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**The Horrors of Childhood Trauma in M.
Night Shyamalan's *Split* (2016)**

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Dedication

I dedicate this research paper to my strongest support system, family and loved ones. My parents, who allowed me to continue my studies. I also dedicate this paper to my two older sisters, Sonia and Sarah for guiding me, and to my older brothers, Mustapha, Arab, Hanine, and Mohand Lakhhal, who protected me.

I dedicate this paper to the few close friends who stayed by my side, and to my former teachers who helped me forge my path in this field.

Lastly, I dedicate this to those who suffer in silence. There is a way out.

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Abstract

This dissertation presents an analysis of M. Night Shyamalan's horror psychological thriller movie *Split* (2016), aiming to provide cinematographic evidence of the accurate depiction of childhood trauma's consequences on adult life. Besides examining the disapproval of medical opinions regarding Kevin's violent tendencies and Dr. Fletcher's approach to his behavior, the analysis also discusses Casey's character, a victim of one of Kevin's personalities and her uncle's abuse. The study applies psychoanalysis to introduce trauma theory and Dissociative Identity Disorder, and includes an introduction to the director's biography and a synopsis of the film. Selected scenes are analyzed to demonstrate how the combination of mise-en-scène and cinematographic techniques enhances the understanding of the connection between Attachment Theory, childhood trauma, and Dissociative Identity Disorder.

Keywords: Childhood trauma, psychoanalytic theory, film, *Split*, cinematography, Dissociative Identity Disorder, Attachment theory.

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General Introduction

General Introduction

Throughout the late 19th century until the present day, a new form of art emerged, namely cinematography, or mainly referred to as cinema. Cinematography has emerged as a new tool to transfer messages more effectively, mainly combining literature and theater with a new purely cinematic technique, thus creating film.

A film, also known as a "movie" or a "motion picture," is a form of entertainment that tells a story through sound and a sequence of images, creating the illusion of continuous movement. Cinematography, meanwhile, refers to the use of camerawork and editing techniques in filmmaking. Movies are produced with the aim of entertaining viewers and generating profit for the companies involved, leading to the development of the film industry. It is widely recognized that films encompass various genres, including action, thriller, horror, comedy, romance, and science fiction. However, the current study will specifically focus on the psychological genre.

Psychology is a scientific field specialized in studying human behavior and how various elements surrounding an individual can shape their personality, core values, and interactions with others. It is widely acknowledged that experiences, whether physical or verbal attacks, leave lasting traces on the victim, which may manifest in various ways over time. Trauma, often resulting from violence, is a significant focus in psychological studies. Pamela Thurschwell, in her book *Sigmund Freud* (2000), notes that in Greek, the word "trauma" translates to "wound" and signifies an intense life event that scars the individual's psyche, while the unconscious mind represses/suppresses in an attempt to reduce its effects but the repression itself is a mistake (30).

Childhood trauma refers to the experience of being exposed to intense and unusual events during one's formative years, which leave a lasting mark on the individual's memory. This often involves instances of abuse, particularly during childhood. According to Judith Lewis Herman in the book *Trauma and Recovery* (1981): the abusive environment encourages the abnormal development of new capacities both good and bad. In addition, it causes the emergence of certain altered states of mind in the abused leading to severe disconnection between naturally linked organisms such mind/body, reality/illusion and mainly knowledge/memory blurring the lines between the two sides (117).

Certain adults who struggle with expressing certain aspects of their lives or have difficulty admitting to minor yet impactful mistakes are often later discovered to be victims of unresolved childhood trauma. These traumas are, in most if not all cases, related to parent-child interactions, also known as A.K.A attachment style, a term developed by John Bowlby. This highlights how a child, from birth, leans on their parents to learn what they should do and to receive feedback, whether praise or reprimand. However, this attachment can be disrupted or damaged by three significant factors: physical, emotional, and sexual abuse.

Terms such as mental health, depression, trauma, and PTSD have become popular themes discussed and researched by groups of researchers and students as a new field of exploration. These topics have recently been depicted through pieces of music. However, they are more frequently explored in contemporary works of art, both in literature and cinema, as a form of realism. Realism in contemporary terms refers to the depiction of reality in works, especially through non-linear plot structures. Cinema, with its cinematographic editing techniques, is more likely to reach a larger audience due to its ability to influence crowds effectively.

In the field of psychology, studies aim to uncover the underlying causes of human behavior and how the environment can influence and shape individuals. Within psychology, a new branch has emerged, initially founded by Sigmund Freud as the Psychodynamic Theory, which delves into the human psyche. This theory evolved into psychoanalysis and included a sub-field known as Trauma Theory, which focuses specifically on trauma - its symptoms, causes, diagnosis, treatment, and, importantly, strategies for preventing future victims.

Upon researching, I have come across several documents discussing traumatic experiences and their consequences on victims. Among them, notable works include those by John Bowlby, a British psychologist and psychiatrist known for his authorship of *Attachment and Loss* (1969) and as the founder of Attachment Theory. This theory explores the child-parent bond and its influence on the child's future engagement in romantic relationships.

Additionally, Judith Lewis Herman's book, *Trauma and Recovery: The Aftermath of Violence – From Domestic Abuse to Political Terror* (1981), addresses the issue of domestic abuse, which serves as the underlying theme of this paper. Herman describes the response of individuals subjected to domestic abuse, characterized by fear in the face of punishments and threats for any sign of disobedience.

Regarding *Split* itself, there have been numerous reviews and articles both criticizing and admiring the effort put into its production. Among these “An analysis of Kevin's ego in *Split* movie”, which utilizes Freud's defense mechanism concept to explore the various personalities depicted in the film. This analysis delves into the emerging egos and their frequency of interaction with the outside world. It focuses on the different personas

inhabiting Kevin's body, ultimately exposing Dissociative Identity Disorder as a consequence of a damaged parent-child relationship stemming from physical abuse.

In "Multiple Personality Disorder of Characterization Found in the Split Movie" by Fiona Asmara and Diani Syahputri, the authors focused on the disorder's characteristics and symptoms in the protagonist, delving into the various principles upon which the personalities operate and aspire to achieve. For instance, the Horde, comprised of Dennis, Patricia, and Hedwig, advocates for the Beast (the 24th Personality) principles, which center around establishing a new world of power, wherein the "untouched" or those who haven't endured suffering are deemed unfit, and the pursuit of strength and dominance over others is paramount. Conversely, personalities such as Barry, Jade, and Orwell strive for peace and seek to recover from the traumatic experience with minimal harm.

In the comparative study titled "Narrative Structure of *The Minds of Billy Milligan* and *Split* Film" by M. Keanu Adepati, the examination centered on the narrative structure and progression of events in both the movie and the novel. The author drew upon Tzvetan Todorov's narrative structure theory, which outlines the stages of equilibrium, disruption, recognition, repair/restored order, and returning to equilibrium. However, the analysis primarily focused on only three of these stages: equilibrium (illustrated by the birthday party), disruption (portrayed through the kidnapping), and recognition (as the girls realize the situation they are in). Notably, the study omitted discussion on pivotal elements such as the dynamic between the kidnapper and the hostages, as well as the final resolution, which are integral components of the narrative.

While acknowledging the widespread success and global fame of *Split*, a review by Brand and Pasko highlights the troubling portrayals of Dissociative Identity Disorder (DID)

patients. The film undeniably brought attention to the existence of this disorder; however, it has also been criticized for perpetuating negative stereotypes.

Experts argue that the movie's depiction suggests that individuals with DID are more prone to harming others, whereas in reality, they are more likely to harm themselves or become victims of violence. This discrepancy between the film's portrayal and the lived experiences of those with DID underscores the importance of accurate and sensitive representation in media.

Upon examining the previous examples, I have noticed that most analyses and studies concentrate solely on the literary and psychological aspects of the movie. They typically delve into the portrayal of disorders, traumatic experiences, and the overall impact on victims, while setting aside cinematography as part of the film production.

I selected this theme for several reasons. My general interest in psychology drew me to topics that explore human behavior and unveil new insights about the mind. Psychoanalysis, with its thorough examination and abundant information, perfectly aligned with my interests, and I chose to analyze this movie for its remarkable utilization of cinematic techniques, effectively portraying the struggles and raw emotions experienced by trauma victims.

This chapter is concerned with the analysis of attachment style and the effects of childhood trauma into adulthood. In addition, it emphasizes the importance of examining different elements of the film that are often overlooked by previous analyses, which predominantly treat the film as a literary work. These analyses tend to focus on the discussion of Dissociative Identity Disorder, while neglecting the cinematographic aspects of *Split*.

The dissertation comprises two chapters, each dedicated to introducing, defining, analyzing, and elucidating various concepts and elements of the movie. The first chapter

serves as a theoretical background, commencing with a general definition of key terms pertinent to the analysis. These include Attachment theory and styles, Psychoanalytic theory, progressing through Childhood trauma leading to Dissociative Identity Disorder, and featuring examples of Trauma representation in cinema. The chapter concludes with a biography of the director and a synopsis of the film.

The second chapter presents a narrative analysis first to emphasize the themes portrayed in the film, opting to sidestep semiotic analysis, which might dilute the emphasis on mise-en-scène. Following the narrative analysis, a brief contextual analysis, and then a detailed examination of mise-en-scène. The chapter concludes with a comprehensive works cited list and an appendices list.

**Chapter I: A Theoretical Background to
M. Night Shyamalan's *Split***

Chapter I: A Theoretical Background to M. Night Shyamalan's *Split*

Introduction

Generally, speaking of the first human interaction upon birth, we have the parent- child relationship, or rather defined by John Bowlby as Attachment theory. It started as a detailed description of child behavior establishing the mother-child bond. It developed to form the principles of a standardized situation called “The Stranger Situation”, to investigate the nature of the mother-child relationship.

This situation consists of eight stages or episodes that last around three minutes: mother and child walk inside the room, they adjust to the room and the child considers the possibility to explore the new space, a stranger person walks into the room and interacts with both of them, the mother leaves the room while the stranger stays with the child, the mother returns and the stranger leaves, the mother leaves the child alone, the stranger comes back, the mother comes back and the stranger leaves. This whole situation produces three responses: secure attachment, anxious-avoidant attachment, anxious-ambivalent attachment (Dornes 171-172).

When speaking of trauma or a traumatic experience, stereotypes often focus on physical (visible) abuse. However, not all wounds are visible, not all scars can heal, and not every problem is discovered or treated. As psychology emerged, major events in a person's life such as the loss of a family member and witnessing / getting into an accident among others are considered.

Some unresolved cases can result in intense reactions or complications in the person's adult life. This refers to the after-effects of an overwhelming event that can result in a radical change in a person's lifestyle, sleeping habits, interaction with others and even the person's self-image overnight. These effects can last up to days or weeks in some while

for others they can last for months or years. Trauma is classified into three categories: acute, chronic, or complex trauma.

Cinematography or rather cinema is a modern means of transferring a message by combining traditional literary elements, theatrical elements, and modern techniques of cinematography where we can find different camera angles and movements accompanied by appropriate musical pieces to set a specific mood at will, not missing the editing part where several parts are combined to form the lengthy version of the team work commonly known as “film”. Film presents a means of entertainment and a subject of study.

This chapter will focus on the relationship between attachment styles and childhood trauma, including an explanation of both concepts. Meanwhile, it will also show the depiction of trauma in cinema, and then dive into the horror/mystery genre in which *Split* is classified. This chapter will also give an insight into the psychoanalytic approach to trauma, adding a subsection on Dissociative Identity Disorder, its causes and symptoms.

Then, it will provide a brief biography of director M. Night Shyamalan, followed by a synopsis of the film under review. In addition, this chapter serves as a background to situate the current work within its respective fields of film studies and literature. It also acts as a bridge, linking the concepts to facilitate the understanding of the following chapter, which focuses on the analysis of the film.

I-1 Attachment Theory

Attachment theory is a specific area of psychology that specializes in studying the emotional bond between humans, starting with the parent-child bond in childhood. Originating in the 1950s, this field has accumulated a substantial amount of research. The consistency and strength of this attachment influence romantic relationships later in life, as explored by researchers John Bowlby and Mary Ainsworth (Manson).

I-1-1 Attachment Styles

the primary relationships and strong bonds a person forms throughout his or her life is the bond with the caregiver; this can be a parent, a relative or an adoptive parent who would consequently build the child's personality. This bond is mainly discussed in relation to the childhood stage of a person's life. In this stage the child becomes attached to the mother (in most cases it is the mother who spends more time with the child) and sees her as an important person who provides a safe space, security and love for the child.

