

Cross-Media, Intercultural and Interdisciplinary: The Intertextual Narration of Multiple Personality in *Kara no Kyōkai*

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Abstract—As a famous Japanese film series adapted from a light novel, *Kara no Kyōkai: the Garden of Sinners* shows an image of Shiki Ryōgi with multiple personality. Multiple personality in narrative works is still a controversial topic, but as one of the most famous works of Type-Moon, the film series does not just focus on and depict the mental state. Instead, with the direct connection to “the origin”, Shiki’s personalities establish the intertextuality inner and outside the film. It also hybridizes icons in western and eastern culture contexts, such as collective unconsciousness, anima and animus, and Tai Chi. Moreover, this film series presents both the typical Otaku elements and the cultural landscape in the 1990s. This paper attempts to explore how *Kara no Kyōkai* applies multiple personality to build intertextuality and cultural comparability.

Index Terms—Shiki Ryōgi, *Kara no Kyōkai*, multiple personality, intertextuality.

I. INTRODUCTION

The anime *Kara no Kyōkai: The Garden of Sinners* (“Kara no Kyōkai” for short) is an animated film adaptation of Japanese light novel series. The whole series of *Kara no Kyōkai* is based on the stories around Shiki Ryōgi, and is totally divided into nine chapters — the former eight ordinary chapters and the last one called “The Epilogue”. When the former eight films are released, “Kara no Kyōkai” quickly became one of the biggest IP among Type-Moon works, with a high grade in box office and satisfying sale statistics of CDs. The novel series was previously published by Type-Moon, which is also the producer of the film series. They were initially known and read by the old fans of the author, Kinoko Nasu, but then with the release of the first film adaptation, they gradually attracted more non-fanatical audiences. The heroine Shiki Ryōgi (兩儀式) is with multiple personality and enters into the Top.10 popular characters in the Type-Moon’s 10th Anniversary Character Poll. But multiple personality is not the topic peculiar to *Kara no Kyōkai*, many narrative works, like the ones in contemporary novel and film, also talks about it.

As a company simultaneously producing electronic games, Type-Moon is typically famous for its settings and plot lines, especially the countless intertextual lines among different games of “Fate” series, “Tsukihime” series, and “Mahōtsukai no Yoru” series. Thus, how can the multiple personality plays a role among the intertextual media, culture, and disciplines? Why are narrative works fond of the theme “multiple

personality”? This paper bases the following arguments on the discussion about intertextuality among different icons, including the text inner and outside film, as well as cross-cultural text. The core of its discussion lies in the skill of intertextuality to construct lines inner or outside pieces of works.

II. INTERTEXTUALITY BETWEEN MEDICAL SCIENCE AND NARRATIVE WORKS

The term “intertextuality” has increasingly become a key word of postmodern aesthetics theory since the second half of the twentieth century. The term was firstly coined by Julia Kristeva in 1960s, which claims that meaning is mediated or filtered through the “codes” imparted to the writer and reader by other texts [1]. It is widely used in semiotic research now. As Tong Ming says in his article, “every text can be waved into a net”, “the space of text can not only refer to the relationships between texts, but also signifies their dialogue, consciousness, and confrontation and the combination and transformation of new and old semantics.” [2] In *Kara no Kyōkai*, it is established on the relationship between medical science, which refers to Shiki’s multiple personality, and the narrativity of the work.

As is referred to above, multiple personality is one of the core elements in *Kara no Kyōkai*. The girl named Shiki Ryōgi originally owned three personalities two years ago, with a male one called SHIKI (織), a female one called Shiki (式), and an “origin Shiki” (根源) or a so-called “Void Shiki”. The last one gave birth to the first two opposite personalities without their recognition. But two years ago, Shiki lost the male one in a traffic accident. Then Shiki found she could not awake SHIKI, which means male personality (SHIKI) replaced the female personality (Shiki) to die in that accident. Because SHIKI always showed killing impulses and as long as he was alive, Shiki could not be in normality in front of the hero, Mykiya Konkdo (黑桐幹也), for Mykiya damaged the balance between the male and female personalities. So, SHIKI chose to disappear to protect Shiki’s future. Two years later since the traffic accident, Shiki wakes up and finds she has lost the male personality. She tries to console the sense of empty after losing SHIKI, and acts like a boy to fill the hole left by SHIKI in her mind. In other words, whether Shiki lost one personality or not, she still has at least two opposite personalities.

