

ZLOČINAC ILI ZAŠTITNIK ILI PRORADA KROZ SNOVE U GRUPNOANALITIČKOJ PSIHOTERAPIJI

/ VILLAIN OR PROTECTOR OR WORKING THROUGH DREAMS IN GROUP PSYCHOANALYTIC THERAPY

Silvija Topić Lukačević, Iva Nemčić Moro

SAŽETAK/ABSTRACT

U psihoterapiji je važno razumjeti značenje snova jer snovi otkrivaju nesvjesno. San ispričan u grupi može ukazivati na nesvjesnu refleksiju grupnih događaja. Terapeut se treba pitati što je ono što sanjač ili grupa ne mogu procesuirati te pokušavaju proradom donesenog sna. S obzirom na to da snovi mogu biti kontejneri individualnih i kolektivnih anksioznosti, ako ih se ne proradi, mogu voditi u *acting out*. Grupni analitičari smatraju da je vrlo važno doći do latentnih misli sna u grupi ako je i kad je to moguće, posebno onih koje imaju transferni predznak. U ovom radu bit će prikazani primjeri kako je grupa donošenjem snova koji imaju grupni karakter pokušavala proraditi grupni događaj koji je utjecao na evociranje strogih roditeljskih figura. Grupa je kroz snove prorađivala otpore, negativan krak transfera te u konačnici integraciju negativnog i pozitivnog kraka.

/ Understanding the meaning of dreams is of great importance in psychotherapy, because dreams reveal the unconscious. A dream shared with a group can indicate an unconscious reflection of group events. The therapist should inquire into what the person who had the dream or the group itself cannot process, and trying to work through the shared dream. Since dreams could represent containers of individual and collective anxiety, failure to work them through may lead to acting out. Group analysts believe that, if and when this is possible, it is important to reach the latent dream thoughts, particularly those with a transference prefix. In this paper, we will present examples of how a group attempted to work through a group event that affected the evocation of strict parental figures by discussing dreams that have a group character. Through dreams, the group worked through resistance, the negative side of transference, and ultimately, the integration of the negative and positive sides of transference.

KLJUČNE RIJEČI / KEYWORDS

snovi / *dreams*, prorada / *working through*, grupni snovi / *group dreams*, transfer / *transference*

Silvija Topić Lukačević, psihijatar, psihoterapeut, grupni analitičar, Klinika za psihijatriju „Sveti Ivan“, Dnevna bolnica specijalizirana za provođenje preventivnog i terapijskog programa stresom i traumom uzrokovanih poremećaja (DB PITP STUP), Jankomir 11, Zagreb, Hrvatska

Iva Nemčić Moro, psihijatar, psihoterapeut, edukator iz grupne analize, Privatna ordinacija, Zagreb

/ Silvija Topić Lukačević, psychiatrist, psychotherapist, group analyst, "Sveti Ivan" Psychiatric Clinic, Day Hospital specializing in the implementation of preventive and therapeutic programs for stress and trauma related disorders (DB PITP STUP), Jankomir 11, Zagreb, Croatia

/ Iva Nemčić Moro, psychiatrist, psychotherapist, group analysis educator, private practice, Zagreb



SNOVI U PSIHOTERAPIJI

Snovi kao i slobodne asocijacije u psihoanalizi otkrivaju nesvjesno (1,2). Zahvaljujući poznavanju simbola i njihovog funkcioniranja, san se može dešifrirati unatoč njegovim deformacijama. Ipak u psihoanalizi i psihoanalitičkim terapijama tumačenje sna ne temelji se samo na simbolima koji se u njemu pojavljuju, nego se za istraživanje latentnog sadržaja (misli sna) uvijek koriste i sanjačeve asocijacije koje donosi dok priča ili pošto je ispričao svoj san. Slobodne asocijacije sanjača ključ su za tumačenje snova.

Da bismo mogli razumjeti snove potrebno se prvo osvrnuti na Freuda, autora slavnog djela Tumačenje snova i autor rečenice: „Snovi su kraljevski put u nesvjesno“ (3,4). Ukazivanje na značenje snova Freudovo je veliko otkriće. Freud razlikuje dvije razine sadržaja sna:

- Manifestni sadržaj je onaj kojeg se sanjač može prisjetiti, uključujući i afekt, povezane slike, govor i osjetilna iskustva koja ga prate. Manifestni sadržaj sna proizvod je rada sna s funkcijom izokretanja nesvjesnog materijala putem cenzure neprihvatljivih nesvjesnih želja.
- Latentni sadržaj sna su nesvjesne misli i želje, koje prijete probuditi sanjača.

DREAMS IN PSYCHOTHERAPY

In psychoanalysis, dreams, as well as free associations, reveal the unconscious (1, 2). Thanks to the knowledge of symbols and their functioning, a dream can be deciphered despite its deformations. However, in psychoanalysis and psychoanalytic therapies, the interpretation of a dream is not only based on the symbols that appear in it, but the dreamer's associations brought up while talking or after narrating their dream are always used to investigate the latent content (dream thoughts). The dreamer's free associations are the key to interpreting dreams.

In order to be able to understand dreams, we must first refer to Freud, the author of the famous work "The Interpretation of Dreams", and also the author of the sentence: "...dreams are the royal road to a knowledge of the unconscious..." (3, 4). Pointing to the meaning of dreams is Freud's great discovery. Freud distinguished two levels of dream content:

- The manifest content is the content that the dreamer can recall, including affect, associated images, speech and accompanying sensory experiences. The manifest content of a dream is the product of dream work with the function of distorting unconscious material through the censorship of unacceptable unconscious desires.
- The latent content of a dream are the unconscious thoughts and desires which threaten to wake up the dreamer.

U interpretaciji snova otkriva se latentni sadržaj sna analizom manifestnog sadržaja. Osnovne postavke tog procesa su da san ima značenje, da se to značenje može rasvijetliti poznavanjem simbola i primarnog procesa te sanjačevih asocijacija, te da sanjač može potvrditi točnost interpretacije osjećajem ili drugim sjećanjem.

Prema Freudu, sanjanje je rezultat rada sna. Psihičku energiju za stvaranje sna daje nesvjesna želja. Rad sna je mentalni proces koji djeluje putem regresije sa sekundarnog na primarni proces mišljenja te se putem simboličke reprezentacije skrivene misli izražene rečenicama pretvaraju u slike ili senzorne simbole.

Dakle, rad sna je prema Freudu nesvjesna mentalna operacija karakterizirana primarnim načinom mišljenja kojima se latentni sadržaj sna pretvara u manifestni sadržaj sna. Rad sna djeluje na pretvorbu putem premještanja, kondenzacije/sažimanja i supstitucije/zamjene misli sa slikama te sekundarne obrade. Mehanizmi sažimanja, premještanja i simboličke reprezentacije su i inače karakteristični za primarni proces. Taj je primitivni način kognitivne aktivnosti karakteriziran nelogičnim, bizarnim i apsurdnim slikama koje izgledaju nekoherentne.

Zbog sažimanja manifestni san ima manje sadržaja nego latentni, odnosno

In the interpretation of dreams, the latent content of a dream is revealed by analyzing the manifest content. The basic assumptions of this process are that the dream has a meaning, that this meaning can be clarified by knowing the symbols and the primary process, as well as the dreamer's associations, and that the dreamer can confirm the accuracy of the interpretation by connecting it to a feeling or another memory.

According to Freud, dreaming is the result of dream work. The psychological energy required to create a dream is provided by an unconscious desire. Dream work is a mental process that acts through regression from the secondary to the primary process thinking, so through symbolic representation, hidden thoughts expressed in sentences are transformed into images or sensory symbols.

Therefore, according to Freud, dream work is an unconscious mental operation characterized by a primary process thinking that transforms the latent content of a dream into the manifest content of a dream. Dream work affects transformation through displacement, condensation and substitution of thoughts with images, as well as secondary revision. The mechanisms of condensation, displacement and symbolic representation are otherwise characteristic of the primary process. This primitive cognitive activity is characterized by illogical, bizarre and absurd images that seem incoherent.

Due to condensation, a manifest dream has less content than a latent dream, i.e.



on je neka vrsta skraćenog prijevoda latentnog sna. Također jedan manifestni element istodobno može odgovarati većem broju latentnih elemenata. Sažimanje podrazumijeva da nekoliko različitih nesvjesnih impulsa, želja ili osjećaja mogu biti kombinirani i povezani u jednu sliku sna.

Rad sna djeluje putem premještanja na način da se npr. bitan sadržaj latentnog sna prikazuje kao nebitan u manifestnom. Premještanje je najjače sredstvo cenzure sna gdje je energija ili intenzitet povezan s jednim objektom pomaknut na supstituirajući objekt koji je asocijativno povezan, ali prihvatljiviji za sanjačev ego. Poseban slučaj premještanja, projekcija, uključuje pripisivanje sanjačevih vlastitih neprihvatljivih nagona i želja nekom drugom liku iz sna.

Freud govori da je tijekom sanjanja mnogo zreliji aspekt ega uključen s namjerom da organizira neke od tih primitivnih aspekata sna u koherentniji oblik. Taj je proces zvao sekundarnom revizijom/obradom koja san čini racionalnijim. Proces je povezan s mnogo zrelijom aktivnošću karakterističnom za uobičajeno stanje svijesti (njega je nazvao sekundarnim procesom). Sekundarna obrada pojavljuje se na kraju sna i služi povezivanju logički nepovezivih prvih rezultata rada sna u svrhu stvaranja prividne cjeline, prema po-

it is a kind of abbreviated translation of the latent dream. Furthermore, one manifest element can simultaneously correspond to a number of latent elements. Condensation means that several different unconscious impulses, desires or feelings can be combined and connected into a single dream image.

