

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES**



**A PSYCHOANALYTIC APPROACH TO THE CHARACTERS
IN PSYCHO, SPLIT AND MRS. DALLOWAY**

MASTER THESIS

Asuman KAĞIT

**English Language and Literature Department
English Language and Literature Program**

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Thesis Advisor: Asst. Prof. Dr. Nur Emine KOÇ

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DECLARATION

I hereby declare that all information in this thesis, which is called “A Psychoanalytic Approach To The Characters In “Psycho”, “Split” and *Mrs. Dalloway*”, has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results which are not original to this thesis. (23\09\2020)

Asuman KAĞIT

FOREWORD

Literature has always been a source of pleasure and has opened doors to other worlds. To walk in these worlds, to understand them clearly, it is necessary to know their background. The mystery of these worlds can be discovered by learning their history. Psychoanalytic Literary Criticism is an important tool in such investigations. This dissertation is based upon the relationship between Psychoanalytic Literary Criticism and Literature, and I have tried to use their interworkings in examinations of “Split”, “Psycho”, and *Mrs. Dalloway*, and of their characters. These analyses have been conducted analyzed with reference to Freud’s literary ideas, publications and psychoanalysis.

In carrying out this study, I gained a deeper knowledge of the relationship between psychoanalysis and literature. Additionally, this research has taught me not only to read from a more psychoanalytic perspective, but to apply this same perspective to the world around me, where it is equally relevant.

I owe a great debt of gratitude to my thesis advisor, Asst. Prof. Nur Emine KOÇ, who helped me whenever I needed her, helped me to chose the subject of the thesis, and acted, with immense patience, as my guide throughout.

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A PSYCHOANALYTIC APPROACH TO THE CHARACTERS IN PSYCHO, SPLIT AND MRS. DALLOWAY

ABSTRACT

Literature and psychology are two disciplines that should draw nourishment from one other, since their area of concern is essentially human. While psychology uses its techniques to explore what lies in the human mind, literature turns over the same ground using symbols and images. In other words, the mind creates ways to express its thoughts. Hence, art can become a tool of psychology, revealing what the artist otherwise suppresses. Marble, color, letters, or visual symbols can be used by artists to create moods and change emotions, but to see the underlying reality it is necessary to understand why an artist creates art. Even though the form might change from age to age, there is one question that always remains relevant: what is the source of creating art?

In this thesis, although the correlation between them is highly complex and incontestable, the relationship between psychology and literature in both written and visual works in the 20th and 21st centuries will be analyzed. It is widely accepted that Freud is among the most influential psychoanalysts, and that is why this study seeks to analyze the significance of Freudian concepts in the films “Psycho” and “Split” and in the novel Mrs. Dalloway. It attempts to provide close readings of these films and book through the lens of Psychoanalytic Literary Criticism. This work will try to show how human psychology is affected by society and its problems. Either war or the conduct of parents shaped the behaviours of the characters, generally in a negative way, and made them troublemakers for society. Ultimately, in this thesis, the effects on artistic creation of feelings, pain, inner conflicts, identity confusion, personality clash, and identity disorders that war, society, and parents brought about, will be viewed. The relationship between psychoanalysis and literature and their effects on the texts and the creators of those texts will be shown through the lens of Freud’s ideas. That is, in this study, the characters of “Psycho”, “Split”, and Mrs. Dalloway will be analyzed through the Psychoanalytic Literary Criticism of Sigmund Freud.

Key Words: *Psychoanalysis, Psychoanalytic Elements in Literary Works, Freud.*

PSYCHO, SPLIT VE MRS. DALLOWAY'DEKİ KARAKTERLERE PSİKANALİTİK BİR YAKLAŞIM

ÖZET

Çalışma alanları insan olması sebebiyle edebiyat ve psikoloji birbirinden faydalanması gereken iki disiplindir. Psikoloji insan zihninde ne olduğuyula ilgilenirken, edebiyat onun kullandığı sembol ve imgeleri ortaya çıkartır. Yani, zihin düşüncelerini açıklamak için başka bir dil yaratır. Sanatçılar da kendilerini rahatça ifade edebilmek mermer, renkler, harfler ya da görsel simgeler çeşitli anlatım yolları kullanılabilir. Bu sebeple, gerçekliği görmek için bir sanatçının neden sanat yarattığını görmek yahut anlamak gerekir. Şekil yıldan yıla değişse bile asla değişmeyen bir şey vardır; “sanat yaratmanın kaynağı nedir?” sorusu.

Bu tezde, aralarında tamamiyle karışık ve inkâr edilemez bir bağıllık olmasına rağmen, 20. ve 21. yüzyıldaki, psikoloji ve edebiyat arasındaki ilişki ve ayrıca hem yazılı hem de görsel çalışmalardaki ilişki analiz edilmeye çalışılacaktır. Freud'un en etkili psikanalistlerden biri olduğu bilinmektedir, bu nedenle bu çalışma, Alfred Hitchcock'un “Psycho” ve Night Shyamalan'ın “Split” adlı filminde ve Virginia Woolf'un Mrs. Dalloway isimli kitabında Freudyen kavramların önemini analiz etmeyi amaçlamaktadır. Bu da, filmlere ve kitaba Psikanalitik Edebiyat Eleştirisinin objektifinden detaylı bir okuma yapmayı sağlar. Bu çalışmada, insan psikolojisinin toplumdan ve onun sorunlarından nasıl etkilendiği göstermeye çalışılacaktır. Gerek dönemin savaşları, gerekse ebeveynlerin eylemleri, karakterlerin davranışını genellikle negatif bir şekilde şekillendirmiştir ve onları toplum için birer sorun haline getirmiştir. Sonuç olarak bu tezde, savaşın, toplumun ve ebeveynlerin sebep olduğu duyguların, acıların, iç çatışmaların, kimlik karmaşalarının, kişilik çatışmasının ve kimlik bozukluğunun sanat yaratma üzerindeki etkileri incelenecektir. Yani, psikanaliz ve edebiyat arasındaki ilişki, metinler ve onların yaratıcıları üzerindeki etkileri ile beraber Freud'un çalışmaları üzerinden gösterilecektir. Bu çalışmada “Psycho”, “Split”, ve Mrs. Dalloway'deki karakterler Sigmund Freud'un Psikanalitik Edebiyat Eleştirisi aracılığıyla analiz edilecektir.

Anahtar Kelimeler: *Psikanaliz, Edebi Eserlerde Psikanalitik Ögeler, Freud.*

1. INTRODUCTION

Literature plays an important part in the art of almost all societies, revealing realities, problems and facts which cannot find a more direct voice. It has become a vehicle for providing both pleasure and catharsis in the artist. The creators have fashioned a dough from their own feelings, desires, wishes, thoughts, dreams, pasts and futures, with which to bake their own cakes. These creators come from all walks of life, which is why each cake has its own unique flavour. To understand their works and their unique linguistic gifts, their minds and feelings need to be understood; one must attempt to walk in their shoes. What is in their minds – why and how they create their art – cannot, of course, be sensed completely and clearly. Artists might see their art as a time machine that allows them to go where they wish, a means to help them find a way to communicate with society. That is, art ties an artist's past and present and helps them to communicate feelings. Literature is one of the best ways to achieve such communication. It carries the reader from past ages to the present day. Thus, written literature and visual arts play a major role in society, building a bridge between the creator and the viewer. In its early days, literature could be seen as simply a pleasure-based art, but in time, especially after the acceptance of literature as lying within the purview of science, literary works began to be analyzed using a variety of different methods. The people who created these works, authors, poets or directors, can be said to highlight the individual's importance in the work. So now, these works can be thought of as the reflectors or mirrors of their creators' lived experience within their particular times and societies. If a person is thought of as a machine, what he or she produces is made from what is put in. Individuals have been programmed to reflect what they experience, feel, or see.

At the beginning of the 20th century, a psychoanalytic approach was developed by Sigmund Freud, utilising both psychology and psychiatry in order to analyze the human subconscious. Due to the political and ideological turmoil of the 20th

century, individuals had begun to experience anxiety and self-fragmentation. Freud understood that every person had another individual buried inside them and wanted to understand how desires shape an individual's acts. According to Freud, people act upon their desires and society gives these actions shape. This approach was used first to analyze human behaviour, and over time has taken on an important place in analyzing the authors and the characters in works of fiction. Freud's work in the field of science and therapy reveal his regard for literature. He characterised problems in terms of the Oedipus complex, the pleasure principle, and the fear of castration. Eagleton says that Freud contributed to the literature in terms of "his 'comparison of it to neurosis.' What he meant by this is that the artist, like the neurotic, is oppressed by unusually powerful instinctual needs which lead him to turn away from reality to fantasy. Unlike other fantasists, however, the artist knows how to work over, shape and soften his own day-dreams in ways which make them acceptable to others..." (Eagleton, 1996, p. 156) Freud had many followers, and also students such as Jacques Lacan, who moved Freud's theory forward, Alfred Adler, and Carl Gustav Jung. In particular, he clashed with them on the subject of the Id, which is part of his theory of mind. Freud believed that the Id is generally shaped by sexual desires that arise in childhood. He coined the term 'the unconscious' with the aim of explaining those complexes that surface due to suppression and the extolling of contempt. That is, according to Freud, individuals all have these feelings but suppress them because of the pressure of society's rules, until in time, they find their own way to surface.

"We are conscious of an animal in us, which awakens in proportion as our higher nature slumbers. It is reptile and sensual, and perhaps cannot be wholly expelled; like the worms which, even in life and health, occupy our bodies. Possibly we may withdraw from it, but never change its nature." (Thoreau, 2017, p 197)

To Freud person's behavior is based on saturating one's desires, and, essentially, selling oneself. This idea distinguishes itself from Freud's thought by revealing duality. While Freud thinks that this division is a disease, and the ego should be strengthened. Is it communication with others that makes the ego

sick; is that self-perception that arises from relationships with others a disease, or is it not?

Many critics, authors, and directors were, and remain, influenced by Freud. Hence, it is not only for people concerned in the treatment of psychological problems, but also for literature to understand from a Freudian perspective how artistic work is created – why an artist creates and what the source of this creation is. Artistry can be considered a kind of psychopathy as Moran said, “...the artist is also considered close to a mental patient. S\he is full of requests that s\he cannot satisfy in the real world.” (Moran, 2008, p. 151).

The traces of trauma that children experience in their childhood follow them into adulthood. These children continue their lives with these problems, which their parents cause, and with their effects. As it is said, what we call personality is like water, and it takes the shape of pot. That is why the most important factor in shaping a person is not some dark cavern deep in our consciousness but is the condition, environment, society, rules, and interaction with others: this is what builds personality, and personality makes art. It’s like a chain.

Thus, psychoanalysis has given rise to a new method of looking at literature – Psychoanalytic Literary Theory. It focuses on the text – its subject, themes and characters. The era in which the author lived, the social and political history of that time, the environment, are the determining factors. These have become the main field of occupation of Psychoanalytic Literary Theory. As Berna Moran states, a work should be approached and analyzed taking its author, the work itself and the reader into consideration. (Moran, 2008, p. 228-230) In line with these ideas, in the first chapter, historical background of Psychoanalysis and Psychoanalytic Literary Criticism, Sigmund Freud’s life and works include Theory of Mind will be analyzed in the light of various articles and also works.

In the second chapter, Alfred Hitchcock’s “Psycho” and its protagonist, Norman Bates, Night Shyamalan’s “Split” and its compulsive-disordered character Kevin, and Virginia Woolf’s *Mrs. Dalloway*, with its two characters, Clarissa and Septimus, who inhabit different bodies but seem to share the same soul, will be studied using Psychoanalytic Analysis. Both the similarities of these diverse characters from different eras, and how they differ from each other, how the characters are affected by their pasts will also be the subjects of this study

looking or the answer of the question of how does unconscious mind reveal within the works?

The characters in these works suffer from their past. They all had some terrible experiences and these experiences created another identities in them. In “Psycho”, Norman Bates created a mother character in his mind and begun to act with his mother’s desires. In time, he became a problem for the society due to killing the women in his life. On the other side, “Split” told the story of many characters in only one body. In this story, main character created twenty-four characters in his own body and these all alters made main character act according to their wishes. Those wishes made him put in trouble because he killed three women like Norman did. There was something different in this story that Kevin abducted three girls and killed two of them but he let one of them go. Because that girl suffered from her life during her childhood as Kevin did, he did not hurt her. In these two works, women in the main characters’ life were killed with the reason of Kevin and Norman’s hate coming from their past. In the last work; *Mrs. Dalloway*, Woolf created two main characters directly. One of these characters was man, the other one was a woman and they had problems again with their past and lives. The different thing from the other works that these two characters; Mrs. Dalloway and Septimus wanted to kill only themselves. They did not hurt anyone else. Since they could not cope up with their lives, they made a world to express their suppressed feelings but in this world they always tried to escape from their sorrow without caring of anyone. Actually, they tried to take a revenge from life and find a place in society. “Psycho” and “Split”’s characters stayed in their childhood and they wanted to release from the feeling of castration which society (father or mother) created on them. In *Mrs. Dalloway*, characters stucked between their past and present lives they did not enjoy anymore. Septimus struggled with the memories from the war and Mrs. Dalloway did with her marriage, too. In the films, the sadness, anger, and all feelings were reflected with lights, colors, music, and mimics like a real language on the otherhand, in the book, Woolf created a language which was stream of consciousness and made her characters speak with flowing thoughts. These are different characters from the different age but the pain is the same even in different forms.

