

AMBIVALENTNA PRIRODA ZRCALJENJA - OGLEDALO KAO GROBNICA

/ THE AMBIVALENT NATURE OF MIRRORING - MIRROR AS A TOMB

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SAŽETAK/ABSTRACT

U članku se predstavljaju različite dimenzije fenomena zrcaljenja, njegovi pozitivni, ugodni aspekti, usmjereni podršci terapijskog procesa i ostvarivanju višeg stupnja zrelosti, do onih negativnih, neugodnih, destruktivnih dimenzija, za pojedinca, grupu i cjelokupni terapijski proces.

/ The paper presents different dimensions of the mirroring phenomenon, from its positive and pleasant aspects that are directed towards the support of the psychotherapeutic process and realization of a higher stage of maturity, to the dimensions that are negative, unpleasant and destructive for the individual, the group and the entire therapeutic process.

KLJUČNE RIJEČI / KEYWORDS

zrcaljenje / *mirroring*, maligno zrcaljenje / *malignant mirroring*, anti-grupa / *anti-group*

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UVOD

Jedna od najstrašnijih spoznaja veza-
na uz zrcalo je ta da ono zrcali sliku
koja se nalazi ispred čak i kad mi ni-
smo ispred njega, odnosno tu sliku ne
vidimo. Ono reflektira i vrijeme, unutar

INTRODUCTION

One of the most terrifying insights con-
cerning the mirror is that it reflects the
image in front of it even when we are
not there, i.e. when we do not see that
image. The mirror reflects time as well,

samosvijesti o identitetu kao kontinuitetu u prostoru i vremenu. Paranoidna odlika zrcala danas je još prisutnija u vrijeme digitalnih komunikacija, pa i *online* odvijanja psihoterapijskih sesansi. Tema s kojom ću se u ovom radu baviti upravo je vezana uz različite dimenzije zrcaljenja, njegove pozitivne, ugodne aspekte, usmjerene podršci terapijskog procesa i ostvarivanju višeg stupnja zrelosti, do onih negativnih, neugodnih, destruktivnih dimenzija i za pojedinca i za terapijski proces. Razmotrit će se negativni aspekti zrcaljenja u maloj i velikoj grupi.

Višeznačnost zrcala, njegove uloge, možda se najbolje ogleda u mitu o Perzeju i Meduzi. Perzej, junak iz grčke mitologije ubija Meduzu tako da koristi ulašteni štit koji je zrcalio sliku Meduze u trenutku kada joj se Perzej približio i odsjekao joj glavu. Zrcaljenje se ovdje vidi kao obrana, ali i kao taktično napadanje protivnika njegovom zrcalnom slikom. S druge strane, zrcalo je Meduzi omogućilo neizravan način suočavanja s užasom.

TEORIJSKA RAZMATRANJA FENOMENA ZRCALA U ANALITIČKOJ LITERATURI

Metafora zrcala kao važnog terapijskog elementa u psihoanalizi prisutna je od samog početka njezina razvoja. Zrcalo

within the self-awareness of identity as a continuity in space and time. The paranoid feature of a mirror is even more pervasive these days in the era of digital communication, which also includes online psychotherapeutic sessions. The topic addressed in this paper precisely relates to the various dimensions of mirroring, including its positive and pleasant aspects aiming at supporting the therapeutic process and achieving a higher stage of maturity, as well as those dimensions that are negative, unpleasant and destructive both for the individual and for the therapeutic process. The negative aspects of mirroring, both in small and large groups, will be considered. The ambiguity of a mirror and its role are perhaps best exemplified in the myth of Perseus and Medusa. Perseus, a mythological Greek hero, killed Medusa by using a polished shield that mirrored Medusa's appearance in the moment when Perseus approached her and cut off her head. In this case, mirroring is seen as a defence, but also as a tactical way of attacking the opponent with their own mirrored image. On the other hand, the mirror provided Medusa with an indirect way of confronting the horror.

THEORETICAL CONSIDERATIONS REGARDING THE MIRROR PHENOMENON IN ANALYTICAL LITERATURE

The metaphor of the mirror as an important therapeutic element has been



je jako prisutno u psihoanalitičkoj literaturi i prije nego se prijeđe na razmatranja njegove važnosti u grupnoj perspektivi, važno je razmotriti taj fenomen s intrapsihičke perspektive, kako razvojno, tako i terapijski.

Još Sigmund Freud u svojim preporukama za rad s pacijentima navodi da bi terapeut trebao ostati neproziran svojim pacijentima i, poput ogledala, ne pokazati im ništa osim onoga što se njemu pokazuje (1). Smatrao je da nepridržavanje ovog pravila ukazuje da se proces u tom slučaju ne može ni nazvati psihoanalizom. I drugi psihoanalitički autori ukazuju na važnost 'zrcalnog' analitičara *čije ideje i misao ne iskrivljuju sliku koju reflektira natrag svom pacijentu* (2). Smatra se da u tome postoji visok stupanj identifikacije od strane analitičara i minimum projekcije prema pacijentu. U 1920-ima, neki analitičari propituju striktno pridržavanje modela neprozirnog zrcala i njegovu prikladnost za sve pacijente. Sandor Ferenczi je istaknuo da bi u prestrogom praćenju ovog modela analitičar mogao ponoviti neke od trauma, koje su doveli pacijenta na analizu (3).

Zrcaljenje je bila jedna od važnijih tema za različite psihoanalitičke autore. Tako, Donald W. Winnicott (1971.) predstavlja svoje ideje o ulozi majke u životu djeteta u jednostavnoj izjavi

present in psychoanalysis from the very beginning of its development. The mirror has a strong presence in psychoanalytical literature, and before moving on to the examination of its importance from group perspective, it is important to view this phenomenon from the intrapsychic perspective, both from developmental and therapeutic points of view.

Already in his recommendations for working with patients, Sigmund Freud stated that a therapist should remain opaque to their patients and, just like a mirror, should show the patients nothing but the image appearing in the mirror. (1) He believed that failure to abide by this rule cannot be considered psychoanalysis at all. Other psychoanalytic authors also point to the importance of a "mirroring" analyst *whose ideas and thoughts do not distort the image reflected back to the patient.* (2) It is considered that, in this case, the analyst engages in a high degree of identification while retaining a minimum of projection towards the patient. During the 1920s, some analysts questioned the strict adherence to the opaque mirror model and its adequacy for all patients. Sandor Ferenczi emphasized that by following this model too strictly the analyst could reiterate some of the traumas that led the patient to the analysis in the first place. (3)

Mirroring has been one of the more important topics addressed by various psychoanalytic authors. Hence, Donald W. Winnicott (1971) presented his ideas on the role of the mother in a child's life

koja otvara njegova promišljanja o zrcaljenju: „U individualnom emocionalnom razvoju preteča zrcala je majčino lice“ (4).

Drugim riječima, majčino lice djetetu predstavlja svijet drugih sa svim njegovim implikacijama.

Winnicott sugerira da majčin pogled „u“ dojenče oslobađa dijete da vidi prema van. Ova ideja je rekapitulirana u terapijskom odnosu. Winnicott kaže da je terapija slična majci po tome što dopušta pacijentu da bude ono što on jest, pružajući mu odgovarajuće zrcaljenje.

Jedan od autora koji je zrcaljenje stavio u središte pažnje je Heinz Kohut. On je smatrao da kroz roditeljsko zrcaljenje učimo kako nas naši primarni skrbnici cijene ne po nečemu što konkretno kažu ili rade, već po svojim suptilnim gestama i znakovima i tonu glasa. Poruke koje na ovaj način primamo od naših roditelja Kohut je to nazvao „zrcaljenje“ (5).

Kohut tvrdi da postoji „normalna faza razvoja grandioznog sebstva u kojoj sjaj u majčinim očima, koji odražava djetetov ekshibicionistički prikaz, potvrđuje djetetovo samopoštovanje...“.

Tvrdi da je grandioznom i ekshibicionističkom dojenčetu potrebna majka koja ga obožava kako bi se zdravo razvijao i osjećao dostojno.

in a simple opening statement to his reflection on mirroring: "In individual emotional development the precursor of the mirror is the mother's face." (4)

In other words, for a child, the mother's face represents the world of others with all its implications. Winnicott suggests that the mother's gaze "at" the infant liberates the child to look outwards. This idea is recapitulated in the therapeutic relationship. Winnicott states that therapy resembles the mother inasmuch as it allows the patient to be what he/she is, providing them with suitable mirroring.

One of the authors who focused his attention on mirroring was Heinz Kohut. He believed that with parental mirroring we learn that the primary caretakers appreciate us not through their concrete words or acts, but through their subtle gestures and signs, as well as the tone of their voices. Kohut applied the term "mirroring" to the messages thus received from our parents. (5)

Kohut argues the existence of the "normal phase of the development of the grandiose self in which the gleam in the mother's eye mirrors the child's exhibitionist display, and confirms the child's self-esteem..." He claims that a grandiose and exhibitionist child needs an adoring mother in order to develop healthily and feel worthy.

Satisfaction of the needs of this grandiose-exhibitionist part of the personality depends on the parental mirroring of the



Zadovoljenje potreba ovog grandiozno-egzibicionističkog dijela ličnosti ovisi o roditeljskom zrcaljenju djetetovih aktivnosti usmjerenih prema samom sebi (hodanje, govor, istraživanje, pokazivanje...). S vremenom, vanjsko odobravanje takvih aktivnosti dovodi do preobražaja od stanja onipotencije do zdravih stanja samopoštovanja, vitalnosti i ambicija. U zrcalnom odnosu, dijete gleda u majku i očekuje potvrđujuću reakciju koja uključuje divljenje. Kada majka ili osoba koja vrši ulogu primarnog skrbitelja propusti naglasiti u odnosu s djetetom potrebu za zrcalnim odgovorom, dijete razvija probleme s održavanjem osjećaja cjeline i samopoštovanja. Kohut u terapijskom smislu razmatrajući zrcaljenje, navodi dva središnja oblika transfera:

1. Idealizirajući prijenos: terapijska aktivacija iskustva bliskosti s obožavanim, svemoćnim roditeljem
2. Zrcalni prijenos: terapijska aktivacija grandioznog sebstva kroz iskustvo afirmacije roditelja koji se divi (majka, terapeut, grupa) (6).

