

ПСИХОПАТОЛОГИЯТА, ПСИХОТЕРАПЕВТИТЕ И ПСИХИАТРИТЕ В КИНОТО
курс за магистри по клинична психология
(30 часа семинарни занятия)
доц. д-р Людмила Андреева

<i>Код. Наименование на учебната дисциплина</i>	
Психопатологията, психотерапевтите и психиатрите в киното	
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<i>Година</i> Първа	<i>Семестър</i> Втори
<i>Кредити</i>	<i>Часове</i> 30 часа семинарни занятия
<i>Характер на обучението</i> Редовно обучение	
<i>Методи на оценяване</i> Разработки на практически задания	<i>Език на обучението</i> Обучението се провежда на български език

Киното и психоанализата се раждат по едно и също време. Тогава, когато братята Люмиер оповестяват резултатите от създадения наскоро „кинематограф“ през 1895 г., Зигмунд Фройд и Йозеф Бройер публикуват непреходните си *Studies on Hysteria* („Изследвания върху хистерията“). Раждането на киното предлага колективно чувство на това, което Фройд нарича „тайнствено“: образите на екрана са познати, но някак си странни; живи, но безжизнени; реални, но илюзорни¹. Психоаналитикът Андреа Сабadini дори казва, че киното и психоанализата „споделят общ език“, а психиатърът Ървинг Шнайдер отбелязва: „Ако психиатрията не съществуваше, киното щеше да я измисли. В определен смисъл то всъщност го е направило.“²

Във второто издание на книгата на Glen O. Gabbard & Krin Gabbard (1999). *Psychiatry and the Cinema*. Washington, DC: American Psychiatric Press, авторите идентифицират близо 450 американски филма, които представят работата на психиатър, психотерапевт, психоаналитик или психолог. В тази цифра не влизат телевизионните, чуждите и порнографските филми, в които психиатри и други професионалисти от областта на помагашите професии се появяват, за да „придадат някаква социална стойност“.

Тенденцията на изобразяване на психиатри, психолози, психотерапевти и психични разстройства в киното започва от 1906 г. с немия филм *Dr. Dippy's Sanitarium* („Санаториумът на д-р Хахо“) и продължава и до днес през филмите на Уди Алън, за да се стигне до *Analyze This* („Анализирай това“), *Analyze That* („Анализирай онова“) и последния филм на Стенли Кубрик *Eyes Wide Shut* („Широко затворени очи“).

Разбира се, изобразяването на психотерапията и психоанализата в киното има набор от принципи, които почти нямат нищо общо с психотерапията в реалния живот. Изследването на кинематографичните описания на клиничната психология и психотерапията представлява обаче огромен интерес от гледна точка на онова, което разкриват за културните митове и колективните фантазии за природата на психотерапевтичната работа и онези, които я практикуват. Изключително ценно е клиницистите да знаят

¹ Moretti, Nanni (2001). Honey, I kidded the shrink... *The Observer*, June 17.

² Gabbard, G. O. (1999). The Cinematic Psychiatrist. *Psychiatric Times*, 16(7).

как тези образи от екрана влияят върху очакванията на пациентите/клиентите, които търсят помощ. Не по-малко важно е студентите по клинична психология да осъзнаят как собствените им очаквания и интереси са оформени от кинематографичните образи.

Глен Габард³ стига до четири основни заключения:

1. Холивуд е очарован от психотерапията. Огромният брой филми потвърждават това. Психотерапевтът в киното изпълнява уникална и незаменима функция във филма. За разлика от литературата, където могат да се използват други похвати, присъствието на психотерапевт в киното позволява на главния герой да сподели вътрешния си свят на екрана, който в противен случай би бил недостъпен за аудиторията. Ролята на психотерапията в наратива на филма може отчасти да обясни защо психофармакологичната революция в психиатрията никога не се материализира на екрана. В киното психиатрите почти винаги се изобразяват като психотерапевти. Единственият филм, в който се предписват психотропни медикаменти, е *As Good As It Gets* (1997), в който обесивно-компулсивното разстройство на героя на Джек Никълсън като че ли се облекчава с помощта на медикаменти. Дори и в този филм обаче не е напълно ясно дали предписаните лекарства или любовта на една жена са отговорни за клиничното подобрене на състоянието на героя.

2. Киното е напълно объркано по отношение на разликите между психиатри, психоаналитици, психолози, социални работници и други консултанти и терапевти. Във филм от 1946 г., наречен *Dark Mirror* („Тъмно огледало“), аудиторията вижда вратата на кабинета на д-р Скот Елиът, на която е написано „Скот Елиът, доктор по медицина, доктор по философия, магистър по социални науки, психолог“.