Literature already has an emotional language which is unlike daily language. When it is incorporated with the language of the unconscious mind, it creates a dream world for both the creator and the reader. Artists use metaphors in their work to uncover their characters' unconscious mind. With these metaphors, common symbols in a society are used and so all parts of the society can easily understand them even if the main idea that the author wants to discuss is not mentioned. All art conveys messages, and literature does so with its own special language. As the linguist Halliday states, "language subserves to express the content: it makes the speaker state the real world, including the speaker's own conscious inner world. We can call that thoughtful function." (Wollen, 2017, p. 142) As it is obvious, literature is a means of communication, and it delivers its message, written or verbal, using a variety of methods.

Stream of consciousness is one linguistic form that mimics the "streaming" nature of "conscious" thought. It communicates in indirect way, uses metaphorical elements and never uses easy language. The stream of consciousness technique, which has been used to describe and deeply express the world of the minds and emotions of the characters, takes advantage of Psychoanalytic Method. Novels written using this technique direct the readers in a manner different to novels written in a certain order of time, place and event. They demand constant attention and make the reader who strays from the topic pay the price for momentary carelessness. Thus, the reader is required to read every detail again and again to understand the unconscious mind of the author, because all of these ideas are swirling about in the author's mind.

Cinema has its own distinct creative aesthetic, conveying the director's message more than that of the writer; it might thus be said that what an author is to a novel, the director is to a film. That is, the films have their own languages and tell their creator's story in their own way. Hollywood, of course, dominates cinema, projecting America's political and economic power all around the world. It is also a hugely important medium for giving shape to thoughts which cannot easily be expressed by words alone. Hence, a new language has, in a sense, been created – one which reflects both the real world and the mind of the director through choice of subject matter, characters and so on, much like an author or a poet. Cinema, too, is a fiction which can tell a real story. Although

cinema language has to be symbolic firstly” (Wollen, 2017, p.123) “film speaks the language of the unconscious” (Wollen, 2017). This can make film a difficult and confusing platform, but it still is one of the richest one, aesthetically. With this idea, in this study, films and book will be analyzed together through Psychoanalytic Theory.

Psychoanalytic Theory was applied first to films by Otto Rank, who analyzed *The Student of Prague* (*Der Student von Prag*), a film made in 1913 by Stellan Rye. Later, from the 1950’s, the psychoanalytic approach began to gain ground in the film sector. As Freud analyzed Shakespeare, Ibsen and Sophocles, Psychoanalytic Film Theory appeared, and the idea was published in the French *Cahiers du Cinema*, then the English *Screen* and the American *Camera Obscure* and *Discourse* magazines.

Like written works and their authors, films seek to express the ideas of the director. They do this with lights, colors, costumes, the camera’s view, the characters actions, symbols, and sometimes even with music. Still, however, the basis of any film is the written or spoken word, the idea; film simply adds a wealth of other elements to the task of reflecting the film-maker’s vision. Hence, films can certainly be seen as an extension of literature.

To sum up, the best poets, authors and directors reflect society though the filters of their own minds, combining the conscious and the unconscious. They serve society by giving in art to enjoy, while perhaps at the same time exorcising their own or others’ neuroses, to the benefit of all. These masterpieces can be thought as doors opening between the conscious and the unconscious mind, for both the creator and the watcher or reader.

In the last part of the study, the results of the foregoing evaluations through psychoanalysis will be discussed using examples from the works. The study also will be supported with stills from the films in the appendix part.

This study seeks to answer of how the unconscious mind reveal within the works of “*Psycho*”, “*Split*”, and *Mrs. Dalloway*, through a combination of the fields of psychoanalysis. These three important works can be seen as paradigms from the 20th and 21st centuries for psychoanalysis. They will be looked at through the ideas of Sigmund Freud’s conscious and unconscious mind theory.

The characters' attitudes and behaviours in these works will show how their unconscious mind manifests itself. This evaluation will reveal the defense mechanisms of the heros in the works and the way in which these mechanisms are reflected through written work and films.

2. HISTORICAL BACKGROUND OF PSYCHOANALYSIS AND PSYCHOANALYTIC LITERARY CRITICISM

2.1 Sigmund Freud

“Where Id was There shall Ego be”

(Freud, 1932)

Sigmund Freud, who initially specialized in neurology, was a scientist known as the father of psychoanalysis. He had a tough life which encompassed war, poverty, and death. These social trials spurred him to success – the harshness of his life and his consequent fear of poverty combined with his intelligence helped him achieve greatness.

Freud was conspicuously precocious even as a child. He was the most accomplished child in his family, and mastered many different languages. Over time, he became interested in Goethe and his works. He suffered because he was Jewish and felt alienated in school, but he continued his education and after completing it he began to work in the clinic of Dr. Theodor Meynert. He was obsessed with earning money and becoming successful. While he was researching cocaine, he realized that it was a strong anesthesia and a short time later he began to use it. After he went to Paris to work with the famous neurologist Jean-Martin Charcot, the idea of mesmerism seized his attention which is an invisible and mysterious force. It is believed that it affects people and their acts so they can be cured easily with this way. This led him to make big inventions in his field.

He treated his patients with mesmerism at first but later, while he was talking to Dr. Josef Breuer, who studied in the same field, he heard the story of “Anna O”. ¹This tale led him into new channels of psychotherapy. The death of Freud’s

¹ She is the first patient of Psychoanalysis. She had some physical illness in the first time of her problems but Freud thought that it is not only physical. He studied on Anna O with his friend Breuer and they saw that some unconscious and conscious problems caused her illness. Because she was a

father shocked him deeply and drove him into depression. He started to analyze himself. This period was one of isolation and great creativity for Freud, and at the end of the process he wrote many books and essays. (Freud, 1910, p. 6-7)

Freud considered sexuality to be the basis of human psychology. Because Breuer did not think that neurosis could be explained sexually, he parted company with Freud. Later, Freud coined the term 'subconscious', based on the concept of 'second consciousness', which was used by Charcot during his therapies. The Sexual Etymology of Hysteria conference made him isolated both socially and professionally. His friends thought that his works were perverse. Thus, he lost both his father and his friends in a short time. This desolation led him to further study. (Freud, 1910, p. 7-8)

Based on the concept of the subconscious, dream analysis and treatments, Freud published *The Oedipus Complex* in 1897, *The Interpretation of Dreams* in 1900, and *The Psychopathology of Daily Life* in 1901. His primary aim was to introduce psychoanalysis to the world and to make it universally accepted. But he was afraid that his study would be thought of as 'Jewish science', as indeed it was. His advocates were exclusively Jewish people in the new century. This group of people founded an association for him which they met every week. The fact that all of the group members were Jewish, prevented psychoanalysis reaching a more general audience. In 1907, a man who was not Jewish attended to the club for the first time. He was Carl Gustav Jung, who was the assistant of E. Bleuler. Freud's relationship with Jung became one akin to father and son in a short time. This would have a major impact on both their private and professional lives. In their first year together, Jung founded the "Freud Association", in accordance with Freud's own wishes. After a while, however, Freud noticed that Jung did not entirely share the same ideas, and he decided to break with him – Freud believed that loyalty was vital to their relationship.

Freud always seemed to lose in his life. He was unable to achieve the success that he wanted. In subsequent years, he sent his sons to the army and then he lost his daughter. His sadness drove him to further study, and he created a new

good story-telling and had dreams, those helped them to understand what there is in her unconscious mind and how reveals it. (Forrester, 1986)

theory called Beyond the Principle of Pleasure: Repetition, Obsession and the Death Instinct. In 1923, he put forth his famous theory, “Ego and Id”. (Freud, 1910, p. 11-12)

When Hitler came to power in Germany, all of the works of Freud were burnt or banned, and when Hitler occupied Austria in the anschluss of 1938, Freud had to flee his home in Vienna. He settled in London and began to suffer from the effects of a ten-year-old cancer. In the end, in constant pain, he chose to die by euthanasia. He had been criticized by his peers for not being sufficiently experimental, but his theories laid the base for the field of modern psychiatry and psychology, and even for literature – his work has had a huge impact far beyond its original bounds.

Freud’s psychoanalysis treats mental disorders by focusing on unconscious mental progress. That is, its main aim is to make the unconscious conscious. Freud generally deals with a basic question: What is the purpose of human life? While, perhaps surprisingly, he states that it is to stand or fall with religion, he also argues that the simple purpose of life is the pursuit of happiness. He describes “happiness” with relish, based on the “pleasure principle”, which has both positive and negative aspects: intense pleasure and the elimination of pain. So, in short, this theory aims to get rid of the pain and produce pleasure. There are three sources of pain – our own bodies (id), the external world(ego), and our relationships with others (superego). Suffering shapes our desires, and we chase our desires according to external world. To Freud, our alternative pleasures are religion and science. These are types of satisfaction. (Freud, 1910, p. 6-13)

To uncover the reality of human psychology, Freud wanted to make the unconscious conscious, with the aim of releasing repressed emotions and experiences. He believed that events in our childhood have a great effect on our adulthood. For example, anxiety which is hidden in our unconscious minds comes from our past and might cause some problems during adulthood. To uncover this mystery, Freud apply the theory of psychoanalysis. This facilitates the manifestation of thoughts, feelings, and the acts related thereto, which can be observed using verbal association and the recalling of dreams and of early childhood memories.

Following this logic, Freud developed a model of the mind. He actually divided the mind into three parts, but this theory of mind has in itself other five parts as well. The mind is a huge machine which keeps buried within itself all stages of a person's development. Hence, he likened the mind's structure to an iceberg, and used this simulation to portray the three levels of the mind. The conscious includes thoughts and perceptions, the subconscious comprises memories and stored knowledge. The last is the unconscious, which holds our instincts (sexual and aggressive desires) and which includes the Id. This part has another division within it.

The most important part of the mind is that which cannot be seen, like the bulk of an iceberg. Freud always focuses on the unconscious, submerged mind, and especially sexuality, because it governs so much of our behaviour.

Thus, in Freud's structural theory – psychoanalytic theory – human personality is formed of three pieces; id, ego, and superego, which are not physical but conceptual.

- Id: the source of psychological energy derived from instinctive needs and impulses. Freud presumed that the id lies in the unconscious level because of the pleasure principle. Its only aim is to take pleasure.
- Ego: the mediator between the intrinsic person and external reality.
- Superego: the internalization of the conscious mind, which is shaped by rules, conflict, morality, guilt, etc. According to Freud, there is nothing in us that keeps our ego under control except for our conscience. (Freud, 2016, p. 101)

In Freud's theory of, the id is unconscious, the ego is conscious, and the superego is pre-conscious. The conscious mind is the reality that a person is aware of at any time, the pre-conscious is available memory which a person can easily remember even if he does not think about it all the time. Yet these two are the tip of the iceberg according to Freud, because the biggest part of the human mind is hidden – unconscious – no one can recognise it easily. These can come out as drives or instincts or they can remain submerged. People cannot stand to be aware of certain traumas or memories and so they push them into the subconscious. The ego, which is one of the mind's three components, is the

harsh place between reality (society) – the superego – and biology – the id. That is why the ego can sometimes feel trapped by a person's desires.

