

The defense proceeded with Dr. Louis West, who testified that Hearst's state of mind was such that "for her, it was to be accepted or to be killed."³ Dr. Martin Orne lent credence to Hearst's testimony by describing her answers as "very different from what I would have gotten from somebody simulating,"³ whereas Dr. Robert J. Lifton found that "after physical and psychological abuse there's a . . . tremendous eagerness to comply in any way possible and necessary . . . to survive."³

The prosecution characterized Hearst as "extremely independent, strong-willed, rebellious, intelligent," traits that are in opposition to those ripe for coercion. Prosecution psychiatrist, Dr. Joel Fort, noted Hearst's dissatisfaction with her previous life, depicting the kidnapping as "perversely, almost a form of liberation" (p 301). The second psychiatrist, Dr. Harry Kozol, supported Dr. Fort's conclusions, calling Hearst "a rebel in search of a cause" (p 302), and opined "this was all in her . . . without knowing it, for a long time" (p 302). In the end, the jury agreed, and the defense failed.

Ultimately, Mr. Toobin does not answer the question at the heart of the Hearst saga as to whether she made a voluntary decision to join the SLA. Nevertheless, he recreates for the reader both the shifts in the public's mood toward the heiress and the debate between victimization and responsibility. In reference to the trial, Mr. Toobin comments that "the battle of experts did have one clear loser: the psychiatric profession itself" (p 303), supporting his statement with the observation that "leaders in the field reached diametrically opposing conclusions based on the same evidence—that is, the contents of Patricia's head" (p 303).

Since the trial of Ms. Hearst, the field of forensic psychiatry has come a long way. The presence of conflicting interpretations of the same data does not undermine the credibility of the field, but reinforces its very importance to the judicial process. Because the inner workings of the mind of another human are so complex, the application of psychiatric principles to legal cases remains challenging. This book, entertaining and enlightening, also serves to emphasize the importance of forensic psychiatry and how it is both shaped by the time in which it is practiced, and has the power to shape the narratives that define the time.

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The Night Of

Written by Richard Price and Steven Zaillian. Directed by Steven Zaillian and James Marsh. Appeared on HBO. First Episode July 10, 2016.

The Night Of is a litmus test of our views on justice. The HBO limited series premiered on July 10, 2016, and ran for eight episodes. The story is relatively simple, hardly distinguishable from other police procedurals. The network describes the show as a "fictitious murder case in New York City . . . follow[ing] the police investigators and legal proceedings, all while examining the criminal justice system and purgatory of Riker's Island."¹ Yet the tense pacing, vivid character portrayals, and unresolved questions distinguish it from other crime dramas. Its ambiguity allows viewers to create their own narrative, largely filtered through their views on crime and justice.

In the first episode we meet Pakistani-American protagonist Nasir "Naz" Khan (played by Riz Ahmed, British actor and rapper). We watch as he attends calculus class, views basketball games, visits his parents, and helps other students with their studies. He appears quiet, thoughtful, and intelligent. Soon, he is arrested for the brutal murder of a young woman he had met the previous night: *The Night Of*, that is.

We have no sense of Nasir's interior monologue during or surrounding his arrest. He appears doe-eyed, frightened, and without recollection of a murder, despite finding the body upstairs. At this point, the viewer is confronted with the driving question of the series: did Nasir Khan do it?

After meeting the victim Andrea (Sofia Black-D'Elia), a passenger who randomly gets into his father's borrowed cab, Naz says of himself, "You do

what everybody wants you to do . . . tonight is different . . . it feels different.” Is it? How different? Between the opening scenes and the murder, we watch seemingly obedient Nasir take the car to attend a party against his parents’ wishes, drink and ingest drugs, and play a consensual knife game that results in the woman’s hand being stabbed. We later learn of high school fights and amphetamine/dextroamphetamine sales, but we are left with the question of whether he committed the murder and the more fundamental question of who Nasir Khan really is.

Questions of morality simmer throughout the storyline. Is Naz truly good, a victim of circumstance, and ultimately the correctional system itself? Or is Naz corrupt at his core, a truth exposed over time? The show allows each of us to answer. Because the first episode begins the night of, we have little preceding narrative of Naz’s story. Our awareness of his life begins near the murder, and so our initial preconceptions propel further judgments over the next seven episodes. Abraham Maslow’s well-known saying is often paraphrased as: “If all you have is a hammer, everything looks like a nail” (Ref. 2, p 15). The detective investigates, the prosecutor prosecutes, and the defense attorney, well, he’s doing what he can. The defense features a bottom-feeding denizen of the police station, John Stone (played by John Turturro), whose job nearly gets usurped by an opportunistic celebrity lawyer, Alison Crowe (Glenn Headley). She hands off the case to a novice, Chandra Kapoor (Amara Karan), who needs Stone’s wiles and wisdom.

Murder aside, we know Nasir commits subsequent crimes, including a vicious assault while incarcerated. Is this evidence of his superego lacunae or going-along-to-get-along conformity in jail? Is his a narrative worthy of mitigation or aggravation? Does Naz elicit pity or anger, neither or both?

As forensic psychiatrists we aim to be objective in our evaluation of clients, to render opinions while being aware of potential prejudice.³ Viewing *The Night Of* allows us to look at our own biases. We absorb the show’s information and assign it value, meaning, and judgment. At times, we see just how biased forensic testimony can be, particularly in an exchange between the medical examiner Harry (Frank Wood) and the prosecutor Helen (Jeannie Berlin, appeared in *Café Society*). Helen says of Nasir’s hand injury, “You’re stabbing somebody with a knife. Sometimes it goes so deep it hits

the bone, which causes your hand to slip onto the blade. But it only slips once even though you stabbed her 22 times. How common would that be?” Harry answers with a wry smile, “How common would you like it to be?” Pushing aside other potential causes for the cut, they collaboratively rehearse his statement, “This cut was the result of his hand slipping from the handle of the knife onto the blade of the knife in the act of stabbing her” until the prosecutor is satisfied with his delivery.