Dream work uses displacement in such manner that, for example, the essential content of the latent dream is presented as unimportant in the manifest one. Displacement is the most powerful means of dream censorship, where the energy or intensity associated with one object are shifted to a substitute object that is associatively related, but more acceptable to the dreamer's ego. A special case of displacement, projection, involves attributing the dreamer's own unacceptable urges and desires to another character in the dream.

Freud said that in our dreams a much more mature aspect of the ego is involved with the intention of organizing some of these primitive aspects of the dream into a more coherent form. He referred to this process as secondary revision, which makes the dream more rational. The process is associated with a much more mature activity characteristic of the usual state of consciousness (he called it a secondary process). Secondary revision occurs at the end of the dream and serves to connect the logically unrelated first results of the dream work in order to create an apparent whole, adding inserts as necessary. Secondary revision connects separate images into

trebi dodajući umetke. Sekundarnom obradom se povezuju odvojene slike u neki relativno koherentni sadržaj. Ponekad se sekundarna obrada ne pojavljuje, te je ono čega se sanjač sjeća nepovezana zbrka.

Smatra se da snovi koji se pojavljuju tijekom jednog perioda spavanja pripadaju istom latentnom sadržaju (5).

Smatra se da formiranje sna nastaje zbog regresije, motorne inhibicije, relaksacije svjesnosti i cenzure radi čega arhajske forme počnu djelovati. U snu se pojavljuju i rezidue dana, dijelovi iz dnevnog života te, iako mogu djelovati nebitno, na neki način su se ipak udružili s nesvjesnim konfliktima i potisnutim sadržajima. Rezidue pomažu u maskiranju i distorziji latentnog sadržaja sna u manifestni sadržaj koji neće biti razumljiv sanjaču, međutim, na taj ga se način sanjač može prisjetiti.

PRORADA I SNOVI

Prema Hanni Segal, Freud je smatrao da potisnuta želja nalazi svoje ispunjenje u snu pomoću indirektno reprezentacije, premještanja, kondenzacije i simbolizacije. Rad sna je psihički rad kojim se dolazi do kompromisa između snage potiskivanja i potisnutog. Freud nije tu teoriju kasnije revidirao u sve-

some form of relatively coherent content. Secondary revision sometimes does not occur, and what the dreamer remembers is a disjointed mess.

Dreams that appear during one period of sleep are considered to belong to the same latent content (5).

It is believed that dream formation occurs as a result of regression, motor inhibition, relaxation of awareness and censorship due to which archaic forms begin to take effect. Day residues and parts of daily life also appear in the dream and even though they may seem irrelevant, in some way they are still associated with unconscious conflicts and repressed contents. Residues assist the masking and distortion of the latent content of the dream into manifest content that will not be understandable to the dreamer, however, in this way the dreamer can recall it.

WORKING THROUGH AND DREAMS

According to Hanna Segal, Freud believed that repressed desire finds its fulfillment in the dream by means of indirect representation, displacement, condensation and symbolization. Dream work is psychological work that enables a compromise between the forces of repression and the repressed. Freud did not later revise this theory in light of his later works, since at that time the concept of working through did not exist. Of all Freud's concepts, working through most completely



tlu svojih kasnijih radova, u to vrijeme nije postojao koncept prorade. Od svih Freudovih koncepata, prorada najpotpunije karakterizira ulogu pacijenta u terapiji. Prorada spada u rad pacijenta, no nije analitička tehnika, iako joj i pacijent i terapeut doprinose, a sastoji od dvije faze: prepoznavanje otpora ili uvid i ovladavanje otporom ili promjena (6,7). Segal je smatrala da „san nije samo ekvivalent neurotičnom simptomu. Rad sna je dio psihičkog rada prorade“ (8).

Nakon Freudovih zapažanja, mnoštvo laboratorija za spavanje i kliničkih studija sugeriralo je da je san i / ili REM san urođeni biološki fenomen među čije funkcije spada i olakšavanje obrade pamćenja, rješavanje problema, regulacija raspoloženja i psihološka prilagodljivost (9,10,11,12,13,14).

Leon Grinberg je predložio kliničku klasifikaciju snova koji se pojavljuju tijekom terapije (15):

1. Evakuacijski snovi koji prvenstveno traže ispuštanje nepodnošljivih utjecaja, nesvjesnih fantazija i objektnih odnosa u vanjski objekt/spremnik (može biti terapeut ili u grupnoj psihoterapiji, grupa).
2. Mješoviti snovi, koji ne samo da nastoje isprazniti neželjene utjecaje i dijelove sebe i predmeta u spremnik, već posjeduju i elemente zabrinutosti i krivnje.

characterizes a patient's role in therapy. Working through is part of the patient's work, but it is not an analytical technique even though both the patient and the therapist contribute to it, and it consists of two phases: recognition of resistance or insight and overcoming resistance or change (6, 7). Segal believed that "dream is not just equivalent to a neurotic symptom. Dreamwork is also part of the psychic work of working through" (8).

Following Freud's observations, numerous sleep laboratories and clinical studies suggested that sleep and/or REM sleep are innate biological phenomena whose functions include facilitating memory processing, problem solving, mood regulation and psychological adaptability (9, 10, 11, 12, 13, 14).

Leon Grinberg proposed a clinical classification of dreams which occur during therapy (15):

1. Evacuative dreams that primarily seek the discharge of unbearable influences, unconscious fantasies and object relationships into an external object/container (it can be a therapist or in group psychotherapy, a group).
2. Mixed dreams that not only seek to discharge unwanted influences and parts of self and objects into a container, but also possess elements of concern and guilt.
3. Elaborative dreams, in which the discharge function is not primary. They contain depressive and reparatory elements with a distinct tendency towards working through.

3. Elaborativni snovi, u kojima funkcija pražnjenja nije primarna. Sadrže depresivne i reparatorne elemente s izrazitom tendencijom prema proradi.

Evakuacijski snovi su oni u kojima prevladava funkcija oslobađanja psihičkog aparata od idejnih i afektivnih sadržaja, zbog nemogućnosti sanjara da tolerira tjeskobu koju ti sadržaji bude. Životinje, strojevi ili aparati iz svemira, neljudski elementi, djelomični objekti, obično se pojavljuju u manifestnom sadržaju tih snova. Takvi snovi često koincidiraju s grubim promjenama okruženja, acting out ponašanjima ili ozbiljnim somatizacijama. I Segal (1981) je također istaknula da se „snovi mogu koristiti u svrhu evakuacije... Pacijent može koristiti snove za uklanjanje neželjenih dijelova sebe i predmeta, a može ih koristiti u analizi za projektivnu identifikaciju.“

„Mješoviti snovi“, iako sadrže evakuacijske elemente, također imaju i depresivne aspekte i početak prorade. U njima se pojavljuju osjećaji krivnje i odgovornosti u manifestnom sadržaju, a još uvijek su prisutni neki od primitivnih obrambenih mehanizama poput disocijacije.

Što se tiče elaborativnih snova, oni pokazuju veću intervenciju sekundarnog procesa pojavom depresivnih eleme-

Evacuative dreams are those in which the function of freeing the psychic apparatus from ideational and affective contents predominates, due to the dreamer's inability to tolerate the anxiety caused by these contents. Animals, machines or apparatus from space, non-human elements, partial objects, usually appear in the manifest content of these dreams. Such dreams often coincide with drastic changes in the environment, acting out behaviors or serious somatizations. Segal (1981) also pointed out that “dreams may be used for purposes of evacuation... A patient can use dreams for getting rid of, rather than working through, unwanted parts of the self and objects, and he can use them in analysis for projective identification.”

“Mixed dreams”, although they contain evacuation elements, also include depressive aspects and the onset of working through. In them, feelings of guilt and responsibility appear in the manifest content, and some of the primitive defense mechanisms, such as dissociation, are still present.

As for elaborative dreams, they show a greater intervention of the secondary process through the appearance of depressive elements that strive for integration. Patients who bring elaborate dreams in a session demonstrate their increasing ability to introject analytic functions. Their external attitude towards dreams also changes: their anxiety reduces when facing them and they no longer react with paranoid defenses that tend to interfere with the reintroduction of the dream, nor do they persist in pho-



nata koji teže integraciji. Pacijent koji donosi razrađene snove na seansu pokazuje svoju sve veću sposobnost introjekcije analitičkih funkcija. Njegov vanjski stav prema snovima također se mijenja: umanjio je svoju tjeskobu u suočavanju s njima i više ne reagira paranoičnom obranom koja nastoji ometati reintrojekciju sna, niti ustraje u fobijskim mehanizmima izbjegavanja ili maničnim mehanizmima poricanja kako bi se obranio od nepodnošljivog projiciranog sadržaja, koji sada prihvaća kao svoj.

Razmišljanje o tome koliko je san evakuacijski ili elaborativan može pomoći terapeutima, u tom određenom trenutku seanse kako bi pojmlili nalazi li se pacijent u „neizrecivom užasu“ ili napreduje prema promjeni.