2.1.1 Id

The term 'id' was taken by Freud from Georg Groddeck's *The Book of Id*. The term refers to our drives, but sometimes Freud called it desire. The id symbolizes our primitive drives and wishes. Drives are the transformation of basic human needs to motivational powers. These drives can vary – hunger, lack of water, and sexual desires – but all want to be satisfied immediately. For instance, when a baby cries until it injures itself, it simply wants to be satisfied immediately. As with a baby's drives, our drives want to be satisfied immediately as well. According to Freud's rules, a newborn baby is formed of pure id. That is, id is a spiritual representative of biology. This drive cannot satisfy the body by itself. If it cannot be satisfied, it will strengthen until it breaks into the subconscious. In Freud's theory, these drives which show up in childhood form a basis of an adult's psychological problems. Also according to his theory, dreams are used to satisfy these drives because id's wishes come from the unconscious. (Freud, 1910, p. 9-11)

According to Freud, the id consists of two main Powers, Life (Eros) and Death (Thanatos). Life-drives (all that one needs to stay alive: food, water, accommodation, etc.) preserve a person's life and also provide for the continuity of the species (sexuality). These life instincts generate energy, which Freud, in Latin, called libido. Libido was primarily about sexuality, because Freud believed sexuality to be the most important need of the human soul and that social existence requires the generation of people, making sexuality the most social of all needs. Starting from this point of view, Freud reasoned that sexuality lies at the base of all human behaviours, and its desires take precedence over all others. This is, of course, another way of saying that homo sapiens is simply another kind of animal, controlled, as all animals are, by its instincts. It follows that in all psychological problems, our repressed sexual urges play a part. In spite of criticisms, this central idea of Freud is not unidimensional, and has a significant impact on our understanding of human nature. (Freud, 1910, p. 12)

Later, he thought that death is the close companion of life. Death and Life end to suffering, pain and misery – it is a final compensation of all people’s unmet needs. Freud might have said that attempts to escape from reality through alcohol, drugs, books and films is proof of a death instinct. That is, ideas of suicide, aggression, and persecution are already been inside us, leading to aggression and violence. However, in spite of the power of such destructive feelings, Freud believed Eros – life – to be stronger.

2.1.2 Ego

Ego means “I” in Latin, and Freud says that the ego mediates between the id, the superego and the outside world to balance primitive desires, spiritual ideals and taboos. The ego is a set of mental functions that enables human beings to live in harmony with the outside world. It tries to mediate between all factors until either reality changes or we find satisfaction in a way which is accepted by society.

The ego has to determine acceptable conditions because the id always leads us down paths which are not acceptable to the superego. The ego develops defense mechanisms to get rid of the impulses of the id. These mechanisms include suppression, reaction, formation, reflection, ignoring, regression, and seeking the good. So, the largely conscious I lies between the id and superego, balancing our primitive needs and spiritual beliefs. The opposite of the id, the ego tries to follow the reality principle.

The ego, which is innate, is actually a sort of defense between id and superego; while it tries to make the id calm, it also tries to cope up with the superego. As the id is like a child that thinks only of its wishes and acts only upon them, the ego protects it against the rules of the superego, which means society. On the other hand, the superego suppresses the ego as well, due to the id’s fantasies. As Freud saw it, an individual’s unconscious thoughts are summoned via techniques of manifestation such as dreams, association of ideas, and stream of consciousness. Freud thought that the ego works well in dreams because dreams tell a person’s story truthfully. That is, a dream is a sort of presentation of the wishes and desires which are in the unconscious mind. During sleep, the ego puts these wishes under pressure – our unconscious thoughts try to find a way to

come to the surface but the ego blocks this, acting as a kind of censor. On the question of why people create fantasies or have wishes that need to be satisfied, according to Freud, unhappy people create a dreamworld to make themselves happy and satisfy their feelings in this world: “a happy person never fantasises, only an unsatisfied one with unfulfilled wishes, and every single fantasy is the fulfilment of a wish, a correction of unsatisfying reality” (Habib, 2005, p. 580)

Clearly, the ego covers things which are given expression or which lie out of sight in another word; it is like a key part for individual's mind. It is half conscious mind, half unconscious mind. “The ego includes everything; later it separates off an external world from itself.” (Habib, 2005, p. 587)

2.1.3 Superego

The superego symbolizes our conscience and, together with spiritual values, deactivates the id. ‘Super’ means upper in Latin; that is, it denotes the power of upper self (ego) and the mind. It is responsible for maintaining moral standards. It works on the morality principle and leads us to act in a socially responsible manner.

Over time, the superego takes the place of parental guidance and control; it supervises the ego, leading and punishing it in exactly the same way that a child's parents did beforehand. (Freud, 2016, p.101) In other words, the superego does not permit fulfillment of those of the id's wishes which are not permitted by society – for instance, the necessary postponement of gratification and the acceptance of those prohibitions demanded by the social environment and other people. The sum of these prohibitions is the content of higher knowledge.

The superego is built on a worldview, taboos, and the things that children learn from their environment and internalize at an early age. It is our sense of right and wrong – the conscience. So, the superego represents the rule of society and family, taboos, and the conscious awareness created by family, society or both. If its demands and prohibitions are not met, feelings of guilt or shame can manifest themselves. To avoid this, the ego keeps the id and superego balanced.

Freud often draws from literature in his works. He uses the idea of woman and man, civilizational conflicts, and, most famously the Oedipus and Electra

Complexes. These last derive from Greek tragedies of Sophocles, which tell the story of the King Oedipus. According to Freud, when a child realizes his or her own sexual identity, the child identifies itself with the parent. Children try to be like their parents by modeling their sexual identity upon them. A child, manifesting an early form of sexual expression, is drawn to the parent of the opposite sex, who is the biggest source of pleasure. Freud calls this the Oedipus Complex for boys, and the Electra Complex for girls. (Habib, 2005, p. 575-576)

Freud identifies a man's sense of guilt as an Oedipus Complex - every male child has sexual feelings towards his mother, and so his father becomes an enemy for him. The father can symbolize the society that frames the rules which the boy has to obey. He struggles with his feelings and the rules so he acquires an enemy.

In the story of Oedipus Rex, it is prophesied that the king and the queen's son will grow up to kill his father and marry his mother. To prevent this, the king seeks to kill his son but the queen sends the boy away, beyond the king's reach. Another city's king adopts the boy, and when he becomes an adult, he faces his real father without either of them knowing the other. They argue, and the son kills his father. Some time later, he comes to his real father's kingdom and meets a sphinx, which asks him a question, the correct answer to which will enable him to marry the queen and rule the kingdom. Answering correctly, Oedipus marries the queen – his mother – and becomes the new king. They have children together. According to Freud, a child is already born with a desire for the opposite sex, and a boy's mother is his first love. One way or another, he will seek to marry her. A son therefore sees his father as a rival for his mother's love, and wants to replace him. His fate is, thus, that of Oedipus Rex, according to Freud. Oedipus acts upon his his desires, but at the end of Sophocles' tale, the people of the land, learning the truth, turn on the incestuous Royal couple – when society comes into play, Oedipus and his wife-mother realize their faults. Out of guilt, Oedipus punishes himself by putting out his eyes and his mother kills herself.

Freud says that while he is acting out his desires – id – towards his mother, when faced with society's norms, he gives in to the demands of his superego. The superego's power is like an impulse, and is a part of the subconscious. The

feeling of guilt causes tension between the ego and superego. However, the power of the superego lies in social pressure, which is personal experience, not in biological needs, and thus it brings unhappiness. Freud states that this feeling is related to the father as a reflection of the community. Even if man is seen as a creature of free will, he actually is not because he is tied by bonds to his environment. His only wish is to be happy, for which he needs to satisfy his drives, especially sexual drives, because, as Freud states, sexuality is the most important part of any human being. If it can not be satisfied or has to be suppressed, then it can arise in other forms. This can sometimes be art and success, but sometimes can turn into cruelty.

2.1.4 Psychosexual stages of development

As discussed, Freud believed that children are born with a sense of sexual pleasure – libido – and are always looking for a means to satisfy themselves. There are steps in the development of a child as it looks for pleasure. According to Freud, children complete their sexual development in five stages. In these stages, the id focuses on certain erogenous zones which serve as pleasure sources, but these differ from stage to stage. These psychosexual stages, which represent the fixation of the libido, are:

Oral – Birth to 1 year. The oral zone is the mouth, which provides primary interaction. So, sucking is the most important reflex during this stage. The mouth is used for eating and infant takes pleasure through activities like tasting and sucking. Arising during weaning, a child can have some problems like eating, or nail-biting.

Anal – 1 to 3 years. This erogenous zone concerns the controlling of bowel and bladder movements. This is when a child receives toilet training. The child has to learn to control his feelings and urges, which this leads to feelings of independence. According to Freud, if a family does not help the child at this stage, or responds by laughing or teasing a child who is learning this process, the child can feel insecure and become obsessive in adulthood.

Phallic – 3 to 6 years. This stage focuses on the genitals. Children notice their sexual differences as females and males. Freud also states that this is when boys begin to see their fathers as opponents. They have feelings of possessiveness

towards their mother and want to replace their father, as in the Oedipus Complex, described above. Boys are also afraid of being punished by their fathers as a result of these feelings, which Freud termed castration anxiety. The female equivalent is the Electra Complex, where girls have possessive feelings towards their fathers. However, girls experience penis envy instead of castration anxiety, which means that they feel lacking something in the absence of a penis. Girls think that they have lost their penis, and because of that they want to possess their fathers, according to Freud.²

Latent – 6 to Puberty. There is no sexual feeling during this stage. The superego continues to develop, but the id is under pressure. Children develop their social skills and relationships with others. Sexual energy is still present, but it is sublimated into other fields, like social interaction. This stage is important because of the development of social and communication skills. A child who does not navigate correctly through this stage can have problems with self-confidence.

Genital – Puberty to Death. This is the stage of maturing sexual interests, where the libido becomes active again, and an individual develops a sexual interest in the opposite gender. In this stage, the aim is to balance different areas. Freud believed that the ego and superego are in full performance during this stage.

Teens, in this stage, can balance their needs with the rules in the society, whereas in younger children, the id is dominant, demanding only the satisfaction of basic wants. If children are led correctly to this stage, they can become well-balanced controllers of their desires, and reasonable individuals. (McLeod, 2008, p. 1-5)

According to Freud, the first six years of life are vital to the development of personality, and all stages must be completed successfully in childhood. If one of them is not completed, or is suppressed, then psychological problems can occur.

² Freud sees woman as a dark continent. According to his theories, girls are disappointed that they have lost their sexual organ (penis) and they need their fathers as a first symbol to feel completed.

This shows how a person's development is determined from childhood. Freud also makes the claim that dreams are reliable ways to access the unconscious mind because the ego's power is lowered during sleep.

Even Terry Eagleton³, the famous academic and critic, says that “the ‘royal road’ to the unconscious is dreams”, thus supporting Freud's idea. (Eagleton, 1996, p.136) Through our dreams, thoughts in the unconscious mind can come easily to the surface. According to Freud, the subconscious mind dreams symbolically about what it already contains, transforming this content into images. “The watchful ego is still at work even within our dreaming, censoring an image here or scrambling a message there...” says Eagleton in his famous work, *Literary Theory*. (Eagleton, 1996, p.136) Thus, an individual cannot understand what a dream means without knowing the background of the dreamer. Thereby, an idea in the subconscious is turned to a real idea, much like films. This dreaming process was called ‘dreamwork’ by Freud, and it relaxes the mind and reduces anxiety because there are no forbidden forms while dreaming. The mind works freely to give shape to what it contains, and an individual can continue to sleep comfortably. According to Freud, while dreaming, a thought which is suppressed in the subconscious does not have to have the same shape as reality; it can differ from it – a man in reality can be seen as a woman in a dream; a process called displacement. An individual can experience displacement for all symbols. In his later works, Freud states that symbols might be universal in dreams, some of them being phallic objects such as guns and swords. The penis, and dancing or riding a horse, represent sexual intercourse. Although these things can be universal, Freud also says that all dreams cannot be known without knowing the dreamer's mind. (Habib, 2005, p. 576-577)

Freud's work sought to understand the mind's progress through the unconscious, and later some theorists adopted it to interpret works of artistic creation. As we have seen, Freud uses dreams to uncover what the mind has in

³ Terry Eagleton is an Irish/English academic in the field of literature and cultural theories. He is known for his Marxist Literature Theory. He is also interested in Psychoanalysis and is a strong supporter of Slavoj Žižek's studies.

its subconscious, but he correlates psychoanalysis with literature, using literary works:

“Freud was aware of the problematic nature of language itself, its opaqueness and materiality, its resistance to clarity and its refusal to be reduced to any one dimensionl “literal meaning”. Freud’s own literary analyses tend to apply his models of dream interpretation to literary texts, viewing the latter as expressions of wish fulfillment and gratifying projections of the ego of an author.” (Habib, 2005, p.572)

Literary texts, or art in any field, express the secret of the unconscious desires of the author, and can be thought of as a reflection of the author’s own mind. Due to its effectiveness as a theory, Freud’s work can clearly be used in this area, to understand the essence of the work of an author or director. However, Karl Gustav Jung, who worked with Freud on the subconscious, states that “the knowledge that was achieved with psychoanalysis is not certain and it is nothing but correct predictions, at best.” (Jung, 1981, p.53)

A psychoanalytic reading aims to understand an author or director’s inner world in order to reveal their purpose. In literature, this may involve examining a character’s life, relationships or certain facets of personality because it is known that the acts or character traits issues can reveal much about the individual’s psychological state.

