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"Psycho," "Fight Club," and "Split:" Dissociative Identity Disorder in Film

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ABSTRACT

“Psycho,” “Fight Club,” and “Split:” Dissociative Identity Disorder in Film

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Dissociative identity disorder, also known as multiple personality disorder, has been portrayed in many films over the decades. Dissociative identity disorder (DID) is characterized by the presence of two or more distinct identities or personality states that recurrently take control of the individual’s behavior, accompanied by the inability to recall important personal information that is too extensive to be explained by ordinary forgetfulness (American Psychiatric Association, 2000, p. 519). This disorder draws attention in entertainment because of its rarity, complexity, and potential danger. Films have sometimes demonstrated the disorder incorrectly, receiving criticism from psychologists, while others have shown its true characteristics.

This project will first, explain DID and second, examine three American films that have incorporated dissociative identity disorder in their stories. I will look at *Psycho* (1960), *Fight Club* (1999), and *Split* (2016). These films are from different decades of America and will have different social and cultural influences that affect the way the disease is portrayed. I will explain how the films accurately and inaccurately depicted the disorder, leading to the conclusion that there are many different ways to incorporate DID in film and that only some are correct.

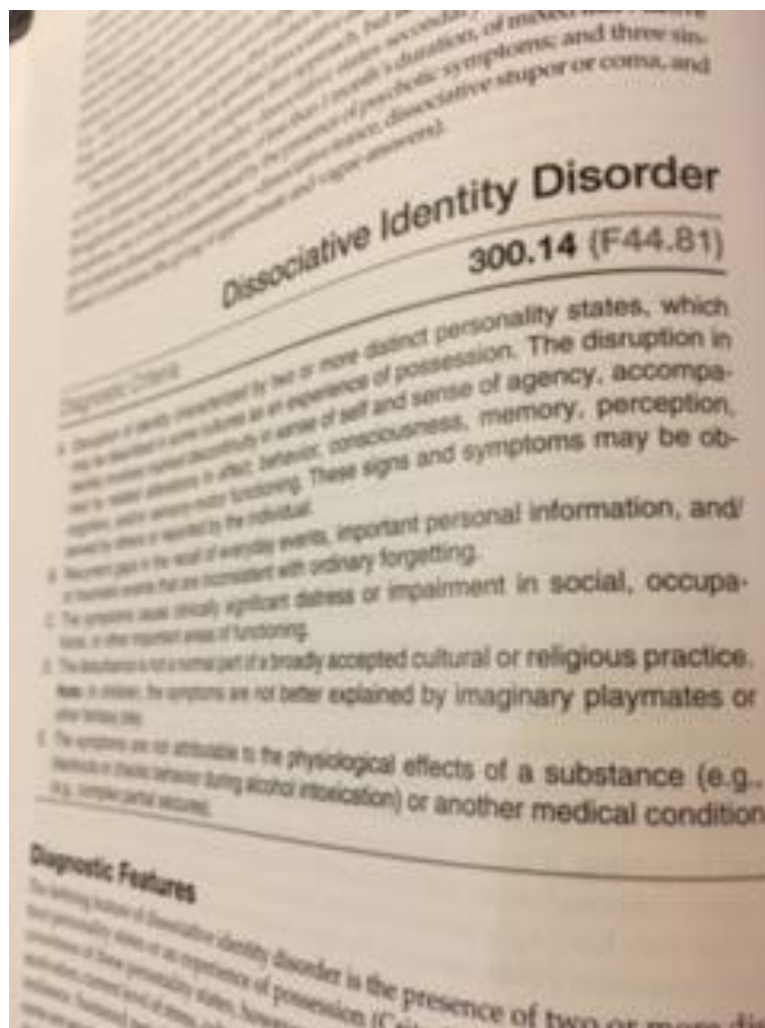
*Psycho, Fight Club,
and Split:
Dissociative
Identity Disorder
in Film*

By: Madison Verhulst

Dissociative identity disorder (DID), also known as multiple personality disorder, has been used as a literary plot device for centuries. Less recently in literature, more recently in film. It creates suspense, drama, and violence for the audience. What they do not always know, however, is that the disorder can be portrayed in ways that are somewhat fictitious and not scientifically accurate. Through three American films in three different decades, this will show how differently the disorder is constructed in art.