At first, attachment behavior refers to the child's search for proximity to the parent. As a young and dependent individual, the mere thought of seeing the parent move away from the child will cause the child to protest and only become calm when the parent returns to the child's side. According to Bowlby and Ainsworth:

... a series of changes occur starting from the third year of a child's life ... a main change is that after their third birthday most children become increasingly able in a strange place to feel secure with subordinate attachment-figures, for example a relative or a school teacher. Even so, such feeling of security is conditional. First, the figure must be familiar people, preferably those whom the child has got to know whilst in the company of his mother. Secondly, the child must be healthy and not alarmed. Thirdly, he must be aware of where his mother is and confident that he can resume contact with her at short notice. In the absence of these conditions, he is likely to become or to remain very 'mummyish', or to show other disturbances of behavior (204-05).

In this quote, a healthy attachment behavior is depicted with healthy conditions when introducing a subordinate attachment-figure, as in the person temporarily caring for the child while the mother is away, providing quick access to the mother when needed or when the

child feels insecure about something. The child could be unresponsive when the conditions are not met. However, as the child gets older, the steady increase in confidence resumes its journey, and the child becomes bolder and more adventurous.

Referring to the experiment by Murphy and associates (1962) where a group of children aged between two and a half and five and a half were invited by the research members to a play session, their responses varied more between the younger children, as they requested and maintained a physical bond with their mother during the journey to the center. The older ones showed more detachment and confidence, agreeing to accompany her and showing joy when they encountered different toys presented, temporarily forgetting the mother's proximity or distance from them (Bowlby and Ainsworth 205-06).

Attachment behavior is less obvious but still present even in children of five-six years old. For example, “When out walking, children of five and six, and even older, like at times to hold, even grasp, a parent's hand, and resent it if the parent refuses”. This refers more to the child's persistent search for reassurance from the mother who is still close, for safety and security within the mother's visual periphery and immediate contact to hide from danger. On the other hand, this changes to include even foreign members of the family in the circle of people to whom the adolescent is attached. This refers to the possibility of interaction and a wider social circle due to more freedom, depending on the adolescent's distance from the mother. (Bowlby and Ainsworth 207)

The attachment behavior extends to the late adolescence and adult life; it can be visible during interaction with children, or in moments of danger and life-threatening situations. When interacting with children younger than their own age, they tend to show affection and provide security and reassurance in the same way as their parent figure did when they were

children. When faced with danger or life-threatening events, a person will seek immediate contact with the closest attachment figure to keep them out of harm's way.

However, this attachment behavior/bond can be severed and broken due to maltreatment, mainly induced by the parents themselves. The produced result from those factors is called attachment style, which we can divide to four distinct types: secure attachment, anxious attachment, avoidant attachment, and disorganized attachment. It is important to understand that a person's attachment style can offer vital clues and explain future issues in romantic relationships as adults.

Secure attachment refers to the child's emotional, physical and unexpressed needs being met by the primary caregiver without any barriers or maltreatment from the caregiver. Children with this style are more likely to develop self-confidence, healthy relationships, effective communication skills and emotionally available adults.

As Morgan Mandriota explains in "Here is How to Identify Your Attachment Style", some common signs of a secure attachment are: ability to regulate emotions, trusting others easily, effective communication skills, ability to seek emotional support, comfortable being alone, comfortable in close relationships, ability to self-reflect in partnerships, connecting easily, ability to handle conflict well, high self-esteem, and the ability to be emotionally available.

Anxious (anxious-ambivalent) attachment refers to the uncertainty of the parent/caregiver's ability to meet the child's needs because the child is in a stressful environment where the caregiver's actions are quite unpredictable and affection is scarce. Children raised in this style may develop future anxiety disorders and need constant reassurance and affection, coupled with high trust issues but emotional dependence on their

partner, often fearing to be alone and may end up in unhealthy or abusive relationships (Manson).

A slightly more detailed explanation features in Mandriota's article, including the following signs of the anxious person: clingy tendencies, highly sensitive to criticism (real or perceived), need for approval from others, jealous tendencies, difficulty being alone, low self-esteem, feeling unworthy of love, intense fear of rejection, significant fear of abandonment and difficulty trusting others.

Avoidant (anxious-avoidant) attachment refers to the caregiver attending only to the child's physical and urgent needs, while neglecting or ignoring their emotional needs, creating a sense of independence. "The 4 Attachment Styles and How They Impact You" a collective article of *Cleveland Clinic* staff, clearly depicts how children with this type of attachment learn not to rely on others to meet their emotional needs, and often end up floundering and trying their best not to engage in emotional conversations, either for themselves or to help others as adults.

Some of the signs that describe these people, pinpointed in Mandriota's article include: a persistent avoidance of emotional or physical intimacy, a strong sense of independence, being uncomfortable expressing feelings, being dismissive of others, finding it hard to trust people, feeling threatened by anyone who tries to get close to them, spending more time alone than interacting with others, believing they don't need others in their life, and often having problems with commitment.

Disorganized (anxious-avoidant) attachment refers to the caregiver being a source of both anxiety and comfort, often confusing the child and causing him to develop trust issues while behaving unpredictably in situations that happen to them. They may be afraid of intimacy and commitment for fear of being hurt, and may have intense emotional outbursts

under stress, choosing to suppress emotions rather than express them as adults (Manson). As adults, however, they tend to live with mental or personality disorders that prevent them from developing healthy relationships with others, then crave relationships but shut people out when they give them attention (Cleveland Clinic).

Individuals with this type often exhibit key signs discussed by Mandriota, which are fear of rejection, inability to regulate emotions, contradictory behavior, and high levels of anxiety, difficulty trusting others, as well as signs of both avoidant and anxious attachment styles.

According to Lawrence Robinson, Jeanne Segal, and Jaelline Jaffe, there are several causes of insecure attachment including having a young or inexperienced caregiver, the caregiver having experienced depression, the primary caregiver's addiction to alcohol or other drugs, traumatic experiences (serious illness or accident), physical neglect (poor nutrition, neglect of medical issues), emotional neglect and abuse (verbal abuse, lack of emotional understanding), physical or sexual abuse, separation from the primary caregiver, inconsistency in the primary caregiver (different nannies...) and frequent moves or placements (orphanage, foster home). They also suggest solutions such as improving non- verbal communication skills, increasing emotional intelligence, working with securely attached people and resolving any childhood trauma (6-8).

Thus, attachment theory narrows its focus onto the parent-child bond and its effects during separation, emphasizing the necessity of parental interaction in personality development. Meanwhile, psychoanalysis divides the human psyche into the ego, superego, and unconscious, highlighting the importance of cognitive processes in personality development.

I-2 Psychoanalytic Theory

At first, it was called psychodynamic theory, founded by Sigmund Freud to tackle and study the mysteries of the unconscious mind and find the sources of certain behaviors or what makes a person do certain things that they may later regret and feel ashamed of or some may not remember. As a psychological approach, it opened the door to a new and interesting field of study around a completely new part of the human body that was often overlooked.

Psychodynamic, was less convenient to represent the field, so it was switched to psychoanalysis, psyche is the brain or the set of feelings and emotions that contribute to the disturbances in behavior, namely the world of the unconscious. According to Freud, the human brain can be divided into 3 types: the conscious mind, the unconscious mind and the subconscious mind. I plan to rely on the unconscious and the repressed elements.

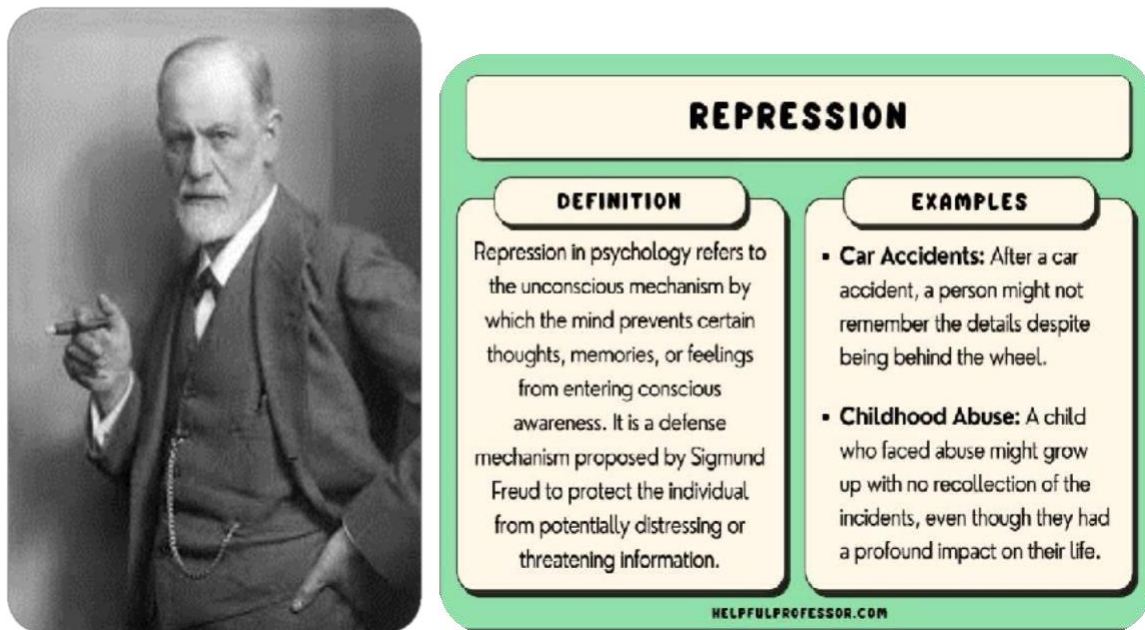
Now our focus is on the unconscious, it is the mind that contains the hidden, repressed and forgotten feelings, memories, events. But more specifically for Freud, "...it is primarily the storehouse of instinctual desires and needs... the unconscious is, in a sense the great wastepaper basket of the mind- the trash that never gets taken out..."(Thurschwell 4).

In simple terms, trauma can be the result of an accumulation of repressed feelings that would severely affect the person's behavior, either in the long term or temporarily. It can manifest consciously through flashbacks, triggers and anxiety/panic attacks. It can also invade the peaceful bubble of the unconscious, drifting into dreams and turning them into nightmares.

In the Freudian theory on trauma, Freud follows up Pierre Janet's work (1976) on emotional shock, the fragmentation of the psyche, the strange body and the dissociation of consciousness, and provides a convenient term for the raw memory of the event,

"reminiscence". A term, which even Janet, had not been able to find... and in 1921, in his essay "Beyond The Pleasure Principle" (1920), he provided a suitable explanation for the difference in reactions to a traumatic event, depending on the strength of the bond between the external stimuli and the state of the defense mechanism confronting it (Crocq 11).

Figure 1: Sigmund Freud **Figure 2:** Repression according to Sigmund Freud



I-2-1 Childhood Trauma

The word "traumatism" derived from the ancient Greek "traumatismos" meaning to hurt or inflict harm, and "trauma" meaning wound. Borrowed into psychopathology, it is defined as follows: "the extent of a psychological shock performed by an external psychological factor over the psyche, resulting in psychopathological disturbances, temporary or permanent" (Crocq 10).

The German psychologist Sigmund Freud coined the term nowadays known as trauma, a specific term for the shock that alters the human brain functions. The psychodynamic theory looked at the inner workings of the brain, the body and the behavior. It focuses on the unconscious world, which has a significant impact on our behavior and

decision-making. This theory sheds light on the 'how' and 'where from' of our actions, revealing secrets that were previously unknown.

However, and as mentioned in “How Can Psychodynamic Therapy Heal Complex Trauma?” trauma is very subjective and can come from many different sources, from natural disasters to experiences of physical, emotional or sexual abuse, and can occur at any point in our lives. There are other ways of experiencing trauma, such as through neglect or abuse. While, my main focus in this study is on childhood physical and emotional abuse. Depending on the impact of the trauma after the event or during the ongoing circumstances, it is classified into three categories/types: acute, chronic or complex trauma.

Acute trauma refers to the state of shock/distress experienced by the individual after the event, usually lasting no longer than four weeks, related to a single incident, accident, or assault. Chronic trauma refers to the state of repeated exposure to a traumatic/distressing event that lasts longer such as domestic violence, bullying. As for complex trauma, it refers to the state of being overwhelmed by more than one and different traumatic events as childhood abuse, neglect, and family disputes. It often occurs in the context of interpersonal relationships that elicit unique reactions in response to the trauma (Kahawita np. Allarakha np).

Trauma is a challenging event that can create obstacles for the traumatized person. However, childhood trauma can be more risky, especially when it involves interpersonal trauma - physical/sexual abuse. It can have a tragic effect on the child's overall development, but more noticeable are the psychological consequences as panic disorder, anxiety, depression, substance abuse, and agoraphobia (Kahawita np). On the other hand, Marylie W. Gerson’s article “Understanding Psychodynamics of Child Abuse and Trauma” hinted at

the consequences of child abuse, which can lead to the development of dangerous and less accurately diagnosed disorders, including dissociative, anxiety and personality disorders.