RAD SA SNOVIMA U GRUPNOM SETTINGU

U grupnoj analizi drukčije se pristupa analizi sna nego u psihoanalizi i psihoanalitičkoj psihoterapiji. Sigmund Foulkes je isticao da san onako kako je ispričam, treba ostaviti grupi kako bi ga analizirala (16). Smatra da je ortodokсни stav prema snu u grupi nemoguć jer nije moguće prepustiti pojedinca slobodnim asocijacijama. U grupnoj analizi grupa treba donositi asocijacije na san, što je različito od analize sna

bic avoidance mechanisms or manic denial mechanisms to defend themselves against the unbearable projected content, which they now accept as their own.

Thinking about how evacuative or elaborative the dream is can help therapists, at that particular moment in the session, to understand whether a patient is in “unspeakable terror” or is making progress toward change.

WORKING WITH DREAMS IN A GROUP SETTING

In group analysis, analysis of dreams is approached differently than in psychoanalysis and psychoanalytic psychotherapy. Sigmund Foulkes pointed out that a dream as was told should be left to the group to analyze (16). He believed that an orthodox approach to dreams is impossible in a group, because the individual cannot be left to associate freely. In group analysis, the group should make associations about the dream, which is different from dream analysis in individual therapy when details are sought and associations are strengthened. A dream is observed in the group like any other group material and is analyzed in the light of the “here and now” (17, 18). In group analysis, as compared with psychoanalysis, completely different aspects of dreams can be viewed with regard to the different context in which they are presented (individual/group) (19). Group analysts believe that it is very important to get to the latent thoughts of a dream,

u individualnoj terapiji kada se traže detalji i učvršćuju asocijacije. San se u grupi promatra kao i svaki drugi grupni materijal i analizira se u svjetlu situacije „ovdje i sada“ (17,18). U grupnoj analizi, u odnosu na psihoanalizu, mogu se razmatrati sasvim različiti aspekti snova s obzirom na drukčiji kontekst u kojem se iznose (individualni/grupni) (19). Grupni analitičari smatraju da je vrlo važno doći do latentnih misli sna, no kako grupni *setting* nije za to uvijek povoljan, uglavnom se analizira manifestni sadržaj i simboli koje on pruža. Ipak u razvijenoj grupi možemo barem dijelom doći do latentnih misli sna, posebno onih koje imaju transforni predznak (20).

Rad sa snovima u grupnom *settingu* nije lagan zadatak, terapeut mora uz iznesene snove pratiti i grupni proces, kao i individualno funkcioniranje članova grupe. Zato je vrlo bitno vrijeme u kojem se određeni snovi u grupi pojavljuju tj. kontekst aktualnog psihoterapijskog procesa i fazi grupnog razvoja (21). Rad sa snovima u grupi zahtjevan je i zbog intimnosti sadržaja sna kao i pitanja prijemljivosti grupe za njega, tj. mogućeg odbacivanja ili ignoriranja istog od strane grupe što može rezultirati narcističkom povredom onoga koji san donosi. Moramo biti pripremljeni na to da grupa ne mora uvijek biti spremna na kontejniranje sadržaja sna, čak i kad je on povezan sa grupom,

but since the group setting is not always favorable for this, the manifest content and symbols it provides are mainly analyzed. However, in a developed group, we can at least partially reach the latent thoughts of the dream, especially those that have a transference indication (20).

Working with dreams in a group setting is not an easy task, the therapist must monitor the group process as well as the individual functioning of the group members, in addition to the expressed dreams. That is why the time in which certain dreams appear in the group is very important, i.e. the context of the current psychotherapy process and the phase of group development (21). Working with dreams in a group is demanding due to the intimacy of the dream content, as well as the issue of the group's receptivity to it, i.e. the possible rejection or ignoring of the dream by the group, which can result in narcissistic injury to the dreamer. We must be prepared for the fact that the group does not always have to be ready to contain the dream content, even when it is connected to the group, especially if the image of the group is disturbed in the dream (22).

Foulkes argued that every dream uttered in a group is the property of the group and should be analyzed by the group and in the group. A dream is treated in the group like any other group communication, according to its psychodynamic importance, and sometimes it will be ignored, sometimes it will be accepted, but a dream brought to a group can trigger thoughts that otherwise would have never been discovered (23,24).



pogotovo ako se u snu narušava slika grupe (22).

Foulkes je tvrdio da je svaki san izgoren u grupi vlasništvo grupe i treba biti analiziran od grupe i u grupi. San u grupi tretira se kao i svaka druga komunikacija u grupi, prema njenoj psihodinamskoj važnosti, ponekad će biti ignoriran, ponekad uvažen, ali san donesen u grupu može pokrenuti razmišljanja koja nikada ne bi bila otkrivena (23,24).

Foulkes smatra da manifestni sadržaj sna, unatoč distorziji latentnih misli sna, ima svoje značenje; osobito kao zrcalo transfera te da snovi u grupi najčešće odražavaju odnos prema terapeutu. Jedna od uloga sna u grupnoj psihoterapiji je da posluži kao maska napada na terapeuta. San je i inače zbog djelovanja superega (cenzure) maska za nagonske pulzije. San koji je maskiran akcijom superega (cenzure) služi maskiranju atake na predstavnika superega (terapeuta) (25).

U grupnom radu sa snovima prema Foulkesu razlikuju se „grupni snovi“ od „individualnih snova“ sanjača ili tzv. privatnih snova. Grupni su snovi oni u kojima se pojavljuje bilo koja grupa, tj. grupa u bilo kojem obliku, kao terapijska grupa, grupa s posla ili obiteljska grupa. Individualni, privatni snovi su oni koji se odnose na intimne doživlja-

Foulkes believed that the manifest content of a dream, despite the distortion of the latent dream thoughts, has its own meaning; especially as a mirror of transference, and that dreams in the group most often reflect the relationship towards the therapist. One of the roles of dreams in group psychotherapy is to serve as a mask for an attack on the therapist. A dream is also a mask for instinctive impulses due to the action of the superego (censorship). A dream that is masked by the action of the superego (censorship) serves to mask the attacks on the representative of the superego (the therapist) (25).

According to Foulkes, when working with dreams in a group, “group dreams” differ from “individual dreams” of a dreamer, i.e. the so-called private dreams. Group dreams are those in which any group appears, i.e. a group in any form, such as a therapy group, a work group or a family group. Individual, private dreams are those that relate to the members’ intimate experiences and are extremely personal. Some group analysts believe that only a group dream can be analyzed and interpreted in a group, while some believe that every dream represents a communication with the group. However, the conductor must selectively approach the dreams in their group, i.e. those dreams that deal with problems that the group or the patient is currently working on should be worked through more closely (26).

Group dreams arise from the non-verbal affective matrix of the group - they re-

je člana i koji su izrazito osobni. Neki grupni analitičari smatraju da se jedino grupni san može analizirati i interpretirati u grupi, dok neki smatraju da je svaki san komunikacija s grupom. Ipak, voditelj mora selektivno pristupiti snovima u grupi, tj. oni snovi koji se bave problemima na kojima trenutno radi grupa ili pacijent trebaju se pomnije proraditi (26).

Grupni snovi proizlaze iz neverbalnog afektivnog matriksa grupe, oni reflektiraju teme koje okupiraju cijelu grupu. U matriks grupe ili grupni duh su uronjeni svi nesvjesni odnosi i zbivanja u grupi. San ispričan grupi (bilo da je objašnjen i asociiran ili ignoriran) pripada grupnom kontekstu. Članovi grupe rezonancijom, dakle na nesvjesnoj razini, mogu doseći latentne misli sna i ponuditi interpretaciju (27). S obzirom na to da je svaki san ispričan grupi vlasništvo grupe, pripada svakome tko može asociirati na njega. Grupa ima istančanu intuiciju da razlikuje „grupni san“ od snova koji su otpor. Ako u nekoj grupnoj seansi dođe do iznošenja više snovi (ako dva člana ili više njih priča snove), potrebno je vidjeti proizlaze li oni iz nekog zajedničkog nesvjesnog sadržaja grupe. Snovi se u tom kontekstu mogu shvatiti i kao komentari na događaje u grupi ili na kontekst u kojem se grupa nalazi, također mogu imati kontejnirajuću funkciju.

flect topics that occupy the entire group. All unconscious relationships and events in the group are immersed in the group matrix or group spirit. A dream told to a group (whether explained and associated or ignored) belongs to the group context. The group members can reach the latent thoughts of the dream through resonance, i.e. on an unconscious level, and offer an interpretation (27). Since every dream told in a group is property of the group, it belongs to anyone who can relate to it. The group has a keen intuition to distinguish a "group dream" from dreams that represent resistance. If several dreams are revealed in a group session (if two or more members talk about their dreams), it is necessary to see if they arose from some common unconscious content of the group. In this context, dreams can also be understood as comments on events in the group or on the context in which the group is situated, and they can also have a containing function.

A group dream can also reveal the status of relationships in the group, the relationship towards an individual member of the group or the whole group (one member is driving the train in which the group is, and someone is at the station), resistance (I come to the group session, but there is no session, I ask someone what day it is and it's the wrong day), and the relationship with the therapist (someone is the king, and the others bow to him/her).

Dreams in a group can also indicate a disturbed group structure. Dreams, if we



Grupni san također može pokazati kakvi su odnosi u grupi, odnos prema pojedinom članu grupe ili čitavoj grupi (jedan vozi vlak u kojem je grupa, a netko je na stanici) zatim otpore (dolazim na grupu, a grupe nema, pitam nekoga koji je dan i krivi je dan), i odnos s terapeutom (netko je kralj, a ostali mu se klanjaju).