The first section lays out the definition and background of dissociative identity disorder. The next three sections examine the films *Psycho*, *Fight Club*, and *Split*. The time periods in which they were made will have different social and cultural influences on a national and global level that affect the way the disease is portrayed: *Psycho* in 1960, *Fight Club* in 1999, and *Split* in 2016. Each of the films portray dissociative identity disorder in different ways. Some get information scientifically correct, and some do not. After explaining dissociative identity disorder, the way it is portrayed in *Psycho*, *Fight Club*, and *Split* can be deemed true or false.

Dissociative Identity *Disorder*



Dissociative Identity Disorder

“The defining feature of dissociative identity disorder is the presence of two or more distinct personality states or an experience of possession (American Psychiatric Association, 2013). This was once referred to as multiple personality disorder. The Diagnostic and Statistical Manual of Mental Disorders gave the condition a more descriptive and less dramatic name, dissociative identity disorder, in 1994 (Paris, 2012).

The Diagnostic and Statistical Manual for Mental Disorders, 5th edition claims that some diagnostic criteria of the disorder include:

“Disruption of identity characterized by two or more distinct personality states, which may be described in some cultures as an experience of possession. The disruption in identity involves marked discontinuity in sense of self and self agency, accompanied by related alterations in affect, behavior, consciousness, memory, perception, cognition, and/or sensory-motor functioning. These signs and symptoms may be observed by others or reported by the individual.” The patient can experience gaps in memory or recall of daily events. They can remember traumatic events that are not congruent to their daily lives. Symptoms include stress and impairment in social or occupational functioning (American Psychiatric Association, 2013).

Therapists sometimes refer to their clients as having a host identity, which is generally the personality the client was born with and the one that initiates therapy sessions. The host tends to be the part who has the most control of the body the majority of the time. However, there can be more than one host. It is not uncommon for a DID client to have multiple hosts (Swartz, 2001). This can even mean that multiple alters can combine to create a facade that passes as one host personality. An alter personality is “an entity with a firm, persistent and well-founded sense of self and a characteristic and consistent pattern of behavior and feelings in response to given

stimuli” (Paris 2012). In order to exist, it must include details of another life, the ability to function and create and feel emotion. The alters do not comprehend that they are part of a body that shares multiple personalities and that their actions can have consequences on other personalities (Ringrose, 2012). Because personalities are unaware of one another, they appear to have memory lapses. These can occur during periods of long driving, when the patient does not remember how they got from one place to the other. There is no proof that a personality can split into alters and create an independent existence. It can be very inconsistent at times (Paris, 2012).

Currently, many professionals find that diagnosis of the rare disorder of DID could be as high as 1%. Some of these cases are, of course, undiagnosed and are not being treated through psychotherapy. The average time it takes for someone to be diagnosed is just short of seven years. It is difficult, because the doctor has to take all identities into account and treat all of them separately. It is most commonly treated with psychotherapy and hypnosis (Paris, 2012). Once the traumatic memories are recovered, steps are taken to help the patient cope with these memories.

Nowadays, many disorders come and go in waves. This is referred to as a fad. A few years ago, many people were being diagnosed with ADHD. Currently, bipolar disorder is getting a lot of attention. This was the same for DID in the 80s and 90s. A once uncommon disorder, many doctors were surprised by the amount of DID cases in this time period. Many of these reports came out of research centers here in the United States. However, none of these published their controlled trials of their treatment methods used. Many of their treatments are costly and attempt to reintegrate the alters into the host from which they originated. One reason why the diagnosis increased in the 80s and 90s was that researchers were finding a link between the disorder and child abuse. This sort of trauma can be treated using psychotherapy, and that is what the treatment has been ever since (Paris, 2012).

The main cause of DID is severe child abuse. The patient creates another personality that did not suffer from the abuse as a way to suppress the traumatic memories. Therefore, while in therapy, the psychologist will do his/her best to recover those memories and help the patient cope with them. Another cause of DID could be that the host finds a way to dissociate the memories of trauma and is able to repress them permanently and make them unavailable to consciousness. This has very little evidence, however, making it hard to develop an experiment to support it. Also, research exists to prove that dissociation is associated with memory disturbances (Paris, 2012).

Freud may have been onto something with his early theories surrounding ideas of dissociative identity disorder. He originally thought that childhood trauma resulted in hysteria as an adult. He later refuted this as it gained controversy, but did not give up on it entirely. The diagnosis became more accepted once researchers discovered it was likely a cause of childhood abuse. This made it possible for therapists to recover the buried memories and be able to treat the patients (Paris, 2012).