I-2-2 Dissociative Identity Disorder

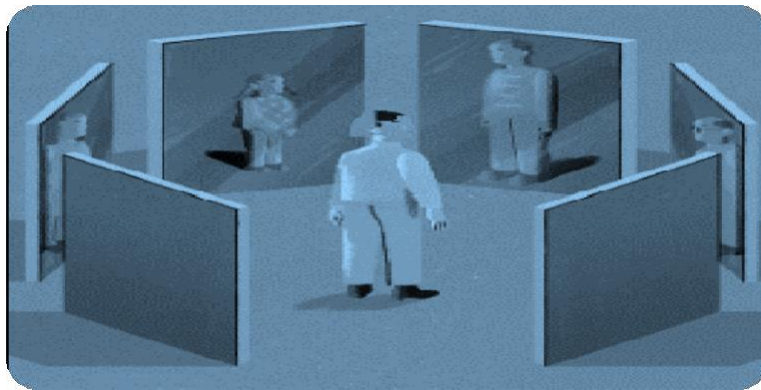
Dissociative disorders are mental health conditions that involve detachment from reality, out-of-body experiences and memory loss. Dissociative Identity Disorder falls into the category of Dissociative disorders besides Dissociative Amnesia, Dissociative Fugue and Depersonalization that are commonly detected through the disruption of mandatory cognitive processes or mechanisms such as consciousness, memory, identity and perception of the environment (IONESCU 208-209).

Supported by “Dissociative Disorders” the word "dissociation" means to be separated from oneself or the environment. There are three types of dissociative disorders: dissociative identity disorder, dissociative amnesia and depersonalization/decreolization disorder. They are often associated with victims of childhood abuse and neglect.

The current paper will only relate to the Dissociative Identity Disorder as a consequence of childhood trauma and the individual’s early attachment experiences. A D.I.D patient is able to manifest two or more different personalities, and mostly involuntarily.

Referring to the article “Dissociative Identity Disorder (Multiple Personality Disorder)”, the "core" is the normal personality, while the "alters" are the offspring personalities of the "core". They can differ in gender, ethnicity, interests and opinions. We can also identify some signs of D.I.D. such as anxiety, delusions, depression, disorientation, memory loss, substance use disorder and suicidal thoughts or self-harm.

Figure 3: an illustrative picture of the Dissociative Identity Disorder

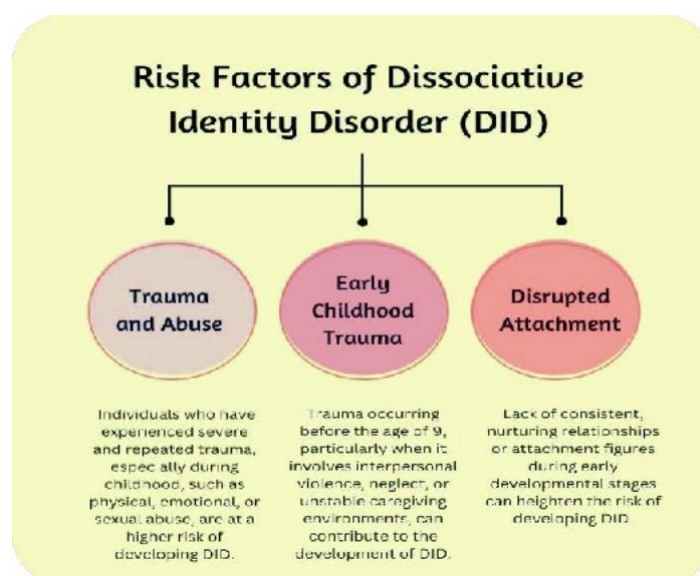


According to a 2019 literature review in “What Are the Types of Dissociative Disorder?” individuals with Dissociative Identity Disorder (D.I.D) may exhibit various symptoms beyond those commonly recognized. These symptoms include intense dissociation, wherein they experience detachment from their memories, self, thoughts, sense of agency, and perception. Additionally, changes in behavior can occur because of this dissociation. They may also experience gaps in memory, finding it difficult to recall events, trauma, or personal information. Furthermore, those affected often endure distress, which can manifest in difficulties at work, school, or in social settings (Moore n.p).

In addition to changes in identities, which are the most dominant sign of Dissociative Identity Disorder (D.I.D), several other symptoms may indicate its presence. As the article, “All About Dissociative Identity Disorder (DID)” indicates: these include experiencing fears or phobias that fluctuate over time, exhibiting unusual or new behaviors, experiencing shifts in food preferences, and experiencing blurred identities. These varied symptoms collectively contribute to the complex presentation of D.I.D. Despite the severity of the situation for some people, D.I.D. can be treated with consistent therapy to help improve symptoms and manage distress safely without involving or unconsciously shifting identities (Raypole np).

The main cause of this disorder is Child Abuse. What is child abuse? Moreover, how does it contribute to the manifestation of D.I.D? According to the article “Child Abuse”, Child abuse is when a child is either harmed or neglected, often by an adult close to the child such as a parent, relative, or teacher. In earlier years, the term child abuse is strongly associated with physical abuse, which encompasses actions like slapping, hitting, punching, kicking, or depriving the child of physiological needs such as food and drink. Additionally, sexual abuse constitutes another form of child abuse, including acts such as rape, incest, fondling, indecent exposure, or exposing the child to pornography.

Figure 4: Dissociative Identity Disorder, Childhood trauma and Attachment style



However, there are other hidden or often overlooked forms of abuse, it can be emotional including insults, criticism, threats, and demands and yelling. Medical abuse, where a child is made intentionally sick or a serious medical condition is ignored, is another insidious form of harm and child neglect. Those at risk of being abused are children who live in poverty, younger than 4 years old, and those who have special needs.

Recognizing signs of child abuse is crucial for early intervention and support. These signs can be categorized into emotional and behavioral indicators. Emotional signs may

include a child's fear of one or both parents or caregivers, apprehension towards certain activities or places, frequent or seemingly inappropriate crying, and regression to behaviors typical of a younger age.

On the other hand, behavioral signs can manifest as sudden changes in behavior, declining performance at school, instances of bullying or being bullied, difficulty paying attention, avoidance of physical contact, exhibiting people-pleasing behaviors, and displaying sexualized behaviors or making mature comments beyond their age.

Moreover, adult survivors of child abuse often grapple with significant social and emotional challenges. As stated in the article entitled “Child Abuse”: these can include perpetuating or tolerating abusive behavior, contemplating or attempting suicide, prioritizing the care of others at the expense of their own well-being, engaging in risky sexual activities, or completely avoiding intimate relationships. Additionally, survivors commonly experience trust issues that affect their interpersonal relationships and overall quality of life (n.p). According to collaborative research by Dorothy Otnow Lewis, Catherine A. Yeager, Yael Swica, Johnathan H. Pincus, and Melvin Lewis, a clear link was established between early severe abuse and dissociative identity disorder:

The 12 murderers in our study were unaware of their psychiatric condition. They also had partial or total amnesia for the abuse they had experienced as children. Such is the nature of dissociative identity disorder. Contrary to the commonly held assumption that individuals facing the consequences of murder charges will exaggerate their childhood misfortunes, these murderers could barely remember anything about their childhood. What is more, contrary to the popular belief that probing questions will either instill false memories or encourage lying, especially in dissociative patients, of our 12

subjects, not one produced false memories or lied after inquiries regarding maltreatment. On the contrary, our subjects either denied or minimized their early abusive experiences. We had to rely for the most part on objective records and on interviews with family and friends to discover that major abuse had occurred (1709).

The study indicates that patients with Dissociative Identity Disorder often lack awareness of the severity of their condition. They frequently experience memory gaps due to the switching of 'alters' and tend to underestimate the occurrence of abuse. Despite stereotypes portraying them as adept liars who conceal or omit events related to abusive behavior when recounting their experiences.

I-3 Trauma in Cinema

This paper focuses on the representation of trauma in cinema in general and childhood trauma in particular. In horror movies, the focus is often on the trauma experienced by the "victims" or those whose lives are in danger. For example, in the *Scream* series by Kevin Williamson and Wes Craven (1998), the main protagonist and victim, Sidney Prescott, is haunted by a mysterious killer dressed in a black cloak and wearing a "Ghostface" mask who walks around with a knife in his hand, killing random people who have a connection or even interacted with Sidney. This, in turn, creates a sense of insecurity and paranoia that has her constantly checking her surroundings and questioning everyone around her.

In mystery films, it mainly refers to a hostage or murder case. An example in this area is the film adaptation of the famous author Agatha Christie's *Murder on the Orient Express* (2017), where an equally famous detective in Christie's novels, Hercule Poirot, boards the Orient Express train and discovers by chance the murder by examining each suspect's little tics or slips and combining them with evidence to discover the real murderer(s) in the case.

Psychological films, often a blend of the previously mentioned genres, focus on experiences as a backdrop to current adult lifestyles, behaviors, opinions, and actions. They frequently depict severe reactions to triggering events, where the character relives traumatic experiences in their mind, often linked to specific sensory triggers.

The film *Knives Out* (2019) by Rian Johnson, revolves around a cleverly constructed plan to hide an exhaustion mistake that led to the death of well-known crime novelist Harlan Thrombey after his 85th birthday celebrations. This leads Detective Benoit Blanc to investigate and uncover an unexpected web of sinister intentions emanating from the family members who have been labelled 'suspects'.

In addition, *Memoirs of a Geisha* (2005) by Arthur Golden, which falls into the bildungsroman genre and was adapted into a film, briefly explores childhood trauma, particularly the protagonist's experience with child labor. It follows her journey into adulthood, touching upon themes of post-traumatic growth amidst the backdrop of war and post-war Japan.

Another prominent example is the film adaptation of Roald Dahl's novel *Matilda* (2022). It delves into the life of Matilda, a bright young girl with powerful psychic abilities that enable her to move objects with her mind. Despite her remarkable talents, Matilda is neglected and frequently subjected to physical abuse by her parents whenever they discover her preference for education over material wealth.

I-4 *Split* (2016) by M. Night Shyamalan

I-4-1 M. Night Shyamalan Biography

My primary focus is on the horror/thriller movie *Split* directed by M. Night Shyamalan, released in 2016. Shyamalan, born Manoj Nelliattu Shyamalan on August 6,

1970, in Pondicherry (now Puducherry), India, is an Indian-born American director, screenwriter, and actor.

He first gained prominence in the late 1990s for his psychological masterpieces that explore supernatural themes. Shyamalan is the son of Indian-born physicians Nelliath C. and Jayalakshmi Shyamalan. He spent his childhood in Philadelphia and attended film school at New York University (NYU), where he graduated in 1992.

Shyamalan's first film, *Praying with Anger* (1992), featured himself in a leading role and depicted a journey back to his native environment, exploring the cultural contrasts between India and the United States.

It was hailed as the debut film of the year by the American Film Institute in 1993. However, his second endeavor, *Wide Awake* (1998), which portrayed a child's relationship with God following the loss of his grandfather, failed to make a significant impact at the box office. Undeterred by this setback, Shyamalan continued to explore opportunities in other projects, such as adapting American writer E.B. White's classic children's book *Stuart Little* (1999).

Figure 5: Manoj Nellyattu (M. Night) Shyamalan



His breakthrough in the cinema industry came with *The Sixth Sense* (1999), marking the beginning of his signature twist-ending serial productions. The film follows a boy who confides in his psychologist about his ability to communicate with the dead and stars American actors Bruce Willis and Haley Joel Osment, along with Australian actor Toni Collette.

The Sixth Sense received critical acclaim and garnered six Academy Award nominations, including those for Best Original Screenplay and Best Director. This success paved the way for several other notable works, including *Unbreakable* (2000), a superhero narrative centered around a train wreck survivor (Willis) who discovers he possesses special abilities, as well as *Signs* (2002) and *The Village* (2004).

Figure 6: *Unbreakable* (2000) starring Bruce Willis and Samuel L. Jackson

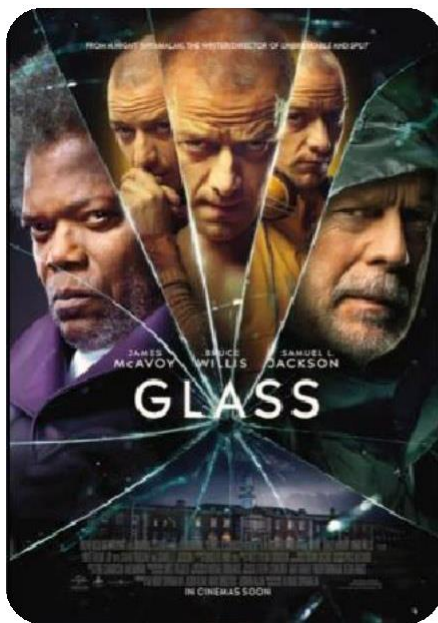


While subsequent works such as *Lady in the Water* (2006), *The Happening* (2008), *The Last Airbender* (2010), and *After Earth* (2013) somewhat tarnished his reputation, M. Night Shyamalan managed to regain acclaim for his storytelling and character development with *The Visit* (2015) and *Split* (2016), the latter serving as a sequel to *Unbreakable* (2000).