However, multiple personality has more complex circumstances in real life. It is also known as Dissociative Identity Disorder (DID), which means a person can have at least two distinctive enduring personality states. The DID

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cases were reported as early as in the 1810s by S.W. Mitchell. According to the researchers' investigation, 32 cases were recorded in the documents from 1817 to 1900, and 47 cases from 1901 to 1969. Later on, more than 50 cases were reported in the 1970s, which means patients diagnosed with DID were showing up faster and faster [3]. Even at the start of this mental state, it was always mistakenly diagnosed as schizophrenia until some scholars suggested to regard it as a separate syndrome [4].

Multiple personality is not a new theme in narrative works. As early as the 17th century, the theme of split personality explicitly appeared in European plays, such as *The Tragical History of Doctor Faustus* (1592) by English dramatist Christopher Marlowe (1564-1593). In the 1800s, apart from European, the novelists in other countries also developed this theme into their works, such as *Notes from Underground* (*Записки из подполья*, 1864) and *The Double* (*Двойник*, 1846) by Fyodor Dostoevsk (Фёдор Достоевский, 1821-1881) in the middle of the 19th century. And in the film industry, *Kara no Kyōkai* is not the first film that puts the characteristic of multiple personality into the quality of the main character. Several movies like *Psycho* (1960), *Fight Club* (1999), and *A Beautiful Mind* (2001) had raised the storm of discussion about multiple personality.

Generally speaking, with the progress in psychiatric and psychological field, more people are paying attention to their psychological state. Then, "multiple personality" becomes a so hot topic that the researcher Heike Schwarz presents several films with this theme, with the exclamation that "there is hardly another topic so overused than MPD" [5]. Schwarz's surprise is reasonable. The term "multiple personality" is always misunderstood and simplified as a definition that if a character has two or more characteristics simultaneously, he or she can be classified as one with multiple personality. Yet, in fact, Multiple characteristics are not equal to multiple personalities in the medical field. DID is more complex than people's imagination and is still a controversial issue.

In this sense, some researchers are even increasingly querying its diagnose, as August Piper has said in his article, multiple personality disorder is generated by doctors' over-inclusive diagnostic criteria and self-fulfilling therapeutic techniques [6]. Similarly, this claim gets correspondence in either its previous articles or later ones. Wanda K. Mohr reviews the relationship between cultural forces and the diagnosis of MSD and points out the misunderstands of abuse of MSD among professionals and the public [7]. As for the field of literature, in August Piper's another article, it asserts that "The literature on dissociative identity disorder (DID) contains logical inconsistencies and internal contradictions" and "It conflicts with known facts and settled scientific principles" [8]. Some patients also claim the unlikelihood of multiple personality in narrative works. Caroline Lighthouse, a patient with DID, states in her book that the movies about DID do not seem to portray what she has experienced, "Everything in the movies is exaggerated from what my experience is." [9]¹

But multiple personality in narration faces up with

different conditions. Media culture and professional disciplines are two completely different things. The key point of a film or literary work is not to have more knowledge of medicine or psychology, but to use this theme to reference and to analyze the intertextuality among this work, other narrative works and different culture. The main controversial points don't lie in multiple personality itself, but the overuse and exaggeration of mental disorder.

Thus, it's unwise to just apply the multiple personality in medical science to narrative works. In fact, Shiki is not the typical "patient" with multiple personality, because of the existence of "the Origin" (根源), a complete personality controls SHIKI and Shiki. Her multiplicity is closely connected to the "the Origin". On one hand, "The Origin" governs the cause of life and death and is the truth of the world. Each person has their own origin, and the whole world also has its origin. One the other hand, "The Origin" produces multiple personalities in two ways: One is giving multiple personalities to a single body, like Shiki Ryōgi. The other way is dividing many kinds of personalities into many different bodies, with each body owning one single personality. Magicians' fundamental dreams are based commonly on finding the origin of the world. According to these ways, magicians also have two ways of approaching the origin: one is to find the single body directly connecting the origin, like what Soren Araya (荒耶宗蓮) does in *Kara no Kyōkai*. The other is to explore the collective unconsciousness in multiple personality, which is the mission of the Holy Grail War in "Fate Series". So, Shiki's personalities become a representation of the rules of the world because of "the Origin" produces her identities.

