vail worried about the case but doctor mentions multiple personality and she wants to be a witness. After he goes to his office he explains his thoughts and says directly “Roy had intent, Aaron did not.” They begin to think about to find a way to prove this to the jury. They decide to use cassette. So Goodman takes the cassette to Janet. Then we go to court scene and

Janet Venable calls Thomas Goodman to stand. She asks how he took the cassette to Venable's house and what the cassette includes. In these moments we see Aaron's face he looks like pensive, angry, and deep breathing.

In this scene Aaron comes up against something which he may be wanted to forget or hide. In accordance with Sigmund Freud this 'something' is Stampler's unconscious. "It (unconscious) includes all the things that are not easily available to awareness, including many things that have their origins there, such as our drives or instincts, and things that are put there because we can't bear to look at them, such as the memories and emotions associated with trauma." In other words according to Freud, Stampler comes up against his unconscious and these memories set Aaron's teeth on the edge.

In another court seen Martin Vail calls John Shaughnessy to the stand. Everybody learn about South River Development Corporation and some complaints about archbishop in 1985 which were about sexual abuse. However there was not any prosecution because of Shaughnessy. The next court scene we see doctor, Dr. Arrington. She starts with saying "Mr. Stampler suffers from an acute dissociative condition. Multiple personality disorder." Then Vail continues to asking and doctor says "Stampler's state was such that his body could be present at a homicide, and yet his mind would be unable to recall it." In here Aaron looks like as he shocked. This situation is explained by The Cleveland Clinic Foundation with the sentence of "The person with DID may or may not be aware of the other personality states and might not have memories of the times when another alter is dominant."

On the other hand Doctor Arrington continues to explain this illness's reasons and beginning "This neurological mechanism began with the early abuse suffered at

the hands of his father. In defense Aaron's psyche splintered into two separate personalities" Deborah Bray Haddock informs us about 'two separated identities'. It is asserted that "If an individual is traumatized in early childhood and the experience is so overwhelming that he is unable to process it, the child may dissociate to survive. DID results when the dissociation becomes severe enough to allow the child to compartmentalize parts of himself from consciousness and experience them separate from the core self."

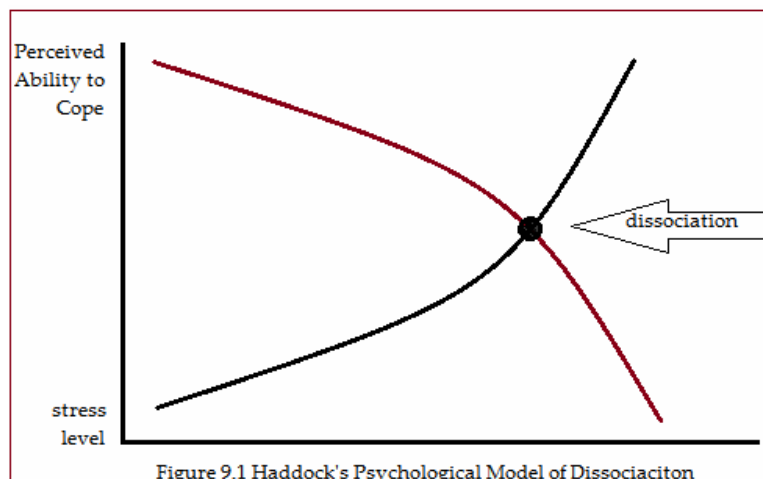
Thereafter Vail finishes his inquiry Janet Venable starts to ask and it is seen that she does not believe the explanation of doctor. After a pause we see Aaron Stampler on the stand in the court and Vail looks him disruptive. Then he starts his inquiry. He occasionally tries to expose Roy so he says "Stop your whining, little girl, be a man." Vail often arouses Stampler. Before he finishes he asks one more question and asks "You heard Dr Arrington's testimony about what she and I saw at the jail. There are strange things going on. Do you remember?" Aaron answers "I heard what she said, but I do not remember any of that."