S razvojne perspektive, Jacques Lacan u razmatranju faze zrcala u razvoju djeteta navodi da dojenče svoj odraz u zrcalu vidi kao cjelinu, za razliku od osjećaja nekoordinacije i nesklada u stvarnom tijelu: taj se kontrast doživljava kao agresivna napetost između zrcalne slike i stvarnog tijela, budući

child's activities which are directed to itself (walking, speech, explorations, pointing out...). In time, the external approval of such activities leads to a transformation from a state of omnipotence to a healthy state of self-respect, vitality, and ambition. Within the mirroring relationship, the child looks at its mother and expects a confirming reaction that includes adoration. When a mother or an individual acting in the role of primary caretaker omits to stress the need for a mirroring response while communicating with a child, the child develops problems associated with sustaining a sense of integrity and self-respect. Reflecting on mirroring in a therapeutic sense, Kohut lists two central forms of transference:

1. Idealizing transference: therapeutic activation of the experience of intimacy with the adored, omnipotent parent
2. Mirroring transference: therapeutic activation of grandiose self through the experience of affirmation by an adoring parent (mother, therapist, group) (6)

Coming from the developmental perspective when considering the mirror phase in a child's development, Jacques Lacan claims that an infant sees its reflection in a mirror as a whole, as opposed to the feeling of non-coordination and disharmony in its real body: this contrast is experienced as an aggressive tension between the mirrored image and the real body, and since the image is wholesome, it seems that breakdown

da je slika cjelovita čini se da tijelu prijeti raspad i fragmentacija (7). Taj čin samo-prepoznavanja podrazumijeva da dijete projicira sadržaj vlastite svijesti (u formi u kakvoj ona u tom trenutku razvoja i postoji) na to što vidi, tj. na svoj odraz te stvara vlastitu samoprezentaciju na osnovi tog odraza. Međutim, dijete tada, prepoznajući da odraz ili slika prikazuje njega, uviđa i strukturalnu cjelovitost tog odraza ili onog tko vrši tu funkciju, koja stoji u drastičnoj suprotnosti s doživljajem svoje vlastite ne-jedinstvenosti. Mehanizam stvaranja tog reprezentativnog sadržaja naziva se identifikacijom, a po Lacanu, ključan je trenutak u formiranju Ega. Ega koji je nastao na rascjepu unutarnjeg i vanjskog doživljaja sebe i koji nosi trajni doživljaj bolne samosvijesti.

ZRCALJENJE U GRUPI

Unatoč bitnim razlikama između Kohutova i Foulkesova pristupa, kojeg ću u nastavku dotaknuti, njegov naglasak na ogromnom značaju okoline za rast može promicati razumijevanje funkcije zrcalne reakcije u analitičkoj grupi: grupa se može percipirati kao „sjaj u majčinih očima“. Njeguje i čuva nečiju kohezivnost potvrđujući njegov osjećaj jedinstvenosti i potvrđujući njegovu vlastitu vrijednost. Grupa se može per-

and fragmentation threaten the body. (7) This act of self-recognition presumes that the child is projecting the contents of its own consciousness (in the form in which it exists at the respective developmental moment) onto what it sees i.e. its reflection, thus creating its self-presentation based on the said reflection. However, the child then, recognizing that the reflection or image presents itself, also realizes the structural integrity of that reflection or of the individual who performs that function, which is drastically opposed to the perception of the child's own non-uniqueness. The mechanism of creating this representative content is called identification, and Lacan sees it as a crucial moment in the formation of the Ego. It is the Ego that was created on the split between inner and outer experience of oneself and that carries within a permanent experience of painful self-consciousness.

MIRRORING IN A GROUP

Despite the substantial differences between the respective approaches of Kohut and Foulkes - whom I will address later on - Kohut's emphasis on the huge significance of the surroundings when it comes to development can promote the understanding of the mirroring reaction function within an analytical group: the group can be perceived as a "gleam in mother's eyes". It nourishes and preserves someone's cohesion by confirming their sense of uniqueness and value.



cipirati kao *self*-objekt za svoje članove. Nudi se kao objekt za idealizaciju, zbližavanje i zrcaljenje identifikacija. Iskustvo pripadnosti grupi podržava razvoj zdravog narcizma i pruža osjećaj sigurnosti i snage. Grupa u cjelini i svaki od njenih sudionika jedni za druge funkcioniraju kao „sjaj u majčini očima“; grupa je majka i beba u isto vrijeme. Njegov emocionalni ugovor (ili da upotrijebimo Foulkesov izraz „razmjena“) ostvaruje se kada svaki član pridonosi ovom njegujućem izgledu drugima i prima ga od njih (6).

Psihoanalitičke ideje o zrcaljenju kreću se od isticanja potrebe za dobronamjernom afirmacijom od strane značajnog drugog na jednoj strani, do percipiranja pogleda drugoga kao prijatne koja izaziva strah i tjeskobu, na suprotnoj strani. U tradicionalnijim pristupima (kao što su Freudov, Kleinove ili Bionov) pogled drugoga predstavlja urođeni, unutarnji agresivni stav. Simbolizira prijatnu svojstvenu postojanju drugoga s kojim se mora napraviti kompromis ili smiriti ju kako bi se održale potrebne društvene veze sa svojom zajednicom. „Mekši“ pristupi (kao što su Winnicott, Fairbairn, Kohut ili cijeli niz intersubjektivnih autora) notiraju kod pojedinca potrebu za priznanjem koji su predstavljeni pogledom drugog. Ovi pristupi vjeruju da zrcalne reakcije potvrđuju i legitimiziraju konstrukciju jedinstvenog subjektivnog ja. Prema

Members can perceive the group as their self-object. The group is being offered as an object to idealize, a means for coming together and mirroring the identifications. The experience of belonging to a group supports the development of healthy narcissism and offers a sense of safety and strength. The group as a whole, as well as each of its participants, mutually function as the “gleam in mother’s eyes”, and the group is simultaneously the mother and the baby. The group’s emotional contract (or to use Foulkes’ term “exchange”) is realized when each member contributes to this cultivating appearance to others and receives the same from them. (6)

The psychoanalytical ideas of mirroring span from stressing the need for well-intentioned affirmation by the significant other on the one hand, all the way to the opposite end where the other’s gaze is perceived as a threat, causing fear and anxiety. In more traditional approaches (such as Freud’s, Klein’s or Bion’s) the other’s gaze represents an innate, inner, aggressive attitude. It symbolizes a threat that is intrinsic to the existence of the other with whom a compromise must be achieved, or which must be appeased in order to keep the necessary social relations with one’s community. “Softer” approaches (as presented by Winnicott, Fairbairn, Kohut and an entire range of intersubjective authors) observe that an individual needs the acknowledgment that is represented by the other’s gaze. These approaches

njima, strah od „zlog oka“, zavidnog i nadmoćnog nije urođen, već je rezultat naglašenih neuspjeha i traumatičnih iskustava iz stvarnog života (6).

Winnicottova dobro poznata tvrdnja da „nema bebe bez majke“ može poslužiti kao prijelaz od njegove misli o individualnom razvoju do Foulkesovih ideja o grupi. Winnicott stavlja važnost utjecaja ranog odgojnog okruženja u prvi plan. Ovu nedjeljivu cjelinu „dijete-majka“ možemo promatrati kao prototip grupe unutar koje postoji ljudski život. Unutar ove temeljne matrice formira se i oblikuje karakter svakog pojedinca. Majčina funkcija zrcaljenja opskrbljuje dojenče njegovim prvim društvenim iskustvom. Ovdje ona služi kao most koji nas povezuje s Foulkesovom „Hall of mirrors“, gdje je pojedinac suočen s različitim aspektima sebe (8).

Grupa se može vidjeti i kao majka i dijete u isto vrijeme. Grupa postaje ogledalo za sudionike i tako im „dopušta“ da budu oni sami. Ako grupa *vidi* pojedinca, on je zauzvrat slobodan *vidjeti* sebe i grupu u cjelini. Grupa pojedincu daje okvir za držanje u kojem je sposoban definirati vlastiti jedinstveni identitet i ostvariti svoju kreativnost (6).

Autor S. Foulkes, definira zrcaljenje kao fenomen koji egzistira u grupi, zajedno s ostalim grupnim fenomenima

consider that mirroring reactions confirm and legitimize the construction of a unique subjective “I”. According to them, the fear of an “evil eye”, an eye that is both envious and superior, is not innate but is rather the result of emphasized failures and traumatic experiences from real life. (6)

Winnicott’s well-known claim that “there is no such thing as a baby without a mother” can serve as a transition from his thoughts on individual development to Foulkes’ ideas about the group. Winnicott posits the importance of the influence of early upbringing surroundings to the forefront. This indivisible “child-mother” whole can be observed as a prototype of the group within which human life exists. The character of each individual is formed and shaped inside this basic matrix. The mother’s mirroring function provides the infant with its first social experiences. Herein, it serves as a bridge that connects us with Foulkes’ “hall of mirrors”, where an individual is confronted with the various aspects of him/herself. (8)

The group is simultaneously observable as both the mother and the child. The group becomes a mirror for the participants and in this way “allows” them to be themselves. If the group sees an individual, the individual is free to see themselves and the group as a whole in return. The group provides the individual with a framework to hold, whereby they can define their unique identity and realize their own creativity. (6)



kao što su rezonancija, kondenzacija, socijalizacija i razmjena (8, 6).

Rasprava, interpretacija ili analiza takvog materijala (sadržaji o kojima se raspravlja u grupi) je stoga učinkovita kod brojnih ljudi, čak i ako ih samo slušaju. Ovdje su na djelu sile identifikacije i kontrasta. Razlikujemo cijeli skup čimbenika kojima dajemo poseban naziv, „reakcija zrcala“. Prema Foulkesu ta određena refleksija ili reakcija dio je polja u kojem se odvijaju terapijski i razvojni procesi. Zrcalne reakcije opisuje na sljedeći način:

„Zrcalne reakcije se karakteristično pojavljuju kada se više osoba susreće i stupa u interakciju. Osoba vidi sebe, ili dio sebe - često potisnuti dio sebe - kako se odražavaju u interakcijama drugih članova grupe. Vidi kako reaguju na način na koji i on to čini, ili u suprotnosti s njegovim ponašanjem. On također upoznaje sebe - a to je temeljni proces u razvoju ega - po utjecaju koji ima na druge i slici koju o njemu tvore“.