Because of "the Origin" that constructs the expansive Type-Moon world, Shiki's personalities, as the direct connection of the Origin, can pave the path for the construction of whole settings in the film series. Compared with some other anime titles with characters of multiplicity, like *Ranma Nibun-no-Ichi* (1987) and *Neon Genesis Evangelion* (1994), it seems that in most works, multiple personality is just multiple personality. It doesn't mean these works are not successful, as they are all classic works of anime. Actually, what is interesting is that the functions of personalities are partly determined by the type of producers. For example, Type-Moon and 7th Expansion are two companies famous for their Galgames as a unique type of narrative text, which means multiple plot lines are needed to construct different parallel worlds. Thus, many of their protagonists, such as Shiki Ryōgi, servants in Fate/Zero, Rika Furude (古手梨花) and Frederica Bernkastel (芙蕾德莉卡·貝倫卡斯泰露) in *Higurashi no Naku Koro ni* (『ひぐらしのなく頃に』) *Umineko no Naku Koro ni* (『うみねこのなく頃に』) all own the personalities that directly connects and takes part in the world view construction. In contrast, as for Ayanami Rei (綾波レイ) in *Neon Genesis Evangelion* (『新世紀エヴァンゲリオン』) and Saotome Ranmais in *Ranma Nibun-no-Ichi* (『らんま1/2』), their personalities are just representations of protagonists particularity, as the former was directly produced as TV series and the latter as the adaption from the manga.

To sum up, despite its significance in narration, multiple

¹ Scott Lilienfeld with other authors once reviewed the history of research in the past four decades and made a comprehensive summary of those controversial ideas in their article[10].

personalities have never been emphasized with mental illness in *Kara no Kyōkai*. Indeed, Shiki's suffering is more realistic because producers use "multiple personalities" as an intertextual tool for constructing a world view and connecting the dispersive plots of each film into a whole series. Moreover, the film series even achieves the intertextuality of cross-cultural elements through the line of Shiki's multiple personality.

III. FROM THE "ORIGIN" TO "TAI CHI": THE INTERTEXTUALITY IN DIFFERENT CULTURE

Besides multiple personality itself, the author gives birth to its fundamental landscape throughout a more spacious field to achieve the possibility of intertextuality, including the cross-cultural landscapes like the theory of "connective consciousness" and the concept of Yin and Yang.

Based on multiple personality, the movie series itself presents several intercultural icons, such as Tai-chi diagram, the original sin, and Taoism. However, the term "intercultural" has been suspected by culture researchers for a long time. There are still suspicions that how do two distinctive cultures can establish comparability and communication. On one hand, some historian like Samuel P. Huntington, asserts that: "In the greater clash, the global 'real clash', between Civilization and barbarism, the world's great civilizations, ...will also hang together or hang separately." [11] They base their view into the binary of culture, and suspect the comparability on the differences. Yu Hong once said about the poetic that we need to find "factual premise in our comparative study" [12]. On the other hand, it is admitted by others that the East and the West can have common sense and dialogue with each other, like Qian Zhongshu. Viewpoints above are all reasonable, whereas if there is no suitable point connecting the distinctive cultural context, the research will be easy to stick into a simple judgement that "A and B are similar", "C and D are different". The conclusion will be lost, while the whole process of cultural study will stick into a simple comparison of the similarities and differences.

Instead of the simple comparison above, why not find the interconnected cultural elements in the object? The most noticeable one borrowed by *Kara no Kyōkai* and the heroine's multiple personality is Jungian theory. On one hand, there are some words in the fifth film about human existence based on anthropology. On the other hand, DID is not enough to explain Shiki's personalities. Except for the similar behavior, there is no enough relation with the pathological symptom of DID. Although Shiki does have multiple personalities and her multiplicity does have experienced a change, and this change is the result of Shiki's subjectivity instead of getting a trauma and leading to the result of mental illness as the instances of DID. Shiki has never been in mental disorder, even though she suffered the traffic accident, her three personalities existed harmoniously as the form of dissociative identities and two of which alternately took control of behavior. They have never got uncontrolled. For example, before the fatal accident, what made Shiki just feel untroubled was that sometimes she was unable to recall important personal information and other personality controlled her body without her consciousness, as SHIKI had

never done this before. After SHIKI died, Shiki also keeps sober because she always recalls her mad grandfather, which makes her more uneasy to get mentally disordered. According to the overall consideration, it is more apt to proceed with Jungian theory, one of which is collective unconsciousness.