Danny Wedding explains lost memories under the subtitle of 'Dissociative Fugue' with the following quote

Dissociative fugues are characterized by sudden, unexpected travel away from home or one's customary place of work, an inability to recall one's past, and confusion about personal identity or the assumption of a partial or completely new identity. [...] When the fugue resolves, the original memories recovered, but the fugue

memories are lost. The individual then has a permanent void in personality history.

After this conversation prosecutor Venable starts to ask some questions. However Vail continues to arouse him. He always looks right in his eyes. Janet keeps on at Stampler and he begins to squeeze his fist. Then he holds his head but Janet Venable do not stop to keep on at him. She shouts and she reminds him what archbishop did him and his girlfriend. At the end Roy comes.



(Haddock, 212)

After everybody sees what happened, judge declared the decision “I am gonna dismiss the jury in favour of a bench trial and a blind plea of not guilty by reason of insanity.” Namely Aaron Stampler approaches the end. Martin Vail goes to

say decision to Aaron's call. Stampler is sitting calmly and innocently. He says that he has a headache. Martin asks if he remembers what was going on just now but Aaron says he lost time again he does not remember. Then Vail gives him good news "They've agreed to stop the trial. They're going to be sending you to a hospital. You can get the help you need. And there's a very good chance you can get out someday soon." Stampler is shocked and happy.

After that Vail turns to door to go out and Aaron says "Will you tell Miss Venable I am sorry? Tell her I hope her neck is OK." Vail shakes his head means yes and goes but suddenly he notices and comes back to the cell and asks to Aaron "You told me you do not remember. You black out. So how do you know about her neck?" Aaron Stampler starts to applaud him. Martin Vail asks about Aaron "There never was a Roy?" Stampler answers "There never was an Aaron, counselor." Martin cannot stand anymore and calls the guardian to go. Stampler continues to shout after him. "You will thank me down the road. 'cause this will toughen you up, Martin Vail."



Martin Vail goes across court room and sees journalists. So he prefers to go out from backdoor. He is in shock and concerned. The film ends here.



Beatriz Vera Poseck writes in “Insanity and Cinema: Keys to Understand a Complicated Affair”

Technical advisers also considered it wise to modify the ending of the film *Primal Fear*. In its original version it was considered to exonerate Aaron (Edward Norton) from the charges of murder as no allegations of conscious involvement could be presented against somebody who was suffering from dissociative identity disorder. It was not him but instead his other personality, Roy, who committed the crime. The final version, however, considered a new element. Based on criminal law, the technical advisers devised a solution to this problem consisting of the introduction of the rhetorical figure of the faked-disturbance, a make-believe disturbance displayed deftly by the main character. It is precisely due to this ending that the film achieved such great success. There have been many serial killers who have allegedly intended to fake having different personalities...

To conclude this film’s difference from other dissociative identity disorder’s films is a murderer (Norton) can convince the judge, the prosecutor, and the specialist of this illness with a successful imitation of this illness. Maybe this is the reason of why this illness is very suspicious. (Gençöz, 102) According to Jean Baudrillard’s perspective the person who imitates an illness is in fact ill. In his book of *Simulacra and Simulation* Baudrillard indicates simulate is not to pretend. The person who

pretends to be ill tries to make us believe he is ill by lying down to bed. The person who simulates an illness is the person whose has the symptoms of the illness. To person who simulates an illness we cannot say either he is ill or not. It is not possible to evaluate the person subjectively whether he is ill or he is acting the illness. (16)

So when we think about Aaron-Roy Stampler's position, we cannot say he is faking. To survive he uses the illness of dissociative identity disorder as an instrument; and even though the audience can say 'but he is not ill in fact' in here we can say if he simulates this illness he is ill in fact.