Snovi u grupi mogu ukazivati i na poremećenu grupnu strukturu. Snovi, ako ih dobro razumijemo i interpretiramo često mogu pokazati u kojoj se fazi nalazi grupa, odnosno koji su grupni procesi u tome razdoblju dominantni. Razvoj grupe se može sagledati kroz četiri stadija: formativni/početni (upoznavanje i formiranje grupe), reaktivni (fokus na pripadanje, pobunu, dominaciju i konflikt), zreli (karakterizira ga zreli rad usmjeren cilju), završni (separacija/završetak) (28,29).

San iznesen u grupi odražava i trenutnu afektivnu situaciju u grupi, a razumijevanje njegovog značenja daje širu sliku o latentnom konfliktu cijele grupe. Sanjači su glasnogovornici grupe koji donose nesvjesnu refleksiju grupnih događaja (30,31).

Pričanje sna u grupi zahtjev je grupi da pomogne procesuirati poteškoće sanjača prije svega kroz empatiziranje i razumijevanje, ali i nastojanje sanjača da uđe u dublji odnos s članovima

understand and interpret them well, can often show in which phase the group is, that is, which group processes are dominant in that period. Group development can be viewed through four stages: formative/initial (introducing and forming the group), reactive (focus on belonging, rebellion, dominance and conflict), mature (characterized by mature goal-oriented work), final (separation/termination) (28, 29).

A dream expressed in the group also reflects the current affective situation of the group, and understanding its meaning provides a broader picture of the latent conflict of the entire group. Dreamers are group spokesmen who bring out an unconscious reflection of group events (30, 31).

Talking about a dream in the group is a request for the group to help process the dreamer's difficulties, first of all through empathizing and understanding, but it is also the dreamer's effort to enter into a deeper relationship with the group members by sharing their feelings. Dreamers also feel pressure to tell the dream to the person or persons to whom the dream content relates.

THE CONDUCTOR AND DREAMS IN THE GROUP

The ability to contain a wide range of emotions is essential for the therapist. The group may perceive the therapist as an omnipotent therapist who deciphers every dream. If the therapist accepts it,

grupe dijeleći osjećaje. Sanjači također osjećaju pritisak da ispričaju san osobi ili osobama na koju se sadržaj sna odnosi.

VODITELJ I SNOVI U GRUPI

Što se tiče terapeuta, bitna je njegova sposobnost za kontejniranje velikog raspona emocija. Grupa može terapeuta doživljavati kao onipotentnog terapeuta koji dešifrira svaki san. Ako on to prihvati, pridonosi infantilizaciji grupe. U grupnoj analizi san se ne vidi isključivo kao skriveni materijal kojeg treba dekodirati i interpretirati od strane stručnjak što oslobađa voditelja grupe da objedinjuju grupne asocijacije i otkriva potisnut materijal. Terapeut se ne treba truditi interpretirati san kada se donese u grupu, nego treba pustiti prirodan tijek i pratiti grupne procese čime se daje mogućnost da se odgodi interpretacija sna i prepusti odluka grupi hoće li će to učiniti ili ne. Voditelj treba omogućiti u tom kontekstu siguran prostor (područje između igre i stvarnosti) za slobodno izražavanje asocijacija na san, s obzirom na to da je sanjač u vulnerabilnom stanju i divlje interpretacije mogu nanijeti štetu (22). Simbolička igra pri otkrivanju sadržaja grupnog sna ima sličnosti s područjem između igre i stvarnosti (slično Winnicottu) (32), a siguran prostor poma-

it contributes to the infantilization of the group. In group analysis, a dream is not seen exclusively as hidden material to be decoded and interpreted by an expert, which frees the group conductor to unify group associations and reveal repressed material. The therapist should not try to interpret the dream when it is brought to the group, but should allow the natural flow and follow the group processes, which provides the possibility to postpone the interpretation of the dream and leave the decision to the group whether to do it or not. In this context, the conductor should provide a safe space (an area between play and reality) for free expression of dream associations, given that the dreamer is in a vulnerable state and wild interpretations can cause damage (22). Symbolic play in revealing the content of a group dream has similarities with the area between play and reality (similar to Winnicott) (32) and the existence of a safe space helps the group to develop the habit of expressing dream associations rather than interpretations. In the group, motherly holding and support are encouraged through the group as a whole, and an effort is made to create a sense of security. It is necessary to work in the intermediate space because associations in the group verbalize what was not intended to be verbalized. In deciphering a group dream, affective reaction is more important than symbolization. During this process, the conductor considers whether the interventions of group members are closer to their projections or insight, and also takes into account his/her own associations and should express



že grupi da razvije naviku iznošenja asocijacija na snove prije nego interpretacija. U grupi se potiče majčinski *holding* i *suport* kroz grupu kao cjelinu te se nastoji stvoriti osjećaj sigurnosti. Nužno je raditi u međuprostoru jer asocijacije u grupi verbaliziraju ono što se nije namjeravalo verbalizirati. U dešifriranju grupnog sna je važnija afektivna reakcija nego simbolizacija. Tijekom tog procesa voditelj razmišlja jesu li intervencije članova grupe bliže njihovim projekcijama ili uvidu, također vodi računa i o vlastitim asocijacijama, a svoja razmišljanja treba izreći ako su produktivna za grupu. Razmjena snova u grupi korisna je za harmoničnu suradnju članova i grupnu empatiju, a zajednički rad olakšava prethodno blokirani osobni autonomni rast i grupni razvoj.

Kada se san iznese u grupi dobro je vidjeti dojam koji je on ostavio na članove grupe te strukturu i koherentnost iznošenja sna od strane sanjača. Razmatra se i sanjačevo distanciranje od anksioznosti i razina simbolizacije. Struktura sna podrazumijeva da san ima uvod, događaje koje je moguće podijeliti u „činove“ (u kojima se gledaju rekurentni obrasci) i kraj (što ukazuje na sposobnost ega da pronađe rješenje problema). Također je bitno uočiti ima li u snovima ljudi, kako bi se procijenilo može li se onaj koji iznosi san nositi sa interpretacijama. Procesuirajuća funk-

his/her own thoughts only if they are productive for the group. Sharing dreams in a group is useful for the harmonious cooperation of members and group empathy, and working together facilitates the previously blocked personal autonomous growth and group development.

When a dream is presented in a group, it is good to see the impression it left on the group members, as well as the structure and coherence of the dreamer's presentation of the dream. The dreamer's distancing from anxiety and the level of symbolization are also discussed. The structure of the dream implies that the dream has an introduction, events that can be divided into "acts" (in which recurrent patterns are observed) and an end (which indicates the ego's ability to find a solution to the problem). It is also important to see whether there are people present in the dreams in order to assess whether the dreamer can deal with the interpretations. The processing function of dreams depends on the maturity and ability of the ego to contain and organize emotional experiences. If it is a question of fragmented sleep, a supportive approach is recommended. The therapist should inquire what it is that the dreamer or the group cannot process and what they are trying to process by working through the dream, and how the dreamer is trying to influence the group with the narrated dream (33).

Talking about a dream can be seen as a request for containment in group therapy. A dream of unsatisfactory internal containment may prompt a search for a

cija sna ovisi o zrelosti i sposobnosti ega da kontejnira i organizira emocionalni doživljaj. Ako je riječ o fragmentiranom snu preporučuje se suportivni pristup. Terapeut se treba pitati što je ono što sanjač ili grupa ne mogu procesuirati te pokušavaju proradom donesenog sna, te kako sanjač pokušava ispričanim snom utjecati na grupu (33).

Pričanje sna može se promatrati kao zahtjev za kontejniranje u grupnoj terapiji. San koji ima nezadovoljavajuće unutarnje kontejniranje može potaknuti traženje za manje oštećenim, boljim vanjskim kontejnerom (tako se ponavlja ono što je sanjač radio u djetinjstvu). Pacijent koji traži kontejniranje traži utočište i značenje. Prirodno je iskoristiti važnog drugog u suočavanju s anksioznošću. Razlikujemo unutarnje i vanjsko kontejniranje. Unutarne kontejniranje sposobnost je *selfa* da procesira i kontejnira teški materijal. Vanjsko kontejniranje uključuje mogućnost komunikacije i projekciju nepodnošljivog sadržaja u bolje opremljen kontejnirajući objekt. Kroz interpretacije se prorađuju konflikti između potrebe za izražavanjem pravog *selfa* i potrebe okoline koja na to agresivno reagira. U tom kontekstu terapeut treba procijeniti i kapacitet grupe koja je pozvana na kontejniranje sadržaja sna i koja zrcali isti (34). Grupa može biti nepremna „automatski“ kontejnirati svaki sadržaj sna, čak i kad je on snažno

less damaged, better external container (thus repeating what the dreamer did in childhood). The patient who seeks containment is looking for refuge and meaning. It is natural to use a significant other to cope with anxiety. We distinguish between internal and external containment. Internal containment is the ability of the self to process and contain heavy material. External containment includes the possibility of communication and projection of unbearable content into a better equipped container object. Conflicts between the need to express the true self and the need of the environment which reacts aggressively to it, are worked through interpretations. In this context, the therapist should also assess the capacity of the group that is invited to contain the content of the dream and that mirrors it (34). The group may be unwilling to “automatically” contain any content of the dream, even when it is strongly connected to the group, and strong resistance may arise, especially if the “image of the group” is disturbed through the dream and if such a view is unacceptable to them. Dreams can be containers of individual and collective anxieties, and if they are not worked through, they can lead to acting out.