Collective unconsciousness is explicitly expressed by Aozaki Tōko (蒼崎橙子) in the fifth film. According to Carl Jung's research, everyone's deepest layer of mind can have the roads to the same lake. As Jung says: This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents" [13]. Similarly, Shiki's third personality, "The Origin" mentioned above, represents the psychical elements that have been implanted into human unconsciousness. Her impulse to kill people is the metaphor of human's primitive tendency to attain a sense of achievement from killing.

In *Kara no Kyōkai*, the image of Jungian theory, represented by collective unconsciousness and the binary concept of anima and animus, appears in great numbers. Overviewing the whole plot, the main differences between Shiki's and other characters with similar multiplicities (such as Aozaki and Ejo) are twofold. On one hand, because of her third personality, the "origin Shiki", she owns the ability to watch the death of the universe and send all things to their origin. This ability is set in the concept of Jung's collective consciousness. On the other hand, Shiki forms a new multiple personality after SHIKI's death, acting as the rules of anima and animus, which means Shiki mixes the originally separated male one and the female one into an integrated personality and presents masculine identity.

As for the bisexual personality, Jungian theory defines the masculine personality and the feminine one as "animus" and "anima", which is in the field of collective unconsciousness. The anima is the unconscious feminine side of a male personality [14]. By contrast, the animus is described as the unconscious masculine side of a female personality, which is more common than anima and owns more rationalities and potentials in Jungian theory [15].

In the anime, after the accident, Shiki's body remains two personalities, the one is female personality and the other is "the origin". So, how does Shiki deal with this identity problem? As Shiki wants to make SHIKI be remembered by the hero, she simultaneously learns SHIKI's masculine quality. She always behaves like a man and regards herself as SHIKI. Although there remain two personalities in her body, Shiki and "The Origin", their relationships have changed. The present Shiki can be regarded as hybridity of "anima" and "animus". The female personality always behaves like a male one in memory of him. The existence of animus personality attracts the affection of both Mikiya Kokutō and Rio Shirazumi (白純里緒), as well as many female audiences.

Combined with the subtitle "The Garden of Sinners" and Jungian theory, *Kara no Kyōkai* presents several human natures inherited from their ancestors. According to Jung, multiple personality is an inherited quality from ancestors. It can be proved by the depiction of bisexual people in ancient mythologies, which are recorded in documents thousands of

years ago, like the god called Hermaphroditus in ancient Greek mythology [16].² Moreover, in ancient Egypt, Hapi, the god of the Nile River, has bisexual outlooks of big breast and a fake beard and functions fertility and nourishing [17]. In Hindu, one god's name "Ardhanarishvara" symbolizes the inseparability of female and male personalities [18]. Shiki's sense of sin is also an inherited common sense from the Holy Bible. Her story is a struggle towards "the original sin", which is based on collective unconsciousness from Christianity that everyone has their original sin.

Inspired by the bisexual people, it is worth noting that although the theory of anima and animus establishes a binary opposition of consciousness structure and the settings of Shiki's personality has similarities with western Jungian psychological theory, *Kara no Kyōkai* is set in oriental cultural context. Moving back to the oriental context is necessary because similarities between two cultural products can truly find common perspectives. Actually, in the film series, collective unconscious and bisexual theory is just the fountainhead of world view structure in *Kara no Kyōkai*. There are also a large number of cultural elements based on oriental contexts, especially Tai Chi, which is an oriental concept of movement and can be presented through four aspects to connect "The Origin", the multiple personalities and the rules of movement in all things in the world.

Firstly, Shiki's characteristic was remolded by her family into three independent ones when she was six years old, the male and female ones are contradicted and reconciled with each other, following the concept of Yin and Yang. Except for "the origin Shiki", other two personalities are obviously based on the concept of Tai Chi. SHIKI is a male-yang personality and usually falls asleep and gives the priority of the body to Shiki. He has the impulse to kill people, which is regarded as a negative attitude to the world. However, he is truly more positive and optimistic about all things on earth. In contrast, Shiki, the female one, represents the "yin" personality and dominates the usage of the body. She represses SHIKI's impulse to kill people, but she is more autistic and is reluctant to accept any things. These two personalities' movement follows the rule of Tai Chi that Yin and Yang mutually reinforce and neutralize each other.