Treatment can include practices such as hypnosis, which is controversial within itself. Some people believe that the patients just make up the stories of other personalities and act as the different characters. If the patient describes false childhood abuse, it can have harmful effects on the people the patient is blaming the trauma (Paris, 2012). This can also be detrimental to the therapist as they were wasting time diagnosing a disorder that was not there to begin with. The most common form of treatment is psychotherapy.

Psycho



Directed by Alfred Hitchcock

Summary

The film begins in Phoenix, with Marion Crane and her lover Sam Loomis in a hotel room. Marion returns to her office for the afternoon where she is trusted to take \$40,000 cash to the bank. That is not what she does, however. She spontaneously takes the money, packs her bag, and starts driving to where Sam lives, in Fairvale, California. She is questioned by a police officer when he finds her pulled over on the side of the road where she stopped to sleep. Marion acts incredibly nervous and the police officer is suspicious. She eventually gets away and keeps driving.

She accidentally takes a wrong exit and ends up at the Bates Motel where she meets Norman Bates. He acts kindly toward her and offers to make her a sandwich. He runs to the house up the hill where he claims he and his mother live. After they eat, Norman goes up to his house and Marion decides to take a shower. Then, all of a sudden, a dark figure comes in and stabs her repeatedly to death, all to the tune of high pitched marcado string music.

Norman later comes in to find Marion dead. He cleans up the mess spotlessly. He then encounters questioning from a private investigator Marion's sister, Lila, and Sam hired to help find Marion. The PI goes into the house on the hill looking for Norman's mother. Here, he too gets stabbed to death. Sam then goes looking himself at the Bates Motel and doesn't find anyone. He and Lila decide to go undercover as a traveling couple to investigate. Sam distracts Norman while Lila goes into the house. She finds a master bedroom with a woman's belongings. Norman gets suspicious and runs up the hill to the house. Lila ducks behind the stairs and finds an entrance to the basement. There, she sees an old woman sitting in rocking chair facing away. She taps her and sees the face of a decaying skeleton. She screams and backs away just as Norman comes down the stairs wearing a dress and an elderly woman's wig. He starts to swing at her

with a knife, but Sam enters just in time. He subdues Norman and the next scene is in the courthouse with Sam, Lila, the sheriff, and a psychiatrist.

The psychiatrist says that the information he has collected came from Norman's mother and not Norman. He says the personality of Norman's mother has taken over the body of Norman. He also says that when Norman's father died, Norman depended on the undivided attention of his mother. When she took a lover, Norman felt betrayed and poisoned both of them. He preserved the body of his mother and took on her personality. The personality of "Mother" became possessive of Norman, so when he took a liking to Marion, "Mother" killed her (IMDb, 2017).

American Influences at the Time

The 1960s were an influential time in America. Baby boomers were becoming teenagers, and therefore, radicalness was making a way into the scene. The younger generations protested against their parents' generations. Their headstrong power let new music, clothing, makeup, and even toys emerge. They did all in their ability to rebel against values their parents stood for, such as authority, hard work, loyalty in marriage, patriotism, and whatever else made up the "establishment" (Galliano, 2003). New standards for body type emerged, making thin women the most beautiful and sought after. The film industry helped spread this standard around and popularized sex symbols within film. Protests began with students when they discovered that world hunger and war were constant occurrences in the world. The media covered their protesting, which made it more appealing for them to march. Hippies emerged during this era and made up a large part of the counterculture movement. This movement was a mix of rebels of the 50s, haters of Eisenhower, and those who said "f*ck the system." Their motto, which was "tune in, turn on, drop out," which meant, see what is going on around you, get involved, and

reject traditional authority. It was to be free of the constraints of society, competition, and material goods (Galliano, 2003).

Because of all the rebellion and new-age ideas, filmmakers adhered to these new standards for their art. They created more edgy films that would not have gone over well with older generations. Examples of this are *The Graduate*, *2001 A Space Odyssey*, and *Bonnie and Clyde*. The topics became a little more risqué and a little more violent in some cases. *Psycho* is a part of these films for younger generations because of its scenes that show Marion in underwear, violence, and the incorporation of the strange topic of dissociative identity disorder. This film, made in the middle of the 20th century, incorporated aspects of DID as part of the plot. This was before the fascination of the disorder in the 80s and 90s.