In modern times, dreams can be considered as part of an intersubjective process within the group, as part of the matrix, or as a way to project unacceptable parts of the self onto others through projective identification. The group provides the possibility of containing and metabolizing difficult-to-digest dream material. In addition to providing the opportunity for



povezan s grupom, te se mogu pojaviti snažni otpori, osobito ako se kroz san narušava „slika grupe“ i ako im je takvo viđenje neprihvatljivo. S obzirom na to da snovi mogu biti kontejneri individualnih i kolektivnih anksioznosti, ako ih se ne proradi, mogu voditi u *acting out*.

Snovi se u novije vrijeme mogu razmatrati kao dio intersubjektivnog procesa unutar grupe, kao dio matriksa ili kao način da se izbace neprihvatljivi dijelovi *selfa* u druge, putem projektivne identifikacije. Grupa pruža mogućnost kontejniranja i metaboliziranja teško „probavljivog“ materijala snova. Osim mogućnosti za „strog“ analizu, snovi nude i mogućnost za zaigranu komunikaciju u grupi o mogućim značenjima nesvjesne dinamike (34).

PRIKAZI I RASPRAVA

Prikazuje se grupa koja je tek oformljena, početni sastav činilo je 7 punoljetnih, ali dobnom mladim članova. Nakon prvih 12 seansi, pacijentica Fiona je prestala dolaziti. Fiona je u prvih par seansi zauzimala velik prostor u grupi i do svog izlaženja njome i dominirala. Pokazivala je ambivalentan stav prema grupi te je samoinicijativno prestala dolaziti. Prije nego što je prestala dolaziti, na jednu seansu je došla sa zamotanim zapešćem zbog slučajne ozljede, što je grupu preplašilo i pro-

a “strict” analysis, dreams also offer the possibility for playful communication in the group when it comes to the possible meanings of unconscious dynamics (34).

PRESENTATIONS AND DISCUSSION

The group presented here was only recently formed and the initial composition consisted of 7 adult, but young members. After the first 12 sessions, a patient called Fiona stopped coming to group meetings. In the first couple of sessions, Fiona occupied a large space in the group and dominated the group until she left it. She showed an ambivalent attitude towards the group and stopped coming on her own initiative. Before she stopped coming to group meetings, she came to one session with her wrist wrapped due to an accidental injury, which scared the group and raised suspicions of a suicide attempt, which she denied. The group did not have many negative feelings about Fiona's departure, partly because they could not connect with her and because she took up a lot of space in the group, which was why others could not fully express themselves, but they often wondered where she was and if she was well.

The group was already sensitized by Fiona's drop-out, when another drop-out of a group member soon followed. A patient called Sara was discontinuously present at group meetings. Over time, as the group progressed, it was discovered that Sara's condition had gradually worsened. The

budilo sumnje u pokušaj suicida, što je ona negirala. Grupa nije puno žalila za Fionom, dijelom i jer se nisu uspjeli povezati te jer je zauzimala velik prostor u grupi zbog čega drugi nisu mogli doći do izražaja, ali su se često pitali gdje je ona i je li dobro.

Grupa je već bila senzibilizirana Fioninim izlaskom, te je ubrzo usljedio novi izlazak člana grupe. Pacijentica Sara je na grupama bila diskontinuirano prisutna. S vremenom se ustanovilo da je Sara postala sve lošije. Razina dezorganizacije u sklopu primarnog poremećaja ličnosti te psihotična dekompenzacija prisilili su voditeljicu da ju isključi iz grupe i uključi u prikladniji oblik liječenja. Grupi je tada voditeljica kratko pojasnila da je za Saru nađen prikladniji oblik liječenja.

Grupa, s obzirom na to da je bila mlada i neiskusna, nije shvaćala što se događa sa Sarom, njezina psihopatologija ih je zbunjivala i plašila te su bili i zabrinuti za nju, ali i ljuti jer nije redovno participirala u grupnom radu te se nije uspjela povezati sa članovima grupe. Dugo vremena je trebalo grupi da pro-radi njezino isključenje.

Sarino isključenje grupa je shvatila kao poruku da postoji opasnost i od njihovog isključenja, što je dovelo do produbljivanja straha od strogih autoriteta, ali i blokade otvorenog komuniciranja pa se komunikacija grupnih problema

level of disorganization within the primary personality disorder and psychotic decompensation forced the conductor to exclude her from the group and include her in a more suitable form of treatment. The conductor then briefly explained to the group that a more suitable form of treatment had been found for Sara.

Since the group was young and inexperienced, they did not understand what was happening to Sara, her psychopathology confused and scared them, and they were both worried about her and angry with her because she did not participate regularly in group work and did not manage to connect with the other group members. It took a long time for the group to work through her exclusion.

Sara's exclusion was seen by the group as a message that they were at danger of being excluded as well, which led to a deepening of the fear of strict authorities, but also a blockage of open communication, so the communication of group problems was transmitted through and emerged in group dreams that began to appear a few months after the described events.

First vignette

Filip, the newest group member, who joined the group after Sara and Fiona's drop-out, says: "I dreamed that a colleague involved me in a crime, that I was helping him dig something up and everything was full of blood, we were digging, but I don't know what exactly. The police were also on our trail". He goes on to say that he woke up in agony and sweat. Marin says: "Well, maybe



prenijela i pojavljivala kroz grupne snove koji su se počeli pojavljivati par mjeseci nakon opisanih događaja.

Prva vinjeta

Filip, najnoviji član grupe, koji je ušao u grupu nakon Sarinog i Fioninog izlaska, kaže: „Sanjao sam da me kolega uvlači u zločin, da mu pomazem otkopati nešto, a sve je puno krvi, mi kopamo, a ne znam što točno. Na tragu nam je i policija“. Kaže dalje da se probudio sav u mucu i znoju. Marin kaže: „Ha pa možda smo mi ti koji ti pomazemo nešto otkopati, a doktorica je policajac“. Filip kaže: „Ma ja sam njemu pomagao da nešto otkopa, a ne on meni, on je mene u neki zločin htio uvući“. Roko koji se često postavlja kao paralelni voditelj kaže da je neki dan sanjao da gleda košarkašku utakmicu i da sjedi kraj Shaquille O Neal u publici, u prvom redu, samo to, sjedio je kraj njega i gledao utakmicu s njim, bilo mu je super. Marija brzo dodaje: „Ah pa zna se tu tko je tko, tako ti i u ovoj grupi. Sjediš i gledaš kako se mi dodajemo“. Svi se nasmiju, a Roku baš nije bilo drago što je to čuo.

Renata kaže da ima i ona podijeliti jedan san koji ju je jako uznemirio i mislila ga je ispričati danas grupi. Kaže da je neki dan sanjala štakore: „Jedan me je progonio. A onda sam naišla i na još jednog. Na kraju su nekako oba bila mrtva. Sanjala sam dva velika debela

we're the ones helping you dig something up, and the doctor is the police officer.“ Filip says: “I was helping him dig something up, it was not him helping me, he wanted to get me involved in a crime“. Roko, who often sees himself as a parallel conductor, says that one day he dreamed that he was watching a basketball game and that he was sitting next to Shaquille O'Neal in the audience in the first row, just that, he was sitting next to him and watching the game with him, and for him it was great. Marija quickly adds: “Oh, we know who is who here, and so do you in this group. You sit and watch how we pass the ball to each other“. Everyone laughs, and Roko is not too happy to hear that.

Renata says that she also has a dream to share and that it upset her a lot, and she wants to tell it to the group that day. She says that the other day she dreamed of rats: “One chased me. And then I came across another one. In the end, somehow, both were dead. I dreamed of two big fat dead rats“. The group is silent for a while, thinking, wondering what it means. Renata continues: “I thought a little about what it means and where I got it from, then I remembered that when I go home from work, I pass by a house where there are two glowing neon rats and it says “Neighbors”, so maybe it is connected with that“. Jan says: “Could it be some of your neighbors, or maybe it's us too“. Renata says that she has no problems with her neighbors, and she feels fine about the group. The group then starts talking about her inadequate parents, believing that they could be the two fat rats, considering that Renata lives up-

mrtva štakora". Grupa malo odšuti i zamišljeni su, pitaju se što to znači. Renata kaže dalje: „Malo sam razmišljala što to znači i odakle mi to, onda sam se sjetila da kad idem doma s posla prolazim kraj jedne kuće gdje su dva neonska svjetleća štakora i piše „Neighbours“, možda je to s tim povezano“. Jan kaže: „Je li bi to mogli biti neki tvoji susjedi, možda smo to i mi“. Renata kaže da nema problema sa susjedima, a i grupa joj je ok. Grupa zatim počne pričati o njenim neadekvatnim roditeljima misleći da bi to bila dva debela štakora s obzirom da Renata živi na katu, a roditelji u prizemlju iste kuće. Renata odgovara na upite o njezinim roditeljima i povezanosti sa snom i navodi da misli da se ne radi o roditeljima, u jednom trenu preplašeno kaže: „Pa nisam ih valjda ja ubila u snu?“.