Pines (1981) u razradi Foulkesovih ideja za zrcaljenje kaže: „To je pomak od izolacije, koji je sličan represiji, a omogućuje članu da postane dio koherentne grupe. To je analogno potisnutim sadržajima individualnog uma koji sada čini dio koherentnog ega te iste osobe“ (9, 10).

The author S. Foulkes defines mirroring as a phenomenon that exists within the group, together with other group phenomena such as resonance, condensation, socialization and exchange. (8, 6)

Hence a debate, interpretation, or analysis of such material (contents debated within the group) are efficient for many people, even if they act as sole listeners. The forces of identification and contrast are at work here. We differentiate an entire set of factors, denoting them by a special phrase: “mirror reaction”. According to Foulkes, this particular reflection or reaction is part of the field in which the therapeutic and developmental processes take place. Foulkes describes mirror reactions in the following manner:

“Mirror reactions are characteristically brought-out when a number of persons meet and interact. The person sees himself, or part of himself - often repressed part of himself - reflected in the interactions of other group members. He sees them reacting in the way he does himself, or in contrast to his behaviour. He also gets to know himself - and this is a fundamental process in ego development - by the effect he has on others and the picture they form of him.”

Elaborating Foulkes' ideas on mirroring, Pines (1981) stated: “It is a move from *isolation*, which is akin to *repression*, and it enables him to become part of the coherent whole of the group. That is analogous to the repressed contents of the *individu-*

Prema Pinesu (1998) postoje tri oblika zrcalnih reakcija koje se odvijaju u terapijskoj grupi:

1. *Antagonistička zrcalna reakcija:* ovaj oblik zrcaljenja je primitivna i destruktivna konfrontacija koja predstavlja rane negativne odnose. Pojavljuje se kada dva sudionika jedan u drugome probude osjećaje nestrpljenja, bijesa, protivljenja i odbijanja; razvijaju međusobnu netrpeljivost. Stvaranje takvog „para“ zahtijeva čvrsto posredovanje voditelja i shvaćanje da je nužno osvijestiti svakog člana takve dijade. Svijest voditelja o dinamici antagonističke zrcalne reakcije može omogućiti sudionicima da identificiraju svoje međusobne projekcije i tako obogate svoje razumijevanje i toleranciju prema sebi i drugima.
2. *Dijaloška zrcalna reakcija:* članovi grupe istražuju određenu situaciju s različitih stajališta i prihvaćaju stajališta kao valjana i legitimna. Članovi grupe ovdje pokazuju otvorenost i sigurnost u dopuštanju razvoja introspektivnog prostora. Omogućuje svakome od njih da bude dovoljno u kontaktu sa samim sobom i s unutarnjim svijetom drugih u grupi. Ovakve dijaloške reakcije zrcaljenja pojačavaju osjećaj zajedničke stvarnosti, omogućuju novo učenje i jačaju emocionalnu otpornost pojedinca i grupe.

al mind now forming part of the coherent ego of that same person.” (9, 10)

According to Pines (1998), three forms of mirror reactions take place in a therapy group:

1. *Antagonistic mirror reaction:* This form of mirroring is a primitive and destructive confrontation that presents the early negative relations. It occurs when two participants incite feelings of impatience, rage, disagreement, and rejection within each other, developing mutual intolerance. The creation of such a “pair” demands a conductor’s firm mediation, as well as the realization that it is necessary to bring both members of such a dyad to senses. The conductor’s awareness of the dynamics of antagonistic mirror reaction can enable participants to identify their mutual projections and thus enrich their understanding and tolerance towards themselves and others.
2. *Dialogic mirror reaction:* Members of a group explore a certain situation from various standpoints, accepting those as valid and legitimate. Here, the group members demonstrate openness and confidence in allowing the development of introspective space. This enables each one of them to be sufficiently in contact with themselves and with the inner world of the others in the group. Such dialogic mirror reactions amplify a feeling of shared reality, enable new learning, and strengthen



3. Odsutnost zrcaljenja:

to se može dogoditi u grupi koja se sastoji od članova koji pate od ozbiljnih poremećaja osobnosti. Pripisuje se nedostatku unutarnjih reprezentacija drugih i nedostatku sposobnosti da se bude svjestan utjecaja koji netko ima na druge. Kao rezultat toga, proces komunikacije s drugima je izobličen ili prekinut, a sposobnost osjećaja zajedničke stvarnosti je oštećena. Ponovno povezivanje svog unutarnjeg svijeta u tkivo kojem pripada zahtijeva svjestan napor voditelja i specifično razumijevanje za rad s disocijativnim mehanizmima (10).

the emotional resistance of both an individual and a group.

3. Absence of mirroring:

This can occur in a group comprising members who suffer from serious personality disorders. It is ascribed to the lack of inner representation of others and the lack of ability to be aware of the influence one has over others. As a result, the process of communication with others becomes distorted or discontinued, while the ability to feel the shared reality gets impaired. A reconnection of one's inner world with the tissue it belongs to demands a conscious effort on the part of a group conductor, along with a specific understanding of working with dissociative mechanisms. (10)

MALIGNO ZRCALJENJE U GRUPI

Louis Zinkin (1983.) u grupnu analizu uvodi pojam malignog zrcaljenja, djelomično se pozivajući na Michael Balinta koji je govorio o 'malignom regresu'. Smatra da je prikladan za izražavanje eskalirajuće prirode grupnih procesa koji ponekad dovode do konačnog sloma sustava. Navodi da, kao u slučaju malignog tumora, iako otporan na intervencije nipošto nije uvijek neizlječiv, i mogu se iskoristiti sposobnosti grupe kao kontejnera. Zinkin tvrdi da, iako je zrcalna reakcija korisna u promicanju nečije samosvijesti, ona se također može doživjeti kao intenzivni progon. To može uzrokovati distanciranje i otu-

MALIGNANT MIRRORING IN A GROUP

Louis Zinkin (1983) introduced the notion of malignant mirroring to group analysis, partially referring to Michael Balint who spoke of "malignant regression". Zinkin considers this notion to be adequate for expressing the escalating nature of group processes which sometimes lead to final system breakdown. He believes that, as in the case of a malignant tumor, although resistant to intervention, this kind of mirroring is by no means always incurable and the group's containing capacities can be used as a cure. Zinkin also claims that, although mirror reaction is useful in promoting someone's self-con-

đenje te postati prilično teško za osobu koja se iznenada suoči s istinom s kojom se nije spremna nositi (11).

Tvrđi da su Foulkesove i Pinesove pretpostavke o terapijskoj vrijednosti zrcalne reakcije previše pojednostavljene i ne objašnjavaju složen i paradoksalan karakter koji pogled drugog ima na nečije ponašanje i osjećaje. Ističe da ogledalo (dakle, ono drugo) kroz koje osoba otkriva svoj identitet može biti neizmjereno prijeteće i destruktivno. Zinkin nudi pojam „malignog zrcaljenja“ i opisuje patološku (i za razliku od Pinesa - nepovratnu) privlačnost koja se može pojaviti između suprotnosti u grupi zajedno s destruktivnim implikacijama na cijeli proces za pojedince i grupu.

Zinkin smatra da su pacijenti s graničnom organizacijom osobnosti skloni stvaranju takvih „parova“, kada jedni drugima pripisuju nepodnošljive emocionalne dijelove sebe. Takav par postaje zarobljen u začaranom krugu međusobnih projekcija. Beskrajni sukobi između ovakva dva protagonista mogu preplaviti grupu neprekidnim besmislenim raspravama, koje pothranjuju rascjep u njihovom unutarnjem svijetu i jačaju iskrivljenja o njihovoj slici o sebi.

Svijest voditelja o zamkama u ovom procesu može mu pomoći da postavi

svijest, it can also be experienced as intense persecution. This can cause distancing and alienation, and can become rather hard for a person who suddenly faces the truth with which they are not ready to cope. (11).

Zinkin claims that Foulkes' and Pines' presumptions on the therapeutic value of mirror reaction are too simplified and do not explain the complex and paradoxical character that the other's gaze exerts over someone's behavior and emotions. He emphasizes that the mirror (therefore, that certain other) through which a person discovers their own identity can be immensely threatening and destructive. Zinkin proposes the notion of "malignant mirroring" and describes the pathological (and unlike Pines – irreversible) attraction that can arise between opposites in a group, along with destructive implications for the entire process, for the individuals and the group.

Zinkin believes that patients with borderline organization of personality are prone to create such "pairs", whereby they ascribe unbearable emotional parts of themselves to each other. In this manner, such a pair becomes trapped in a vicious circle of mutual projections. Endless conflicts between such two protagonists can overwhelm the group with constant meaningless debates that feed the split in their respective inner worlds and strengthen the distortions of their self-images.

The awareness of the group conductor about this process can help them set



realnije ciljeve za grupu, bude oprezniji u pogledu vremena intervencija i sastava grupe.

Stvarno ogledalo može zavarati koliko god ono pokazivalo istinu (kao što se može vidjeti u izvornom mitu o Narcisu). U namjeri da potvrdi drugog, stvarna osoba nikada ne bi trebala funkcionirati poput ogledala jer u intersubjektivnoj razmjeni oba subjekta mogu vidjeti drugoga samo kroz vlastitu subjektivnost.

Grupa u kojoj se maligno zrcaljenje kontinuirano odvija može biti svedena na stanje paralize, projekcije se izmjenjuju između članova i dovode do kontinuiranih konflikata.

U nastavku prikazat će se isječak iz grupe seanse u kojoj se odvijalo maligno zrcaljenje. Prikazani isječak seanse se odvijao u drugoj godini postojanja grupe, kada je grupa već ušla u fazu intimizacije. Prethodno su u grupi donijeti traumatski sadržaji. U ovoj seansi članovi dijele sadržaje vezane uz svoje odnose sa djecom te se zrcale u tim odnosima.