When the question “why should it be understood by psychoanalytic theory?” arises, it can be argued that psychoanalysis can at least reveal whether an author has portrayed his own thoughts or not. Writers can enable us to “enjoy our own day-dreams without self-reproach or shame.” (Habib, 2005, p.582)

3. PSYCHOANALYTIC ANALYSIS of *PSYCHO*, *SPLIT* and *MRS. DALLOWAY*

3.1 Alfred Hitchcock

Born in London in 1899, Alfred Hitchcock came from a staunchly Catholic family, with a strict father who even briefly sent Hitchcock to jail when he was six. He always wanted his son to be “a little lamb without a spot.” (Truffaut, 1984, p. 25) Hitchcock told François Truffaut (who was a big fan):

“He was a rather nervous man. My family loved the theater. As I think back upon it, we must have been a rather eccentric little group. At any rate, I was what is known as a well-behaved child. At family gatherings I would sit quietly in a corner, saying nothing. I looked and observed a good deal. I’ve always been that way and still am. I was anything but expansive. I was a loner – can’t remember ever having had a playmate. I played by myself, inventing my own games.”

He was left alone a great deal as a young boy and always felt pressured by his father. When he was very young, he was sent to the Jesuit-run St. Ignatius College in London to receive a strict religious education. His experiences in this place, as well as with his family, ought, according to the tenets of psycholinguistic literary analysis, to be detectable in his films.

“I was put into school very young at St. Ignatius College in London... It was probably during this period with the Jesuits that a strong sense of a fear developed – moral fear – the fear of being involved in anything evil. I always tried it. Why?... I was terrified of physical punishment... You spent the whole day waiting for the sentence.” (Truffaut, 1984, p. 24)

When the American Paramount Famous Players Lasky Company opened a studio in London, Hitchcock saw a chance for him to use his talents and

interests, and applied to work there. The company was to play a major role in his future. Hitchcock learnt many things in this company, and watched all the films that he could find. He began to find the future Alfred Hitchcock.

Hitchcock began directing in 1922, on the film *The Number 13*, but it could not be completed due to financial difficulties. He did not give up, however, and continued to gain experience by assisting and scriptwriting until 1925.

His first completed film was *Pleasure Garden* (1925), but he didn't make his name or begin to set his stamp on what would become Hitchcockian cinema until 1926's *The Lodger*. Hitchcock first achieved significant success with the films *Murder* (1930) and *The Man Who Knew Too Much*, where he optimized the themes of sexuality and aggression, gaining both commercial and critical success. (Truffaut, 1984, p. 25-371)

Although Hitchcock joined the cinema industry in the opening years of the First World War, when cinema's main focus was on the conflict, he was different. He created his own thrillers, and developed his own distinctive and novel narrative voice, though he is still considered as a director of narrative cinema.⁴ It might be said that Hitchcock cinema's main feature is to direct his audiences' feelings with this style. The audience faces unexpected twists while deeply identifying with the character and the situation in the film. Hitchcock places a crime in a basic scene and makes the scene extraordinary. He is a master plot-twister.

Hitchcock's universe is maternal – father-figures play a passive role and the mother's rules predominate. That is why, frequently in his films, a protagonist is banned from having a normal sexual relationship by his own maternal superego, as in *Rear Window* (1954) and "Psycho" (1960). His personal favourite film was *Shadow of a Doubt* (1943), though he achieved his fame with other films such as *The Lodger* (1926), *Murder* (1930), *Rear Window* (1954), *Psycho*(1960) etc. He made waves with all of his films – and his films still can do that. His

⁴ Narrative Cinema's aim is to tell the story around the storyline. It has different styles in it but its main element is mimesis. There, the story is told from the eye of one character, and there is no other storyteller. The audience is directed to experience what the character is living through, and this provides identification with the character. The audience feels as if it is in the film, and thus cannot easily see the story's tricks.

distinctive style and the way he used his ideas made him extraordinary, and even today, critics still applaud his films.

His films are deeply and overtly psychological, as are the methods he uses to convey his story, to shock and surprise the audience. He never allows the audience to understand what he is trying to say easily; he always throws them a curve. These factors are chiefly what makes his films so compelling, and what, even today, guarantees his place in the pantheon of great directors.

“Psycho” is one of the most important examples of Hitchcock’s work, with its use of techniques like the plot-twist ending⁵, psychoanalysis⁶ and *acousmètre*⁷. (Zizek, 2012, p. 198) Hitchcock boasted of his interest in “directing the audience”, and makes great use of the camera’s ability to capture a scene from different viewpoints and perspectives. That is how the audiences are denied the director’s omniscience, only see what Hitchcock chooses to show them.

3.1.1 Psycho

“A boy’s best friend is his mother.”

(Psycho, 1960)

“Psycho” is set in a remote hotel run by Norman Bates, a young, shy, slightly awkward yet nice-seeming young man. When a young, attractive woman, Marion Crane, comes to stay at the motel, Norman is attracted to her, which leads to furious rows (which we hear but never see) with his elderly and housebound mother). Marion is unexpectedly murdered, and our suspicions are drawn increasingly to Norman’s tyrannical mother, who Norman appears to be protecting. The final revelation about Norman and his mother is one of the most shockingly effective plot twists in the history of cinema.

⁵ Plot-twist endings trick the expectation of the audience, offering unexpected climaxes which jar the connection they have built with the film. Alfred Hitchcock is one of the best directors who uses this technique.

⁶ Sigmund Freud’s life- work, seen a lot in Hitchcock’s Psycho.

⁷ *Acousmètre* means to hear a voice from an unseen character. Its old dictionary meaning is a voice which it is heard but whose owner is not known. While this term was rarely used in the 1950’s, Pierre Schaeffer brought it to prominence.

The story of Norman who is an adult stuck in his childhood psychologically, having been prevented from having normal sexual relationships by a maternal superego (and who also practices taxidermy) is a film to laugh at according to Alfred Hitchcock. In fact, almost all the scenes in the film carry a variety of meanings and moods, though humour is not uppermost among them. Can it be said, then, that Hitchcock has a weird sense of fun? The film is known for its distinctive style and is recognised as one Hitchcock's best. Even though it was made in 1960 (see Appendix-1), it still stands out thanks to its style and plot. It is known that it was inspired by the crimes of killer Ed Gien, which had been the subject of a book. Part of the film's uniqueness lies in its use of dissociative identity disorder to confuse what is real and what merely appears to be so.

“If “Psycho” had been intended as a serious picture, it would have been shown as a clinical case with no mystery and suspense. The material would have been used as the documentation of a case story.”
(Truffaut, 1984, p. 202)

As in many Hitchcock films, the mother of the protagonist, the pair's relationship and its effect on his adult self are central themes. Some might argue that the film can be seen as containing a deep strand of misogyny, as has been said of 'The Birds' (1963), although opinions may differ according to the male and female point of view. From a different perspective, it can be read through psychoanalysis as the tale of a man overly dependent on his mother and the effect this has on his id or 'imaginary order'. This is seen clearly in the relationship between Norman, his mother (a voice only), and the young and attractive Marion Crane. Over time, Norman has become so integrated with his mother that he is jealous of himself.

3.1.1.1 Norman bates

Norman Bates, who apparently lives with his mother (the audience will learn later that he lives alone with her desiccated corpse) in a big house overlooking the motel. The house is like an American Gothic castle, akin to that of the Addams Family – its very structure is scary. He comes and goes between the house and the motel which is built in a more modern style. He and 'Mother' live alone, his father having died a long time ago. Norman adores his mother and

never disobeys her. He has something of the appearance of a child that is dependent to his mother and can do nothing without telling her (and would never want to). It may be true that Norman never grew up, although he is in his 30s. His room is still full of toys from his childhood that shows he stayed in his childhood even he is 30, and the degree his devotion to his mother smacks of illness, or at least social oddness, and appears to be a factor in his wariness and ineptitude in social relationships. He always says: “a boy’s best friend is his mother” – a disturbing affirmation of his devotion. He has remained in his childhood, at the point where – we eventually discover – his relationship with his mother broke down.

A person’s development is strongly tied to childhood. A baby needs help, and this need in turn creates another, which is to choose an ‘object’. Because it is only a baby, and spends so much of its time with its parents, it chooses one of them as an object – as a sexual object for Freud. That is to say, it is not an ordinary or trivial interest: “the child takes both parents, and especially one, as an object of his erotic wishes.” (Freud, 1910, pg. 36)

Norman Bates lives with a burning love for his mother (who was killed by him) inside him. This love for mother has led him to preserve her dead body, which he talks to, assuming both characters, and this in a sense keeps her alive for him and eases his deep sense of loss. She is not dead; they are like two souls inhabiting the same flesh now. Norman is “split” after the death of his mother. He keeps her body in the basement of the house, where we, the audience (having assumed that she is still alive) only see it at the end of the film.

As is clear from the film’s name, “Psycho”, Norman is a diseased character. He lives alone and is quite asocial. He runs the motel he inherited from his mother and has a macabre hobby – he is a taxidermist⁸, stuffing and preserving dead birds. He has many of these stuffed birds, frozen in a parody of life (just like Mother). They appear frightening, especially with the way that the camera zooms in on them. It all serves to play on the audience’s nerves, creating a dark, gloomy and oppressive atmosphere from the very beginning. It might in part be

⁸ A taxidermist is a someone who practices taxidermy, “the activity of cleaning, preserving, and filling the skins of dead animals with special material to make them look as if they are still alive.” (Cambridge Dictionary definition)

trying to give viewers a glimpse of their own darkness via the way they are invited to creep, almost furtively, through Norman's strange world. In almost every scene, the viewer feels like a guilty intruder.

The film's main characters are Norman and Marion. He crosses paths with her in his motel where everything begins when Marion, on the run because she has stolen some money, comes to stay. Through their conversations, we learn that Norman lives with his mother in the big house, and we see that he cannot act without her permission. He seems friendly, though actually he is asocial and passive.

Norman's birds are prominent in this scene, and Marion is a little afraid of them. When the scene is analyzed with reference to Norman's taxidermy, it might be seen as symbolizing a man's power and dominance used to satisfy his feelings;

"Marion: A man should have a hobby.

Norman: Well, it's it's more than a hobby. A hobby's supposed to pass the time not fill it." (Psycho, 1960) (Appendix-2)

While she is eating her snack which is brought by Norman, he tells to Marion;

"Norman Bates: You-you eat like a bird.

Marion Crane: [Looking around at the stuffed birds] And you'd know, of course.

Norman Bates: No, not really. Anyway, I hear the expression 'eats like a bird' -- it-it's really a fals-fals-fals-falsity. Because birds really eat a tremendous lot. But I-I don't really know anything about birds. My hobby is stuffing things. You know -- taxidermy. And I guess I'd rather stuff birds because I hate the look of beasts when their stuffed -- you know, foxes and chimps. Some people even stuff dogs and cats -- but, oh, I can't do that. I think only birds look well stuffed because -- well, because they're kind of passive to begin with." (Psycho, 1960) Saying that he shows his passiveness and how he covers it. He satisfies his feelings by stuffing birds as if he stuffs his suppressed thoughts toward his mother.

He is his mother's only son and acts like a child or a teenager. At first, the audience sees him as quite endearing – a naive, starry-eye, sociable and

handsome man, though this image changes slowly as the film develops, and it is only at the end that we see what he really is. Our slowly-changing perception of Norman is handled with such skill and subtlety that, in spite of all the clues, the final revelation still comes as a huge shock. As we learn at the end of the film, Norman Bates was living with his mother, who always had boyfriends after the death of her husband. Norman perhaps wanted her to see him as her one and only love – to need only him just as little Norman needed only her. While she spent all her time with her lovers, the youthful Norman senses that he has lost her. One day, Norman could stand no more of this rejection and killed both his mother and her lover. After killing them, filled with regret, he took his mother from her grave in secret, and applied his taxidermy skills to her corpse. From this moment, they have lived together and alone until Marion arrives and ruins everything. Norman initially keeps her mother in her room in the third floor of the house, where the pair argue loudly, their voices carrying over the grounds of the motel. Their dialogues are reminiscent of a mind moving between the conscious and the unconscious. His passage between the basement and the third floor can be seen as moving between the subterranean id and the superego.

Throughout their conversations, Mother scolds and warns Norman in angry and chilling terms. Norman appears to go to the motel mainly when he wants to escape from his mother – he practically runs there from the third floor, as if to find his true self. His rapid ascents and descents suggest a man lost somewhere among his thoughts, trying desperately to find a way to reach the real, adult Norman Bates. (Appendix-3)

When Norman meets Marion in the motel, his feelings go into the action in a normal way. He wants to flirt with this beautiful woman but the ghost of his mother, always inside him, won't allow it. He desires Marion, but his mother pours poison onto the idea; she is a kind of a superego, angrily challenging him. Norman is trapped between poles.