Jan kaže da se sjetio Sare, dok je Renata pričala, da ga je nešto u njezinom izlaganju podsjetilo na nju. Malo zašute, a Renata se okrene prema voditeljici i pita tihim tonom: „Doktorice, kako je Sara?“. Voditeljica kaže: „Sara je dobro, nalazi se u jednom programu liječenja“. Marija se ubaci i iskoristi priliku kad već voditeljica odgovara na direktna pitanja i pita: „Doktorice jesu li pacijenti koji više nisu u ovoj grupi i dalje vaši pacijenti, je li oni dolaze kod vas na kontrole ili vi više nemate veze s njima?“. Voditeljica odgovori da dolaze kod nje na kontrole i pita zašto to gru-

stairs and her parents live on the ground floor of the same house. Renata answers questions about her parents and the connection with the dream, and states that she thinks it is not about her parents, but at one point she says in a panic: “Well, I didn't kill them in my dream, did I?”.

Jan says that he remembered Sara, while Renata was talking, that something in her presentation reminded him of her. They fall silent for a moment, and Renata turns to the conductor and asks her in a low voice: “Doctor, how is Sara?”. The conductor says: “Sara is fine, she is in a treatment program”. Marija intervenes and uses the opportunity when the conductor is already answering direct questions to ask: “Doctor, are the patients who are no longer in this group still your patients, do they come to you for check-ups or do you no longer have anything to do with them?”. The conductor replies that they come to her for check-ups and asks why the group is interested in this. Everyone is silent. Maria says: “I'm just asking.”

The group occasionally presented dreams during their sessions, it was interesting for them to talk about it, but at this session they presented several and all of them had a group character. From the dreams presented, it was possible to interpret their transference relationship towards the therapist, their relationship toward the group, the relationships within the group, but also the repressed material in the matrix, with which the newest member of the group resonated. Presenting dreams to the group was a way of dealing with the repressed contents and



pu zanima. Svi šute. Marija kaže: „Tek tako pitam.“

Grupa je povremeno donosila snove na seansu, bilo im je zanimljivo o tome pričati, no na ovoj seansi su ih donijeli nekoliko koji su svi imali grupni karakter. Iz donesenih snova se mogao iščitati njihov transforni odnos prema terapeutu, odnos prema grupi, odnosima u grupi, ali i potisnuti materijal u matriksu s kojim je rezonirao najnoviji član grupe. Donošenje snova u grupi bio način nošenja sa potisnutim sadržajima i strahovima, koje tada nisu mogli jasno komunicirati.

Filip, iako najnoviji član koji nije bio prisutan tijekom izlaska Fione i isključenja Sare, bio je uronjen u grupni matriks, što se može iščitati iz njegovog sna da on ima doživljaj da i on mora kopati na grupnom problemu, da ga se „uvlači u zločin“. S druge strane tu je policija koja im je za petama kao strogi autoritet ustoličen u figuri terapeuta.

Iz Rokovog se sna vidi njegov odnos prema grupi, promatrača koji se često stavlja izvan grupe i kao grupni komentator, što je grupa brzo interpretirala, a njemu se nije svidjelo jer je razotkrilo njegovu poziciju, nekoga tko sjedi kraj voditeljice i osjeća se zaštićen i zbog toga i dobro.

Dva mrtva debela štakora u Renatinom snu moguće da su dijelom simbolizira-

fears, which they could not communicate clearly at the time.

Although he was the newest member who was not present during Fiona's drop-out and Sara's exclusion, Filip was immersed in the group matrix, which can be interpreted from his dream in which he had the feeling that he too had to dig into the group's problem, that he was being "drawn into a crime". On the other hand, there is the police who are after them as a strict authority enthroned in the figure of the therapist.

Roko's dream shows his attitude towards the group, that he is an observer who is often placed outside the group and is a group commentator, which the group quickly interpreted, but he did not like it because it exposed his position as someone who sits next to the conductor and feels protected, thus feeling well.

The two dead fat rats in Renata's dream may have partially symbolized the two former members who were recognized by the group and the conductor as dangerous for the group. However, the group asks about their condition and whether they are taken care of, even though they are "dead" in the group, i.e. they are no longer there. In this way, they wonder if there will be life for them after the group, if the therapist will take care of them if they are not in the group.

At that moment, the patients in the group were not ready to analyze the two fat rats and connect them clearly with the former members who represented a threat to the group, so they easily changed the

la dvije bivše članice koje je grupa, a i voditeljica, prepoznala kao opasnost za grupu, no ipak grupa pita kako su one i jesu li zbrinute iako su u grupi „mrtve“ tj. nema ih više. Na taj način se pitaju hoće li za njih biti života nakon grupe, hoće li se voditeljica za njih brinuti ako oni ne budu u grupi.

Pacijenti u grupi u tom trenutku nisu bili spremni analizirati dva debela štakora i povezivati ih jasno s bivšim članicama koje su bile prijatnija grupi, zato su lako skliznuli i pričali o Renatinim neadekvatnim roditeljima. Pitanje je također i je li grupa time što je skliznula na priču o roditeljima kao štakorima htjela poručiti i voditeljici kako je i ona bila neadekvatan roditelj s obzirom na dva drop out-a u kratko vrijeme. Vjerujemo da je i voditeljica bila taj susjed, svijetleći neonski štakor, a grupa je to nesvjesno osjetila i počela dalje pričati o Renatinim neadekvatnim roditeljima. Potisnuti sadržaj iz matriksa isplivao je kad je jedan član spomenuo jednu od članica koja je napustila grupu te su se pitanja u tom kontekstu nastavila direktno nizati prema voditeljici. U direktnim upitima za članice može se iščitati i strah članova i za njih i za sebe.

San o dva mrtva debela štakora možemo doživjeti i kao evakuacijski san. U grupi je u tom trenutku prevladavala nesigurnost, strah, projekcije lošeg objekta što je vidljivo i u Filipovom snu.

subject and talked about Renata's inadequate parents. The question is also whether, by changing the subject to the story of parents as rats, the group wanted to tell the conductor that she was also an inadequate parent, considering the two drop outs that occurred in a short period of time. We believe that the conductor was also that neighbor, the glowing neon rat, and the group unconsciously sensed it and started talking about Renata's inadequate parents. The suppressed content from the matrix surfaced when one member mentioned one of the members who had left the group. In this context, they continued to direct the questions directly at the conductor. In the direct inquiries about the members, one can also read the fear of the members both for them and for themselves.

The dream concerning the two dead fat rats can also be viewed as an evacuative dream. At that moment, the group was dominated by insecurity, fear, projections of a bad object, which is also visible in Filip's dream.

From the dreams presented to the group it is possible to interpret in which phase the group currently is, as well as the problems that preoccupy the group, such as the relationship towards the therapist, i.e. the second or middle group phase. The dethronement of the conductor, the working of the aggressive/negative part of transference and the frequent direct questions directed towards the therapist that took place during this session are characteristic of the second phase of group development.



Iz snova donesenih u grupu može se iščitati u kojoj se fazi grupa nalazi i problemi koji zaokupljaju grupu, kao odnos prema voditeljici, tj. drugoj ili srednjoj grupnoj fazi. Detronizacija voditelja, prorada agresivnog /negativnog kraka transfera te česti direktni uputi terapeutu koji su bili prisutni u ovoj seansi su karakteristike druge faze grupnog razvoja.

Druga vinjeta

Marin je prije par seansi ispričao da je sanjao san da se seksao s tri bivše djevojke (na grupi su tada bile prisutne tri članice) te se na ovoj grupi vraća na taj san koji na grupi kad je ispričan nije doživio previše pažnje. Marko inzistira da se priča o tome, ali ga ženske članice i dva muška člana potpuno ignoriraju. Jan se pak nadoveže i kaže da je nedavno sanjao da se seksao s plavušom i to s plavušom koja ima kovrčavu kosu, a mrzi plavuše (voditeljica ima plavu kosu, ponekad valovitu). Nastane šutnja. Jan kaže dalje: „Ne volim ni žene s kovrčavom kosom, iako moja bivša djevojka (koju nije prebolio i o kojoj jako često priča u grupi) ima kovrčavu kosu, doduše crnu...“. Grupa na izneseno ne daje feedback. Marin ponovno pokušava nametnuti grupi da pričaju što to znači da je sanjao da se seksa s tri bivše djevojke i da o tome često razmišlja, ali grupa odbija pričati

Second vignette

A couple of sessions before this one, Marin talked about a dream in which he had intercourse with three ex-girlfriends (three female members were present at the session at the time) and in this session he returns to that dream, which did not receive too much attention during the session in which it was presented. Marko insists on talking about it, but the female members and two male members completely ignore him. Jan then continues and says that he recently had a dream in which he had intercourse with a blonde, a blonde with curly hair, and he hates blondes (the conductor has blonde hair, sometimes wavy). There is silence. Jan goes on to say: "I don't like women with curly hair either, although my ex-girlfriend (whom he has not gotten over and whom he talks about very often during the sessions) has curly hair, albeit black...". The group does not provide feedback on what was presented. Marin tries again to force the group to talk about the meaning of his dream where he had intercourse with three ex-girlfriends and says that he often thinks about it, but the group refuses to talk about it and does not offer any associations. Filip interrupts his questions about the group's opinions and says "Obviously nothing".