Continuing his exploration of the *Unbreakable* narrative, Shyamalan released *Glass* (2019), the second sequel to the original film. His latest project, *Knock at the Cabin* (2023), portrays a vacationing family confronted with the chilling ultimatum that one of them must be sacrificed to prevent an impending apocalypse.

Figure 7: *Glass* (2019) poster

Figure 8: *Split* (2016) poster



In addition, Shyamalan's films are renowned for their distinctive visual style. They often incorporate a blend of third-person and first-person perspectives, utilize reflections and doorways, and strategically employ the color red to highlight significant characters, objects, and locations. Furthermore, his major characters are frequently portrayed as quiet and introspective, contributing to the creation of suspense and setting the mood for his storytelling (Rafferty).

I-4-2 Film Synopsis

The film is about the kidnapping of three teenage girls, Casey Cook, Marcia and Claire Benoît, who were sitting in their car waiting for their guardian/escort when a strange man wearing glasses got into the car and surprisingly started tidying up the car and then sprayed

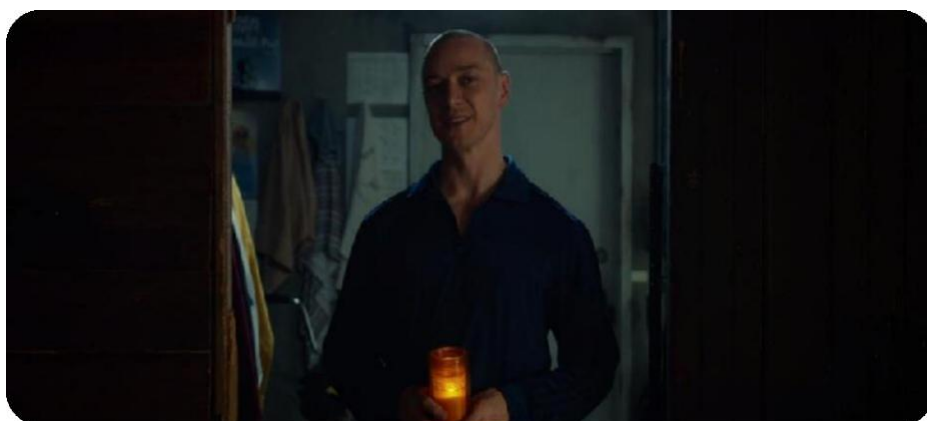
them with a sleeping gas. When they finally woke up, they found themselves in a room with three beds and no windows, with only a steel door opening from the outside.

After being threatened to stay quiet and the man leaving the room, the girls hear the sound of high heels, which they automatically associate with a female figure as they call for help. The surprise awaits them when the lady opens the door, it is the same man, dressed in a wool shirt and long skirt, with a proper British accent and calm.

This frightened the girls even more, then as they searched for a way out, checking the walls, they found a secret hole in the ceiling, Claire ripped off the cardboard used to cover the ceiling to reveal a decent vent, from which she climbed out to escape, at the same time the man came back with the glasses and chased Claire, eventually dragging her into another room and locking her there.

This makes Casey and Marcia more cautious. The behavioral changes continue, then Casey, thinking of a way out, tries to use one of the "characters", a 9 year old boy called Hedwig. She keeps thinking back to her childhood, as flashes of that time appear in her mind, and confides in Hedwig that she is deliberately causing trouble at school in order to stay after class.

Figure 9: a frame from the film featuring Patricia as an alternative identity of Kevin



In another part, a psychiatrist named Dr Karen Fletcher receives an email from Barry, later revealed to be Dennis, Patricia and Hedwig, the man who kidnapped the girls acting differently and using different names. According to Dr Fletcher, the man has been diagnosed with Dissociative Identity Disorder (also known as Multiple Personality Disorder), meaning that his mind has separated from his body and created several other identities or alters or egos that care for and protect the host, and here we discover that Dennis is actually one of the alters, while the host is named Kevin Wendell Crumb, who was abused by his mother when he was three years old.

Dr Fletcher notices the subtle changes in Barry when he arrives to deliver a pile of sketches to get her opinion. She misses her chance as he leaves as quickly as he can, trying so hard to hide the changes. However, Dr Fletcher is perhaps far too obsessed and fascinated by the disease's ability to morph the body and transform it to suit the alter that takes over for a while. She held a conference to question the true potential of patients diagnosed with D.I.D. and the possibility that they may be superior or have access to the ability to evolve their own bodies alongside their shattered brains due to their past traumas.

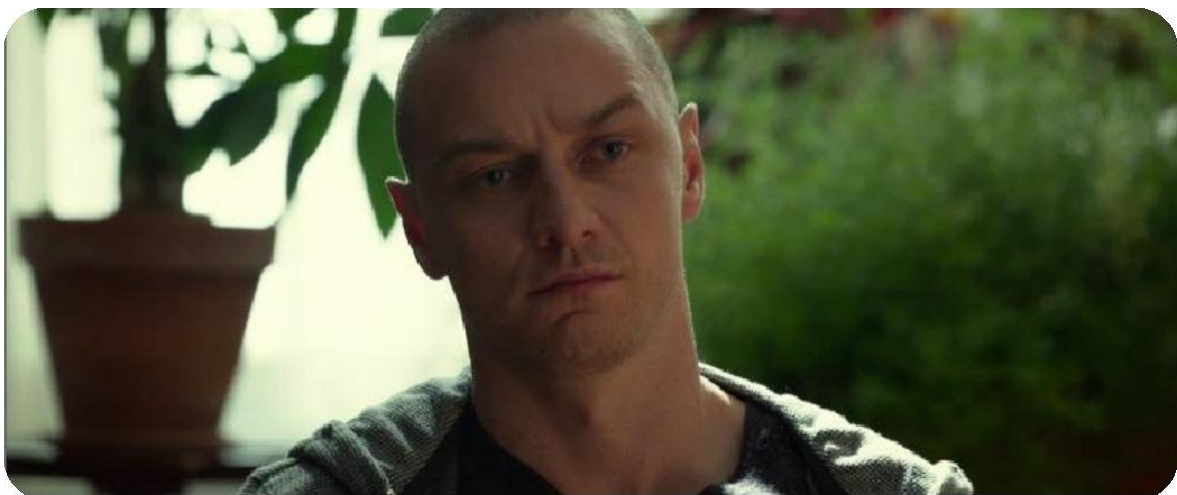


Figure 10: Dennis first time interaction with Dr. Fletcher

Suspicion grew as Dr Fletcher investigated Barry's behavior. The urgency of Barry's messages and the subsequent visit from Barry (Dennis), after separating the three girls each

in a separate room, where he described his own designs as simple pieces of design, as Barry cherished his own works like pieces of glass.

This leads her to indulge her curiosity and wander into Kevin's house, where she discovers one of the abducted girls, but is knocked out by the sleeping gas, and when she wakes up she finds herself in another room, scribbling on a piece of paper before turning to investigate the room.

After several failed attempts, Casey waits for an opportunity to escape, and she finds one when Dennis goes to the metro station to unleash the Beast, the 24th personality in Kevin's body that has yet to be seen. She looks around the room where she finds various clothes on a hanger near the wall of the room and an old computer on which she watches videos of Kevin filming himself as each of the personalities, presenting different information about them all.

After watching most of the videos, she finds a key to the room she's in and leaves, just as the Beast appears in Dr. Fletcher's prison room and, using his altered and improved body, squeezes the life out of her, then goes after the girls, devouring their intestines first, much like a wild animal.

Figure 11: Casey's hunting trip with her father and her uncle John



After leaving the room, Casey makes her way to where Dr. Fletcher was and finds the paper with the note: "Say his name: Kevin Wendell Crumb" scribbled on it, just as the Beast finishes his meal and moves over to try and get her as well. She screams his full name out loud, then he stumbles and looks around trying to remember what happened.

As Casey does her best to explain, he orders her to get the shotgun in the house and kill him, she refuses, just as other characters change places for mere seconds until it switches back to the Beast, she makes a run for it. She runs down a long, dim hallway into some sort of prison or containment zone, bracing herself for what's to come.

The Beast arrives and attacks Casey, but she manages to run and lock herself in the cell. She holds up the shotgun aiming and firing at Kevin's now stronger body. He continues to push through and move forward until the shots have run out and the bars are the only thing separating them. He waves his arm through the gap trying to get to her and uses his arms to bend the iron bars effectively making more space, he uncovers Casey's stomach where several cuts adorn her skin then he laughs and withdraws telling her to rejoice and be happy as she is different to the other two girls who haven't suffered any pain in their lives.

After he departs, Casey remains in her position until a man passes through the narrow gap between a care center and the house, discovering her and escorting her to the police. While being questioned by the authorities, her guardian (uncle) arrives, coinciding with Kevin's departure.

Conclusion

This chapter has defined the earliest mother-child bond as attachment style based on John Bowlby's attachment theory through which a child develops a secure style as adult, one that gets broken through childhood trauma specifically child abuse. This interruption in personality development leads to the emergence of mental and physical health issues. In this

case, childhood trauma, specifically child abuse led to the emergence of a fragmented adult life, characterized by Dissociative Identity Disorder.

The next point is *Split*, a 2016 film directed by M. Night Shyamalan. Providing a biography of the director, known for his other renowned works such as *The Visit* (2015), *Unbreakable* (2000), and *Glass* (2019), sets the stage for a deeper analysis of the film.

The next chapter will undertake a contextual, narrative and mise-en-scène analysis to provide a clearer understanding of the theme of "trauma in cinema," where trauma often arises from violent acts, whether verbal or non-verbal, inflicted upon the individual. This analysis will focus on Kevin's development of Dissociative Identity Disorder and how it was portrayed through the performance of James McAvoy in *Split*.

Chapter II: *Split* Analysis

Chapter II: *Split* Analysis

Introduction

This chapter focuses on the analysis of M. Night Shyamalan's film *Split* (2016). According to *The Writing Center* (2017), and *Write What Matters* (2020) by Liza Long, Amy Minervini and Joel Gladd, the analysis of a film involves various elements such as camera angles, lighting, set design, sound elements, costume choices, editing and more. These elements help researchers to support their opinions by elucidating the purpose of each element, both individually and as part of a cohesive set of techniques. There are four commonly used types of film analysis: semiotic analysis, narrative analysis, cultural/historical analysis and mise-en-scene analysis (557-62).

This part examines the contributions of mise-en-scène and narrative structure to the accurate description of Childhood trauma and abuse, insecure attachment style, and D.I.D. Its objective is to demonstrate the significance of cinematic techniques and narrative structure in establishing an appropriate mood and portraying the psychological distress caused by a specific traumatic experience.

Thus, this chapter demonstrates the interconnectivity between attachment style, childhood trauma, and dissociative identity disorder by examining the film's elements. Furthermore, it highlights the devastating repercussions of childhood trauma in adulthood, as depicted in *Split* (2016).

II-1 Themes

This study focuses on Childhood trauma in *Split*. The movie tackles childhood trauma, child abuse and Dissociative Identity Disorder. Childhood represents the early years of a

child's life, generally from ages 3 to 12. During this period, children are exposed to various events, people, and situations. However, it is also a time when they rely on their parents or parental figures for safety, guidance, role models, and companionship. During childhood, children develop attachments to their parental figures. This attachment can be secure if the child's physical and emotional needs are validated and fulfilled, but it can become insecure if these needs are neglected or if the child experiences any form of abuse.

Child abuse is the act of inflicting physical or psychological harm on a child, which can manifest in forms such as beatings or neglect. It disrupts the formation of a secure attachment style. Particularly focusing on the disorganized (anxious-avoidant) attachment. This type of attachment is common in individuals who have experienced abuse during childhood and can result in the development of mental health disorders, hindering the formation of healthy relationships with others.

Dissociative Identity Disorder (DID) often stems from abuse experienced by a child before the age of five. This disorder is characterized by the manifestation of two or more distinct personalities within the affected individual. The alternative identities can have different physical attributes or personality traits distinguishing them from others and the host.

II-2 Contextual Analysis

Contextual analysis refers to in-depth research about a film's elements, including the director, the time and events occurring when it was made, its contribution to the director's career, its historical context, and how the film aligns with the director's own style of directing (Long, Minervini et al.).