What They Got Right

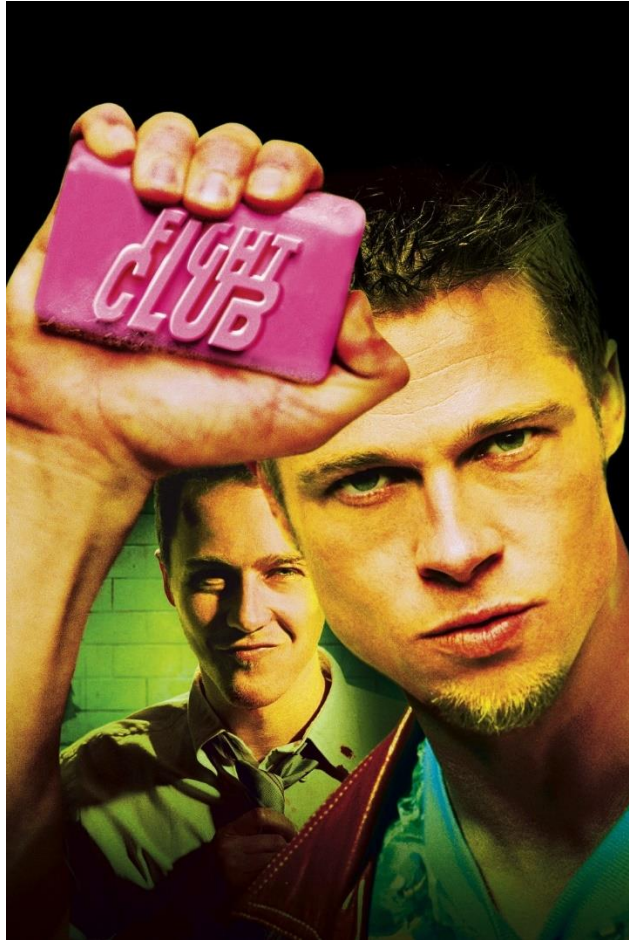
Critics of incorporating scientific information into film point out what they creators got right and wrong. In *Psycho*, Norman is diagnosed with a disorder at the end after he has been caught. The psychiatrist explains that he has experienced two types of trauma, when his father died and when he killed his mother. Another way in which Norman matches the description of modern DID is his social impairment. The therapist connects this to how the “mother” personality feels when Norman is with other women. He is being protective of the women from his “mother” (Shah, 2016).

What They Got Wrong

One of the factors that was misinformed about the disorder was that the psychiatrist claimed Norman could have conversations with himself. According to the modern description of DID, the other personality is not aware of the other (Shah, 2016). In film and television, DID is commonly associated with violence and terror. This creates more fascination about the disorder but very

rarely ends in violence. The appeal is obvious, it is something not everyone understands and gives one character all the drama. Just the title alone is enough to give audiences the wrong understanding of the disorder (Rose, 2017).

Fight Club



Directed by David Fincher

Summary

Fight Club begins in the middle. It shows a scene of the narrator with a gun in his mouth, held by Tyler Durden. It then goes back to the very beginning. The narrator hasn't slept in six months. He has tried all sorts of medication and doctor recommendations. Nothing works for him. He tells the doctor he just can't deal with it anymore and the doctor tells him to visit a support group for men with testicular cancer to experience people with real pain.

The narrator goes and finds he becomes addicted to support groups because the people there really listen to him. He recognizes another person doing the same thing. Her name is Marla, and she says she goes for entertainment and free coffee. They agree to split which meetings they attend so they don't have to see each other. The narrator's insomnia continues, however. He meets Tyler Durden on a plane and exchange numbers.

When the narrator returns home, he finds his condo has exploded and all of his beloved IKEA furniture ruined. He calls Tyler and asks to live with him. They go out for drinks and Tyler says he can live with him only if he hits him as hard as he can. They fight for a little bit for fun and the narrator goes to Tyler's house. They engage in more fighting and attract some other men who want to practice fighting. They start a fight club, recruiting new members all the time. This is where they establish the first rule of fight club "do not talk about fight club."

The narrator sees Marla one day and tells her she can go to all the meetings again because he has found something else to give him solace. Later, she calls the narrator when she overdoses on Xanax. Uninterested, the narrator leaves the phone off the hook while she talks. Tyler then picks up the phone and invites her over. They engage in vigorous sex and the narrator becomes annoyed and disgusted that Tyler likes her and makes the narrator promise to never tell Marla about him.