Marin asks Filip if he has any sexual dreams. Filip says that he has no sexual dreams, but that he dreamed the other day that he killed his parents, that he strangled them. He says: "I don't know if I killed them both, but I certainly strangled one of them." Everyone laughs. Filip

o tome te ne nude nikakve asocijacije. Filip prekine njegove upite što grupa o tome misli i kaže „Očito ništa“.

Marin pita Filipa ima li on kakvih seksualnih snova. Filip kaže da nema seksualnih, ali da je sanjao neki dan da je ubio starce, da ih je davio. Kaže: „Ne znam jesam li ih ubio oboje, ali jedno zadavio sigurno jesam“. Svi se smiju. Filip nastavi: „Ali oni su onda nekako oživjeli i ja sam gledao šta ću sada, ono živi mrtvaci“. Grupa se smije. Filip kaže da mu tada to uopće nije bilo smiješno. Marija kaže: „Znači i ti imaš problema sa starcima.“ Filip kaže: „Ma ja bih im najradije produžio život, ali ne znam zašto to sanjam“.

Odbijanjem grupe da pričaju i asociiraju tko bi bile tri djevojke u Marinovom snu može se promatrati i na način da su bježali od rušenja slike o grupi djece koja se bore protiv autoriteta, ali i odbijanje promatranja članova kao odraslih između kojih možda postoji i određena seksualna privlačnost, što pokazuje da grupa nije dosegla edipsku razinu. Također je moguće da je grupa nesvjesno prepoznala ove snove dva muška člana kao otpore terapijskom procesu. Iz Janovog sna se može iščitati ambivalentni odnos prema voditeljici. Također, vide se naznake otpora u kontekstu erotizirajućeg transfera kada se slika njegove bivše djevojke koju još voli, a koja ga je odbacila, izmiješala sa

continues: “But then they somehow came back to life and I was thinking of what to do now, they’re living dead.” The group laughs. Filip says that he did not find it funny at all at the time. Marija says that it means that he also has problems with his parents. Filip says: “I would prefer to extend their lives, but I don’t know why I dream about this”.

The group's refusal to talk and make associations about the identity of the three girls in Marin's dream can also be seen as them running away from destroying the image of a group of children fighting against authority, but also as a refusal to view the members as adults among whom there may be a certain sexual attraction, which shows that the group has not reached the oedipal level. It is also possible that the group unconsciously recognized these dreams of the two male members as resistance to the therapeutic process. An ambivalent attitude towards the conductor can be interpreted from Jan's dream. There are also indications of resistance in the context of eroticizing transference when the image of his ex-girlfriend, whom he still loves, but who rejected him, is mixed with the image of the conductor. It is possible that the group unconsciously recognized the sexual dreams of the two male members as resistance, and for this reason they avoided them.

Filip, who felt the deep repressed materials in the group matrix, presents a dream that reflects his struggle, as well as the group's struggle with the transference situation in which they find themselves,



slikom voditeljice. Moguće je da je grupa nesvjesno prepoznala snove seksualnog predznaka dva muška člana kao otpore te su iz tog razloga prešli preko istih.

Filip koji je osjećao duboke potisnute materijale u matriksu grupe donosi san koji odražava i njegovu borbu, kao i borbu grupe s transfernom situacijom u kojoj se nalaze, tj. oživljenom roditeljskom figurom u terapiji koju u toj fazi pokušavaju detronizirati, „ubiti“.

Treća vinjeta

Grupa se počela odvijati online u jeku pandemije. Marija kaže da je sanjala san. Kaže da joj je grupa prošli puta, kada nije mogla doći na seansu, jako falila i kaže da je sinoć čak i sanjala grupu. Svi su zainteresirani te ju pitaju da ispriča. Marija kaže: „Sanjala sam kako smo krenuli uživo i da smo svi u grupi i to bez maski. Zapravo, znam da sam vidjela doktoricu bez maske i pomislila valjda je to sad ok, skinuti masku! Bilo je tako oslobađajuće. Vidjela sam i Renatu u snu. Doktoricu i Renatu sam jedine prepoznala, i drugi iz grupe su tu, ali kao da jeste vi, nejasno, kao da je neki film. U grupi zapravo svi dolaze s nekim mapama i crtaju jedni druge, i svi pokazuju kako su mene nacrtali. Ja sam zbunjena i anksiozna i mislim si kako ću do idućeg puta sve stići nacrtati. Svi u grupi su okupirani oko tih

i.e. the revived parental figure in therapy that they are trying to dethrone and “kill” at that stage.

Third vignette

The group began to meet online in the midst of the pandemic. Marija says that she had a dream. She says that she missed the group last time, when she could not come to the session, and says that she even dreamed about the group last night. Everyone is interested and asks her to tell them more about it. Marija says: “I dreamed that we started in-person sessions and that we all attended the session without masks. In fact, I know that I saw the doctor without a mask and thought I guess it’s ok now, take off the mask! It was so liberating. I also saw Renata in my dream. The doctor and Renata were the only ones I recognized, the others from the group were also there, but it was as if you were you, but vague, as if it were a movie. In the group, everyone actually came with some charts and drew each other, and everyone showed how they drew me. I am confused and anxious and I think to myself how I will manage to draw everything by the next time. Everyone in the group is occupied with each other’s drawings and they talk about it in my dream”. She goes on to say: “Oh, and there’s another member with us in the group, from a SF series I’m watching.” She then asks if anyone has watched that series. Roko says he did watch it, the other members say they tried, but they could not watch it. Marija explains that in that series there is a

crteža jedni drugih i o tome pričaju u snu". Kaže dalje: „E da, s nama na grupi je još jedan član iz SF serije koju gledam". Pita je li tko gledao tu seriju. Roko kaže da je on, drugi članovi kažu da su probali, ali nije išlo. Marija pojasni da je u toj seriji jedan mali psihopat dječjeg lica koji je ubojica, i on je s nama u grupi u njezinom snu. Kaže: „On je u toj seriji morao ubiti jedno dijete, doduše zlo dijete". Grupa je zbunjena, Marija kaže: „A u snu je svašta moguće i ja se u snu pitam kako to da je on s nama, i mislim si ako je on s nama valjda je to ok, ipak toliko dugo radimo u grupi na prihvaćanju i razumijevanju".

Grupa je malo u šoku oko psihopata ubojice dječjeg lica te se pitaju tko je ili što je to, ali ne idu im asocijacije. Voditeljica kaže: „Tko ili što bi to moglo biti u grupi?". Marija kaže da nema ideju. Svi su zamišljeni. Renata kaže: „Meni je sve ovo jako stresno, cijela ova situacija sad u grupi... ne znam zašto, ali mislim ubojica dječjeg lica s nama u grupi...daj stvarno, što to znači?!". Voditeljica kaže: „Napeto vam je pričati o tome, možemo pričati o asocicijama, o osjećajima, recimo ne mora, a i može biti osoba, ili dio nas, kao što Marija kaže u snovima je svašta moguće i ne mora se činiti tako opasno kao što izgleda". Svi su zamišljeni. Članovi grupe ponavljaju hm... tko bi bio psihopat dječjeg lica, ali nekako se doimaju blokirani. Voditeljica potakne: „Evo meni

small child-faced psychopath who is a murderer, and he is with us in the group in her dream. She says: "He had to kill one child in that series, albeit an evil child." The group is confused, Marija says: "In a dream, anything is possible, and in the dream I wonder how it is that he is with us, and I think to myself, if he is with us, I guess it's ok, after all, we have been working so long in the group on acceptance and understanding".

The group is in a bit of a shock about the child-faced killer psychopath, and they wonder who or what it is, but there are no associations. The conductor says: "Who or what could it be in the group?". Marija says she has no idea. They all think about it. Renata says: "This is all very stressful for me, this whole situation in the group now... I don't know why, but I think the child-faced killer is with us in the group... come on, really, what does that mean?!". The conductor says: "You feel tense talking about it, we can talk about associations, about feelings, let's say that it could be, but doesn't have to be a person, or a part of us. As Marija says, in dreams anything is possible and it doesn't have to seem as dangerous as looks". They all think about it. The group members repeat "hmm, who would be a child-faced psychopath", but somehow they seem blocked. The conductor prompts them: "It somehow seems to me that the dream you brought to the group is somehow connected with some events that marked this group." After a short silence, Marija says: "Yes um...maybe Sara". Renata says: "Oh yes Sara, it's a little clearer now, with her you never knew what she was think-



se nekako čini da je san koji ste donijeli u grupu nekako povezan sa nekim događajima koji su ovu grupu obilježili". Nakon kraće šutnje Marija kaže: „Da hm...možda na Saru“. Renata kaže: „Joj da Sara, sad je malo jasnije, s njom nikad nisi znao što misli“. Marija nastavi da ju je vidjela nedavno u društvu u izlasku. Tako je znala da je dobro, da je živa, a i bila je sa svojim. Jan kaže: „Ne znam, nekako je moja asocijacija Fiona, mislim na dječje lice“.

Dok je grupa tako pričala kako i zašto su se crtali i „crtaju li se“ i na seansama i što to znači, vrate se na tog lika iz serije. Marija kaže dalje: „Hm nisam rekla, a mislim da je bitno, sad sam se sjetila zapravo, taj tip u seriji je ubio to dijete jer je morao zaštititi tu grupu ljudi, s kojima je bio. On se zapravo na neki način žrtvovala. Nitko to nije htio napraviti i svi bi morali snositi posljedice, tj. ići u zatvor, onda je on da bi zaštitio tu grupu ubio to dijete da drugi ne snose posljedice, jedino je to on zapravo i mogao, on je imao tu moć. Zapravo, na neki način, on je zaštitnik. Hm, sad kad malo bolje promislim on je zaštitnik, a ne zlikovac“. Grupa je uzela vremena da im se slegne što su čuli i pozorno su ju pratili dok je pričala i kad je zašutjela. I ona je ostala zamišljena nad izrečenim.