Grupna vinjeta

A: Ubija li te samoća?

B: Ne, meni samoća paše

A: Mene moja kći jako diže, možemo o svemu pričati, da nema nje ne znam

more realistic goals for the group and be more cautious as regards the times of intervention and group composition.

A real mirror can deceive, regardless of the truth it reveals (as seen in the original myth of Narcissus). Intent on confirming the other, a real person should never function like a mirror, since within the intersubjective exchange both subjects can see the other one only through their own subjectivity.

A group where malignant mirroring is a constant can become reduced to a state of paralysis, with members exchanging projections that lead to unceasing conflicts.

Below is an excerpt from a group session in which malignant mirroring took place. The presented excerpt took place during the group's second year of existence, when it already entered the phase of intimization. Traumatic contents were previously brought into the group. In this session, members shared content associated with their relations with children, mirroring themselves in those same relations.

Group vignette

A: Is solitude killing you?

B: No, solitude suits me.

A: My daughter uplifts me a lot, we can talk about everything. If it weren't for her, I believe I would not care about anything

bih li imala volje za išta. Gdje ti je kći, zar nije trebala doći do tebe?

B: Moja kći više ne dolazi, trebala je doći, ali uvijek ima nešto, prijateljice, neke obaveze, ma mogu je razumjeti, mlada je, što će se mučiti s depresivnom majkom.

C: Moj sin se meni nije javio više od tri mjeseca, ni na poruke ni na pozive, sanjala sam ga jedno jutro, da moramo ići na neki pregled, ali moramo doći zajedno. Na na ulasku u zgradu on je nestao, ja sam ušla, a oni su mi rekli da ne mogu bez njega, nastala je panika kako ću doći do njega, tražila sam ga na sve strane - probudila sam se u paničnom strahu da ga nema, da se ne pojavljuje. A tako je i u realitetu.

A: Usamljenost i samoća nikako ne može biti dobra, ni kad si zdrav ni bolestan.

B: Ja ne volim da je netko uz mene kad sam loše, ne želim da nekom bude loše zbog mene.

Ne volim da netko brine o meni, lijepo je kad te netko nazove, ali pitanje koliko je to iskreno.

Voditelj: I grupa brine o vama, kakav vam je osjećaj oko toga, sumnjate li i ovdje u iskrenost grupe?

B: Ne želim da netko brine i da je nekom loše zbog toga.

at all. Where is your daughter? Wasn't she supposed to visit you?

B: My daughter does not come around anymore. She was supposed to, but something always comes up - friends, commitments. I can understand her, though. She's young. Why torment herself with a depressed mother?

C: My son hasn't contacted me in over three months, he answers neither my calls nor my messages. I had a dream about him one morning, that we were supposed to go to a medical check-up, but we had to go together. However, at the building's entrance, he vanished. I entered, and they told me I could not do it without him. Panic arose. How will I reach him? I was looking for him everywhere and woke up in a panic fear that he was not there, that he was not answering my calls. It is the same in reality.

A: There's no way loneliness and solitude can be good. Not when you're healthy and not when you're sick.

B: When I'm not well, I don't like anyone around me, I don't want for someone to feel bad because of me. I don't like anyone taking care of me. It is nice when someone calls, though. Whether it's sincere, that's another matter.

Conductor: The group also takes care of you. What are your feelings in this regard? Do you doubt the sincerity of the group here as well?

B: I do not want for someone to worry about me and feel bad because of that.



C: Ali lijepo je kad znaš da je netko uz tebe.

B: Ponekad imam osjećaj kao da me se dovoljno ne razumije.

Na upit da to pojasni, kaže da ne zna to pojasniti. Vraća se na prethodne sadržaje oko kojih su nastale nesuglasice na prethodnim grupama.

Voditelj: B je upravo rekla da ima osjećaj da je grupa ne razumije, možemo li čuti grupu koliko ju razumijemo?

C: Ja ju razumijem, ali ona kao da ne razumije nas.

A: Teško je biti sam. Razmišljam bih li uopće izlazila van da mi nema kćeri. Da sam sama kao ti, znam da ne bih izašla dalje od dvorišta. Znam da mi je bolje kad sam s nekim.

B: Ja imam prilike biti s prijateljima, ali ne mogu.

D: Ne možeš ili ne želiš? Koliko te oni razumiju?

B: Ma nitko me ne razumije.

C: Ponekad se treba prisiliti, napraviti nešto.

B: Ali ne mogu.

D: To je već dulje vrijeme, nije to novo.

B: Ali zadnja dva tjedna je baš jako, ne mogu ustati iz kreveta, spavam, pro-

C: But it's nice to know someone's on your side.

B: Sometimes I have a feeling I am not understood enough.

When asked to clarify that statement, she says she is not able to. She returns to the previous contents that gave rise to discord during the former group sessions.

Conductor: Just now, B said that she feels that the group does not understand her. Can we hear the group? How much do we understand her?

C: I understand her, but she doesn't seem to understand us.

A: It is hard to be alone. I was thinking, if I didn't have my daughter, would I get out at all? If I were alone like you, I know I wouldn't go further than my yard. I know I feel better when I'm with someone.

B: I have the opportunity to be with friends, but I can't.

D: Are you not able to or do you not want to? How much do they understand you?

B: Well, nobody understands me.

C: Sometimes one has to force oneself to do something.

B: But I can't.

D: This has been going on for some time. It is not something new.

B: But the last two weeks have been really intense. I cannot get out of bed, I sleep,

budim se pa opet spavam, silim se da zaspim.

C: Misliš da će se nešto riješiti ako spavaš, lakše ti je nego biti u budnosti. Ti kao da ne želiš da ti bude bolje, govorim to jer sam i ja nekad tako osjećala. Jedna članica koja je bila u grupi prije je uvijek govorila „ja ne znam što želim, ali znam što ne želim - to je dobar početak“, ponavljala je to kao neku mantru i u početku mi je išla na živce s time, ali danas to mogu razumjeti - ja polako dolazim do toga što želim, jer eliminiрам ono što ne želim.

B: Ma ja to imam negdje zapisano, ali ne pomaže mi.

Voditelj: Što želimo ovdje na grupi?

B: Voljela bih da me se više razumije.

C: Meni nije cilj tebe uznemiriti, nego te potaknuti da razmišljaš - nekad nam je lakše ništa ne raditi, nego pokušati napraviti korak.

D: Nešto te sprječava, ne znam, ja razumijem da si bespomoćna, ali ni ja ne vidim što ti je, jako mi je žao da je tako.

B: Ništa više u mom životu nije isto, sve mi je postalo blijedo, ja sam svjesna da mi nitko ne može pomoći.

E: Ti na neki način želiš zadržati ovo stanje, nema ništa loše u tome da ti

I wake up, and then sleep again, I force myself to sleep.

C: You think that if you sleep, something will be solved. It is easier than being awake. It appears as if you don't want to get better. I say this because I used to feel that way. One member who used to be in the group before always said, "I don't know what I want, but I know what I don't want - it's a good start". She used to repeat this sentence as a mantra, and in the beginning, I found her annoying, but today I can understand that - I am slowly achieving what I want, by eliminating what I don't want.

B: I have it written down somewhere, but it doesn't help.

Conductor: What do we want here, in this group?

B: I would love to be understood better by others.

C: My aim is not to upset you, but encourage you to think - sometimes it is easier to do nothing than to try and make a step.

D: Something is preventing you, I don't know, I understand you are helpless, but I don't see what's happening with you, and I am sorry things are that way.

B: Nothing in my life is the same anymore, everything turned pale, I am aware nobody can help me.

E: In some way, you want to retain this state of things, there's nothing wrong with being okay with your state. I know



tvoje stanje odgovara, ja po sebi znam da kad se loše osjećam sam sebi kažem ok, sad ću biti ovakav, i budem depresivan. Meni se čini da se ti trenutno ne želiš i ne možeš promijeniti, ne možeš ići u šetnju kad si bez volje ustati se iz kreveta, trebaš prihvatiti to stanje pa biti malo tužna, usamljena, plakati i lagano raditi na tome da se stanje promijeni.

To je situacija u kojoj se ja često nalazim, zapravo te potpuno razumijem kad kažeš da se ne razumiješ i da te drugi ne razumiju, ja čekam neki trenutak da se uhvatim za neku nit pa da me to izvuče. Prije nekoliko tjedana sam te pitao za tu samoću, osjećaš li se usamljeno, smeta li te to, pa si rekla da ne, kategorički si rekla NE, a onda kad netko na grupi kaže da je išao prošetati s nekim ti kažeš - kad ti imaš nekog za prošetati.

C: Ja sam bila takva prije dvije godine, došla bih kući sa terapije i samo bih prespavala dan, ništa nisam mogla, ni oprati šalicu od kave. Onda bih se sjetila te izreke i vrtila sam o tome što ne želim. Išla bih pješice do grada na terapiju, ali sam se silila na to. Imam osjećaj da se sada osjećaš napadnuto i povrijeđeno, htjela bih da sama nađeš što bi mogla napraviti da dođe do promjene. Imaš psa, voliš more, mir, odi s njim, osjetit ćeš nešto, neko smirenje.

from my own experience that when I feel bad, I tell myself - okay, now I will be like this and then I am depressed. It seems to me that at this moment you don't want and cannot change. You cannot go out for a walk when you lack the will to get out of bed. You should accept that state and be a little sad, be lonely, cry, and then gently work on changing that state.

This is a situation in which I often find myself. Actually, I completely understand you when you say you don't understand yourself and that others also do not understand you. I wait for the moment when I will grasp some thread that will pull me out. A few weeks ago, I asked you about solitude, whether you felt alone, and whether that bothered you. You said no, you categorically said NO, and then when someone in the group says she or he went for a walk with someone, you say that it is because they have someone to walk with.

C: I was like that two years ago. I would come home from therapy and simply sleep away the day. I couldn't do anything, I couldn't even wash a coffee cup. Then I would remember that quote we talked about earlier and thought about what I did not want. I would walk to the city for a therapy session, but had to force myself to do so. I have a feeling that right now you feel attacked and hurt, I would love for you to find something you could do to make this change happen. You have a dog, you like the sea and peace, take the dog for a walk and you will feel something, some tranquility.