Outside of the morgue, evidence points to Nasir: witnesses and weapons, blood and scratches. He has an explanation - the knife game. The police and prosecution think otherwise. But why might we have some lingering belief (is it a hope?) that Naz is innocent? In wanting him to be good, we hope that he may be redeemed. In seeing his later transgressions, we hope that they occur as a result of his time in Rikers and the influence of the other inmates. Hope is also lurking in the inner life of Detective Box, who continues to pore over evidence, thinking Naz does not fit as the killer. The stone-faced prosecutor, on the other hand, decides there’s enough to convict him, sufficient to let her sleep at night.

But maybe we don’t have doubts. Maybe from the very beginning we believe that he is lying about not remembering the murder or that he is amnesic to the event due to intoxication but nonetheless committed the crime. We might do this even given an alternative suspect and motive inherent in the victim’s stepfather (Paul Sparks) seeking inheritance. Because we think wrongdoers are just bad people, and the victim deserves justice. By the time of the trial, we ache for a *deus ex machina*. Could it be the ketamine found in the defendant? We won’t spoil it.

As viewers, we take sides with or against Naz and wait to see whether the jury will align. *The Night Of* leaves us with only a mirror held to our biases. Ultimately, this is a reflection of the criminal justice system itself, a behemoth of actions and pauses in which the real truth may never be uncovered. As defense attorney John Stone tells his client “You’re the jury, run the truth by yourself. Who killed this girl? Someone else or the guy with blood on him, his fingerprints on everything, and the murder weapon in his pocket? The truth can go to hell, because it doesn’t help you.”

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Star Wars: The Force Awakens Forensic Teaching About Patricide

Written by Lawrence Kasdan, Michael Arndt, J.J. Abrams. Based on characters created by George Lucas. Directed by: J. J. Abrams. Produced by: Lucasfilm Ltd. and Bad Robot Productions. Release: December 18, 2015

The iconic space opera *Star Wars* has realized great popularity for almost 40 years, growing outside of its original medium to incorporate toys, games, books, and plays. The popularity of the *Star Wars* universe shows no sign of waning, with *The Force Awakens* surpassing a billion dollars at the box office, making it the third highest grossing movie of all time. At their heart, the *Star Wars* films follow the structure of many classic mythologies: the “hero’s journey” (a term coined by scholar Joseph Campbell, who himself was influenced by the works of Carl Jung), even while taking place in a galaxy far, far away. Although nominally following the inner machinations of galactic wars, the *Star Wars* films follow three generations of tragedy in a gifted family. The concepts of good and evil are represented by the underdog individual (the Rebellion, Resistance, the lone Jedi) fighting against authoritative forces (The Trade Federation, The Empire, The New Order, The Sith), which often results in the characters’ embarking on journeys of self-discovery where they learn about themselves, love, forgiveness, and living with the consequences of their actions. The *Star Wars* universe has reached such a level of acceptance in the cultural zeitgeist that characters and situations from it can be used as shorthand to teach about human interactions and mental illness in a way similar to other cultural references

(e.g., the Oedipus complex, the Werther effect). This aspect is evident from publications in scholarly journals discussing how to use *Star Wars* in clinical interactions as well as for teaching.^{1–3}

Star Wars films predating *The Force Awakens* have been used to discuss forensic themes ranging from pedophilic grooming to objectivity in diagnosis, psychopathy, and malingering.^{1–3} In addition, *Star Wars* allows one to analyze how culture, religion, and tradition can influence forensic evaluations. For example, in the *Star Wars* universe, Qui-Gon Jinn’s behaviors are not necessarily unusual for one who follows the Jedi religion, but in the real world, they can be used to demonstrate pedophilic grooming behaviors.³ Qui-Gon woos the young Anakin Skywalker (Darth Vader) away from his mother and friends after ingratiating himself to Anakin’s mother. He tells Anakin how special he is (Jedi powers in the Force), encourages him to keep secrets, and after gaining the trust of Anakin’s mother, engages in physical closeness, as symbolized by Qui-Gon’s taking Anakin’s blood to determine a midi-chlorian count. Late adolescent Obi-Wan Kenobi can also be used to demonstrate aspects of grooming, in that he is another young blond former child victim (padawan) being used to aid in grooming his replacement by normalizing Qui-Gon’s behavior.

As a quick review, other characters used to teach forensic concepts include: the cold-blooded Jabba the Hutt who demonstrates classic features of psychopathy¹; Yoda may be used to demonstrate characteristics of malingering, with his intentional misleading of others regarding his physical abilities (appearing frail preceding the Count Dooku lightsaber duel) or his personality (appearing simplistic and naive when first meeting Luke in Dagobah swamp) to have others underestimate him (for secondary gain); Jawas can teach about kleptomania, since they repeatedly steal unneeded shiny objects of little value and have (noisy) gratification subsequent to building tension, such as in stealing R2D2³; and Han Solo can be used to discuss the importance of objectivity in diagnosis or evaluations, as it relates to the infamous “who shot first” dilemma in Greedo’s death² (was it self-defense or murder?).

Thus, the new *Star Wars: The Force Awakens* is an excellent jumping-off point from which to discuss previously unexplored forensic concepts or topics such as patricide (killing of the father). Bourget and colleagues⁴ noted that early explanations for the act