Tyler makes soap for a living, and one night, he and the narrator steal human fat from a liposuction clinic to make the best quality soap. Tyler burns the narrator's hand as an initiation and Tyler has burned his hand in the same way. They continue to make soap and Tyler has also found a hobby of making explosives.

Fight club continues, but Tyler is taking a different spin with it. He preaches to new recruits saying that they revert back to a time where a man's worth depended on the sweat on his back and where he only used what he needed instead of living in consumerism and relying on society and authority figures. These teachings turn into "Project Mayhem," which turns the club from underground fighting into vandalism and crime. They laugh at the acts they have committed until one of their members gets killed in action. The narrator decides that enough is enough and tries to put an end to Project Mayhem. He searches around for others involved in fight clubs around the country. At one bar, he is addressed by the bartender who seems to know him. The narrator is confused and asks the bartender to tell him his name. He says the narrator is Tyler Durden. The narrator calls Marla and asks if they've ever had sex. She says yes, of course, and calls him Tyler. Tyler then appears in the same room with the narrator and tells him that they are, indeed, one person.

This explains his insomnia. When he believes he is sleeping, Tyler's personality takes over. He still has the issue of Project Mayhem, though. He finds folders in his house detailing how and when they will be destroyed with the explosives Tyler (he) has been making.

He attempts to turn himself in, but the cops are all involved in Project Mayhem as well, and already been prepped by Tyler to not let himself turn himself in. He manages to escape to disarm a bomb in a van in a parking garage. Tyler turns up and they engage in a fight, which is shown through video surveillance as the narrator beating himself up. "Tyler" wins the fight and

brings the narrator to a building where they can watch the destruction. Here is where the scene from the beginning comes back. The narrator realizes he is only fighting himself and shoots the gun into his chin. “Tyler” is killed, but the narrator only shoots through his jawbone. Marla, who was taken by Mayhem members, finds him, and they romantically watch the destruction together (IMDb, 2017).

American Influences at the Time

The 1990s were also another decade to remember. Significant happenings include the OJ Simpson case, the tragic death of Princess Diana, Persian Gulf War, goatees, AOL disks, and the coming of age of Generation X, which are those born in between 1960 and 1980 and is the generation between Baby Boomers and Millennials (“What is generation X”, 2017) (Kiger, 2017). Stereotypes of Generation X was that they were cynics, slackers, whiners, and malcontents. Because this is the generation between Baby Boomers and Millennials, Generation Xers have wide opinions on varying issues. They are the generation between old and new ways of thinking. The rise of the digital age began in the 1990s. The goal of this, to make the world a more accessible, smaller place. More people had computers and were able to access the World Wide Web. Different news networks and talk radio stations started up to give audiences a choice in which side of political matters to take (Kiger, 2017).

Compared to decades before, the 90s made significant steps in filmmaking. Rise of attendance to theaters rose, some of the most expensive blockbusters were produced, and the quality of special effects, including CGI, increased (“The history of film: The 1990s,” 2017).

What They Got Right

One aspect of DID that the makers of *Fight Club* got right is that the narrator uses his Tyler Durden personality as a coping mechanism. Tyler was the dominant in this case, taking

over the narrator who was unable to live happily in life or find a purpose. The narrator and the audience were on the same page, that Tyler was inside his head and part of his dissociative identity disorder. Tyler, however, knew he was a part of the narrator the whole time, saying lines such as: “All the ways you wish you could be, that’s me. I look like you wanna look, I f*ck like you wanna f*ck, I am smart, capable, and most importantly, I am free in all the ways that you are not” (psychology2, 2010). The narrator is also socially impaired. He has to go to support groups in order to cry and feel listened to. He has anxiety and insomnia as a result (Shmoop, 2017).

What They Got Wrong

The audience knows nothing about childhood trauma that the narrator went through in order to open up the disorder. He seems to just get DID because of his anxiety and feelings of entrapment in society (psychology2, 2010). The narrator believes that in a world where everyone is special, no one is. When Tyler comes around, he genuinely sees him as special and detaches from the normal world. This is part of his dissociation, as well, and is not accurate according to the actual disorder description. This film also depicts the patient (narrator) with DID to be violent (Shmoop, 2017). By now, it is known that those who truly have the disorder do not like when it is portrayed in media as being violent.