Chapter VI: Conclusion

How does an illness save a life? Dissociative identity disorder is an illness which saves patients' psychologically as we see. The illness causes a separation in a personality to one or more identities. It can be explained as when a person experienced such traumatic events that he or she cannot stand living with these experiences. However nobody can escape from his or her past. Wherever we go our past follows us. What is the solution to escape or forget our past? What is the solution to live despite traumatic experiences? The probable solution is to put bad memories or traumatic experiences on someone's shoulders. Who is the 'someone'? 'Someone' is inside us. We separate our personality into pieces. These pieces are named 'alter'. With these alters' task sharing, we forget everything about past. When one alter takes all responsibility on it, the other one punishes the main personality, or when one alter is still living in those times when bad events were experienced, the other one helps the main personality to adapt present time.

We examined three films in this study. All of them include a surviving story in it. All of main characters in films prove that they survive because of the illness. When we look at their faces it becomes clearer. At the beginning of the films our main characters' faces seem sorrowful; however, at the end of the films all main characters are smiling. For instance in *Psycho* (Alfred Hitchcock, 1960) our main character is Norman Bates who seems sorrowful at the beginning of the film. We learn Norman Bates story after we watch the film. When he was five he lost his father and was living with his mother. In time his feelings towards his mother became sick. We have no strong evidence for this but if we look at his condition from Freud's perspective, we become sure that Norman Bates has an Oedipus

complex. When his mother Norma Bates met someone, Norman was afraid to lose his mother. One day he killed his mother and her lover by poisoning them. He could not live without his mother nor could he live with being matricidal. So he gave a voice to his mother and also imitated her. In time his personality separated from two other identities. One of them is his mother, the other one is alter who saves Norman against murderers. Norman has never committed suicide or he has never felt guilty because of the murderers. In spite of the fact that the winner is Norman's mother part at the end of the film, we guess that this victory will save Norman's life; both psychologically and psychically.



In *Sybil* (Daniel Petrie, 1976) our main character is Sybil Isabel Dorsett.

While we are watching the movie sometimes we feel that how a little girl can stand these kinds of tortures. Soon after, we see the answer. She has got the illness of dissociative identity disorder and it makes her to forget everything about her past. The illnesses' symptoms seem very clearly in this film it is maybe because of it based on a true story. She has some flashbacks, she hears some voices, and she does not remember when she changed her clothes or when she came to wherever she is. Even though she has also problems in her daily life, she manages to survive in spite of the insufferable tortures. She has sixteen personalities and all of them are different from each other. All of them have different appearances, voices, clothing styles, and

abilities. At the end of the film all identities come together with recollections and we witness astonishingly that she survives despite all awful experiences.



In *Primal Fear* (Gregory Hoblit, 1996) our main character is Aaron Stampler who imitates the illness of dissociative identity disorder, successfully. In fact he has also probable causes to be ill, even we know he is faking we sometimes think what if he is ill really. He was abused sexually by his father when he was a child. He also lost his mother in those times. He trusted to a religious functionary but he also takes advantage of Aaron. These are enough to be ill, basically. Aaron Stampler imitates all of symptoms of dissociative identity disorder and he manages to convince both his lawyer and neurology specialist. Why we say that this illness is also saves his life even though he is not ill. It is because of two reasons. One of them is symbolically; if he is punished at the end of the case, the punishment will be the death sentence. So at the end of the film he survives due to the illness. He used the illness as an instrument to survive. The other reason is more complicated. I mention Jean Baudrillard's simulations in fifth chapter. So I also think as Baudrillard: if someone imitates, with Baudrillard's word "simulates" an illness, he or she is ill because all symptoms of the illness can be observed. So when we look from this perspective Aaron Stampler has dissociative identity disorder and he is one of the survivors.



All these three films and almost all books which are written on dissociative identity disorder think that this illness is very creative way of survival. In this study we see an astonishing thing. The astonishing thing is how our brain makes us ill to keep us alive. How our brain separates us into pieces to keep us in one piece. And how our brain causes to forget, when we were children and when we could not stand the pain, to remind us when we get older and strong enough to overcome that pain.

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