B: Vidiš, to sada sasvim drugačije zvuči od onog što si prije rekla.

C: Možda sam te i svjesno provocirala, ne zato da te povrijedim, nego da te probudim i da nađeš načina da si pomogneš.

E: Ti si relativno nedavno prekinula s partnerom, to je bila dosta velika stvar, za koju si imala snage, to mi je veliki pokazatelj da imaš snage, možda sad vučeš repove od toga što si ga napustila - u tom trenutku si našla način i riješila situaciju.

B: Ja uvijek puno mislim o tome što mi grupa kaže, ali mislim da me danas ne razumijete. Prihvaćate me, ali ne razumijete.

D: Ja ovo danas i tvoj osjećaj na grupi povezujem s time što si rekla o svojim roditeljima, da te ne razumiju i da te nikad nisu razumjeli.

B: Ma ne, ne mogu grupu usporediti s njima, ja sam od njih samo dreku i galamu doživjela, a s grupom ipak mogu o tome pričati.

C: I onda se naljutiš na nas.

E: Je li bi ti bilo lakše da im kažeš da imaš takav osjećaj kao što si rekla nama?

B: Ne, to bi bila dreka i galama, oni sve gledaju kroz materijalno, ne mogu ja to

B: You see, this now sounds entirely different from what you said before.

C: Perhaps I was provoking you consciously, not to hurt you, but to wake you up, so you can find a way to help yourself.

E: You have broken up with your partner relatively recently, that's quite a big thing, and you had the strength to do it. This is a strong indicator that you have the strength. Perhaps now you are tying the loose ends after abandoning him but, in that actual moment, you found a way and solved the situation.

B: I always think a lot about what the group tells me, but I believe you don't understand me today. You accept me, but you do not understand me.

D: I associate what is taking place today and your feelings in this session with what you said about your parents, how they don't understand you and never did.

B: Oh, no, I cannot compare the group with them - with them, I experienced only yelling and noise, but I can talk about it with the group.

C: And then you get angry with us.

E: Would you feel better if you told them you feel this way, just like you told us?

B: No, that would just provoke more yelling and noise. They see everything through material lenses, I cannot compare that with you. My parents value people only through their possessions.



usporediti s vama, oni vrednuju ljude onoliko koliko oni imaju.

A: A što tebi treba od njih?

B: Razumijevanje, briga.

D: To je ono što si rekla da ti ne treba, da ne želiš da se brine o tebi, a normalno je da ti to fali.

B: Ma ništa ja ne mogu očekivati od svojih roditelja, meni samo fali topla riječ, a ne da se traži greška u meni, a čini mi se da grupa nekad traži grešku u meni. Pa i sa roditeljima, puno puta ste govorili da trebam sebe promijeniti, a ne njih, uvijek je u meni problem.

E: Pa ti si prva koja će nekom reći u glavu ono što ne želi čuti, a kad se tebi kaže, onda te ne razumijemo.

A: Sjeti se što si meni prije govorila i ja sam sve to čula, ali znala sam da nemaš loše namjere, a ti ćeš sve uzeti kao da ti želimo zlo.

E: Ne tražimo grešku u tebi, nego način da ti pomognemo, kako tebi, tako i sebi jer svi ovdje imamo slično nezadovoljstvo u sebi, ali ti kao da ne želiš čuti. A roditelje ne možeš promijeniti, nego da drugačije počneš doživljavati sve oko sebe, pa i njih.

B: E pa ja to i radim, ne mogu ih promijeniti, samo sebe mogu, nisam ih danas htjela ni spomenuti, nego ih je E spomenula.

A: What do you need from them?

B: Understanding, care.

D: You told us you don't need those, that you don't want to be taken care of, though it is rather normal you miss it.

B: I cannot expect anything from my parents, I only miss a warm word from them, instead of them looking for a flaw in me, and it seems to me that sometimes the group looks for a flaw in me. Even when it comes to my parents, you said many times I should change myself instead of them, I always seem to be the problem.

E: Well, you're the first to tell someone what that person doesn't want to hear, without beating around the bush, but when you're told the same thing, then it's us who do not understand you.

A: Remember what you told me a few sessions ago, I've listened to everything you told me and I knew you had no ill intentions, but you understand everything we say as if we want to hurt you.

E: We are not looking for a flaw in you, we're looking for a way to help both you and ourselves because all of us here carry a similar dissatisfaction within, but you don't seem to be willing to hear it. You cannot change your parents, the only way is to begin experiencing everything around you differently, including them.

B: Well, that's what I do. I cannot change them - I can only change myself. I had no intention of mentioning them today, but E mentioned them.

B: Hvala vam puno i svakako ću razmisliti o svemu što ste danas rekli.

C: I nemoj se ljutiti na nas, pogotovo na mene.

E: Na mene se slobodno ljuti.

Komentar

U ovoj seansi je vidljivo koliko zrcalne slike mogu biti nepodnošljive za člana grupe. Slika i poruka koju član dobije neusklađena je s predodžbama koje ima o sebi. Na neke članove možemo ovdje gledati s pozicije granične strukture koji posjeduju potrebu da se realnost *selfa* potvrdi putem odgovarajućih odgovora zrcalnog i idealiziranog *self*-objekta. Stoga neodgovarajuća trenutačna empatija iz inače dobronamjerne okoline može uzrokovati narcističke povrede. Ovo je grupa u kojoj jedna članica izražava ljutnju na druge članove, osjeća nerazumijevanje s njihove strane, premda slike koje su oni zrcalili nisu bile maligne, ali niti potpuno empatične. Članica B u jednom trenutku, uz prethodna neprihvatanja takve ideje, asocira da su i roditelji uvijek tražili grešku u njoj, kao što danas radi i grupa. Još nije u stanju uvidjeti da su ti osjećaji preneseni na grupu s nekog drugog mjesta i iz drugog vremena. Pozicija voditelja ovdje, u intervencijama prema grupi, više je bila opservirajuća nego empatska.

B: Thank you all so much. I will certainly take into consideration everything you've said today.

C: And do not get angry with us, especially with me.

E: Feel free to get angry with me.

Commentary

This session reveals the extent to which mirroring images can be unbearable for a group member. The image and message received by the member are out of sync with her self-image. Certain other members can be observed from the position of borderline structure since they feel the need to confirm the reality of the self via adequate responses from the mirrored and idealized self-object. The inadequate momentary empathy coming from the otherwise well-intentioned surroundings can, therefore, cause narcissistic injuries. This was a session in which one member expressed anger towards the other members and felt misunderstood by them even though these other members did not mirror malignant images, but they were not entirely empathic either. At a certain moment, in addition to previously not accepting the same idea, B associates that her parents have always looked for a flaw in her too, just as the group was doing that day. She is not able to see yet how these emotions have been transferred onto the group from some other place and another time. When it comes to interventions towards the group, the conductor's position here was more observatory than empathic.



Prikazana grupa nakon nekoliko izrazito *malignih* seansi, uspijeva se održati, ali ulazi u stanje blokade, paralize koje se manifestiraju s neredovitim dolaženjem, dugačkim šutnjama, narušenim povjerenjem, nemogućnošću da se izrazi svoje mišljenje ili emocija.

ULOGA MALIGNOG ZRCALJENJA U FORMIRANJU ANTI-GRUPE

U daljnjoj razradi destruktivnih sila u grupnom procesu, možda je najdalje otišao autor Morris Nitsun s konceptom anti-grupe.

Nitsun definira anti-grupu kao skup destruktivnih procesa koji su svojstveni svim grupama. U sagledavanju konstruktivnih i destruktivnih elemenata u grupama, on smatra da su obje strane, konstruktivne i destruktivne, prisutne cijelo vrijeme, samo jedan pol isključuje drugi (12).

Po Nitsunu, rezultat zrcaljenja uvijek je paradoksalan - „Činjenica da nas samospoznaja čini sve svjesnijim svoje samospoznaje; da spoznati sebe znači vidjeti sebe i da vidjeti sebe znači da sami sebe vidimo. Takav čin samospoznaja nužno proizvodi samoootuđenje.“

Nitsun je u potrebi da prouči uporne destruktivne komponente grupe koje djeluju protiv terapijskih ciljeva, ali i uporno zanemarivanje teorijskih gru-

After several extremely *malignant* sessions, the described group managed to survive, however, it entered a state of blockage, a paralysis that manifested through irregular attendance, long silences, disrupted trust, and incapacity to express own opinions or emotions.

THE ROLE OF MALIGNANT MIRRORING IN THE FORMATION OF AN ANTI-GROUP

Perhaps no one has gone further in the elaboration of destructive forces in a group process than Morris Nitsun, who introduced the concept of anti-group.

Nitsun defines the anti-group as a collection of destructive processes which are characteristic of all groups. When examining the constructive and destructive elements in a group, he believes that both the constructive and destructive side are present all the time, except for the fact that one pole excludes the other. (12)

According to Nitsun, the result of mirroring is always paradoxical: “The fact that self-knowledge makes us increasingly aware of our self-knowledge; that knowing ourselves means seeing ourselves and that seeing ourselves means seeing ourselves. This very act of self-knowledge also produces self-estrangement.”

In his desire to study the persistent destructive components of a group which work against therapeutic goals, as well as the persevering neglect of the theoretical

pno analitičkih razmatranja ovih procesa, formirao koncept Anti-grupe koji objedinjuje sve destruktivne elemente koji se pojavljuju u grupi.