Split



Directed by M. Night Shyamalan

Summary

The film begins with a birthday party in a restaurant for a high school girl named Claire. She invites another girl, Casey, out of pity since she was the only one from one of their classes that would not have been invited. Claire's dad offers to take Casey, Claire, and another friend, Marcia home after the party. While in the parking lot, the girls are in the car and Claire's dad is putting things in the trunk. Casey notices some boxes are knocked over in the lot as a man gets into the driver's seat. She turns and sees that the man is not Claire's father, and the man (Kevin) sprays the girls with a chemical that knocks them out. They wake up in a room, Claire and Marcia start freaking out, but Casey says they need to stay calm and figure out where they are before they try to escape.

A flashback shows us 5-year-old Casey hunting with her father and uncle who are teaching her. The next scene is with a therapist Dr. Karen Fletcher seeing the news about three girls being abducted. She then receives an email from a person named Barry saying he needs to urgently meet with her.

The girls are still in the room, but hear a woman's voice outside. She comes to the door, but it is only Kevin wearing a skirt and heels. This alter's name is Patricia. She assures that their captor is not allowed to touch them.

Karen is Skyping with colleagues and talking to them about dissociative identity disorder. She explains that many of her patients suffer from this. She says that some identities have capabilities that others might not have and that they can change their body chemistry with their thoughts from personality to personality.

The girls meet a new identity, Hedwig, a 9-year-old boy who says he is in trouble with Patricia and Dennis (the personality who captured the girls). Casey tries to get information out of

him as to where they are, but he does not say anything. He leaves, and the girls try to find hollow spaces in the walls. They find one in the ceiling and Claire starts to break the plaster. Marcia and Casey hold the door when Hedwig comes back, now transformed into Dennis. Claire climbs into the ceiling and into a vent where she exits in a hallway with lockers. She climbs in one but is breathing so loudly that Dennis finds her. He puts her in a room by herself.

In a session with Karen, Kevin is Barry. There is mention that Kevin has 23 distinct personalities. Karen suspects he is another personality pretending to be Barry. Dennis admits that he is actually Dennis and mentions that there is a 24th alter, "The Beast."

Patricia makes Casey and Marcia some food and takes them into the kitchen. Marcia seizes an opportunity to hit Patricia with a chair and runs for it. She is ultimately locked in a room by herself, leaving Casey alone in the original room. She and Hedwig talk about music and she asks him to see his room because he mentions a window there. When they arrive, she discovers it is only a drawing of a window and her chance of escape has been erased. She sees a walkie-talkie on a shelf and calls for help from it while fighting off a disturbed Hedwig.

Another flashback shows us younger Casey on a hunting trip. Her dad is not around, but her uncle wants her to "play animals." This involves taking off clothing and hiding. Later, her uncle emerges from behind a rock to see Casey pointing a rifle at him. He takes it away before she can shoot.

Karen goes to Kevin's house and is greeted by Dennis. She discovers Claire locked in the room, but Dennis pulls Karen away before she can help. Casey finds a computer with files on it from all the identities. She discovers Orwell, who is a philosopher and Jade, who is diabetic.

Dennis has run away and transforms into the 24th personality, The Beast. He is very tall and muscular. He returns home to find Karen with a knife. She tries to stab him, but the knife

breaks. The Beast then picks her up and snaps her spine. Casey tries to find the other girls, only to discover Marcia dead with her stomach ripped open. She runs to Claire, but The Beast beats her there and gives Claire the same fate of Marcia. Casey finds a piece of paper that Karen had written on saying "Say his name-Kevin Wendell Crumb." She yells this at The Beast. A flashback shows Kevin's mother yelling at him using his full name and telling him that he made a mess. The Beast reverts back to Kevin, who is scared and unaware of anything that has happened. He tells her where a gun is and that she must shoot him. Then, the major identities take over all at once and The Beast starts to come back. She runs and is attacked by The Beast, which rips her shirt, revealing multiple scars.

One last flashback shows Little Casey at her father's funeral and her uncle saying that he will be her new guardian. The Beast then tells her that she is broken and pure-hearted and respects her. A man later finds Casey and carries her to safety. It turns out that they were underground below a zoo. Kevin is somewhere alone, with the stronger personalities taken over (IMDb, 2017).

American Influences at the Time

Currently, Americans live in a Millennial influenced world. It is a time to worry about the self and doing what is best for a certain life. Many political issues are going on such as immigration, the Dakota Access Pipeline issue, and the wage gap between men and women. Trump has take over as president and transgender people struggle with identity. The fad over DID has slowed, but not in the film world. *Split* hit the theaters in the US on January 20, 2017. It is directed by M. Night Shyamalan, who is infamous for incorporating surprising plot twists in his films. In this one, however, he used dissociative identity disorder as a plot device. As one of

several American films that have used DID, *Split* goes above and beyond the expectations and previous knowledge audiences perceive about DID.