Secondly, the surname of Shiki Ryōgi, is based on the Japanese transliteration of "Liang Yi" in *Chou Yi*, as is said in Yi that "Therefore in (the system of) the Yi there is the Grand Terminus, which produced the two elementary Forms...and from this determination was produced the (successful prosecution of the) great business (of life)." [19] Similarly, her dual personalities are also set to act as the rule of Yin and Yang, corresponding to the saying in *Chou Yi* that "The successive movement of the inactive (Yin) and active (Yang) operations constitute what is called the course (of things)" [19].³

The third aspect lies in Ogawa Apartment. Ogawa Apartment is a building to attain and capture "The Origin", which is built in the light of Shiki Ryōgi's Tai Chi-type personalities: Life and death move in endless cycles of

paradox spirals like the Tai Chi-type movement. In one half of the apartment, people die in the true world, with their corpse remaining and decaying in it. In the other half, their identical puppets are made by Araya, repeating their life and death every day. Ironically, Araya dropped in the self-contradiction of abiding by and violating Yin and Yang rules at the same time: Yin and Yang are based on the origin of "Wu", which is invisible and cannot be gripped and cannot be captured into a closed apartment. His behavior results in the collapse of both the apartment and his body.

Finally, as is mentioned above, magicians attempt to approach the origin of the world through many kinds of methods. Besides Araya's apartment, Aosaki's puppets is another different way to approach the origin. Araya tends to directly obtain the person with the origin. Aosaki makes puppet presenting the original state of human beings in ancient time and finds the origin that derives from the concept of collective unconsciousness. Consequently, some of her puppets with Tai Chi diagram can be found everywhere. One of her puppets has a Tai Chi diagram on the left eye, with the right eye closed and a butterfly staying in its mouth like the one in the film called *The Silence of the Lambs*. This puppet has the symbol of watching Tai Chi and all things on the earth and thinking in silence.

Therefore, the movie establishes several intercultural elements through Shiki's multiple personality. It is worth noting that the film series presents these intertextualities of cultural icons with a large amount of montage flashback and pure dialogues, especially in the fifth film, which leads to the obscurity for audiences and arouses their interests in solving impossible puzzles. Until the present, no Type-Moon work other than *Kara no Kyōkai* dares to do that in the increasing pressure and competition in Japanese anime market. From this aspect, this film series successfully obtains the goals of both box office and artistry.

IV. "KARA" AND "GAP MOE": THE UNIQUE ICONS IN JAPANESE ANIMATION

Despite the film series uses large amounts of Jungian and Tai Chi icons to show its hybridized cultural landscape, the film is fundamentally set in Japanese society, as well as is produced in the realistic Japanese context. It shows "Japaneseness" in multiple personality through three aspects: the meaning of the title, Shiki's "Moe" and "gap Moe", and the psychological reflection of Japan into the environment around Shiki.

On one hand, as for the title, the word "kara (空)" uses the same Kanji as the Buddhist concept of Emptiness. It has the same meaning as the word "garan" in the fourth serial of film.⁴ The "Kara" means the hole and emptiness in Shiki's mind after SHIKI's death, as well as the third personality as "the Void generating everything in the world".

Another key word in the title is "Kyōkai". Both the mode of Jungian thinking and the rules of Tai Chi makes people effectively build a world recognition of schema, while it also makes people thinking in a limited and certain mode of

² Hermaphroditus was the son of Aphrodite and Hermes. The water nymph Salmacis fell in love with him and prayed to be united forever. A god merged their two forms into one and transformed them into an androgynous form.

³ The original Chinese version is "一陰一陽謂之道".

⁴ "Garan" is part of the Japanese word "Shichidō garan", which is a Japanese Buddhist term meaning "Buddhism Temple". It is used to signify emptiness here.

binary opposition. However, it is asserted by scholars that the concept of opposition is not specifically highlighted in Japanese culture. Although the word “Kyōkai” is translated to “boundary” in English, it has more meaning in Japanese culture. Some scholars have summarized that one of the Japanese cultural identities is the collective cognition of “ma” [20], [21]. It means that in Japanese culture, the “between” exists in all things, including objects, people, actions and emotions. It is something connecting the two poles of an object, filling it and moving between the two poles. It stresses the haze, discontinuous and unspeakable sense in the world [20]. Shiki Ryōgi’s third personality, the origin, has reciprocal quality with the sense of “ma”, meaning neither male nor female, and neither good nor evil, which is partly another meaning of “Wu” in Japanese context.