3. Начинът, по който психотерапевтите са изобразявани в киното, е пряко отражение на възприятията на обществото за психотерапията. Глен Габард отбелязва историческите възходи и падения на психиатрите в холивудските филми. През 30-те и 40-те години на XX век например психиатрите често са представяни като шутове с виенски акцент и пенсне, използващи непрекъснато трудно разбираем професионален жаргон. В апогея на популярността на психоанализата в края на 50-те и началото на 60-те години на XX век в САЩ се наблюдава кратка Златна ера на психотерапията във филмите. В действителност между 1957 и 1963 г. са произведени 22 холивудски филма, които изобразяват идеализирани психотерапевти. Този идеализиран образ обаче бързо запада след 1964 г. по времето, когато се зараждат движението за свободата на словото и протестите срещу Виетнамската война. Психиатрията тогава започва да се възприема като част от военнопромишления комплекс, част от Истаблишмънта, изпълняваща функциите на репресивна сила. Мотивът продължава през 70-те години с такива филми като *One Flew Over the Cuckoo's Nest* („Полет над кукувиче гнездо“) и *Harold and Maude* („Харолд и Мод“).

4. Потребностите на кинематографичния жанр надделяват над всякакъв интерес към точността на изображението. Ричард Гиър трябва да действа като детектив и да разкрива убийство, макар че е психоаналитик. Дъдли Мур (*Lovesick*) се влюбва в пациентката си Елизабет Макгавърн и двамата трябва да се разхождат бавно на лунна светлина в края на филма, макар че сексуалните отношения между терапевт и пациент са изключително неетични.

Филмовите продуценти, режисьори и актьори обаче заявяват: „Снимането на филми е бизнес. Опитваме се да забавляваме хората и да правим пари. Това е всичко!“

³ Gabbard, G.O. (2001). Psychotherapy in Hollywood cinema. *Australasian Psychiatry*, Vol 9, No 4.

Нещо повече: „лудостта“ често е това, което привлича публиката в кинозалоните и изкарва парите във филмите. Многобройни са филмите, които подсказват – открито или скрито, – че техен герой страда от психично разстройство. Понякога портретите са изключително коректни и впечатляващи, друг път – твърде фалшиви и повърхностни.

Целта на този курс е да покаже взаимовръзките между кинематографичното изобразяване на „лудостта“, съвременните клинични и популярни концепции за психичното разстройство и техния социален контекст, да очертае стереотипите и създаваните нереалистични очаквания, както и да демонстрира някои добри примери на изобразяване на психичното разстройство във филмите.

В курса студентите трябва да представят две писмени разработки на тема: (1) „Медиите и психичното разстройство“ и (2) „Снемане на анамнеза и подготовка на програма за лечение според биологичния, психодинамичния, поведенческият и когнитивния модел на герой от филм“.

ТЕМИ

1. Психиатричната система

- Milos Forman's One Flew over the Cuckoo's Nest (1975)
- Instinct (1999)

2. Психиатрите и психотерапевтите в киното

- Beyond Therapy (1986)
- Female Perversions (1996)
- Final Analysis (1992)
- Frasier
- Good Will Hunting (1997)
- Groundhog Day (1993)
- Hannah and Her Sisters (1985)
- Husbands and Wives (1991)
- Manhattan Murder Mystery (1993)
- Ordinary People
- Prime
- Silence of the Lambs
- Spellbound (1945) (Бергман)
- The Prince of Tides
- What's New Pussycat? (1965)
- House of Games (1987)
- Neverwas
- Running with Scissors

3. Шизофрения

- A Beautiful Mind (2002)
- Spider
- Roman Polanski's Repulsion (1964)
- Don't Say a Word (2001)

- The Fisher King (1991)
- Donnie Darko (2005 director's cut)

4. Налудности

- Conspiracy Theory (1997)
- K-Pax (Universal Studios, 2001)
- The Tenant (Полански, 1976)
- Danika (2007)

Еротомания – He Loves Me... He Loves Me Not

5. Афективно разстройство

- Van Gogh (Pialat, 1992)

6. Разстройства на настроението

- Sophie's Choice (1982)
- A Woman Under the Influence (Касавитис, 1974)

7. Агорафобия и паническо разстройство

- The Birds (Хичкок, 1963)
- Vertigo (Хичкок, 1958)
- Copysat

8. Обсесивно-компулсивно разстройство

- As Good As it Gets (TriStar Pictures, 1997)

9. ПТСР

- Born on the Fourth of July (1989)
- The Deer Hunter (1978)
- Alive (1993)

10. Соматоформно разстройство

- Freud, the Secret Passion (1962)

11. Конверсионно разстройство

- The Piano (1993)

12. Хипохондрия

- Hannah and Her Sisters (1986)
- Bandits (MGM Pictures, 2001)