Split is a psychological horror thriller film produced, written and directed by M. Night Shyamalan, which premiered at the Fantastic Fest Festival on 26 September 2016 and was released in the United States on 20 January 2017 by Universal Pictures. It tells the story of three schoolgirls who are kidnapped by a man who wears glasses and suffers Obsessive Compulsive Disorder (O.C.D).

Throughout the film, he is introduced by Dr. Karen Fletcher, a psychotherapist treating him, as Kevin Wendell Crumb who suffers from D.I.D. Dissociative Identity Disorder, a condition previously known as multiple personality disorder. The film, according to Brand and Pasko's review, almost accurately portrayed the problems and symptoms a patient with the disorder might suffer. These include two or more different personalities called 'alters', gaps in memory, strange habits in one alter that do not exist in others.

Figure 12: a descriptive poster of *Split*



Figure 13: David Dunn from *Unbreakable*



As Bethany Brand and Danielle Pasko state in their review, *Split* exaggerated some symptoms of the disorder, such as the polar difference between alters and the existence of a serial killer as alter. According to David Spiegel, associate chair of psychiatry at Stanford University, states: “The majority of violent crimes are committed by people without mental illness, and the majority of people with mental illness do not commit violent crimes”, which can be seen through *Split* as a true horror film.

As it further emphasizes the misinterpretation of D.I.D and associates it with violence, it exacerbates the lack of knowledge and causes more harm to patients by exposing them to new stereotypes, which would lead to further discrimination and insecurities for DID patients. However, it also shows that this disorder does exist and needs treatment. As the Diagnostic and Statistical Manual of Mental Disorders, lists childhood abuse prior 5 years of age as a common trigger for the DID (Wang).

In order to set the film in a historical context, I related it to the presidential election events from July to October 2016. In John Sides, Michael Tesler, and Lynn Vavreck’s book *Identity Crisis* (2019), they concluded that issues of identity, such as race, religion, gender, and ethnicity, rather than economics, were the primary motivators behind people's votes, particularly among white voters.

It seems that M. Night Shyamalan has mirrored this identity crisis in the movie by introducing and presenting Dissociative Identity Disorder (DID). The disorder reflects the variations in identities based on situations, paralleling the way voters' identities influenced their decisions during the elections (Balz).

M. Night Shyamalan’s famous *Eastrail 177* trilogy began with *Unbreakable* (2000), which tells the story of a train wreck's only survivor who discover after the incident that he mysteriously acquired supernatural powers.

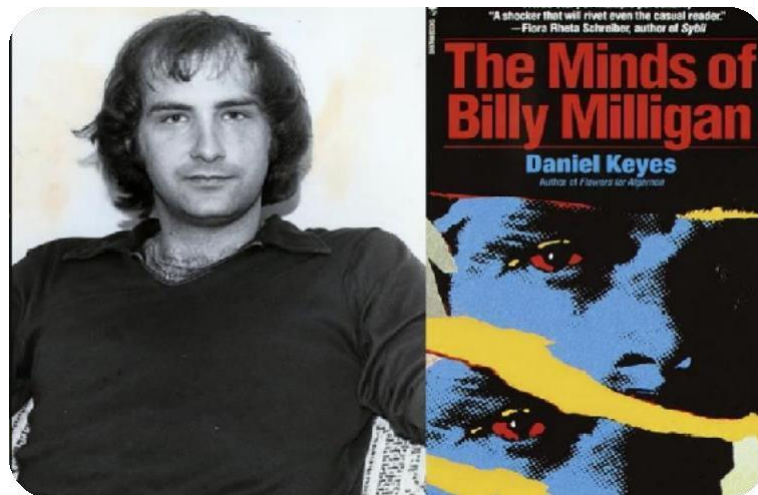
This was followed by *Split* (2016), a psychological horror movie that revolves around a patient with Dissociative Identity Disorder (DID) who kidnaps three schoolgirls without revealing the purpose of the kidnapping, ending with the appearance of David Dunn from *Unbreakable* hinting at the next collaborative work. (See Figure 13)

The trilogy concludes with *Glass* (2019), which merges the universes of the two previous movies, a secret organization gets a hold of all three prominent figures in society; Mr. Glass, David Dunn, and The Horde. A series of events lead to their arrest and isolated in different rooms, with a specialist trying to convince them of their unavoidable fate as mere humans nor having any kind of super powers. Thus, providing closure to the characters' stories and uncovering hidden events and facts that were overlooked in the earlier films.

Shyamalan created *Split*'s Kevin based on the true story of William Stanley Milligan, known as Billy Milligan the well-known criminal that escaped punishment, from *The Minds of Billy Milligan* (1981) written by Daniel Keyes. Milligan was the first person to successfully use the defense of multiple personality disorder (now known as Dissociative Identity Disorder, DID) in a U.S. court case and be found not guilty. Milligan was first imprisoned in 1975 for rape and armed robbery, then released in 1977 and registered as a sex offender.

However, he was soon re-arrested the same year for kidnapping, robbing, and raping three women near Ohio State University. He was caught when police matched his fingerprints with previous mug shots in the registry. The presence of DID was revealed through the victims' testimonies; they described their assailant as a young Yugoslavian man named Ragen, while a 19-year-old personality named Adalana was reportedly responsible for the rapes. (Wilhelmi, Mullen n.p).

Figure 14: William Stanley Milligan (Billy Milligan), the real person with Dissociative Identity Disorder who inspired *The Minds of Billy Milligan* (1981) by Daniel Keyes, which in turn inspired *Split*'s storyline.



As presented in “M. Night Shyamalan – Everything You Need to Know”, after his breakthrough film *The Sixth Sense* (1999), successful movies raised his name in the film industry including *Unbreakable* (2000), *Signs* (2002), and *The Village* (2004) particularly unique exploring the theme of the supernatural. However, critics came back in full-force for his consequent films *Lady in the Water* (2006), *The Happening* (2008), *The Last Airbender* (2010), and *After Earth* (2013).

He revived his usual style of narrative storytelling and thrilling character development in *The Visit* (2015) and *Split* (2016), the ‘unrecognized’ sequel to *Unbreakable*. These films marked the director’s reemergence into his characteristic element of psychological horror. In *Split*, he focuses primarily on the harmful consequences of trauma on the human psyche and physical health.

II-3 Narrative Analysis

A narrative is a technique or method used to study the relationship between consecutive events occurring either simultaneously in different contexts or at different times within the

same context. As Anna De Fina and Alexandra Georgakopoulou explain in their introduction to *The Handbook of Narrative Analysis*: “Narratives are shaped by contexts, but they also create new contexts by mobilizing and articulating fresh understandings of the world, by altering power relations between peoples, by constituting new practices” (3).

This means that a narrative can either be produced according to a certain context or create a new context by altering a person’s view of a specific matter. It can achieve this either by weaving truth through a set of lies or by revealing too much truth and leaving it exposed to reckless interpretation. In this case, the focus lies upon the plot, considering elements like theme, characters, and narrative structure, and examining the movie in its entirety and its message.

II-3-1 Characters

Casey Cooke, one of the kidnapped girls, school troublemaker and anti-social teenager. Guided by her survival instincts, she later reveals to Hedwig that she deliberately got caught for detention so that she could enjoy being alone for a while. It was discovered that she had been abused by her uncle at a young age, which continued to affect her as a teenager.

The beginning of the film showed a lonely and distant Casey, who managed to adapt to the kidnapping situation thanks to her survival skills. Throughout the duration of the film, the struggle to escape has gradually but significantly helped Casey to discover new aspects of herself that were hidden before due to her silence and fear of loved ones’ reaction to her situation. However, after the battle with the Beast, she has managed to discover a new and powerful side of herself that refuses to remain silent. (See figure 70)

Kevin/Dennis/Patricia/Hedwig/Beast, the kidnapper, is a 23-year-old Kevin Wendell Crumb working at the Zoo Center. His mother subjected him to abuse at the age of three following the death of his father in a train accident. He developed Dissociative Identity

Disorder, creating several personalities that control his behavior. Summoned back after Casey yelled out his full name, Kevin has no recollection of the past events, only remembering being on the bus. However, he is quickly suppressed once again as the Horde, led by Dennis and Patricia and protected by the Beast, takes over in the last scene where they face the mirror. (See figure 56)

Dr. Karen Fletcher, a specialized psychotherapist, has been treating Kevin and has acquired various information about his other personalities from the 'leader' personality, Barry, a fashion designer. She believed in the theory that 'broken' individuals or patients suffering from trauma are superior. She uses Kevin's case as proof instead of trying to help him cope, and her encouragement of Kevin's suppression of his untreated traumatic experiences led to the emergence of the cannibalistic alter 'the Beast', who ultimately ended up killing her.

Figure 15: Dr. Karen Fletcher, a psychotherapist



II-3-2 Plot

The plot diverges from the narrative structure. Initially, the events are shrouded in mystery due to the unknown reason for the kidnapping, evoking fear in the girls. In contrast, Casey behaves differently, remaining calm and collected as she attempts to resist and find a way out. It is only later, through flashbacks that the cause of her reaction is

revealed: she is a victim of child abuse. Despite this revelation, Casey manages to form a connection with Kevin's younger alter ego, Hedwig, in an effort to escape. However, her plans are thwarted when Patricia captures her.

Casey is returned to the location where she was previously left alone, while Claire and Marcia are placed in separate rooms. Dr. Fletcher, after receiving urgent emails from 'Barry', the apparent leader personality, and meeting him in person, develops her own suspicions and visits the residence. There, she discovers the girls but is subdued by Dennis and rendered unconscious.

A flashback reveals the traumatic cause of Kevin's dissociative identity disorder, stemming from child abuse, extreme physical abuse by his mother as her own coping with his father's death in a train wreck. Despite the perilous situation, Casey manages to escape using her scars as a catalyst for her resilience. She emerges as a newfound version of herself, prepared to defend herself. Meanwhile, Kevin remains in a perpetual state of slumber, guarded by the Beast, as it protects the 'Horde'.

II-3-3 Narrative Structure

According to Keanu Adepati, Samanik's comparative study titled "*Split and The Minds of Billy Milligan's Narrative Structures*", Tzvetan Todorov's narrative structure theory explains how a story's narration is constructed. Todorov established five stages that a character goes through: Equilibrium, representing the normal practice of daily activities; Disruption, which is the interruption of regular activities; Recognition, where the character realizes the source of the interruption and its effects on their life; Repair the Damage, which involves attempting to fix and manage the problem with as little damage as possible; and Equilibrium Again, where the issue is solved and the character adjusts to their new or restored lifestyle (441-442).

II-3-3-1 Equilibrium

It represents the static state of the structure initially, where everything seems to be going smoothly. This is depicted through the first scene featuring the three girls socializing (or maintaining a distance in Casey's case) at a party, and then preparing to go home after the car breaks down and Casey's uncle is unable to pick her up. This segment describes the routine workings of daily life as they unfold. (See figures 42-70)

II-3-3-2 Disruption

It refers to the signals and odd situations that disrupt the usual flow of daily activities, encompassing any disturbance that interrupts what is considered normal and routine. In this context, it includes incidents such as spilled boxes of food while Claire's father was loading them into the car trunk, as well as the appearance of a strange person who climbs into the front seat of the car, prompting Claire to call them out. (See figures 43-44)

II-3-3-3 Recognition

It refers to the stage where the character discovers the cause of the disruption, whether the exact source or something related to it. In this case, the stranger spraying Marcia and Claire putting them to sleep. Casey trying to escape once the strange person is distracted and opens the door, and when the girls wake up in an unfamiliar and windowless room. (See figures 36-45)

II-3-3-4 Repair the Damage

This situation pertains to the character taking action and deciding to confront and manage the problem. In this segment, several scenes depict the girls attempting to escape and fight back, striving to find a way out together, although they ultimately become separated. With the emergence of Hedwig, Kevin's third alter ego, Casey attempts to deceive him by convincing him that the Beast is coming for him instead. (See figure 19-37)

As Hedwig attempts to understand why, he inadvertently reveals that he secured the room before leaving. The girls start inspecting the room and the walls for anything unusual. Claire climbs onto the bed and discovers an unusual spot, using her heel to remove the extra layer, revealing a vent. She tries to escape through it, but Dennis catches her and locks her in a separate room. (See figure 46-38)

Marcia manages to escape from Patricia, Kevin's second alter ego, when Patricia escorts the two girls to have a meal in the kitchen. She waits until Patricia turns her back to them and grabs a chair to her back. However, Marcia also is caught and placed in a separate room, leaving Casey alone in the original room where they were initially held. Meanwhile, Claire continues to search for a way out from her own cell, hoping to escape with the other girls. (See figure 47-39)

Casey persuades Hedwig to take her to his room when he mentions a "window" where he played music and danced. Using her deception, she manages to get Hedwig to shove a walkie-talkie in her face, which she uses to communicate. However, Patricia intervenes; "stealing" the light and returning Casey back to the room. (See figure 48-9)

Casey looks around the room and discovers an old computer. She attempts to search for something, but realizes it has no internet access. Instead, she finds recordings of the various personalities, all 23 of them. She listens to recordings of Orwell, Jade, and Barry. (See figures 32-64-65-66).

