

一波影视剧探索心理治疗

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这篇文章讨论了关于心理治疗师在电影和电视上的形象的问题。从1906年的“Dr Dippy’s Sanitarium”到2022年的“The Responder”，心理治疗师一直在电影和电视剧中出现，但是一些心理治疗师对于他们的工作被虚构描绘感到不安。Sally Brown是英国咨询与心理治疗协会的成员，她说：“对于那些需要帮助的客户来说，他们对治疗有一个现实的了解是非常重要的，好的治疗不会制造好的戏剧。”她希望观众足够明智，能够识别出哪些内容是为了戏剧效果而夸张的，特别是对于不称职的专业人员的描绘是无效的。

原文

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In 1924 a Hollywood producer offered Sigmund Freud \$100,000 (around \$1.7m today) to work on a project about great love stories in history. Freud declined. He ignored an Austrian director, too, who wanted psychoanalysts to help with a silent movie about a scientist with a phobia of knives. Freud thought film-making and therapy were difficult to reconcile: the risk of sensationalism was too high.

Commissioners and television executives have not minded Freud’s concerns: fictional and real therapists crop up frequently on screens, from “Shrinking” (pictured top) to “The Patient” and “Couples Therapy” to “Stutz”. “Before”, a limited series, is in the works at Apple tv+; it stars Billy Crystal as a child psychiatrist. “Blue Therapy”, a YouTube reality show on which young couples

discuss their troubles with a therapist, has been adapted for television and will air on E4, a British free-to-air channel, later this year. “Freud’s Last Session”, a film starring Anthony Hopkins, will begin production soon.

Screenwriters have long used psychiatrists as a narrative tool. In their book “Psychiatry and the Cinema”, Glen Gabbard, a psychiatrist, and Krin Gabbard, an academic specialising in film studies, said a therapist often functions as what [Henry James](#), a 19th-century English writer, called a **ficelle**: a character who holds the metaphorical marionette strings that orchestrate the plot. The encounter between analyst and patient can provide colour and context, as their conversations prompt characters to think back over their lives, recollections sometimes dramatised as flashbacks. Therapy sessions can also provide moments of epiphany for a protagonist. For the viewer, the revelatory feeling can echo the satisfaction felt when a detective solves a crime.

One of the earliest portrayals of the profession, a silent comedy film called “Dr Dippy’s Sanitarium” (1906), features a clinician who treats patients by offering them pies. In [Alfred Hitchcock](#)’s “Spellbound” (1945), Ingrid Bergman played a psychoanalyst trying to assess whether her new colleague and love interest (Gregory Peck) is a murderer suffering from amnesia. In “One Flew Over the Cuckoo’s Nest” (1975) Dean Brooks, the real-life boss of the psychiatric hospital where the film was made, played a small role as a doctor at the fictional institution. Brooks apparently had no concerns about the film damaging his profession’s reputation.

Today, many therapists are uneasy about fictionalisations of their work. “It’s important that clients who need help have a realistic idea of what therapy is and what it isn’t,” says Sally Brown, a counsellor and member of the British Association for Counselling and Psychotherapy (bacp). “Good therapy does not make good drama.” She hopes that audiences are astute enough to know when something is exaggerated for dramatic purposes; she is most concerned by portrayals in which an inept professional’s treatment is ineffective. For example, “The Responder”, a bbc police drama of 2022, featured an amenable but useless therapist who treats her job like “a tick-box exercise”, says Ms Brown.

In “The Patient”, a recent show, Steve Carell plays a therapist whose client locks him in a basement and demands to be cured of his murderous compulsions. The character excels at what he does and conjures the illusion of professionalism in testing circumstances. By contrast, Jimmy Laird (Jason Segel), the protagonist of “Shrinking”, Apple tv+’s newest—and disappointingly dull—comedy series, is a very bad therapist. Grieving his dead wife, he ditches the guiding rules of his profession

and decides to become a “psychological vigilante”. He tells one patient to leave her husband or he’ll stop treating her and invites another, an ex-soldier, to live in his outhouse. Ms Brown thinks “The Sopranos” provides an exemplary depiction of therapy. Jennifer Melfi (Lorraine Bracco) gives [Tony Soprano](#) wise counsel and understands his nature. After she is attacked in a car park, Melfi chooses not to tell the mob boss the name of her assailant, knowing he would exact merciless revenge on her behalf.

Some documentaries about psychotherapy profess to be educational. “Couples Therapy” (pictured above) shows real-life couples in therapy with Orna Guralnik, a star psychoanalyst. In “Stutz” Jonah Hill, an American actor, explores his relationship with his psychiatrist, Phil Stutz. But, even in this format, professional boundaries are muddled; confidentiality is obliterated. Once the camera is turned on, “you’re performing”, says Denise Freeman, a psychotherapist and bACP member who has worked in television. “You have to question how much is real and how comfortable the client is.”

Despite these ethical questions, the shrink will continue to appeal to screenwriters, producers and audiences alike: thanks to the pandemic and the economic downturn, viewers are both more unhappy and more open about that unhappiness. In 2020 depression and anxiety increased by [more than 25%](#) globally, according to the [Lancet](#), a medical journal. In 2010 a fifth of British people said they had turned to a counsellor; by 2022 a third had. Perhaps peeking inside a fictional consultation room may inspire some viewers to hop onto the couch themselves.

雅思词汇