At this point in time, film is at its greatest potential in areas of special effects and editing. It can only get better from here.

What They Got Right

The title. *Split* refers to DID as its previous name, split (multiple) personality disorder. M. Night Shyamalan, the director, has two parents who are doctors. He made sure to do some research with them for the film. Kevin's DID was also caused from childhood trauma, which is usually the case. Kevin's therapist suggests that each personality can have its own different chemical makeup in the body. This has been tested and results are not too far off from Shyamalan's portrayal. A neuroscientist, Dr. Simone Reinders says, "With some of my patients, I asked two identity states to listen to a text, and my research has shown that in one state, the blood flow in the brain is different to the other identity state in response to this text. So it is true that the neurobiology is dependent on the identity state that the patient is in." (Rose, 2017).

What They Got Wrong

Shyamalan was aware that he was stretching the truth when it came to DID. He wanted to explore the ideas of going further with the idea. He put the new information and imaginative thought out there that DID could cause a "monster" personality. Again, this film suggests the patient is likely to do violent acts (Rose, 2017). Critics slam the film because of how it portrays patients with the disorder. A Psychiatrist Dr. Garrett Marie Deckel received a letter from her patient saying "There's a new movie out about a person with DID. It's a thriller/horror movie," her patient wrote, referring to M. Night Shyamalan's latest movie. "Do I ever scare you?" This tugs at the heart strings and creates empathy for those rare cases of people who have

DID. This article from CNN Wire Service explains how real-life patients with DID feel discriminated against and that the portrayal of the disorder was false. They praised *The United States of Tara*, a television show that lightheartedly portrays a woman with DID instead of villainizes the character with the disorder (Nedelman, 2017).

Discussion and Conclusion

The information above explains how dissociative identity disorder can be portrayed throughout different time periods and films. *Psycho* was one of the first hit films to use DID as a plot device. Along with *Split*, it stays true to the fact that childhood trauma causes DID. Norman Bates experienced a traumatic event when his father died and then another when his mother spent all her time on her new boyfriend instead of Norman. In *Split*, Kevin experiences trauma as a child caused by his mother screaming at him most of the time. *Split* was also correct in the name of the disorder. The director, Shyamalan, did not refer to the disorder as “multiple personality” or something irrelevant such as “schizophrenia,” which some people confuse DID for. Both *Psycho* and *Fight Club* use social impairment in their narratives. Norman is socially impaired because he is protective of women, fearing the moment when his “mother” personality takes over. The narrator in *Fight Club* is socially impaired because he cannot function without going to support groups. He also suffers from anxiety and insomnia.

All of the films used violence to portray the disorder. This is the most common criticism about the disorder in film. Violence is used here as a way to create a more cinematic experience, but it just so happens that the two go hand in hand in Hollywood. Patients who actually have DID feel discriminated against when they realize that the majority of the public get their information about the disorder from media and film.

The most accurate portrayal of dissociative identity disorder was in *Split*. This is a result of Shyamalan having two doctor parents and access to more information about the disorder than ever before. Did it stretch the truth? Yes, but it did incorporate theories of DID that have been accurate and explored a region of theories that are being discovered.

Dissociative identity disorder has been a known disorder for over a century, the same goes for it being a subject of interest in film and literature, literature going back further. It has been a fad disorder, making people very interested in its treatment and diagnosis. Usually in film, it has been used as a plot twist. Moving forward, it will be more incorporated into the actual storyline as a real disorder such as in *Split* and *The United States of Tara*. These three films, *Psycho*, *Fight Club*, and *Split* were created in different times in America where different events were happening that had influence on the film world and how audiences perceived the films. Each of the films had a different take on the disorder, some getting information correct and some exaggerating or misinterpreting facts. In the future, DID will continue to be a source of plot excitement for many films and narratives. Steve Rose of The Guardian says, “When you think about it, that's what acting is. It is adopting another persona. Actors feign dissociative identity disorder for a living, for our pleasure. So, in effect, DID isn't just an obscure, misunderstood condition; it's the foundation for the whole vast entertainment industry that so often misrepresents it” (Rose, 2017).

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