Barry, in the recording, retrieves his hat from its spot and takes the keys from underneath it. Witnessing this, Casey seizes the opportunity to escape the room. However, while Casey went through the recordings Marcia attempts to open her own room's door from the outside using a cloth hanger. (See figures 49-50) Outside, she encounters Marcia's lifeless body and witnesses the Beast about to kill Claire. In a desperate move, she locks the room containing Claire for safety. Continuing her search, she discovers Dr. Fletcher's lifeless body beside a note on the desk instructing her to call out for Kevin. (See figure 29)

Kevin briefly appears, instructing Casey on where to find a shotgun to kill him before he is suppressed by the other personalities. Casey retrieves the shotgun and escapes the room, entering a network of tunnels and narrow passages leading to cages. Meanwhile, the Beast pursues her, climbing the pipes and attempting to bite her leg before vanishing. (See figures 30-51-52-71)

Casey locks herself in one of the cages and loads the shotgun. When the Beast appears, she fires at him, only to discover that his body is immune to gunshots. He presses himself against the bars and attempts to break into the cell to reach her. However, there is a glimmer of hope when the Beast stops his attempts to break in. Upon seeing Casey's scars, indicating her own trauma and brokenness, similar to Kevin's, the Beast congratulates her on having a second chance at life and leaves the scene to dress his injuries. (See figure 54)

This stage also highlights that regardless of the type of abuse endured, the extent of its effects often hinges on the presence of parental figures and a supportive security system. In this case, Casey has her father, providing some form of support, whereas Kevin had no such support system.

II-3-3-5 Equilibrium again

This is the stage where the character finds a way to escape and resolve the problem, leading to a return to normalcy. In this instance, it occurs when Casey successfully leaves her place of confinement and re-enters the outside world, ready to confront the challenges ahead. However, this time, she emerges much stronger after her encounter with the Beast. Determined not to let her uncle escape justice, Casey now possesses the strength and resolve to take care of herself and seek the justice she deserves. (See figures 53-54-61-5)

II-4 The Mise-en-Scène Analysis

Mise-en-scène analysis looks at how different parts of a film contribute to the overall meaning. These include lighting, camera movements, costume and makeup, acting, figure movements, sound and color. According to “What is Mise en Scène (Definition and

Examples)”, Directors and designers use mise-en-scène to enhance the narrative and visual impact of a production (Hellerman np). In this part of the analysis, I focus upon a few selected scenes that depict childhood trauma for both characters, and the effects of trauma on their lives as adults. The following section exposes the important scenes in the movie relevant to the main themes.

Casey’s share of child abuse is vividly portrayed in the scene (1:08:15 – 1:10:13) where Casey is seen resting in the tent, and John approaches her, inviting her to participate in their 'game'. This scene effectively illustrates the sense of betrayal experienced by a parental figure and young Casey's resistance, symbolized by the mud stuck in her fingers.

Figure 16: Casey’s abuse



Figure 17: Kevin’s abuse



On another hand, there is also Kevin’s tragic history of abuse on the hands of his mother after his father’s death in a train wreck. The scene (1:13:00 – 1:13:30) depicts a three-year- old hiding under the bed while his mother threatens to inflict more harm if the mess is not cleaned up. While in the context of the movie, Dennis further confirms this when he opens up to Dr. Fletcher about Kevin’s traumatic childhood.

In terms of story events, the first scene focuses on Casey at a Birthday Party, it is characterized by a front and high-key lighting which put Casey on the front mixed with rack focus to keep the viewer interested in Casey herself not the environment. A medium eye-

level shot accompanied by a zoom is used to keep Casey at the ‘neutral’ view to appear more natural and blend into the environment around her. On one side, Casey is wearing a set of black jeans, with a checkered sweater and a thick jacket. On the other side, we have the characters discussing and celebrating the event, in a nice restaurant. (See figure 70)

The shot of Casey in the basement emphasizes her ability to maintain a calm demeanor, aiding viewers in understanding her secret. Initially, the side lighting is used, often implying uncertainty but also partially due to the windowless room. Then, it transitions to a close-up, focusing on Casey's face to reveal the intensity of her emotions as tears roll down her cheeks and voices around her fade during a flashback of her time in the woods with her father. To provide a complete view of Casey’s expression, a pan is employed, followed by a high-angle shot to emphasize Casey’s vulnerability. Rooted to her spot in a state of shock, tears freely fall down her cheeks.

Figure 18: Casey’s flashback



Figure 19: Casey deceives Hedwig



Referring to Casey interacting with Hedwig, initially, a neutral lighting is used, accompanied by an eye-to-eye angle to keep the two characters in focus. Moving forward, a rack focus technique is employed to highlight Casey and Hedwig, along with a medium close-up as Casey motions for him to come closer due to the significance of their interaction. Additionally, a panning shot captures Hedwig moving closer to hear what she has to say.

Meanwhile, Marcia and Claire wear matching anxious expressions as Hedwig rummages around the room in his bright yellow jacket, reflecting his candid personality. (See figure 19)

In Casey's hunting trip with her uncle, the setting utilizes enhanced techniques such as lighting and focus, spotlighting both Casey and John. A cut separates the two characters as Casey joins her uncle in their 'game'. Later, a low-angle medium shot captures Casey holding a loaded shotgun at her uncle. This scene incorporates pans, beginning from the pointed gun at John to reveal Casey standing in front of him, gripping the shotgun firmly. Despite feeling betrayed by her uncle, Casey wears a blank expression and remains silent, not wanting to disappoint her father. The scene unfolds in the woods, at a camping site they had visited several times before, with the ambient sounds of birds and wildlife adding to the atmosphere. (See figures 33-34-35)

In the fight with the Beast, low lighting, a slightly shaky camera, and a dark, narrow corridor leading to the cells are utilized. A dark shadow obscuring the view from inside the cell is also enhanced to highlight the authenticity of the shot, as this is a horror film. Since the lighting is dim, there should be an alternative, which is a deep focus, multiplying the senses for survival. As far as the camera is concerned, a medium wide shot was used to show equal forces fighting against each other. Medium-wide shots alternated with close-ups to capture both sides as they clashed. (See figures 21-20-28)

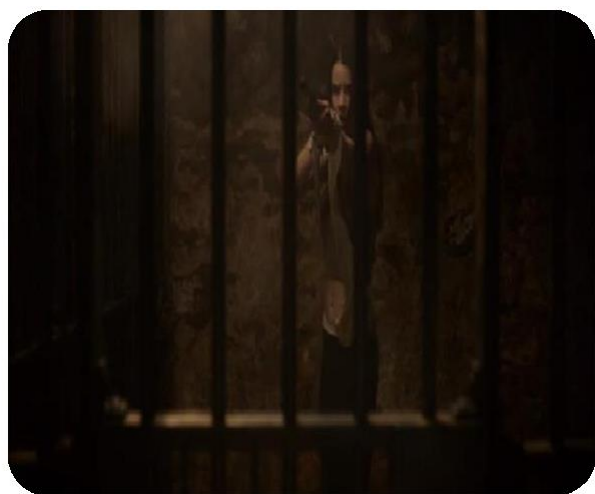
A tracking shot follows Casey across the narrow, dark path as she escapes from the Beast. It is followed by a low-angle shot when the Beast catches up to her and tears at her leg before disappearing again. Upon her arrival at an empty cell, she reloads her shotgun and shoots twice, indicating she is no longer afraid to fight back. The Beast deflects the shots and grabs the bars, bending them. She clutches helplessly at the shotgun, no longer holding

back her tears. Then, there is one last medium shot showing Casey's scars on her stomach, followed by a close-up of the Beast's face as he dashes out, sparing her life. (See figures 40-58)

As she ran away from the Beast's clutches with an injured leg, she took off her torn shirt, while the Beast did not need any clothing thanks to his impenetrable skin. The underground space of the Zoo was a place where no one would even think to search. Aside from the setting, the soundtrack created a thrilling atmosphere of suspense.

Figure 20: the Beast bends cell bars

Figure 21: Casey defends herself



When Casey decided to speak up, strong side lighting, coupled with a rack focus, illuminates Casey's face as she waits in a police car for her guardian. A medium close-up focuses on her face, showing her determined look to bring her uncle down and expose him.

A pan shot captures the police officer walking from the other side of the car to Casey's side and informing her of her uncle's arrival. This is followed by an eye-level shot where Casey decides to free herself. Around them, police sirens blare as officers investigate the basement where they were held, an ambulance treats her injured leg, and several people talk amidst the chaos. (See figure 55)

The scene where Dennis kidnaps the girls resumes with Dennis getting into the car after knocking out Claire's father. A deep focus shot is used to emphasize both characters,

labeling them as important for the rest of the events. Inside the car, side lighting casts shadows on one side of Dennis's face, indicating a mystery surrounding him. This is paired with a close-up to highlight Dennis's expressive face as he picks up crushed papers on the dashboard. (See figure 67)

The close-up in the car encourages viewers to focus on Dennis and notice what seems off about him in the picture. Now there is a pan in the car as Casey turns fully around to see whom the stranger is that climbed into the car. This is accompanied by an eye-level shot to show the hostility towards the man from the ignorant girls. The man, wearing a permanent scowl and speaking with a British accent, had previously picked on Claire's father. He is impeccably dressed in buttoned shirt and matching trousers, wearing a pair of glasses along with his beloved yellow handkerchief.

Next, they find themselves locked up in the basement of the house. The scene is characterized by low-key lighting, highlighting the closed-off and windowless environment. A medium wide shot reveals Dennis sitting on a chair in the room, appearing intimidating and displaying his dominant traits. This dominance continues to be portrayed when a tilt shot reveals Dennis's firm personality, a result of the abuse Kevin's mother put him through.

He is given a low-angle shot to emphasize his superiority over the girls, with a scowl on his face. In the detaining room, Dennis sits upright on a chair across from the girls, using short and firm utterances to communicate his needs. He also suffers from Obsessive Compulsive Disorder. All these elements are underscored by the melodies of a violin playing in the background, while the other scene relies on silence to achieve its effect. (See figure 22)

Figure 22: Dennis, kidnapper



Figure 23: Patricia, mother-figure



As Patricia makes an appearance, side lighting is used to convey the uncertainty and surprise upon discovering that Dennis and Patricia are the same person, as well as the uncertainty about the purpose of their kidnapping. A rack focus shows Patricia's role as the catalyst between Dennis and the outside world, being the only person he listens to. Additionally, a tilt shot starts at the feet and skirt, creating the initial impression of a woman. As the door opens, it reveals Dennis's face, completing the revelation. (See figure 23)

A slight-low angle shot gives a sense of having the upper hand. She has a soft British accent compared to Dennis, with a slight curve of the mouth while speaking, embodying a motherly figure. She enters the scene with the sound of high heels clicking on the floor, appearing after Dennis returns to the room where Barry left all their clothes together. Her usual outfit includes a pair of high heels, a long folded leather skirt, and a red long-sleeved turtleneck with a necklace around her neck. (See figure 23)

The third alter, Hedwig, is introduced with high-key lighting, portraying him as innocent and trusting. Hedwig's style is accentuated through deep focus. He is fully introduced with a medium shot and a pan from Casey's point of view. Despite his easy and naïve demeanor, he is astute and perceptive towards people prone to lying and manipulation.

However, he lacks significant power, as indicated by the use of high-angle shots, representing his childlike nature. As a child, he is hyperactive, enthusiastic, and often bites his tongue before speaking. He favors a yellow jacket, jeans, and a pair of sneakers, and he resides in a room filled with toys and other simple items. (See figure 59)

When Dr. Fletcher suspects Barry, firstly, the side lighting hints at the possibility of something being odd with Barry, as it represents uncertainty. Secondly, a rack focus is used to emphasize Barry as he absentmindedly adjusts books, fiddles with his hat, and sketches designs around the room, highlighting his unfocused demeanor.

Additionally, wide shots depict how much Barry is worried and unable to stay still, also noting that he is quieter than the real Barry. These visual cues collectively suggest that something is amiss with Barry's behavior during his sessions with Dr. Fletcher.

As Dr. Fletcher pointed out: “who are you? I am taking a professional guess according to the descriptions of the personalities I got from Barry, you must be Dennis.... Barry is an extroverted leader... and you adjusted the bowl of candy two times since you walked in, and I concluded that you may have O.C.D”, medium shots are used to show the minute changes that are happening to Barry as he moves around the study room highlighting his subtle reactions to Dr. Fletcher's observations.