13. Дисоциативна амнезия и фуга

- Spellbound (Хичкок, 1945)

14. Сексуални дисфункции

- Frenzy (Хичкок, 1972)
- Bliss (1997)

- Kinsey (2004)
15. Мазохизъм и садизъм
- Blue Velvet (1986)
 - Pulp Fiction (1994)
 - Bitter Moon (Polanski, 1992)
 - La Pianiste (The Piano Teacher), 2002
16. Воайорство
- American Beauty (2000)
17. Инсомния
- Insomnia (2002)
18. Парасомнии
- 12 Monkeys (1995)
19. Педофилия
- Mystic River (К. Ийстууд, 2003)
20. Компулсивно, хазартно и рисково поведение
- Casino (1995)
 - Heat (1995)
 - The Aviator (2005)
21. Умствено изоставане
- Forrest Gump (1994)
 - Of Mice and Men (1992)
22. Органични разстройства
- Iris (2001)
 - Stigmata (1999)
 - Awakenings (1990)
23. Дефицит на вниманието и минимална мозъчна дисфункция
- A Clockwork Orange (1971)
 - The Young Poisoner's Handbook (1996)
24. Халюциногенни разстройства
- Fear and Loathing in Las Vegas (1998)
25. Злоупотреба с вещества
- Born on the Fourth of July (1989)
 - Bird (1988)
 - Leaving Las Vegas (1995)
 - Long Day's Journey Into Night (1962)

- Trainspotting (1996)
- The Acid House (1999)
- Easy Rider (1969)
- Scarface (1983)
- Traffic (2000)
- Bridget Jones's Diary (2001)
- Clean and Sober (1988)

26. Дисоциативно разстройство (Множествена личност)

- Sybil (1976)
- The Three Faces of Eve (1957)
- House of Cards (1993)
- Identity (2003)

27. Личностни разстройства

- As Good as it Gets (1997)

Хистрионна личност

- Long Day's Journey into Night (1962)
- A Streetcar Named Desire (1951)

Нарцистична личност

- All that Jazz (1979)
- American Gigolo (1980)
- Citizen Kane (1941)
- Frances (1982)
- Wall Street (1987)

Тревожна (избягваща контакти) личност

- Zelig (1983)
- Sybil (1976)

Гранична личност

- Frances (1982)
- Fatal Attraction (1987)
- Basic Instinct (1992)
- Girl Interrupted (1999)
- Last Tango in Paris (1973)
- Point of No Return (1993)
- Streetcar Named Desire (1951)

Шизоидна личност

- The English Patient (1996)
- Remains of the Day (1993)
- Sex, Lies, and Videotapes (1989)

Антисоциална личност

- Along Came a Spider (2001)
- Arsenic And Old Lace (1944)
- Basic Instinct (I и II)
- Blue Velvet (1986)
- Blade Runner (1982)

- The Day Of The Jackal
- Devil's Advocate (1997)
- Dial "M" For Murder (Хичкок, 1954)
- Fargo (1996)
- One Flew Over The Cuckoo's Nest (1975)
- Psycho (1960)

28. Затруднения в ученето

- Rain Man (1988)

29. Невротични разстройства

- К-Рах (2001)
- Jacob's Ladder (1990)

30. Самоубийство

- The Beach (2000)
- Before Night Falls (2000)
- The Crying Game (1992)
- Dead Poets Society (1989)
- The Deer Hunter (1978)
- Girl, Interrupted (1999)
- Ordinary People (1980)
- Sophie's Choice (1982)
- Thelma and Louise (1991)
- The Hours (2003)

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Стандарти за академичен интегритет

Минималното наказание за мамене/преписване на изпит е слаба оценка. Особено тежки случаи на академична измама на изпит, например получаване на копие от теста предварително, водят до двойка, а дори и до по-сериозни административни наказания. Маменето/преписването на домашни работи води до двойка.

Плагиатството в писмени разработки води до двойка. Особено тежки академични нарушения, например предаване на материал, правен от друг (примерно купен доклад), води до двойка. Плагиатството се определя като: (а) предаване на материал, чийто автор е друг, но представен като лично дело и/или (б) неправилно/липсващо посочване на източниците в есета и доклади. Ако използвате думи или идеи на друг човек, трябва да обозначите това по приетия начин. Ако използвате пряк цитат, трябва да посочите източника и страницата. Дори ако парафразирате нечии идеи, пак ТРЯБВА да отдадете дължимото на източника.

Трябва да осъзнавате, че се смята за академично безчестие да използвате доклад или проект в повече от един курс без разрешение на преподавателя. Наказанието за това е двойка на курса.

Това описание не е изчерпателно: от вас се очаква да сте запознати с правилата за академично поведение на студента.