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

Norman: Mother, please...!

Mother: And then what? After supper? Music? Whispers?

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

Mother: "Mother, she's just a stranger"! As if men don't desire strangers! As if... ohh, I refuse to speak of disgusting things, because they disgust me! You understand, boy? Go on, go tell her she'll not be appeasing her ugly appetite with MY food... or my son! Or do I have tell her because you don't have the guts! Huh, boy? You have the guts, boy?

Norman: Shut up! Shut up!" (Psycho, 1960)

This is a famous and pivotal conversation between mother and son, clearly showing that Norman can not decide among his own feelings anymore. He ricochets between his desires and his mother's rules (or, seen another way, society's rules). Trying to act upon his feelings, Norman goes to Marion, but he cannot rid himself of his mother's oppressions. Mother, after all, is always right: "a man's best friend is his mother." He has hate for his mother's boyfriend and he is of course a stranger for this beautiful family; mother and son. Norman refused that stranger and killed him, now, his mother does the same thing. This shows that Norman's unconscious mind speaks with us. While he is struggling with his thoughts and feelings, he kills Marion with a knife (a classic phallic symbol, the totem of a man) while dressed in his mother's clothes. This crucial scene serves a multitude of purposes – Marion's death, quite early in the film, utterly subverts the audience's expectations of where the story is going, and also leads them into the mistaken belief that Mother is the killer, and Norman's actions are simply those of a son trying to protect his mother – setting us up for the final twist. The scene is also loaded with meaning and symbolism. Norman is repeating a pattern – killing the women that he likes or loves. He might also be obliquely taking revenge on his mother for her flirtations and what they did to him. In addition, his wearing of his mother's clothes suggest that he is enforcing society's rules, which do not allow him to have an affair with an unknown woman. If it is assumed that his mother is the ruler (superego) could it be possible to think the mother still directs him even

she lives in his soul? This scene of knife is one of the important scenes because it symbolizes man's power –phallic symbol. As a passive man, Norman kills Marion with a knife as if to prove his manhood. On the other hand, mother Norman kills Marion and that shows mother keeps his manhood on her hand. He loses it because of his mother. (Appendix-4)

In the film's credits, the names are written in white, and dissolve into the screen. At the end, Hitchcock's name breaks up too. He might be highlighting his own fragmented character, like the characters in the film, using everything – even the credits – to convey meaning. So the characters are caught between their conscious or unconscious mind, being split apart.

When Marion comes to the motel, the camera shows the mirrors in reception, but Marion does not see herself in them. Hitchcock seems to be trying to make the audience feel as Marion does, and to want her to look at the mirror to achieve catharsis – the idea that facing ourselves is necessary to understand who we are. In the same scene, Norman also stands before the mirror but does not look at himself. (Appendix-5) Consciously or not, it appears that neither Marion nor Norman want to see their own 'I'. When they do, they can understand their mistakes and turn away from them. Sometimes, even if one knows where one is going, one continues down a dead-end road until one hits the wall. Man is a thinking entity and will be able to calculate damage in advance; but has a structure that can learn later.

In this story, both Marion and Norman ultimately face retribution. Marion pays for what she did – her theft of money – with her life, Norman with his psychological health. He will be kept in prison for life, both mother and son locked up together, and Marion will sleep forever.

Other characters, too suffer loss in the film, and merit discussion. Sam, who is having a love affair with Marion, has economic problems – he is paying back a debt – and this prevents his marrying Marion. He puts his economic situation before everything else, and Marion, who feels suffocated by this, finds her own way out and becomes a criminal. It is clear that one mistake leads to another; people's base wishes cause these mistakes, but what causes these wishes?

Norman has had a deep love for his mother since his childhood, but this made him a killer: "I had a very happy childhood. My mother and I were more than happy!" (Psycho, 1960) Norman's mother-addiction resembles the love of an object. Marion has a deep love for Sam but this makes her a victim. Yet the audience knows that the thing which killed them is not love, it is extreme passion, or as Hitchcock stated in an interview, "To paraphrase Oscar Wilde: You destroy the thing you love."⁹

There is no certain knowledge about Marion's family but looking at her in relation to other families can give us a rough understanding. Freud states that if a child develops in the direction of its desires, it grows psychologically healthy. It does not need another object. However, Freud states that the mother will be a problem as an object for boys, as the father will be for girls. (See above.) Applied to Marion, we speculate that she might have some problems because of her father and thus holds on Sam at any cost. Sam too has problems – financial ones – because of his father, and perhaps a deeper hostility toward his father, simply because he is the boy of a mother. It is clear how important parents are for their children's future.

At the end of the film, Norman completely turns to his mother (his unconscious thoughts capture him);

Norman Bates' Mother: (in police custody, as Norman is thinking) It is sad when a mother has to speak the words that condemn her own son. I can't allow them to think I would commit murder. Put him away now as I should have years ago. He was always bad and in the end he intended to tell them I killed those girls and that man, as if I could do anything but just sit and stare like one of his stuffed birds. They know I can't move a finger and I want to just sit here and be quiet just in case they suspect me. They're probably watching me. Well, let them. Let them see what kind of a person I am. I'm not even going to swat that fly. I hope they are watching... they'll see. They'll see and they'll know, and they'll say, "Why, she wouldn't even harm a fly..."

⁹ In an interview with Truffaut, Hitchcock, 1984 p. 153

Due to his childhood and some developmental issues, Norman's unconscious takes control completely and as a defense mechanism, these childhood memories are repressed. Norman Bates is also thought that he has a homosexual personality. In the dinner scene in Bates motel, when Norman brings something for Marion to eat, he does not want to come into the room of Marion, he is on the fence and says; "It might be nicer and warmer in the office." He runs among his feelings and this shows his unwillingness toward woman even he watches her through the holl in the office and also with his effeminate walking and speaking he actually indicates his repressed feelings (Badman, Hosier, 2017). In the end of the film, with the clothes of his mother, he completely makes his choice as a woman and this again shows his deep willing toward being woman which comes from his childhood as a lackness of mother love. During the movie, he becomes both his mother and himself and can not decide who he is. That is why, final scene is important to see how his unconscious mind's thoughts reveal as being a woman.

Humans intrinsically need to talk, and if cannot do so directly, they create alternative forms of language. Everyone can create a language if they lack any other means of communication. Thus, it can be said that all requests arise from need. Audiences, watching Hitchcock, move with him from sadness to excitement. That is; Hitchcock shapes his audiences feelings. When a scene in a film begins to disturb the audience, they begin to query themselves, and Hitchcock achieves his goal. He, in fact, plays with his audience's feelings like a toy. As stated before, he derived great enjoyment from directing the thoughts of the audience: "Psycho has a very interesting construction and that game with the audience was fascinating. I was directing the watchers. You might say I was playing them, like an organ." (Truffaut, Hitchcock, 1984) It is widely known that Hitckcock was one of those directors who used psychoanalysis in his works very effectively, and also took pleasure from what he did.

Almost all of the films of Alfred Hitchcock were really big success in his time, but undoubtedly "Psycho" is one of the most famous and succesful ones. It can be claimed that the film, and Hitchcock, through the film, initiated an era in cinematic psychology. Hitchcock created a language himself and for all uf us,

and the characters in the film, too, created their own languages in response to the world which they inhabited.

3.2 M. Night Shyamalan

Shyamalan was born in America to parents, both doctors, who had come from India. While he was in university, he began to make films and soon found success. When he made his first film, he had no money and borrowed from his family. Shyamalan has made many remarkable films, and has been nominated for six Academy Awards. He wrote all of his films and sometimes even acted in them. His most famous film is *Sixth Sense* (1999), psychological thriller which marked him out around the world as a purveyor of supernatural plots and surprise endings (plot twists). In 2016, he released “*Split*”, which is one of his most famous films, and received many positive reviews as well as being a financial success. (Sternberg, 2019)

Some critics see him as a successor to Alfred Hitchcock because Shyamalan intermingles horror and fantasy with a heavy dose of psychological elements, just as Hitchcock did. On the other hand, while some critics praise the plot twists in his films, others have come to doubt his ongoing ability to deliver such surprises:

“...not because I want to wreck any potential surprises in *Lady in the Water*, but because I no longer have any idea what constitutes a surprise in a Shyamalan movie. The fact that Bruce Willis, in *The Sixth Sense*, was actually dead – ok, that I got. But in *Signs*, when the alien turned out to be a tall, faceless extra tiptoeing around Mel Gibson’s living room in stretchy PJs- one who could be vanquished by a bucket of water- I lost all faith in Shyamalan’s alleged mastery of the surprise-shockeroo plot twist.” (Zacharek, 2017) It seems that he can not reach the same success in his all films.

Shyamalan is like a closed book about his family and childhood; hence, our knowledge is limited. In one famous *Moviefone* interview, he states about himself:

“The year that I made the *Sixth Sense* (1999), I wrote *Stuart Little*, and that’s [how] I think of myself; kind of funny and leaning towards family fare, and I

have dark side.” Beyond such comments, he reveals little, allowing his reputation to rest solely on his films.

Critics frequently point out the many psychological aspects to his films. For instance, in the films *Sixth Sense*, *The Village*, *Signs*, *Unbreakable*, and *Split*, the most important scenes take place in basements. In *Sixth Sense* (1999), Malcom’s explorations lead him into a basement; in *Unbreakable* (2000) David discovers his strength in a basement; in *Signs* (2002) the family is attacked by strangers in a basement; and in “*Split*” (2016) Kevin imprisons and kills the girls – in a basement. Another important feature of his films is broken people. There is always a broken person who needs to be helped. Shyamalan’s general idea in his films, is to renovate society and to find a place in it for the broken one. In other word, he tries to create a connection between the parents and their child –past and present:

“...seems to reflect his broken connection with his past as well as his current alienation.” (Weinstock, 2010, p. 10-29)

There is a general idea that Shymalan’s films cannot be discussed without talking about their endings, without reference their plot twists. Why is this such an important part of Shyamalan’s work? Is he trying to give a clue to something? He cannot be understood by what he says, but there could be more than that. He might be trying to show not structure, but sense.

3.2.1 Split

Shyamalan’s “*Split*” (2016) is one of the most famous American psychological horror films (Appendix-6), whose importance is widely recognised. The film deals with psychological disorder, and includes one of his more effective plot twists. He made the film as a sequel to *Unbreakable* (2000) as part of a trilogy – *Unbreakable*, *Split*, and *Mr. Glass* (2019). Of all of his films, Shyamalan cites “*Split*” as one of his favourites. He again says in an interview:

“If my house was burning down, and I had to grab a few movies, *Lady* would be one of them. I’d grab *Unbreakable*, *Lady*, and “*Split*” and get the hell out!.”

“*Split*” tells the story of the kidnapping of three girls by a man, Kevin Wendell Crumb, who suffers from Dissociative Identity Disorder (DID) as a result of a

traumatic and abusive upbringing. He carries 23 distinct personalities within him – of different sexes, ages, levels of intelligence and even physical strength. This shows his way of revealing unconscious thoughts in his mind. The personalities vie for control of “the light” – the ability to manifest themselves within Kevin as the others lie dormant. The apparent leader is a rather effete character called Barry, but his domination is being increasingly challenged by the more aggressive and determined Dennis. The girls are intended as a sacrifice to bring forth a final personality – The Beast – who will be possessed of superhuman abilities. This beast manifests Kevin’s all fears, angers, and repressed feelings which he keeps in his unconscious mind. What follows is a battle of wits between the girls – spearheaded by the rather odd outsider Casey, who has herself suffered trauma and sexual abuse – and the various personalities.

Kevin is at war against the world around him, though it is a war fought entirely through his 23 avatars – his own personality has been completely submerged. His mother punished him mercilessly when he was only three years old; if everything remained clean and impeccable, his mother would not get angry with him, but if this were not the case – especially when he wet his bed – she would become furious and punish him. This, along with the family’s abandonment by his father, led to his DID. The names of the 23 – Barry, Jade, Orwell, Heinrich, Norma, Goddard, Dennis, Hedwig, Bernice, Patricia, Polly, Luke, Rabel, Felida, Ansel, Jalin, Kat, B.T. , Samuel, Mary Reynolds, Ian, Mr. Pritchard, and Beast – are scattered across the screen during the opening credits, mirroring Kevin’s fragmented psyche (Appendix-7). The purpose of the 23, as they see it, is to keep Kevin safe.