On the other hand, Shiki Ryōgi’s quality is also the reflection of Japanese Moe culture. Like other commercial films, has some typical characteristic like mukuchi (無口, むくち), cool type (冷嬌, 酷), and gap Moe (ギャップ萌え). The term of “Moe”, as a well-known slang in ACG culture, refers to the feelings of strong affection mainly towards female characters. It seems that almost all characters in ACG culture can be found some points of Moe, depending on the audience’s own distinctive preference. The “gap Moe”, as Shiki Ryōgi’s essential point of Moe, means that a character suddenly revealed a completely different character from the previous one, destroying a kind of previously-expressed mortal attributes [22]. For example, in the fifth movies of this series, Ejo admits his obsession with Shiki, but Shiki just laughs banteringly and coolly, behaves like a boy. Straight after this, she remembers Konkdo and becomes shy, like a girl in love. It is this sense of ambivalence or contrast that creates a sense of beauty in ACG culture.

The phrase “sense of ambivalence” as well as its counterpart in Japanese text corpus, the “iwakan” (いわかん), also originates from Japanese culture of “between culture”. Because Shiki has the bisexual personality in mind, she also presents verbal and facial features like a cool guy. However, sometimes she shows a little shyness in front of the hero. Her kind of ambivalence is described by the hero as a rabbit (with tender outlooks and fierce impulse), which is also the representation of gap Moe.

Similarly, there are also other characters with multiple identities, which are not flat characters with their own charms, either. For example, Aosaki’s most attractive personality is her puppets to approach origins. Her glasses also act as the media between two different personalities: the ruthless one and the tender one. These different personalities also lead to the gap moe of Aosaki. Another example is the tragic character Ejo, originally a person alive in the real world, whose soul is split by Araya through implanting his primitively complete personality into different puppets. His manipulated and somewhat ridiculous obsession to Shiki as a puppet, together with his own decision from human to sacrifice himself for Shiki, are caused by his separated personalities: the one is his own personality as a human being, while the other is his implanted personality as a puppet. So, the contrast effect of different personalities is a typical quality of characters in the series, not just in Shiki.

Furthermore, the movie still retains a great deal of the

Japanese social scene depicted in the novel after the bubble economy in the 1990s. The film also depicts this economic collapse and social depression, such as a maze of obsolete buildings, lifeless streets, bars with violence and gangsters, and continuous cases of murders. With collapsed bubble economy and unemployment in the 1990s, sense of being jilted by society aggravated and young adults found nowhere to achieve self-worth. The decline of demon-hunter families was also a metaphor for the decline of Japan’s big companies. This social picture constitutes the intertextuality with the character’s psychological state in anime and it seems that the serial murder cases in the film series are the reflection of the Miyazaki Tsutomu Case, a case in which four young girls were murdered by Miyazaki Tsutomu.

So, Shiki’s multiplicity, to some extent, alludes to people’s queries to their own personalities. Thus, the word “kara”, in both title and Shiki’s mind, also caters to the sense of emptiness haunting throughout the whole period of the 1990s, as young adults took pains to find somewhere to achieve their value and to find their meaning of being alive. These are what “the origin” personality in Shiki’s body has to be faced with.

V. CONCLUSION

To conclude, *Kara no Kyōkai* itself is a typical work that deserves research. But its maze of plot lines and large amounts of obscure icons makes the interpretation of it a real difficult. Multiple personality is nonetheless a suitable way to get out of the mess. The meaning of studying this film series lies not only in its strong narrative merits connected by multiple personality, but also in its process of finding the possibility of explaining multiple personalities under the perspective of intertextuality. This paper deems that multiple personality in *Kara no Kyōkai*, a work with a countless lines of plots and dispersed icons, provides a vital clue to connect light novel and film, different cultural images, and different disciplines like literature, film, philosophy, anthropology and even medical science.

CONFLICT OF INTEREST

I am sole author of this paper. I declare that: (i) no commercial support has been received from any organization that may have an interest in the submitted work; (ii) there is no conflict of interest in connection with the submitted work.

AUTHOR CONTRIBUTIONS

Yue Zhang conceived the idea of the study, designed the study, performed the research, collected materials, and wrote the paper.

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