Ovo je širok pojam koji opisuje destruktivni aspekt grupa koji ugrožava integritet grupe i njezin terapijski razvoj. Ne opisuje statičnu 'stvar' koja se pojavljuje u svim grupama na isti način, već skup stavova i impulsa, svjesnih i nesvjesnih, koji se različito manifestiraju u različitim grupama. „Vjerujem da većina, ako ne i sve, grupe sadrže anti-grupu, ali da se u nekim grupama to rješava relativno lako, u drugima može potkopati i uništiti temelje grupe. Zbog toga smatram važnim – ako ne i ključnim – moći razumjeti njegovo podrijetlo. Također vjerujem da uspješno rukovanje anti-grupom predstavlja prekretnicu u razvoju grupe. Pomažući grupi da obuzda svoju određenu anti-grupu, ne samo da se smanjuju šanse za destruktivno djelovanje, već se povećavaju one za rast svijui u grupi.“ (12)

Proces neuspjele komunikacije može imati specifične štetne posljedice. Nitsun koristi izraz *kontaminirajuća komunikacija* za opisivanje fenomena koji primjećuje u raznim grupama u kojima član izvještava da se osjeća lošije nakon komuniciranja dijela sebe. To ima svoja dva oblika.

Prvi je mjesto gdje se sam čin otkrivanja sebe grupi doživljava štetnim. Ovo

group-analytic considerations of these processes, Nitsun formed the concept of anti-group which unifies all the destructive elements arising within a group.

This is a broad notion that describes the destructive aspect of groups which endangers the group integrity and its therapeutic development. It does not describe a static "thing" that appears in the same manner in all groups, but rather a collection of attitudes and impulses, conscious or unconscious, which manifest differently in different groups.

"I believe that most, if not all, groups contain an anti-group, but whereas in some groups it is resolved with relative ease, in others it can undermine and destroy the foundations of the group. Because of this, I consider it important – if not essential – to be able to understand its origins. I also believe that the successful handling of the anti-group represents a turning point in the development of the group. By helping the group to contain its particular anti-group, not only are the chances of destructive acting out reduced, but the group is strengthened, its survival reinforced, and its creative power liberated." (12)

A process of failed communication can have specific harmful consequences. Nitsun uses the term *contaminating communication* to describe the phenomenon that he observed in various groups in which a member reported feeling worse after communicating a part of themselves. This phenomenon has two forms.



se često pojavljuje kod ljudi koji se u grupi jako *čuvaju*, tako da se komunikacijski čin smatra značajnim rizikom, a posljedice kao potencijalno štetne. Ovo nije nužno povezano s kvalitetom povratne informacije koju osoba prima: to je sam čin objave za koji se vjeruje da je destruktivan.

Drugi oblik kontaminirajuće komunikacije je tamo gdje, nakon komunikacije, osoba pripisuje da se osjeća lošije zbog negativnog *feedbacka* u grupi. To je obično povezano s osjećajem neshvaćenosti, kritiziranja i napada. Ova percepcija je često pogrešno tumačenje namjera drugih članova grupe, tako da postoji međusobni proces neusklađenosti: glavni komunikator se osjeća neshvaćenim i kritiziranim, što ga navodi da krivi grupu (ili članove) koji se osjećaju neshvaćenima i nepravedno kritiziranim.

U oba oblika kontaminirajuće komunikacije, pojedinac može razviti jake antigrupne stavove koji su potvrđeni neuspjelim pokušajima komuniciranja, što može biti razlog izlaska iz grupe. Nitsun upotrebljava izraz kontaminirajuća komunikacija zbog snažnog osjećaja kontaminacije koji se pripisuje komunikaciji. Pojedinac reagira kao da je kontaminiran kroz medij dijeljenja, a osjećaj zaraženosti nerijetko se širi na grupu kroz proces međusobne identifikacije. Ovaj fenomen bi se mogao

The first form is a place where the very act of revealing oneself to the group is experienced as harmful. This often arises with people who very much *hold themselves back* in the group, hence, the act of communication is regarded as a significant risk with potentially harmful consequences. This is not necessarily linked to the quality of feedback received by the person: the very act of proclamation is deemed to be destructive.

The second form of contaminating communication occurs when a person feels worse after the communication, ascribing it to the negative *feedback* from the group. This is usually connected to the feeling of being misunderstood, criticized and attacked. Such perception is frequently a case of misinterpreted intention of the other group members, so there is a mutual process of disharmony: the main communicator feels misunderstood and criticized, consequently blaming the group (or its members) who then feel misunderstood or unjustly criticized.

In both forms of contaminating communication, an individual can develop strong anti-group attitudes which are confirmed by the failed communication attempts and can present a reason for leaving the group. Nitsun uses the expression *contaminating communication* due to a strong sense of contamination ascribed to communication. The individual reacts as if they were contaminated through the medium of sharing, while the sense of being infected often extends to the group through the process of mutual

smatrati ekvivalentom 'malignog zrcaljenja' kako ga opisuje Zinkin (1983).

ZRCALJENJE U MEDIAN I VELIKOJ GRUPI

Poteškoće sa zrcaljenjem možda su najvidljivije ako se odmaknemo od dijadnog odnosa ili transfernih odnosa koji se pojavljuju u malim grupama. Otvara se pitanje kakvu ulogu zrcaljenje ima u velikim i *median* grupama. Autor H. Weinberg u svom radu iznosi određene prepreke za zrcaljenje u velikoj grupi (15). Budući da u velikoj grupi nemamo direktan kontakt s očima drugih članova što posljedično umanjuje mogućnost za toleranciju različitosti i razvoj empatije, velika grupa nerijetko (p)ostaje skupina nepovezanih ljudi u kojoj maligno zrcaljenje kao grupni proces može prevladavati. Hooper u tom smislu konceptualizira četvrtu osnovnu pretpostavku *Nekohezije: agregacija/masifikacija* koja svoju podlogu pronalazi u strahu od uništenja (anihilacije) i različitih oblika zaštite od njega.

U velikoj grupi identitet člana je u velikoj opasnosti, a grupa ne pruža osjećaj zajedništva koji bi takvu krizu nadomjestio.

U nastavku bit će prikazan isječak iz seansa velike grupe. Riječ je o grupi koja se sastoji od članova oboljelih od PTSP-s u programu Dnevne bolnice Kli-

entifikacija. This phenomenon could be considered equivalent to "malignant mirroring" as described by Zinkin (1983).

MIRRORING IN MEDIAN AND LARGE GROUPS

Difficulties with mirroring are perhaps most visible when we move away from the dyadic relationships or transferential relationships that occur in small groups. A question arises as to what is the role of mirroring in large or median groups. In his work, H. Weinberg lays out certain obstacles for mirroring in a large group (15). In large groups, direct eye contact with the other members is absent, which consequently reduces the possibility of tolerating differences and developing empathy, and a large group often becomes/remains a group of unconnected people wherein malignant mirroring, as a group process, can become dominant. Along these lines, Hooper conceptualizes the fourth basic presumption of *Incohesion: Aggregation/Massification*, which finds its basis in a fear of destruction (annihilation) and various forms of protection from the latter.

In a large group, the identity of members is in great danger, and the group does not provide a sense of community that could supplement for such a crisis.

Below is an excerpt from a session of a large group. The group, comprising 32 members with PTSD, was set up within the day hospital program of the Clinic



nike za psihijatriju, KBC Rijeka. Grupa je brojila 32 člana. U nastavku opisana seansa održavala se pred kraj programa kada su već otvoreni separacijski strahovi, ali i svijest o nekohezivnosti grupe. Grupa se od samih početaka jako trudila postati kohezivnom, u početku deklarativno govoreći da je to nešto što je već postignuto, idealizirajući grupu, voditelja i cijeli program. Veliki dio pokušaja tolerancije različitosti u grupi završio bi nekom vrstom neuspješnog zrcaljenja koje bi se moglo nazvati i malignim. U predstavljenom isječku seanse očituje se i bi-polarnost agregacije i masifikacije kao stalnog konflikta u nesvjesnom velike grupe.

Grupna vinjeta

Grupa počinje pričati o povjerenju za koje nisu sigurni postoji li ili ne postoji u grupi. Napominju kako dio grupe praktički nisu ni imali prilike upoznati jer nisu puno govorili o sebi.

Član A: Meni je grupa dobro odradila svoj posao, nekako mi se ovdje intenzivni osjećaji uspiju razrijediti.

Član B: Meni je ovo bili predugo, sve seanse predugo traju, ali ako trebam istaknuti nešto čime sam zadovoljan je to da smo ovo izdržali.

Član C: Meni su se ovdje samo uzburkali duhovi, puno nas je, umorilo me sve ovo.

for Psychiatry, Clinical Hospital Centre Rijeka. The following session was held by the end of the program when separation fears, as well as the awareness of the group's incohesion, had already been discussed. From the very start, the group tried hard to become cohesive, declaring at the beginning that cohesion had already been achieved while idealizing the group, the conductor and the entire program. A large number of attempts to tolerate differences within the group ended with a sort of failed mirroring that could also be designated as malignant. The presented excerpt from the session shows both the bipolarity of aggregation and massification as a continuous conflict within the unconscious of the large group.

Group vignette

The group starts talking about trust, whose existence in the group they are not sure of. They state how they practically did not have a chance to get to know a part of the group, since some members talked little about themselves.

Member A: I believe the group did its job well, I somehow think that intense feelings manage to get diluted here.

Member B: For me, this was too long, these sessions are too long, but, if I have to point out something I find satisfying, it is that we endured all of this.

Member C: I only find that my ghosts get agitated here, there are a lot of us, this is all very tiring.

Članica D: Meni je grupa jako dobro došla, ja se sebe sjećam na početku, nikad nisam sebe vidjela da mogu ovdje izdržati kako je B prije rekao. U početku se, to svi znate, ja nisam mogla zaustaviti kada bi krenula, danas je to puno lakše i kao da znam koliko prostora mogu uzeti u grupi.

Grupa potvrđuje to viđenje da se D danas puno bolje kontrolira.

Član E: I ja se bolje kontroliram ovdje, moja impulzivnost kao da je popustila, ali teško se mi možemo povezati jedni s drugima ovdje.

Član F: Da, recimo, ja sam prošli put rekao da mokrim krv i onda me sljedeću grupu nitko nije pitao kako sam. Kako smo mi onda povezani?

Voditelj: Ovdje kao da je teško doći do empatije u grupi i osjećaja povezanosti

Član G: Ma ovdje smo svi mi plačljivci, moramo se boriti, a ne čekati da nas netko utješi.

Član H: Nije istina, na ovoj grupi nema empatije, recimo D, ti si jednom pričala o nekim svojim nebitnim stvarima, nakon što je jedna članica rekla da joj nije dobro.