“..in one and same individual several mental groupings are possible, which may remain relatively independent of each other, “know nothing” of each other and which may cause a splitting of consciousness along lines which they lay down. Cases of such a sort, known as “double personality” (“double conscience”), occasionally appear spontaneously.” (Freud, 1910, p.19)

The traumas of Kevin’s childhood are reflected in his alter-egos (referred to as ‘alters’ in the film). His mother had Obsessive Compulsive Disorder (OCD); his

father deserted him and his mother when he was a child. He left them on a train station and never came back. During his childhood, he was a loser, or so he felt. In particular, his father leaving made him feel like that because he creates the last and strongest character – the Beast – on a train station. Kevin's family traumas have left him stuck among his childhood memories and experiences; a split character that shows his unconscious mind.

In the opening scene, Kevin, as Dennis, kidnappes the three girls and locks them in a cell beneath a zoo. By the end of the film, only Casey remains alive. Kevin is getting psychological help from Dr. Fletcher, who is the only one who believes Kevin and in DID. She always tries to keep him in hand, but her biggest mistake is that she does not believe that he is dangerous, or that the Beast is anything more than a fantasy. Dr. Fletcher always tries to get through to Kevin, and she thinks that she does so, but she never truly does. Kevin may see his mother in Fletcher because when he kidnaps the girls he continually sends her emails asking for help.

When all the characters are analyzed, it seems that they embody fragments of Kevin's life. For instance, Patricia is like his mother, obsessively tidy, dominant and fixated on rules. She is just like a mother – both interested in Kevin and at the same time oppressive. On the other hand, we see Dennis, who generally appears with Patricia. Dennis too is completely obsessive. When he is locked in with the girls they recognise this and seek to use it to escape, but they fail. He often cleans where they sit and brings to the girls a bucket and washing agent to make them clean the toilet. He cannot stand dirt. He too strongly resembles Kevin's mother. With all these characters, Kevin uncovers his repressed thoughts. His unconscious mind's thoughts reveals in every different alter.

Another major character is Hedwig, the youngest, who is looked after by the other characters. He is a 9 year-old-boy, and somewhat retarded. If the older ones allow it, he takes the light and generally talks to Casey, who identifies him as the weakest link in the chain of avatars and tries to trick him into helping her to escape. He seems the closest to the young Kevin, as Patricia says to him that when the Beast comes, no one will be able to hurt him anymore. The de facto leader, Barry, is mentally the strongest and most balanced of them. Because he is a fashion designer, he is more sociable than the others. He decides whose turn

it is to visit the doctor, and also goes the most often. Barry might be seen as Kevin's first character because he is in all of the others.

From the outset, the alters clearly have no respect for each other, which causes a problem as their characters become confused. For instance, when Barry goes to see Dr. Fletcher, he acts with Dennis' obsessiveness. He begins to reorganise the room. When the doctor asks him "to whom am I talking?" he insists "I'm Barry, not the others". The doctor never believes him, and observes him carefully, sensing that there is something missing.

Feeling that something is not right, Dr. Fletcher goes to see Kevin in his home, which is the basement of a zoo. This may symbolize Kevin's id because it is full of the desires and fantasies of his unconscious mind. The doctor notices that the Beast is real, and three girls who were kidnapped are there. Even the three girls can be said to reflect Kevin's mental stages, because one of them, Casey, survives until the end and faces the Beast. She somewhat resembles Kevin in that she too has suffered in life. When the doctor sees the girls behind the locked doors, Dennis appears and locks her in too, believing that she will try to convince him to release them. She will fall victim to the Beast, but before she dies, she writes Kevin's full name of on a piece of paper to summon him – the real Kevin – to the light. His mother always called him by his full name; that is why he recognises himself among the characters when he hears it. In doing this, she often tries to make him realize that he is on the wrong track, reminding him memories of his childhood. This calling of his name seems to act as a mirror which calls him to be himself.

When Casey, who is now the only girl left alive, faces Kevin, she notices that he has problems taking control again, and he begs her to kill him. All of the alter-egos try to take the light again, but cannot because Kevin's mind's balance has been broken. Now, even unknown characters emerge. One of them speaks in of ancient battles against 'the Hoard' – which is the name used by Barry and others to describe Dennis and Patricia's insurgent group. "A similar event was seen in the defeat of Chahanana and the conquests of Gurlu Muhammet between 1192 and 1200. Muhammad said to Prithviraj, 'either return from your religion or fight.'" (Split, 2016)

“In 1008, it was Anandapala’s most crushing defeat that the kingdom of Shahi saw. Mahmud conquered all Punjab and occupied famous Kangra Temple.” (Split, 2016) Why does Shyamalan need to include these references? Perhaps in part to reflect the depth of the turbulence of Kevin’s mind, he seems also to be reflecting what lies in his own subconscious.

At the film’s climax, the Beast takes control permanently. He believes that Kevin will be safe from now on and no one will be able to abuse him since he has super abilities. Casey only survives his murder spree because he notices the many scars on her body and recognises a kindred spirit, saying that only those who have suffered (like Kevin) are pure, and have the right to live. He also declares “only when you suffer can you achieve your greatness.” Casey thus becomes a sort of mirror for Kevin. The suffers or bad experiences create a strong personality according to Kevin and he reveals his limitless power uncovering unconscious mind.

In the last scene, he is shown in front of an actual mirror, though still not facing the truth about himself, but on the contrary justifying all that he has done, revelling in his power as the Beast ignoring his real ‘I’.

What, then, was Shyamalan’s aim in this film? Released in the USA in 2017, it was seen as a return to form for the director after a long period of mediocre reviews. It is said that he was inspired by a woman’s real story, and while using psychoanalytic tropes, it is difficult to judge how much of this was self-reflection, due to his privateness as an individual – it is hard to judge how much of his own life is in his films.

As a director, Shyamalan is a master of psychoanalytic symbolism, much like Hitchcock, which is why parallels are sometimes drawn between them. Shyamalan’s films and the characters within them certainly establish their own language, and never more than in “Split”: Kevin, a mentally ill serial killer, expresses himself in a way that is quite unique, complex, and entirely his own creation. His avatars’ personalities and to an extent even physical appearances are different from each other, and each tells a distinct story. In the film, from beginning to the end, it is possible to see examples of Freud’s Psychoanalytic Theory. Freud divided the mind into three sections and declared that these have

a major influence on our actions. We are driven from below (the id) and controlled by society from above (the superego) while the ego tries to maintain itself in the middle.

As we have seen, Freud is clear that the experiences of a child can affect its adult life. If Kevin's life is analyzed through a Freudian lens, it can be clearly seen that his early experiences made him the Beast. Because his father left him so early in his development, this caused damaging feelings of abandonment and left him feeling always alone and vulnerable. A child's family is a major influence on its development. Kevin already had an obsessive mother who also traumatized the young boy. We are presented with a boy who was abandoned and uncared for, an introverted child in need of both a family and a means to express himself. Hence, he created a new character, and then another and another. They gave him, companionship, protection and a voice (in fact, many). His 24 'alters' share a single purpose – to save Kevin. Kevin's lack of family love in his childhood and of his primary 'object' – a properly functioning mother caused.

Of course, each of the characters that he created because of the trauma in his childhood is a form of expression for Kevin. Clearly Kevin acts with his id and tries to satisfy his instincts by killing the girls who are locked in the basement of the zoo. Throughout the film, they all are in the basement, a clear and commonplace symbol for the id, since it is buried at the bottom of a building, just as the id is the underside – the secret side – of the mind. The doctor even says to Dennis "because you spend your all time in this place, you make a beast." She may actually be pushing the audience to realize that Dennis lives in the basement of a zoo so he acts out his animal urges. Now it is his turn to oppress others and to bully, just as he was always passive and oppressed throughout his childhood. Although Barry, and sometimes Hedwig, reveal their sexual desires, Kevin generally wants to hurt, and to consecrate the three girls to the new character which will be created by him – the Beast. Could it be possible to create a new human, as opposed to just a new character, in a single human body? Doctor Fletcher seems to think so, saying that these kinds of patients can change their physical chemistry through the mind because of their trauma during the childhood.

Kevin might be channeling his hatred of his mother onto these three girls. Why did he choose these girls? They were happy souls who 'did not have sorrow', as the Beast says – with the exception, he discovers of Casey. In his desire for revenge – feeding the id – he can accept his actions.

One of the characters, Barry, always goes to Dr. Fletcher's office, which is on the third floor of a building. He goes there when he realizes he is wrong and needs help, so Dr. Fletcher can be seen as superego. She frequently makes him remember the rules of society. Barry – Kevin – listens to her while he is in her office but his id-urges ultimately drown out her words. However much he desires her help, he rushes down the stairs when he leaves. Shyamalan uses this scene with the stairs because it deliberately echoes the stair in psychology. Individuals travel between the floors of the mind; id, ego, and superego. So, with this scene, Shyamalan seems to be showing that Barry cannot resist going back to his id – he goes back to his basement and tyrannizes the girls again. The director indicates this carefully and perfectly, showing the stairs a number of times. (Appendix-8). Actually, the avatar who leaves the doctor's office is not Barry, he is Dennis. Hence, it can be said that Barry acts as the ego, ricocheting between the superego (Dr. Fletcher) and the id (Dennis). He can not show compassion to the girls because his id always drives him towards the Beast – his ultimate, perfect, superhuman incarnation, and the final and complete loss of his humanity.

As we have seen, there is a little boy who suffered during his childhood, and this makes him create a new language to connect with others. While using this language, he is under the effect of his instincts. The mind's huge structure allows him to believe that he is actually not who he is. Here, a question arises: is Shyamalan deliberately or unconsciously echoing Freud? Freud indicates that an individual is led by his desires, so that what is in his mind comes up to the surface. People are driven by their desires and are limited in this by society's rules; his ego seeks to strike a balance between these opposing forces. Kevin sometimes stays between his drives and Dr. Fletcher's advice, and his ego, in the form of some of his personalities, tries to help him, though it is his id that wins the war, and his unconscious desires come entirely to the fore as the Beast. At the end of the film, the Beast is revealed and it thinks that its time has come to

show itself to society. Kevin completely reveals his own character through his id's desires which they lie in unconscious mind. Creating these all alters that all have different personalities, he opens a new way to allow his repressed feelings to come out.

What about Shyamalan himself? Is this his situation too? It is known that Freud asserted that the author reflects his own thoughts through his work. If that is the case here, Shyamalan, as both the director and writer of the film, has visualised his own desires, which he himself has been suppressing. There is no much knowledge about Shyamalan and his childhood, but there may be some inferences to be drawn from certain of his scenes and from his sayings. His parents, both being doctors might not have spent much time together as a family, which might have made him lonely during his childhood. Also, even though they allowed him to make films as a hobby in the university years, they may not have wanted him to be a filmmaker. We know that he keeps his past to himself, but perhaps we can gain some insight from the lines in the film. Kevin always says:

“Only if you suffer can you achieve your greatness”, “To be pure, you should be experienced in sorrow.” (Split, 2016) The scenes in the film where Kevin is talking about India 1000 years ago are illuminating; Shyamalan, whose roots lie in India, refers to the war between India and the Islamic States. He says that these states put pressure on India and they lost some holy places to conquest. So, while he reflects on the sorrow which his country experienced many centuries ago, the sorrow he might have experienced during his childhood might be seeping through. Because there is not much learned commentary on “Split” and its author, M. Night Shyamalan, it is difficult to say anything with crystal clarity, but one thing which is clear is that Shyamalan might really be the Hitchcock of the modern era, as critics have maintained. Perhaps his work is also expressing a deep desire to be understood, and for other to feel what he has inside him.

3.3 Virginia Woolf

Virginia Woolf, who was born in 1882 in the London of the late Victorian era¹⁰, was one of the foremost writers, feminists and critics of the early 20th century, and is considered one of its leading modernist writers. She was daughter of the famous writer Sir Leslie Stephen, and was born into a big family, with four siblings. When she was only thirteen, she lost her mother. This would be her first emotional trauma. Because of the strict conditions of the Victorian era, she could not go to the school, but her father educated her at home. Her sister and she made their own way; sister Vanessa wanted to be a painter, Woolf wanted to be a writer. After a while, she continued to educate herself in her father's library and she published her short stories in a newspaper in 1895.

After the death of her father, the family moved Bloomsbury, where the siblings began to associate with various artists and intellectuals who would ultimately coalesce into the Bloomsbury Set. This was a turning point for her because she became engaged to one of their number, Lytton Strachey, for a short time in 1909. She later married Leonard Woolf, and he opened a publishing house for her that would later publish many of her books. She had numerous bad experiences – the deaths of first her mother then her father, her short-lived and fruitless engagement (Strachey was in fact homosexual) – and these led to her having several nervous breakdowns.

She wrote many books during her life and her marriage was happy, but ultimately her psychological problems never wholly disappeared – when beginning a new book, she always sensed a diminishing of her talent.