Lastly, a low-angle shot is used for Dr. Fletcher, portraying her as seeing him as a superior human being due to his abilities to adapt his body according to situations he encounters, as well as her obsession to prove some of her theories using him as an example. Additionally, he is wearing his treasured trench coat and dark trousers, symbolizing his designs and adding depth to his character. (See figure 24)

Figure 24: Barry in the study



Figure 25: the Beast



The scene of Kevin suppression begins with Casey yelling out Kevin's full name before he sees the light for the first time in a while. Side and low-key lighting, reflecting the uncertainty and chaos in Kevin's mind, characterize this moment. Next, deep focus is used to concentrate on minute details that may be of help. Kevin quickly instructs Casey to kill him after learning that he was Dr. Fletcher's killer. A mix of medium and close shots captures the subtle or major changes in Kevin's character during this intense moment.

Figure 26: Jade



Figure 27: Orwell



Figure 28: the Beast skin



The pan technique allows viewers to see the changes in small bits, keeping them curious about what is coming up next in the story. Additionally, the low-angle shot shows how vulnerable Kevin looks when he comes into the light after so long. Jade, an alter with diabetes, rushes at Casey and begs her not to do it. Then, his face changes expression as Orwell, a historian alter, takes over and tries to explain that the "Horde" and the Boy Hedwig do not represent all of them. Finally, Barry manages to come out and caresses Casey's face while trying to soothe her, but alas, time is up. These techniques work together to create tension and intrigue in the scene. (See figures 26-27-60-68)

Hedwig takes the spotlight again, expressing how no one will ever make fun of him again. Other personalities attempt to stop Kevin from killing them all because of the Horde's actions. The last element in this scene is the efficiency of James McAvoy in portraying the disorder as it should be seen and known. In addition, the last remaining piece of cloth bears the brunt of the changing personalities as it sticks over Kevin's shoulders, until Patricia takes over again and uses it as a cover. This scene highlights the complexity of Kevin's character and the skill of the actor in portraying it. (See figure 69)

In the scene of Patricia and Dennis's argument, neutral lighting is used as Patricia, already dressed up, stands on the other side of the door. Rack focus is employed to emphasize the exchange of personalities within the same body. As Patricia steps closer into the room after hearing the girls screaming for help, there is a slight movement of the camera. The scene also requires the use of low-angle shots to convey the girls' feelings of inferiority to Kevin. Patricia begins scolding Dennis before knowing how many are there. Despite Dennis telling Patricia not to go in, she enters the room regardless.

As Dennis recalls Kevin's childhood, the room is dimly lit to emphasize the importance of the conversation about to take place as Dr. Fletcher settles into the chair. The two characters are subjects of rack focus, which switches between them during the conversation. The shots alternate from medium shots of both Dennis and Dr. Fletcher to close-ups as Dennis recounts the circumstances of his own emergence and the Beast's ideals. Dennis fidgets and adjusts items on the table while Dr. Fletcher inspects the surroundings. The conversation takes place in a sitting room in Kevin's house, where Dr. Fletcher finally witnesses Dennis opening up about Kevin's childhood and his mother's behavior. (See figure 31)

The scene where Kevin reappears after a while, following the dominance of other personalities (1:33:54-1:35:35), begins with dim and neutral lighting as Kevin regains consciousness. From his point of view, Kevin examines his hands and body, trying to understand his surroundings and piece together what happened. Upon exiting the room, two wide shots are presented to show the states and positions of Kevin and Casey in the room. These shots transition to medium shots as Kevin tries to make sense of his situation. Since the Beast was in control before him, Kevin is shirtless and uses a towel for cover. This scene takes place in the study room of Kevin's house. (See figures 30-60)

Figure 29: Dr. Fletcher's note



Figure 30: Kevin reappears disoriented



II-5 Dissociative Identity Disorder in *Split*

Most patients with Dissociative Identity Disorder (D.I.D) have no recollection of certain events or preferences they may have exhibited or exercised toward themselves or others. These manifestations can vary greatly; from one alter speaking a different language than the host, to more complex scenarios such as one alter being blind while another possesses perfectly functioning vision. This is exemplified in the findings of Dorothy Otnow Lewis and colleagues' research, which examined the signs and symptoms of D.I.D, offering diverse insights into the childhood experiences of individuals with the disorder:

All 12 subjects were described by others as having voice changes and/or marked changes of demeanor Nine subjects (including our only female subject) had violent male alternate personalities, most of whom said they "took the pain". Six male subjects have older female alternate personalities whose functions were caretaking, comforting, and protecting (1705-06).

In other words, individuals with Dissociative Identity Disorder (D.I.D) may experience not only psychological but also physical changes. These changes can range from having alters of the opposite gender acting as guides and comforters for others, to younger alters who assume the role of "pain bearers."

Supported by BYU psychologist and Comprehensive Clinic director Dean Barley, Dissociative Identity Disorder (DID) is described as a highly flexible disorder, wherein the emergence of 23 personalities is considered reasonable due to the distinct purpose each personality serves. Barley explains:

Often, the different personalities will include different genders, ages, voices and characteristics that all have a meaning. These characteristics often are triggered by certain things and they show up and perform their function and then they're gone", in other words, the change can happen in the body of a 26 year old man, from a 5 year old girl to a 70 year old man smoothly which often goes unnoticed by the public, thus the lack of knowledge about the disorder (Brown n.p).

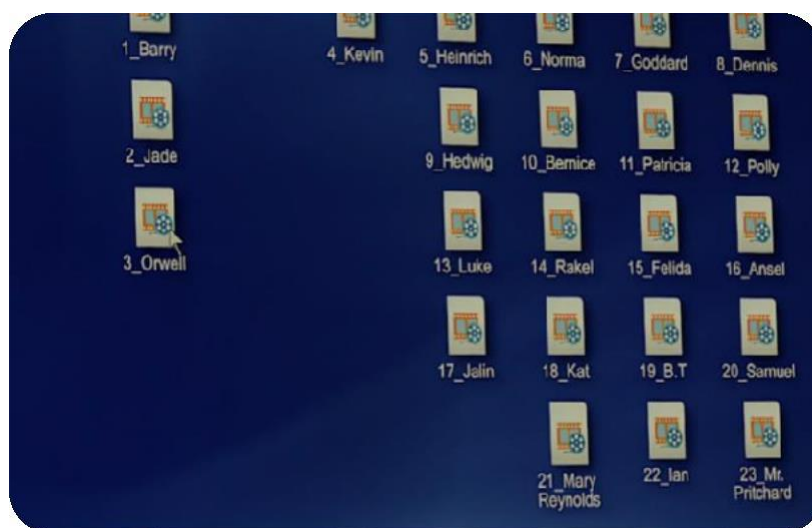
Kevin's attachment to his mother was tragically severed due to her continuous abuse during his early childhood, a traumatic event that profoundly affected his life. After his father's death in a train wreck, his mother became even more critical and often punished him for making small messes in the house or his room. This intense abuse led to the development of Dissociative Identity Disorder (formerly known as Multiple Personality Disorder).

This obsession with cleaning has resulted in the emergence of Dennis, who suffers from Obsessive Compulsive Disorder. Besides that, there is Hedwig, who represents Kevin's missing childhood. Patricia has emerged as a mother figure, acting as the "parent" alter who keeps the others under control and Barry has developed as the more social and open alter, representing Kevin's ability to communicate better in social situations. The Beast in this situation represents Kevin's hatred towards his father's death and the train station, where later the Beast emerges as Kevin's last and 24th identity. (See figure 62)

Figure 31: Dennis recalling the abuse



Figure 32: Kevin's Alters



Conclusion

This chapter serves as a comprehensive analysis of *Split* by M. Night Shyamalan. It builds on the key terms introduced in the first chapter. This chapter is divided into three parts: contextual analysis, narrative analysis, and mise-en-scène analysis, with a focus on important scenes.

To summarize, Dissociative Identity Disorder is caused by severe childhood abuse and the lack of emotional support system, which can lead to a disorganized (anxious- avoidant) attachment style in the child. This, in turn, creates a permanent and disruptive

impact on the development of the child's personality and future relationships.

In this film, the disorder is portrayed through James McAvoy's performance, shifting alters with the help of cinematographic techniques contributing to the overall sense of horror and thriller of the film.

General Conclusion

General Conclusion

This dissertation delves into the themes of childhood trauma, abuse, and Dissociative Identity Disorder in the horror thriller *Split* (2016) by M. Night Shyamalan. Through the lenses of Psychoanalysis and Film Analysis in their respective fields, the study sheds light on the importance and crucial role of cinematographic techniques such as sound and lighting in enhancing the depiction of traumatic experiences and mental health issues as accurately and authentically as possible within the mise-en-scène.

It also demonstrates how early-age relationships, exemplified by Attachment styles, can shape a child's future behavior and perspective toward romantic relationships and similar experiences in others. Adding to that, it highlights childhood trauma as a disruptive force causing distress and permanently altering the child's personality development and understanding. These concepts, pertaining to *Split*, particularly in the two protagonists Kevin Wendell Crumb (James McAvoy) and Casey Cooke (Anya Taylor-Joy), helped maintain focus on them throughout the analysis.

In *Split*, several cases of abuse go unnoticed because the abusers evade accountability, and the victims are too frightened or ashamed to speak up. The film illustrates that victims of abuse have different coping mechanisms and ways of dealing with their situations. In Kevin's case, he developed Dissociative Identity Disorder (DID) to escape due to the absence of a support system. In Casey's case, after losing her support system, she chose silence and more discreet coping methods, opting to stay away from home as long as possible.

Based on Chapter I, there is a clear link between early childhood trauma (specifically physical abuse) and the emergence of Dissociative Identity Disorder. This is primarily due to the lack of a support system during the period of abuse. Additionally, the constant abuse

contributed to the development of a Disorganized (Anxious-Avoidant) attachment style between Kevin and his mother as well as between Casey and her uncle.

In Chapter II, I presented a combination of mise-en-scène elements, including figure movements and expressions depicted in Kevin's case through the changes in personalities, and the girls' expressions of horror and determination, particularly seen in Casey at the end. Additionally, cinematographic techniques were utilized to enhance the explanation of the disorder's symptoms and causes, such as camera angles and movement that illustrate characters' positions in their environment and their interactions with others. Lighting was also used effectively, with dim lights creating suspense and high key lighting highlighting settings to convey emotions like innocence and profound betrayal.

In conclusion, the film further disproves the notion that the disorder is 'fake,' instead confirming its existence and demonstrating the reality of Dissociative Identity Disorder and its profound impact on its victims. It illustrates how childhood trauma can lead to lasting negative effects on future relationships and serve as a significant barrier to the victim's self-development.

As with any research endeavor, there have been obstacles encountered along the way, including challenges in connecting various points and determining the reliability of different sources. However, through unwavering perseverance, these obstacles have been surmounted, highlighting the importance of dedication in research.

Further studies could involve analyzing the film through feminist or Marxist theory. Despite the focus on the psychological aspect in this research, there are numerous other fields and lenses of analysis that could be explored with sufficient depth and inquiry.