Ulaze u konfrontaciju, nakon čega H izlazi iz grupe.

Član B: Pitanje je jesmo li ovdje stvarno postali grupa, meni se čini da smo

Member D: I find the group very helpful. When I remember myself at the beginning, I never saw myself as someone who could endure here, just as B said before. As you all know, in the beginning I could not stop myself once I got going, and today it's much easier, and I also know how much space I can take up in the group.

The group confirms this perspective, that D is in much better control of herself today.

Member E: I have much better control of myself here as well, my impulsivity seems to have subsided, but we can hardly connect with each other here.

Member F: Yes, for instance, last time I said I was urinating blood, but at the next session, nobody asked me how I was. How does that make us connected?

Conductor: It is as if we have a hard time achieving empathy and a sense of connection in the group.

Member G: Oh, all of us here are crybabies, we have to fight instead of waiting for someone to comfort us.

Member H: That is not true, there is no empathy in this group. For instance, D you once talked about some of your irrelevant stuff, and that was after one member said she was not feeling well.

These two enter into a confrontation, after which H leaves the group.

Member B: The question is whether we have truly become a group, it seems to



prije neka skupina ljudi sa sličnostima koje nas povezuju i s razlikama o kojima ne govorimo iz straha da se ne raspadnemo.

Empatsko zrcaljenje u median i velikim grupama kao da je nemoguće postići. S jedne strane očituje se snažna potreba za zrcaljenjem putem kojeg ćemo se empatski nahraniti, koje će nas povezati, učiniti nerazdvojnima, dok s druge strane naši kapaciteti, pa čak i empatski, kao da ne dopuštaju sjedinjavanje s masom koju paradoksalno želimo uz sebe, a koja nas uporno od sebe odbija. U velikim i median grupama dijalog je prema Patriku De Marru (1991.) od izuzetne važnosti, dijalogom uspostavljamo misao koja je sadržana u jeziku. Jezik tako odražava ljudske mentalne procese i oblikuje tijek i karakter misli, upravo putem zrcaljenja koje se odvija unutar jezične razmjene. Do dijaloga u velikim grupama dolazi se otežano i uz velike napore, jezik često i ovdje ostaje nedovoljan alat za dijalošku razmjenu, pa je ponekad neizbježan osjećaj otuđenja i izolacije - *otuđenje čovjeka od čovjeka* (16).

OSOBNIA RAZMIŠLJANJA O FENOMENU ZRCALJENJA (UMJESTO ZAKLJUČKA)

U završnom djelu ovog članka pokušat ću dati, nakon teorijskog pregleda

me we are just a collection of people with similarities that connect us and differences we do not speak about, because of the fear of breaking apart.

Emphatic mirroring in median and large groups appears to be unattainable. On the one hand, there is a manifested strong need for mirroring through which we want to emphatically nurture ourselves, which will connect us and make us inseparable, while on the other hand our capacities, even the empathic ones, do not seem to allow us to unite with the mass which we paradoxically wish to be by our side, but which persistently rejects us. According to Patrik De Mare (1991), dialogue in large and median groups is of extreme importance, since it enables us to establish a thought contained within language. Language, therefore, reflects human mental processes and shapes both the flow and the character of thoughts precisely via mirroring that takes place within the linguistic exchange. Large groups reach dialogue with more difficulty and with substantial effort, and language here often remains an insufficient tool for dialogic exchange, so a sense of alienation and isolation sometimes inevitably arises - *alienation of man from man*. (16)

PERSONAL THOUGHTS ON THE MIRRORING PHENOMENON (INSTEAD OF A CONCLUSION)

In the final part of this paper, following the theoretical survey and excerpts from

i iznošenja isječaka praktičnog dijela na temu destruktivnih aspekata zrcaljenja, jednu osobniju vrstu objedinjavanja ove očito intrigantne i ne tako plošne i jednostavne teme, kao što je zrcaljenje.

Za početak, navest ću nešto što mi je jednom prilikom u jednoj od mojih supervizijskih seansi rekla jedna uvažena supervizorica, a jako me se dojmilo jer sam u toj ideji pronašao puno istine u različitim višegodišnjim supervizijskim procesima. Naime, upotrijebila je citat (nažalost, nisam u stvari ni siguran je li citat ili samo njezina ili nečija opservacija). Glasilo je, *kao što je i Freud rekao da su snovi kraljevski put prema nesvjesnom*, tada je supervizija autoput prema nesvjesnom. Doista sam se s time složio jer putem supervizije, a ponajviše proradama kontratransfernih aspekata dolazimo do uvida u vlastito, ali i grupno nesvjesno. No, meni kao pasioniranom ljubitelju filmske umjetnosti, pristigla je asocijacija utemeljena na iskustvima gledanja filмова, da kroz taj umjetnički medij mogu također pomnom analizom, u vlastitim kontemplacijama, razgovoru sa sugovornicima ili čak na supervizijama doći do intrigantnih aspekata nesvjesnog. Moja asocijacija bi glasila, *za mene je film makar brza cesta prema nesvjesnom*. Gledajući film, njegove vizualne, narativne i identifikacijske aspekte, otvaraju se u gledatelju (ovdje, u meni)

a practical section relating to the topic of destructive aspect of mirroring, I will try to provide a somewhat more personal consolidation of the obviously intriguing topic of mirroring, a topic that is neither flat nor simple.

I will start by conveying the words I heard from one of my esteemed supervisors during one of my supervised sessions. Her utterance left a powerful impression, as over many years of various supervised sessions I found that it embodies a substantial truth. She used a quote (unfortunately, I am not sure whether it is truly a quote or perhaps simply her or someone else's observation), which said: *As Freud claimed that dreams are a royal road to the unconscious, in the same manner supervision is a highway to the unconscious*. I completely agreed with her statement, since it is via supervision and mostly via working through the aspects of countertransference, that we reach the insight into our, as well as the group's, unconscious. However, as a passionate aficionado of cinematic art, my association was based on the experience of watching movies, that by using careful analysis, whether in my own contemplations or in dialogue with my interlocutors or even during supervisions, I can also reach intriguing aspects of the unconscious through this artistic medium. My association would be the following: *For me, a movie is at least a motorway to the unconscious*. By watching a movie, watching its visual, narrative and identifying aspects, various unexpected



različiti neočekivani, iznenadni, emocionalni i nesvjesni procesi koje pronalazim izuzetno plodonosnima za prorađu. Iz tog rakursa i promišljanja, ovdje ću započeti i zaključne ideje o temi zrcaljenja. Puno filmskih asocijacija dolazi mi na temu zrcaljenja (u prvom redu filmovi kao što su Bergmanovi klasici, Zrcalo, A. Tarkowskog, adaptacije romana Oscara Wildea, Slika Doriana Graya ili Alice iza ogledala, Lewis Carroll), ali ovdje ću svoje asocijacije pokušati izdvojiti i elaborirati s meni najsvježijim primjerom, filmom kojeg sam nedavno pogledao i koji je ostavio snažan dojam na mene, a scene u kojima se pojavljuju zrcalni odrazi su učestale i značajne za razumijevanje filma, a time i za razumijevanje cjelokupne teme fenomena zrcaljenja kojom s ovdje bavim. Riječ je o filmu *Himera* (*La Chimera*, 2023.), talijanske redateljice Alice Rohrwacher (18). Radnja filma prikazuje jednog arheologa Arthura, koji se u Toskani u Italiji u osamdesetim godinama prošlog stoljeća bavi pronalaskom i ilegalnim iskopavanjem etruščanskih grobnica, s namjerom prodaje pronađenih artefakata imućnijim kolekcionarima. Arthur je talentirani rašljak koji pomoću razvijene tehnike, ali i vlastitom nesvjesnom intuicijom i nagonima dolazi do izvrsnih rezultata u pronalasku vrijednih grobnica. Osim pasije za pronalaskom vrijednosti i artefakata iz prošlosti, on ima i stalnu opsesiju i žaljenje za gu-

ed, sudden, emotional, and unconscious processes open up to a viewer (herein, me), and I find it outstandingly fruitful to work through these processes. Starting from this viewpoint and reflection, I will lay out the concluding ideas on the topic of mirroring. Many movie associations occur to me when it comes to the topic of mirroring (primarily movies such as Bergman's classics or "Mirror" by A. Tarkowski, or adaptations of O. Wilde's novel "Picture of Dorian Gray" or Lewis Carroll's novel "Through the Looking-Glass"), but here I will attempt to single out and elaborate my associations through my most recent case, a movie I have recently seen and which left me with strong impressions. Scenes in which the mirroring reflections appear in this movie are frequent and significant for understanding the movie, and therefore for understanding the entire topic of the mirroring phenomenon which I have addressed in this paper. The movie concerned is called *Chimera* (*La Chimera*, 2023), directed by Italian director Alice Rohrwacher (18). The plot takes place in the 1980s in Tuscany, and follows an archaeologist called Arthur who is involved in the discoveries and illegal excavations of Etruscan tombs, with the intention of selling the discovered artefacts to wealthy collectors. Arthur is a talented dowser who uses a well-developed technique, along with his unconscious intuition and instincts, to achieve excellent results in discovering valuable tombs. Besides his passion for finding valuable items and artefacts from the past, he is perma-

bitkom preminule djevojke koja mu se pojavljuje u halucinacijama, snoviđenjima, zrcaljenju s drugim djevojkama, ili u pronađenim freskama i statuama u etruščanskim grobnicama. Kadrovi s ogledalima i Arthurovim odrazom u njemu također su bitni za samu naraciju u filmu. Naime, upravo u scenama u kojima je njegov odraz prikazan u (fizičkom) zrcalu dolazi do uznemirujućih emocija ili snažnih obrata u filmu. Ponekad se ti odrazi raspršavaju, izokreću ili pretvaraju u puno ljepše prizore nego ih on može i želi vidjeti. Njegovo zrcaljenje u grupama u kojima se nalazi i s kojima ostvaruje interakciju, sa svojim prijateljima i suradnicima, često ide u smjeru odobravanja njegove vrijednosti, talenta u kojima prima empatske poruke njegove okoline. No ponekad dolazi i do neočekivanih malignih i destruktivnih zrcalnih slika koje prima i koje pojačavaju njegovu agoniju. Naravno, što je grupa u kojoj se nalazi veća i nepovezanija, destruktivni aspekti su učestaliji.