“Once or twice I have felt that odd whir of wings in the head, which comes when I am ill so often... I believe these illnesses are in my case – how shall I express it? – partly mystical. Something happens in my mind. It refuses to go on registering impressions. It shuts itself up. It becomes a chrysalis. I lie quite torpid, often with acute physical pain. Then suddenly something springs...ideas rush in me;

¹⁰ In the Victorian Era, a woman had only one purpose, which was to get married to a man and have babies. Because of that, she only learnt household chores like cooking, cleaning, and washing. She also had to be a supporter for her husband. That is, her place was at the side of her husband as an ideal woman; “an angel in the house.”

often though this is before I can control my mind or pen.” (Smith College, 2010)

These morbid thoughts made her feel trapped and ill. Her sleeping problems and depression began to increase, driven by the deaths in her life, her feelings of inertia and, eventually the Second World War. The war’s psychology made her unable to see any future, about which she had always nurtured negative thoughts. The depth of her feelings of despair are clear in much of her diary:

“There is a lull in the war. Six nights without raids. But Garvin says the greatest struggle is about to come- say in three weeks...Yes I was thinking: we live without a future. That’s what is queer: with our noses pressed to a closed door.” (Woolf, 1965, p. 364)¹¹

Struggling with these thoughts and feelings, in 1941 she made a fateful decision, filled her pockets with rocks, went to the lake near her house and drowned herself. It is now thought that she suffered from bipolar disorder – manic depression – which perhaps spurred her creativeness but ultimately led to her early death. (Smith College, 2010)

We cannot know the depth of her feelings – her anxiety and depression, her sense of inescapable entrapment – but she left two letters behind her when she left the world; one for her sister and the other for her husband, which says:

“Dearest,

I feel certain I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have been happier till this terrible disease came. I can't fight any longer. I know that I am spoiling your life, that without me you could work. And you will I know. You see I can't

¹¹ Because of the Battle of Britain in 1940, the society had suffered both psychologically and also physical. Woolf had already been suffering from her private life and she was further affected by war. War has always wrought great great physical and psychological destruction. One of the bombs had dropped near Woolf’s house and this badly affected her.

even write this properly. I can't read. What I want to say is I owe all the happiness of my life to you. You have been entirely patient with me and incredibly good. I want to say that - everybody knows it. If anybody could have saved me it would have been you. Everything has gone from me but the certainty of your goodness. I can't go on spoiling your life any longer. I don't think two people could have been happier than we have been.” (Appendix-9), (Smith College, 2010)

Woolf began to write in 1900, and her first published book was *The Voyage Out* (1915), which was written after her mother died. She enjoyed much success with her books, because the distinctiveness of her language. She had her own style – during her recovery from breakdown she created a new narrative form that takes the reader into the interior life of the characters. In her later years, she wrote many important works, including *Day and Night* (1920), *Mrs. Dalloway* (1925), in which she dazzlingly used stream of consciousness, *To The Lighthouse* (1927), which tells again of her family, and *The Waves* (1931). She also wrote the influential essay *A Room of One's Own* (1929). Women were not the equal to the men in the writing of fiction, as in so many areas, so Woolf searched for the history of the women and literature. In her work, she states that women do not have money, though they need it, irrespective of gender:

“A woman must have money and a room of her own if she is to write fiction.” (Woolf, 2007, p. 2) Thus, she coined her famous phrase which is used even today.

Her success proved that women can do what men can do, and she is considered important in the feminist movement. She repeatedly returned to themes of mental disease, social status, a woman's place in society, inequality, society's current conditions, the effects of war, people's behavior and so on.

If it is read carefully, it is possible to hear in her work a woman's silent scream. A life full with suffering, an unhealthy body brought on by the state of her mind, war, and solicitude of the future shaped her, and without doubt she created a language to express her thoughts aloud, yet in a silent way.

3.3.1 Mrs. Dalloway

“What a lurk! What a plunge!”

(Woolf, 2019, p. 5)

“This is going to be the devil of a struggle. The design is so queer so masterful. I am always having to wrench my substance to fit it. The design is certainly original and and interests me hugely.” (Woolf, 1965, p. 58) Here, Woolf states her feelings about *Mrs. Dalloway*, which she called ‘Hours’ in her diary; clearly she senses that it is kind of a masterpiece.

The novel focuses the ideas of death reflecting existential anxiety, depression or anxiety of Great War telling of one day in the life of Clarissa Dalloway, who is married to a member of Parliament. Mrs. Dalloway is an upper-class woman due to her husband’s status. They love each other and they are happy on the surface, but it will become clear later that she is not happy with her life. In the other main strand of the story, there is a man called Septimus Warren Smith who has after-effects of the war and feelings have been suppressed. In the end, he commits suicide to escape them all. The whole novel turns around their lives and thoughts. All of the action take places in the characters’ consciousness. What happened in these characters’ lives is shown over the course of this one day. Woolf achieves this with a then-new literary device, stream of conscious. Only their thoughts will be seen.

Clarissa Dalloway is a married and (supposedly) happy woman who makes arrangements for a party at the beginning of the book. Septimus, who was shell-shocked in the First World War, waits his wife to go to the psychiatrist. He went to war leaving his job and lost many young friends in the conflict. This made him sick mentally, and he still suffers from what he lived through. Here, it could be thought, because Virginia Woolf herself was ill mentally and war helped trigger her mental problems, she wrote her own thoughts or feelings via Septimus. It is clear that, on one side there is a life that continues with all its magnificence and on the other side there is a life full of suffering and worries for the future. In fact, Clarissa is far from totally happy, and Septimus cannot bear his life.

“It was due to Richard; she had never been so happy. Nothing could be slow enough; nothing last too long. No pleasure could equal,....lost herself, in the process of living...” (Woolf, 2018, p. 186)

In a way, both of them kill themselves: Clarissa kills her feelings to numb the pain of her uncomfortable realities, and Septimus really kills himself so as not to go into hospital with his illness. These two characters never meet each other in the story, but in a way they have common points of reference; they are like a mirror for each other. In life, there are many people who do not know each other but their lives indirectly intertwine –some suffer or even die in a war for others – those others get to live out their lives, happily or not.

“In this book, I have almost too many ideas. I want to give life and death, sanity and insanity; I want to criticise the social system and to show it at work, at its most intense. (Woolf, 1965, p. 57)

The book is also significant in that it tells the story of class difference, of aristocratic society and lower middle class society. Woolf indicates that aristocratic society was not affected by the war but the middle class suffered from it, mentally and emotional. She reflects this problematic atmosphere with interior monologue of the characters and thus she uncovers the characters’ unconscious thoughts.

The main character, Mrs. Dalloway, is part of the upper levels of British society, and Woolf draws a compelling picture of this (for the time) modern woman of the 20th century. Clarissa is interested in her party during the story, and she does not care what happens in the world around her. Even when she learns that Septimus has died at the end of the story, she merely gets a little angry that her party will be affected by the news. She only thinks of the good and bad in her own life. Right from the beginning of the book, she is making preparations for her party and wants every detail to be perfect. Until the news of Septimus’s death, the party goes well. When the Bradshaws reveal the news, her joy dissolves:

“What business had the Bradshaws to talk of death at her party? A young man had killed himself. And they talked of it at her party—the Bradshaws, talked of

death....But why had he done it? And the Bradshaws talked of it at her party!” (Woolf, 2018, p.184) While she is floating among her thoughts, she comes to the conclusion that that man did something good in ending his suffering and freeing himself. She, of course, while seeming blissful in her marriage to an upper-class man, is secretly trapped in a gilded cage, she has freedom, but only within its comfortable confines.

Woolf uses stream of consciousness adeptly to take us into the characters inner selves. We understand what is happening just through the characters’ feelings and ideas. This style is used by Woolf to show her characters’ mental distress. They create a world in their minds and talk to themselves. In fact, they create a language to express what they can not say explicitly in the social world and so their unconscious mind is reached and revealed by that technique.

With the news of Septimus’s death, Mrs. Dalloway begins to realize what actually lies in her mind’s depths. In her reaction, she may be drawing the courage to make her anguished thoughts real; in other words, she may be getting closer to the idea of death.

“She had once thrown a shilling into the Serpentine, never anything more.” (Woolf, 2018, p. 185) Woolf is known for the psychological problems in her inner life. She might be reflecting her own thoughts on death; when Septimus ends his life, killing himself is seen as an honorable act:

“This he had preserved. Death was defiance. Death was an attempt to communicate: people feeling the impossibility of reaching the centre which mystically, evaded them; closeness drew apart; rapture faded, one was alone. There was an embrace in death.” (Woolf, 2018, p. 185) It is clear that she (Mrs Dalloway, or perhaps Woolf herself) suffers from a sense of communion with the crowd. The party (and Woolf herself would have attended many such gatherings) seems like an attempt to fill – or perhaps really just mask – an emptiness in life. But grim reality cannot be buried forever – it will always find its way to the surface.

Why, then, is Mrs. Dalloway, who is on one level happy with her marriage and life, given to these thoughts? Why is she playing with the the idea of death? She is an upper-class woman because of her marriage - she has chosen this affluent,

glittering life. Class distinction is important, and she is at the top. It seems that while she may be not finding what she is looking for in life, she does not really know what she wants from it. She knows she has much to be grateful for in life; she is happy, but she is not.

“For in marriage a little licence, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him.” (Woolf, 2018, p. 9) and yet “she always had the feeling that it was very, very dangerous to live even one day.” (Woolf, 2018, p.10)

She does not believe in love, so what makes her so happy in her marriage? “Love destroyed too. Everything that was fine, everything that was true went.” (Woolf, 2018, p. 128). This dilemma can lead the reader back to Woolf’s real life; as she wrote to her husband, “I don't think two people could have been happier than we have been.” (Smith College, 2010) Yet this was the letter she left when she was going to kill herself.

Mrs. Dalloway is married to a rich and social man but she left her beloved one Peter before his marriage. They always fights symbolically with their weapons; “...for there’s nothing in the world so bad for some women as marriage, he thought; and politics; and having a Conservative husband, like the admirable Richard. So it is, so it is, he thought, shutting his knife with a snap. “Richard’s very well. Richard’s at a Committee,” said Clarissa. And she opened her scissors.” (Woolf, 2018) Here, knife symbolizes his power and Peter always plays with it because he feels himself insufficient as a man. Shutting his knife, Peter shows us his repressed feelings towards a woman that he can see himself not a complete man but a powerless man. On the other hand, Clarissa opens her scissors and shows us that she is more powerful than before. Both Mrs. Dalloway and Septimus are suffocating from what their lives have done to their minds. The genuine, physical horror of his demons serves to make hers seem all the more pitiful, adding, perversely, to the desperation of her situation. After the war, Septimus never recovered and has been getting worse day by day. He is a well-educated man and left a civilized life to go to the trenches. His lost many close friends there, and when he comes back he cannot forget what he

experienced, which causes increasingly strange behaviour, according to his wife:

“He had grown stranger and stranger. He said people were talking behind the bedroom walls. He saw things too—he had seen an old woman’s head in the middle of a fern.” (Woolf, 2018, p. 68) Despite all this, they are very happy with their lives when Septimus is acting normally. Yet, while he might love his wife, he does not enjoy life. There is no taste in it according to him. He is merely suffering some kind of existence. He loses his feelings, and his wife, too, suffers from this:

“...he could not feel. He could reason; he could read, Dante for example, quite easily, he could add up his bill; his brain was perfect—that he could not feel.” He understands the world around him but he does not care. He is like a walking corpse. His mind is ultimately directed only to finishing this terrible life. His wife remains with him, but she is alone and unhappy. She can understand what is happening and has only one wish, which is to have a baby with Septimus. They have been married for five years, but he is not interested. He even answers her desire with Shakespeare:

“Love between man and woman was repulsive to Shakespeare. The business of copulation was filth to him before the end.” Can it be thought that Septimus is gay? His wartime relationship with his now-dead friend Evans seems to have been intense. It is a commonly expressed notion that Virginia Woolf herself could have been gay. She certainly moved in sexually fluid circles among the Bloomsbury Set, and might perhaps explain why she was not completely happy with her own marriage. If this is true, then Mrs. Dalloway becomes a more vivid telling of Woolf’s own story with a confusing mind; on one hand, Mrs. Dalloway and her lovely husband, on other side kissing her close girl friend and feeling happy because of that and on the other side Peter Walsh and love affair with him. The internal dilemmas of her characters, their taut, unfulfilled relationships with each other, and even in the parallels and contrasts between the two main protagonists (who never actually meet), clearly seem to reflect her own emotional state.

How does Septimus really feel about his wife, who does not leave him for a moment and yet is more and more unhappy with him? Does he still love her? On the one hand, it makes him happy to realize that his wife is slowly moving away from him, and on the other, he regrets it:

“...and point at her hand, take her hand, look at it terrified? Was it that she had taken off her wedding ring? “My hand has grown so thin,” she said. “I have put it in my purse,” she told him. He dropped her hand. Their marriage was over, he thought, with agony, with relief. The rope was cut; he mounted; he was free, alone (since his wife had thrown away her wedding ring; since she had left him)...” (Woolf, 2018, p. 69)

Could his marriage be at the root of his problems? Is this why he is so excited by the prospect of freedom? Has he, in short, been living a lie?