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Appendices List

Appendices

Appendix A: Traumatic Experience

Figure 1: Uncle John tricking Casey



Figure 2: Casey retorts



Figure 3: Uncle John flashing guilt before seizing the weapon back



Appendix B: Casey's reaction

Figure 4: survival instincts



Figure 5: Casey helps Marcia



Figure 6: After Claire's escape, attempt



Figure 7: after Marcia's escape attempt



Figure 8: Casey against the Beast

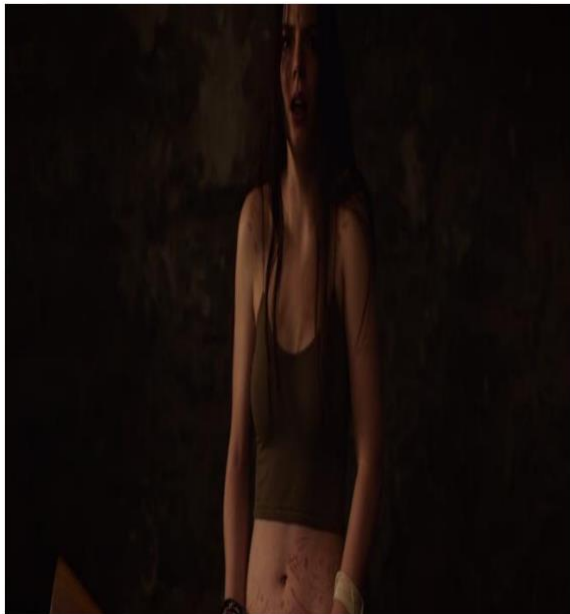


Figure 9: Strong Casey



Appendix C: Narrative Structure

Figure 10: walking to go home



Figure 11: spilled food boxes



Figure 12: girls notice stranger



Figure 13: waking up after the kidnapping



Figure 14: Claire attempts to flee



Figure 15: Marcia attempts to run



Figure 16: Casey tries to flee



Figure 17: Marcia tries to unhang her door



Figure 18: Casey finds the Key



Figure 19: Casey escapes the Beast

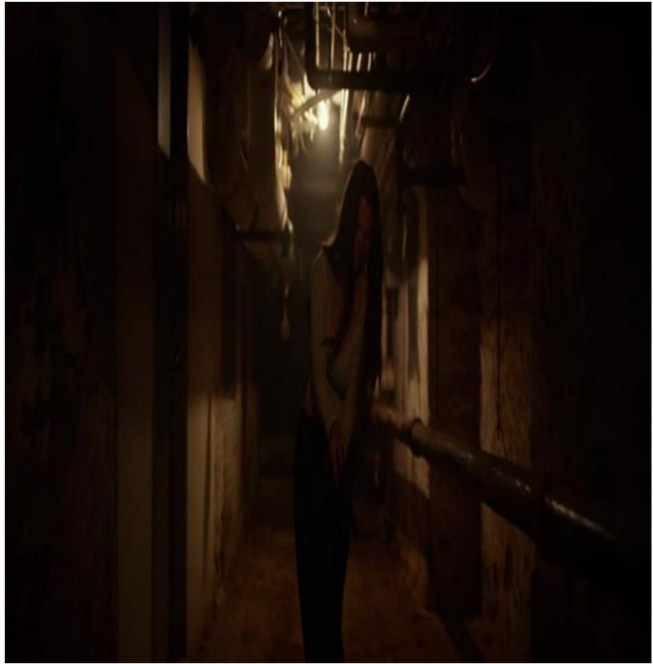


Figure 20: Casey fights the Beast

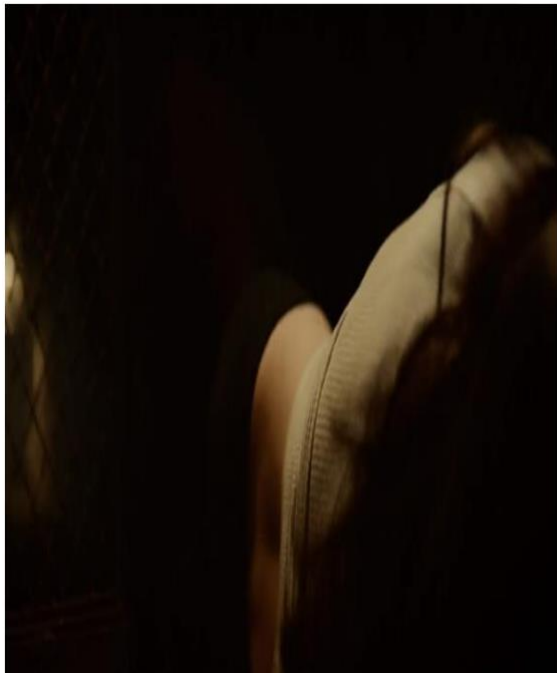


Figure 21: Casey is saved

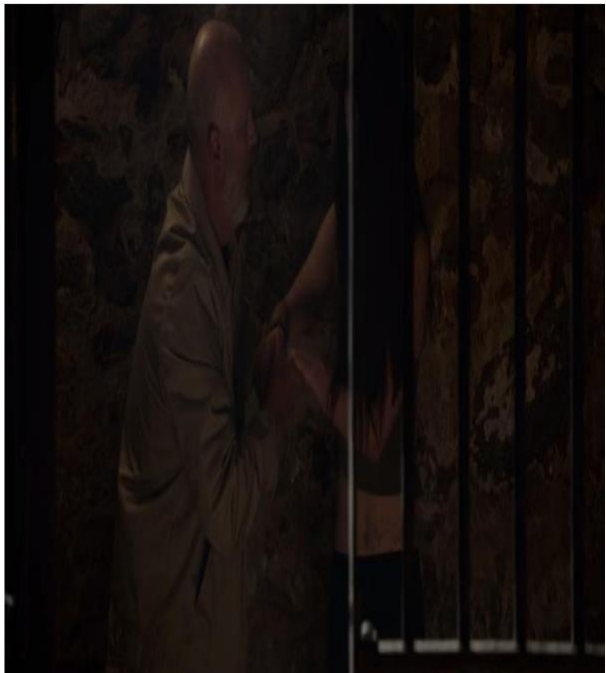
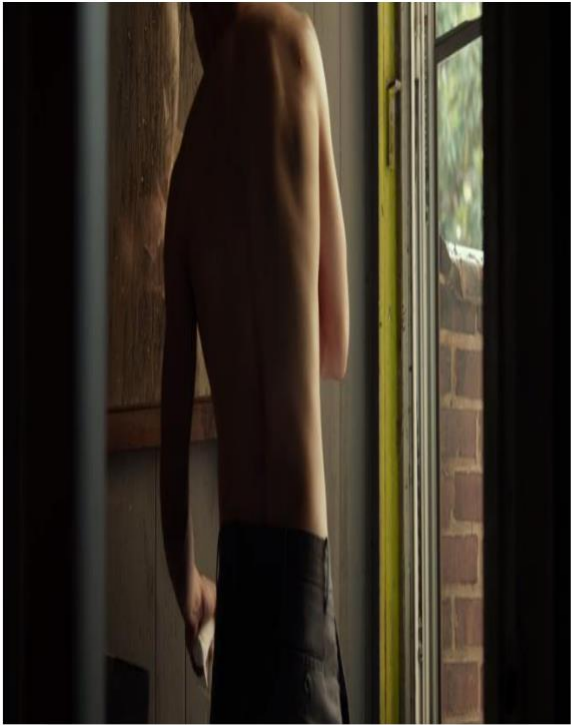


Figure 22: The Beast tends to his wounds Figure 23: Casey in an ambulance



Appendix D: Dissociative Identity Disorder

Figure 24: Dennis

Figure 25: The Beast



Figure 26: Beast spares Casey's life

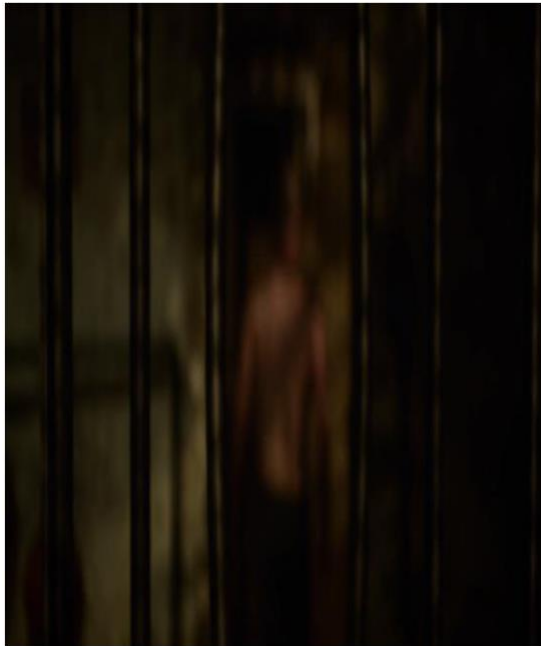


Figure 27: Hedwig



Figure 28: Kevin



Figure 29: the Horde takes over for good



Appendix E: Mise-en-scène

Figure 30: the birth of the Beast

Figure 31: the Beast Bending cell bars



Figure 32: Orwell diary

Figure 33: Jade diary



Figure 34: Barry diary



Figure 35: Dennis having O.C.D

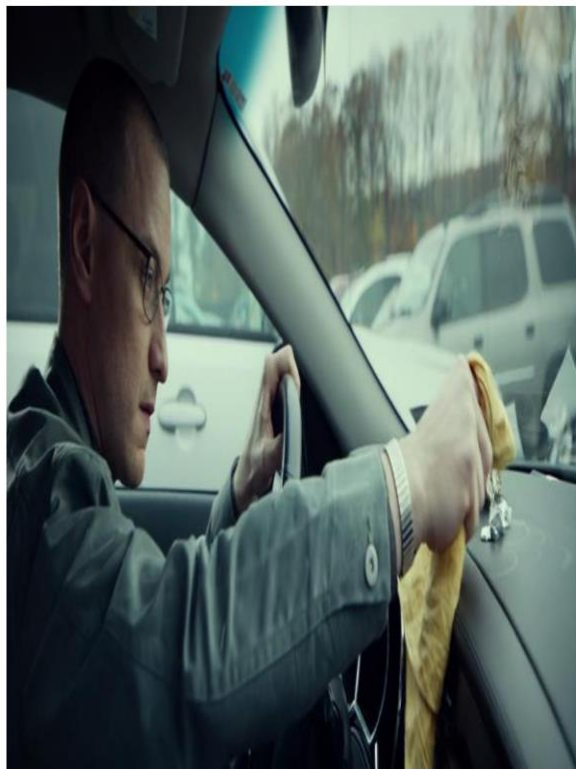


Figure 36: Barry appearing

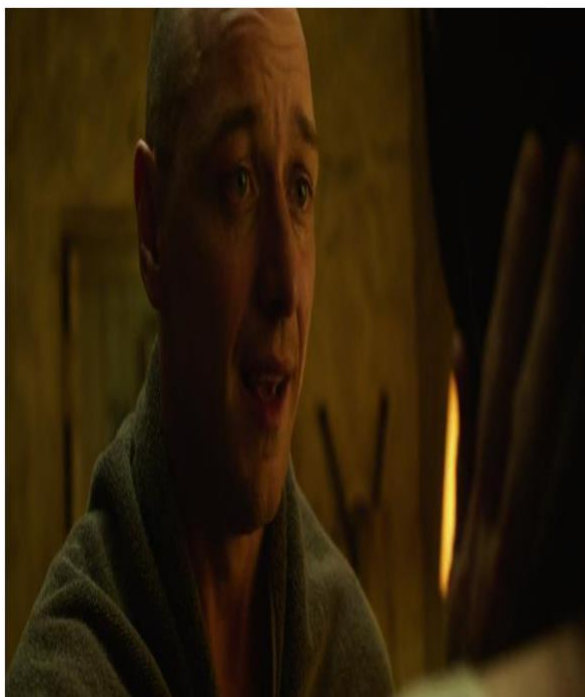


Figure 37: Patricia appears once more



Figure 38: isolated Casey



Figure 39: Beast destroys lamps in his hands



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Résumé

Cette thèse présente une analyse du thriller psychologique d'horreur *Split* (2016), réalisé et écrit par M. Night Shyamalan, visant à fournir des preuves cinématographiques de la représentation précise des conséquences du traumatisme psychique de l'enfance sur la vie adulte. Outre la désapprobation des opinions médicales concernant les tendances violentes de Kevin et les mesures prises par le Dr. Fletcher face à son comportement, l'analyse inclut également le cas de Casey, une victime d'une des multiples personnalités de Kevin, qui a été victime des abus de son oncle. Cette étude applique la théorie psychanalytique pour introduire la théorie du traumatisme et le trouble dissociatif de l'identité, ainsi qu'une présentation de la biographie du réalisateur et une synthèse du film. Des scènes sélectionnées sont analysées pour démontrer comment la combinaison de la mise en scène et des techniques cinématographiques renforce la compréhension du lien entre la théorie de l'attachement, les traumatismes de l'enfance et le trouble dissociatif de l'identité.

Mots-clés : traumatisme psychique de l'enfance, théorie psychanalytique, film, *Split*, cinématographie, trouble dissociatif de l'identité, théorie de l'attachement.

ملخص

يعرض هذا البحث دراسة لفيلم الرعب والإثارة السيكولوجي Split 2016 للمخرج والكاتب م. نايت شيامالان. يهدف البحث الى تقديم أدلة سينمائية توثق دقة تصوير صدمة الطفولة وأثرها على حياة الراشد. رغم اعتراض الأراء الطبية حول الميول العنيفة لكيفن، مرفوق برده فعل الدكتوراة فليتشر تجاه سلوكه. يشمل أيضا كايبي، ضحية الاختطاف من قبل شخصية من شخصيات كيفن، بالإضافة الى كونها ضحية اعتداء من قبل عمها. يقدم فرضية الصدمة واضطراب الهوية الانفصامية (مرض تعدد الشخصيات) اعتمادا على نظرية التحليل النفسي. كما يتطرق الى مقدمة لمسيرة المخرج مع ملخص للفيلم. سوف أقوم بتحليل بعض المشاهد المختارة، اين تتشابك التقنيات السينمائية والاعداد المسرحي لتساعد في استيعاب الرابط بين نظرية التعلق، صدمة الطفولة، نظرية التعلق واضطراب الهوية الانفصامي.

كلمات مفتاحية: صدمة الطفولة، نظرية التحليل النفسي، فيلم، Split، التصوير السينمائي، اضطراب الهوية الانفصامية، نظرية التعلق.