Zrcalo igra ključnu ulogu i u završetku filma i tragičnoj sudbini lika Arthura. Nakon svih uspješnih i manje uspješnih otkopavanja grobnica, Arthur odlazi na sljedeće i posljednje iskopavanje, pomalo umoran od upornih zrcalnih odraza koji su mu se pojavljivali u njegovim avanturama i koji su ga dovodile do nepodnošljivih stanja. Upotrebljavajući rašlje, na području za koje se pret-

nently obsessed with and grieving over his deceased girlfriend who appears in his hallucinations, reveries, in mirroring with other girls, or in frescoes and statues discovered in Etruscan tombs. The frames involving mirrors and Arthur's reflection in those mirrors are also essential for the movie's narration. In fact, precisely the scenes in which his reflection is shown in a (physical) mirror give rise to disturbing emotions or strong plot twists. These reflections sometimes get dispersed, turned upside down, or transform into much nicer scenes that he is neither able nor ready to see. Arthur's mirroring in groups in which he finds himself and with which he interacts, groups of his friends and associates, often move towards the approval of his value and talent, where he receives empathic messages from his surroundings. Occasionally, however, he receives unexpected malignant and destructive mirror images that amplify his agony. Naturally, the larger and more unconnected the group he finds himself in, the more frequently those destructive aspects arise.

The mirror also plays a crucial role in the ending of the movie and the tragic fate of Arthur's character. After all the more or less successful tomb discoveries, Arthur leaves for the newest and last excavation, somewhat tired of the persistent mirror reflections which have been appearing to him during his adventures, and which lead him into some unbearable states. Using the dowsing rod in an area where tombs are supposedly located, he locates



postavljalo da se nalaze grobnice, pronalazi mjesto pretpostavljene grobnice upravo na mjestu vodene lokve koja zrcali njegov odraz. Asocijacija na Narcisa i njegovu tragediju ovdje je neizbježna - *ogledalo kao grobnica*. Pomalo s nesigurnošću izriče da se kopa upravo na tom mjestu na kojem se nalazio njegov odraz u vodi, koji mu je s jedne strane bilo nepodnošljivo gledati, ali ga je nagon tjerao upravo u tom smjeru. Bager na tom mjestu iskopat će rupu, dolazi se do nagrobne ploče, ploča se otkriva, on ulazi u grobnicu i s upaljačem i svijećom rasvjetljuje mrak grobnice, ali vidimo iza njegovih leđa da se zemlja urušava i zatrpava grobnicu, na taj način naznačujući njegov kraj. On u mraku grobnice uz pomoć upaljene svijeće pronalazi vunu nit (Arijadnina nit!) koju povlači i njome dolazi do svoje preminule djevojke koja mu se kroz cijeli film pojavljivala u zrcaljenjima, snoviđenjima i halucinacijama. Time su njegove pasije završene, a simbolično njegova ambivalencija, odnosno paradoksalno narcistično odbijanje gledanja svog odraza u ogledalu i snažna privlačnost istog odraza i gotovo agresija prema vlastitoj slici, podastrla mu je put prema samodestrukciji, ali i potpunom smiraju.

Nepodnošljivost zrcalne slike, kao što to u razvojnom smislu razumije Lacan, u stalnom je odnosu s našim unutrašnjim doživljajem sebe. Uporna čovjekova potreba za narcističkim zrcaljenjem,

the site of the presumed tomb, exactly under a puddle that mirrors his reflection. Associations with Narcissus and his tragedy cannot be avoided here – *the mirror as a tomb*. Somewhat insecure, Arthur gives the order to start excavating at the exact spot where his reflection is mirrored in the water, and although he cannot bear to watch it, his instinct draws him exactly in that direction. The excavator digs a hole in that particular spot to reveal a tombstone which is then uncovered, and Arthur enters the tomb carrying a lighter and a candle to light up the tomb's darkness. However, we see the earth caving behind Arthur to bury the tomb, thus signifying his end. In the darkness of the tomb, using a lit candle, Arthur discovers a single thread of wool (Ariadne's thread!) which he pulls, thus reaching his deceased girlfriend who has been appearing throughout the movie in mirrorings, reveries and hallucinations. This event marks the end of Arthur's sufferings, and also denotes the symbolic ending of his ambivalence, i.e. his paradoxical narcissistic rejection of seeing his image reflected in a mirror and his strong attraction towards it, all accompanied by a near-aggression towards his own image, which has paved the way to his self-destruction, but also to the achievement of complete serenity.

The unbearableness of the mirror image, as comprehended by Lacan in a developmental context, is in constant connection with the inner experience of ourselves. A persevering man's need for

kao da je u sukobu s nemogućnošću prihvatanja našeg unutarnjeg nesklada u našem doživljavanju sebe.

S tim idejama negdje pokušavam razumjeti i destruktive procese u grupama, pa i fenomen malignog zrcaljenja. Maligno zrcaljenje pojava je koja se prije ili kasnije može pojaviti u svim grupama, na izraženiji ili na manje izraženi način. Nošenje terapeuta i grupe s tim fenomenom u grupama, ključno je za neželjeno opstajanje zrcaljenje s malignim karakterom u daljnjem procesu rada. Povremeno izgleda da je nemoguće izbjeći raspad grupe koja je zahvaćena time.

Projektivne identifikacije između članova u grupi su učestala pojava. Projekcija, u kojoj član ne prepoznaje ništa od sebe kod druge osobe, omogućuje osobi koja ju šalje, uživanje u napadu. Ova selektivna percepcija predstavlja oblik eksternalizacije i projektivne identifikacije u kojoj ona pokušava manipulirati s drugom osobom na način da ona predstavlja loš majčinski objekt. Sama recepcija zrcalne slike ponekad je obojena njegovim narcističkim doživljajem. Kohut, koristeći 'zrcaljenje' govori i o pacijentima 'gladnim zrcala', o potrebi narcističkog pacijenta da njegovu grandioznost naglašeno zrcali analitičar, ali, u ovom slučaju, i grupa.

Maligne slike i agresije odaslane prema članovima grupe ili grupi u cjelini,

narcissistic mirroring seems to conflict with the inability to accept our inner disharmony when it comes to the experience of ourselves.

In line with these ideas, I sometimes attempt to grasp the destructive processes in groups, including the phenomenon of malignant mirroring. Malignant mirroring is a phenomenon that can arise in any group at some point, in a more or less expressed manner. A therapist's and group's handling of this phenomenon is crucial for preventing the undesired subsistence of malignant mirroring in the further work process. Occasionally, it appears impossible to avoid the breakdown of a group that became entrapped in it. Projective identifications between members of the group are frequent enough occurrences. Projection, in which a member recognizes nothing of himself in the other person, enables the person emitting the projection to enjoy the attack. This selective perception presents a form of externalization and projective identification in which the person attempts to manipulate the other person in such manner that the latter comes to represent a bad maternal object. The actual reception of the mirror image is sometimes nuanced with their narcissist experience. When using the term "mirroring", Kohut also speaks of patients that are "hungry for mirroring", of a narcissistic patient's need for the accentuated mirroring of his grandiosity by the analyst and, in this case, the group.

Malignant images and aggressions emitted towards group members or the group



ponekad se ne uspijevaju kontejnirati, nego se povremeno vraćaju na isti način, ali iz drugog ugla.

Ponekad u svom radu u grupama primjećujem da će se neki elementi malignog zrcaljenja pojavljivati i češće nego se očekuje ili želimo to vidjeti. Možda čak i od strane voditelja grupa u vidu *neprosvjetljenih ili nemuštih, ishitrenih* intervencija. Ponekad pomislim da je pojavljivanje i opstajanje malignog zrcaljenja u grupama i omogućeno uspostavljanjem određene razine temeljnog povjerenja u grupu, u voditelja, s očekivanjima i nadanjima da će se tako ti destruktivni i konfliktni proces, ta uporna rascijepljenost u nama, ipak uspjeti razriješiti, ublažiti, preživjeti i osnažiti, kako pojedinog člana, tako i grupu. Fenomen zrcaljenja čini mi se na trenutak kao zlatni rudnik za teorijsko i iskustveno istraživanje u grupama. Poput pasioniranog istraživanja, da ne kažem oskrvnjivanja, etruščanskih grobnica. Možda zrcaljenje, pa i maligno zrcaljenje možemo gledati kao poklon grupi, poklon oko kojeg se treba svojski potruditi da ga se primi i prihvati, zaslužiti ga u svojoj težini, poput *otetih* etruščanskih artefakata koje ćemo možda iskoristiti za vlastitu ili opću dobrobit uz adekvatnu proradu. Ili ćemo možda poput Arthura iz *Himere* završiti živi zakopani u grobnici na koju nas je zrcalna slika ambivalentno navela.

as a whole are sometimes not successfully contained, and from time to time they return in the same manner, yet from another angle.

In my work with groups, I occasionally notice that certain elements of malignant mirroring appear more frequently than we expect or wish to see. Perhaps even in the group conductor, in the form of *unenlightened or inarticulate, hasty* interventions. I sometimes think that appearance and perseverance of malignant mirroring in groups are actually enabled by the establishment of a certain level of basic trust in the group, in its conductor, with expectations and hopes that in this way these destructive and conflicting processes, these stubborn splits within us, will eventually be resolved and alleviated, to survive and strengthen both the individual member and the group as a whole. For a moment, I see the phenomenon of mirroring as a goldmine for theoretical and experiential exploration in groups. Like a passionate exploration, not to mention sacrilege, of Etruscan tombs. Perhaps mirroring, or even malignant mirroring, can be viewed as a gift to the group. It takes great effort to receive and accept such a gift, to earn it in all its weight, just like the *stolen* Etruscan artefacts which we would perhaps use for our own or general benefit, with adequate adjustment. Finally, perhaps we will, just like Arthur from *Chimera*, end up buried alive in a tomb into which the mirror image malignantly led us.

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