“...at the prostrate body which lay realising its degradation; how he had married his wife without loving her; had lied to her; seduced her...” (Woolf, 2018, p. 93) Even his doctor says over and over that he is not ill, that he is making himself believe that he has problems and has to die.

This gives rise to the question of how much the innocent victim Septimus really is. Even though it is said that Septimus’s confusion is an effect of war, he may not be pure as he seems. The trauma could be simply bringing him face to face with himself. When he faces himself via the war, he understands that he can never again be the person he was because those good old pre-war days have vanished into the past. He cannot resolve his past and cannot go forward with the emotions and memories he carries – he is trapped between worlds.

As can be understood in the lines from the book, *Mrs. Dalloway* was written to explain the feelings and thoughts of Virginia Woolf. The characters seem like doubles of Woolf herself, through which she discloses her ideas, thoughts, her silent voice, the state of society and its effects on her. This idea occurs clearly through Septimus Warren Smith less directly through Clarissa Dalloway. As Woolf’s diaries show, she used stream of conscious to express what was occupying her mind; in other words, she created her own language to explain and release her feelings. She wrote from her own experience, both good and bad. She poured herself into her diaries, perhaps, as many others have, as a

desperate substitute for having anyone real to communicate with. She seems to indicate this desperation in *Mrs. Dalloway*: “Communication is health; communication is happiness, communication...” (Woolf, 2018, p. 95)

Her silent scream at the major traumas in her life was perhaps unnoticed until she died. It is a commonly held idea that one’s past makes one’s future. If one is lucky, one faces oneself in a mirror and is freed from the tyranny of memories. Woolf was not so lucky, yet perhaps this gave rise to her art. She says in her diary:

“I can only note that the past is beautiful because one never realises an emotion at the time. It expands later, and thus we don't have complete emotions about the present, only about the past.” (Gordon, 1984, p. 4) What we, the principal characters of our lives, live or experience today, is in fact the shadow of the past.

4. CONCLUSION

Literature has always held an important place in society, acting as a mirror of our problems, transformed into symbols. It is because these problems have been linked to the traumas of childhoods that art has been related to psychoanalysis. That is why, these two fields share a common preoccupation with humanity.

“Hysterical ideas could be interpreted as disguised representations of childhood “wishes” rather than actual experiences.” (Freud, 1910, p. 10)

When one does not want to express what one has experienced, one pushes the experience into the unconscious, from where they may be called back through an association of ideas, according to Freud. Here, the most important key is language to express the feelings,— language is required to understand the mind’s images. Both literature and psychoanalysis come together because of the importance of language.

The ideal of self knowledge, the capability of making free choices, making moral judgments and overcoming our passions are rational processes. That is, we have this power in us but we create a form of “otherness” in ourselves via unconscious forces. According to Freud, many of our thoughts and actions are not determined by us; they are driven by our unconscious mind. When we think, we cannot easily understand why we act or think in a particular way, that is our unconscious forcing our acts or thoughts, based on the feelings and emotions arising from childhood, because of the pressure of society.

This problematizes all notions; philosophy, theology and even literary criticism, because all notions are human in conception. If the unconscious mind is a moulding factor for our thoughts and acts, then it can be said that we are never fully in control of what we say or do.

While, according to Freud, the behavior of the individual is based on saturating their desires. This creates a dualism in the personality. In regard to this dividedness, the relationship with ‘others’ can make the ego ill, whereupon the

ego creates other egos within itself. All these egos create their own kingdoms and their own stories in one body. Even when the superego wants to rule again, it cannot always do so and, over time, consciously or unconsciously begins to fight back. The real person loses itself among these personalities. Freud sees these people as mentally ill. This morbidity can create masters and masterpieces.

Great works of art can serve as transference tools from the unconscious to the conscious in mentally ill artists, explaining the feelings of the artists and creating their own languages. Of course, to describe all artists as abnormal or mentally ill seems extreme: perhaps it is better simply to say that they use their art or literature in their own way with symbols and metaphors. They use these metaphors to avoid direct expression of their true selves. They create dream worlds to serve the needs arising in childhood. The urge to create comes from these needs, and this opens the door to the field of Psychoanalytic Literary Criticism.

The works created by artists serve society by satisfying people's intellect and emotions, whether these works be poetry, novels or cinema. Even though these may differ from age to age, the main aim remains the same; to get rid of the nightmares of childhood.

Art serves not just to reflect what is in the mind of the artist, but also that of the reader or viewer. Hence, these works can be criticised by their audience according to the same criteria as used by their creators. It is not possible to say that Norman or Kevin are simply monsters, or that Clarissa or Septimus are merely problematic people, nor is it possible to say that of their creators, since we all respond to art by reflecting our own feelings and thoughts. We cannot, therefore say that everyone involved in this psychic collaboration between artist and audience are suitable subjects for the psychoanalyst's couch, but it may be possible to say that these all characters, their creators, and even the audience can be suitable subjects for Psychoanalytic Literary Criticism.

In the first chapter of this study, although the correlation between literature and psychoanalysis – complex and incontestable – was analyzed, the general aim was to compare both written and filmed characters from different eras,

combining literature and psychoanalysis through Psychoanalytic Literary Criticism. When considered from this point of view, with the works of this study spanning the mid-20th century to almost the present day, a clear picture emerges that the characters of different eras are created in the same way, by the same impulses. The three works, “Psycho”, “Split” and *Mrs. Dalloway*, were analysed using the theories of Sigmund Freud, which seemed most appropriate for this study. Although the works are all decades apart from each other, they have common themes to be analyzed, such as the characters’ behaviours and the way they act towards society.

In chapter two, the three works and their characters were analyzed using Psychoanalytic Literary Criticism. The characters’ similarities and differences were analyzed. The aim was to study them as agents of literature not as clinical psychological cases. It can be seen that the creator’s role is not just to direct his or her characters, but also to direct the audience and readers. Of course, we cannot definitively divine the creators’ intentions, but their motivations can be understood through their own comments and through the psychological scientists. It is at least probable that the three artists who were analyzed in this study had some problems in their lives, and that these problems shaped their art. As Alfred Hitchcock came from a strict family and was sent to hard-line Jesuit school:

“I was put into school very young at St. Ignatious College in London...It was probably during this period with the Jesuits that a strong sense of a fear developed – moral fear – the fear of being involved in anything evil...I was terrified of physical punishment...You spent the whole day waiting for the sentence.” He used ideas of physical punishment – even torture – in his films, killing his protagonists, especially woman, and creating one of cinema’s most memorable killers. Norman Bates, like Hitchcock himself, had a troubled childhood, with no father and a mother who didn’t care. That is why he emerges as a kind of monster, acting only from his narcissistic desires.

Like Hitchcock, Shyamalan came from a rule-based family, even if he did not reveal much information about them. The mother character in “Split” is tyrannical, and warps the main character’s life. Shyamalan’s parents were

doctors and from India, but he says little about them, and when he does speak, his words seem evasive:

“The year that I made the *Sixth Sense* (1999), I wrote *Stuart Little*, and that’s [how] I think of myself; kind of funny and leaning towards family fare; and I have dark side.”

Another artist has created a monster from a child hungry for love. This hunger has made the child an enemy against society, needing to take a kind of satisfaction from revenge, which he will ultimately seek through the Beast. Like Hitchcock’s character Norman, Shyamalan’s character Kevin’s brings doom and chaos.

Virginia Woolf was the most well-known of the three in terms of the problems she experienced during her lifetime. Neither in her childhood nor in adulthood did she have an ideal life. Moreover when the problems of that apocalyptic age added her troubles, which ultimately overwhelmed her.

“What is the meaning of life? That was all – a simple question; one that tended to close in on one with the years, the great revelation had never come. The great revelation perhaps never did come. Instead, there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one.” (Woolf, 2013, p. 185)

Just like Woolf, her characters had troubled lifestyles. Their individual circumstances differed from one another but they had troubling experiences from the past. These experiences made their lives unbearable and they wanted to kill themselves, as Woolf did.

All three works have been evaluated to arrive at a general view, using the studies that have been done in this field, and the question that ‘how unconscious mind reveals within the works’ asked in the introduction part have hopefully been answered. The ideas are supported by photos taken from the works, which are included in the appendix part.

As this study has sought to show, humanity of necessity reflects what is in its mind into its acts. The minds of artists create their own worlds – a form of dream world. These creators can in turn influence their readers or viewers, who, in absorbing the work, experience and respond to the author’s or director’s

feelings. The normal response is to put oneself into the creator's shoes; thus, a responsibility lies with the creators to act with good or bad grace. It is not, of course, completely clear to what extent directors or authors shape their followers' feelings and ideas, but there is one thing which is clear – at no matter what age, individuals have an unconscious mind, according to Freud, and what lies therein will always find a way out.

Only their manner of reflection differs; but the basics of what is reflected will be essentially the same. On the other hand, professional critics – those whose opinions we follow – can also take a major role in influencing the reader or viewer with their own broadcast or published opinions, and they, too, have their own thoughts, dreams, and wishes, affected by the past. What emerges is a complex weave of interacting opinions, emotions and responses – a hall of mirrors.

What is clear is that writers, characters and responders separated by many decades, or even by a century or more, are in the same situation. In “Psycho”, released in 1960, Norman, Marion, and even Sam have problematic pasts and difficult family relations which are not dissimilar to those of Kevin in “Split” – released almost six decades later. They were victims of their families and of rules. Both Norman and Kevin kill to satisfy their unconscious thoughts, although they are portrayed as innocent creatures in the beginning. They are narcissists created by unfilled desires. On the other hand, Mrs. Dalloway and Septimus are somewhat akin to killers too; while they do no harm to society, they nevertheless harm themselves. That is a form of homicide; while Septimus kills himself bodily, Mrs. Dalloway does the same, day by day, mentally. They differ only in the terms of how they reacted to their traumas and how their defense mechanisms worked. According to the ego of Freud, this applies to the characters – they were denied emotional satisfaction and created their own ‘other’, silent voices.

In essence, individuals think, experience, create and live, and must have dreams, must find a path for themselves. The experiences that come from childhood enable us to create defense mechanisms in order to survive, and thus, according to the conditions of our individual lives, we shape and create a new “I”. An artist, an author, a director, a poet, and a critic – all of these pioneers of society

live with, and depend upon, their fellow members of society: they use both their own thoughts and the thoughts of others. All people in all times have gone through the same process – simply to live. As long as we share the same society, we will have the same problems in different bodies, in any century.

The aim of this study has not been to analyze the characters in terms of their mental; this is not a psychological work but a literary one. The aim has been to combine Psychoanalytic Theory and literature to analyze importance of revealing the human's unconscious mind on literary works. It has not been possible to apply the analytical techniques of all scientists in this field – this work is based on only Freud's Psychoanalytic Theory, that was developed by towards the end of 19th century. Psychoanalytic Theory is a huge field of study that continues today, and has been greatly added to, but the bases of Freud's work remains valid. We see how his ideas continue to echo through films, TV series, publishing and advertising with no loss of effect.

The ideas of the great thinker Freud has here been applied to three major yet distinct creative works spanning approximately a full century – “Psycho”, “Split”, and *Mrs. Dalloway* – combining both psychoanalysis and literature. What this has shown is how the backgrounds of different personalities in different eras and with different experiences, created by family, environment, and the problems of the society itself, influenced their lives and works – in short, how a character's future is developed from its past, and actually how the character's unconscious mind which was filled with the repressed feelings in the past, reveals and affects his life. To clearly understand and analyze this relationship between past and future, the state of people's minds and their effects on individuals and on the art, Psychoanalytic Literary Theory was used within a literary framework.

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APPENDIX

APPENDIX 1: Psycho, Poster

APPENDIX 1: Psycho, Poster



2: Taxidermy



3: Psycho, Stairs



4: Knife Scene with the Clothes of Norman's Mother



5: Psycho, Mirror



6: Split, Poster



7: Split, Fragmented Names



8: Split, Scene of Stairs



Down

Up

9: Virginia Woolf's last letter to her husband

Tuesday.

Dearest.

I feel certain that I am going mad again. I feel we can't go through another of those terrible times. And I want above this time. I begin to hear voices, & can't concentrate. So I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have been happier till this terrible disease came. I can't fight it any longer. I know that I am spoiling your life that we must live you could work. And you will I know. You too I can't even write this properly. I owe all the happiness of my life to you. You have been entirely patient with me incredibly kind. I want to say that everybody knows it. If any body could

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