Roko nakon kraće šutnje kaže: „A to može biti i asocijacija na doktoricu

ing“. Marija continues to say that she saw her recently in company during an outing. That is how she knew she was fine, that she was alive, and she was with her company. Jan says: “I don’t know, somehow my association is Fiona, I mean a child’s face”.

While the group was talking about how and why they drew each other and “if they draw each other” during the sessions and what that means, they went back to that character from the series. Marija continues: “Um, I didn’t say, but I think it’s important, now I remember actually, that guy in the series killed that child because he had to protect that group of people he was with. He actually sacrificed himself in a way. No one wanted to do it and everyone would have to bear the consequences, i.e. go to prison, then he killed that child in order to protect that group so that others would not bear the consequences, he was the only one who could actually do that, he had that power. In fact, in a way, he is a protector. Hm, now that I think about it a little better, he is a protector, not a villain”. The group took their time to absorb what they just heard and followed her closely as she spoke and when she finished. She then thought about what she had said.

After a short silence, Roko says: “And it could also be an association to the doctor who excluded Sara from the group”. Everyone fell silent a little more.

We approached the aforementioned dream through the associations of the dreamer/

koja je isključila Saru iz grupe". Svi još malo odsute.

Navedenom snu smo pristupili asocijacijama sanjača/Marije i članova grupe s praćenjem emocija koje su se pojavljivale te razumijevanjem značenja sna u kontekstu grupnog procesa. Nastojali smo dokučiti nesvjesnije slojeve sna u vezi s grupom kao cjelinom.

Prema Foulkesovu stajalištu o tome da snovi ispričani u grupi pripadaju cijeloj grupi, da su vrijedan vid komunikacije i da manifestni dio sna odražava transfernu situaciju, smatramo da su Marija, a i grupa prihvatile voditeljicu „bez maske“ te su uspjele integrirati što roditeljske, što voditeljičine i dobre i loše dijelove u cjelinu te ju uspješno detronizirati, što im je bilo potrebno za daljnji razvoj grupe i njihov osobni razvoj i pomak u terapijskom smislu.

U snu se izmiješala slika Sare i voditeljice u jednu figuru te je bilo pitanje to je zlikovac, a tko zaštitnik i je li moguće da je on u istoj slici izmiješan. Dugotrajna prorada grupe Sarinog izlaska odražavalo je borbu grupe sa njihovim neprorađenim odnosima prema autoritetu koji su bili evocirani kada je voditeljica isključila Saru.

Tu se vidi Marijina potreba za bliskošću i s grupom i s voditeljicom te prihvaćanje voditeljice s obzirom na to da je napokon vidjela voditeljicu „bez

Marija and the group members, monitoring the emotions that appeared and understanding the meaning of the dream in the context of the group process. We tried to fathom the more unconscious layers of the dream in relation to the group as a whole.

According to Foulkes' point of view that dreams told in the group belong to the whole group, that they are a valuable form of communication and that the manifest part of the dream reflects the transference situation, we believe that Marija and the group accepted the conductor "without a mask" and managed to integrate the parental and the conductor's good and bad sides into a whole, and successfully dethroned her, which they needed for the further development of the group and their personal development, and also for a shift to be made in the therapeutic sense.

In the dream, the images of Sara and the conductor were mixed up into one figure, and the question was who was the villain and who was the protector, and was it possible for that person to be mixed up in the same image. The group's protracted processing of Sara's drop-out reflected the group's struggle with their unresolved relationships towards authority that were evoked when the therapist excluded Sara.

This shows Marija's need for closeness both with the group and the conductor, as well as her acceptance of the conductor, given that she finally saw the conductor "without a mask" and she took it off like the other members. Although the group



maske“ te ju je i ona skinula kao i drugi članovi. Iako se grupa zbog zlikovca dječjeg lica kratko bavila simbolikom crtanja i novih njih, to možemo vidjeti i kao pogled u budućnost gdje članovi imaju nove osobine koje su stekli bivanjem u grupi. Marija se doduše pitala hoće li ona stići sve nacrtati.

Za vrijeme početaka vođenja grupne terapije postoji opasnost od suviše autoritativnog vođenja grupe te se tada iz vida gubi smisao grupnog iskustva. Suviše autoritativno vođenje evocira transferne distorzije autoritativnih roditeljskih figura, što je bio slučaj na početku vođenja ove grupe.

S obziromna to da su se u matriksu grupe pojavljivali snovi o terapeutu ubojici, jasno je zašto je proces detronizacije bio otežan, a prorada transfernih elemenata strogih roditeljskih figura, koja je bila bitna za pomak u terapiji, bila prolongirana.

San o zlikovcu dječjeg lica je svakako bio elaborativan san koji je potaknuo lebdeću diskusiju, prihvaćanje, stvaranje cjelovitog objekta i napredak. Nakon zadnjeg sna i konačnog prihvaćanja i integracije, grupa kao da je oživjela. Direktnih upita prema voditeljici više nije bilo, kao ni priča o Sari. Taj proces detronizacije i integracije pozitivnog i negativnog kraka transfera je bio neophodan za daljnji razvoj grupe.

briefly dealt with the symbolism of drawing and the new images of themselves due to the child-faced villain, we can also see it as a look into the future where the members have new traits that they have acquired by being in the group. However, Marija wondered if she would have time to draw everything.

In the beginning stages of leading a group therapy, there is a danger of managing the group in an overly authoritative manner, and the meaning of the group experience is then lost. An overly authoritative leadership evokes the transference distortions of authoritative parental figures, which was the case at the beginning stages of group management here.

Given that dreams of a killer therapist appeared in the group's matrix, it is clear why the process of dethronement was difficult, and the processing of the transference elements of strict parental figures, which was essential for a shift in therapy, was prolonged.

The dream about the child-faced villain was certainly an elaborative dream that encouraged floating discussion, acceptance, the creation of a complete object and progress. After the last dream and the final acceptance and integration, the group seemed to come alive. There were no more direct questions to the conductor, as well as stories about Sara. This process of dethroning and integrating the positive and negative parts of transference was necessary for the further development of the group.

ZAKLJUČAK

Grupni snovi pokazuju nesvjesno cijele grupe jer proizlaze iz neverbalnog afektivnog matriksa grupe. U matriksu grupe latentni je sadržaj kojim je zaokupljena cijela grupa. Grupni snovi pokazuju teme koje zaokupljaju grupu kao cjelinu te pokušaj prorade iste na jedan maskirani način. San u grupi je svačiji san, tj. svakoga tko na njega može asociirati. Ponekad su određene teme za otvoren način prorade u grupi teške te ih grupa donosi u obliku snova, kao jedan latentni sadržaj koji treba dešifrirati i odgonetnuti. Terapeut treba osigurati siguran prostor, prostor između igre i stvarnosti kako bi se razvila navika iznošenja snova, ali i sigurnost da članovi koji su u vulnerabilnom stanju pri iznašanju nečeg osobnog, neće biti traumatizirani divljim interpretacijama. Asociiranje na san u sigurnom prostoru pomaže boljem povezivanju grupe i empatiziranju, ali i proradi bitnih grupnih događanja.

U ovom članku nastojale smo pokazati kako grupni snovi mogu ukazivati na pokušaje prorade grupnih zbivanja u kontekstu razvoja grupe i faza grupnog procesa. Kroz *holding* i kontejniranje stvorilo se sigurno mjesto i prostor za proradu grupnih događaja koji su doneseni kroz snove što je urodilo plodom i pomoglo grupi pomaknuti se u terapijskom smislu.

CONCLUSION

Group dreams show the unconscious elements of the entire group because they arise from the non-verbal affective matrix of the group. Latent content is contained within the group matrix, with which the whole group is occupied. Group dreams show topics that occupy the group as a whole, and an attempt to work it out in a masked way. A dream in a group is everyone's dream, i.e. belongs to anyone who can make associations to it. Sometimes it can be difficult to openly process certain topics in the group, and the group presents them in the form of dreams, as a latent content that needs to be deciphered and solved. The therapist needs to provide a safe space, a space between play and reality, in order to develop the habit of expressing dreams, but also to ensure that members who are in a vulnerable state when discovering something personal, will not be traumatized by wild interpretations. Associating a dream in a safe space helps to better connect the group and empathize, but also to work on important group events.

In this paper, the authors tried to demonstrate how group dreams can indicate attempts to process group events in the context of group development and the stages of the group process. Through holding and containment, a safe place was created, as well as a space for the processing of group events that were presented through dreams, which was successful and helped the group to develop in a therapeutic sense.



LITERATURA/REFERENCES

1. Derr DB, Zimpfer DG. Dreams in Group Therapy: A Review of Models. *International Journal of Group Psychotherapy*. 1996;46:501–515.
2. Shuttleworth-Jordan AB, Sayman GS, Faber PA. Systematized Method for Dream Analysis in a Group Setting. *International Journal of Group Psychotherapy*. 1988;38:473–489.
3. Freud S. Uvod u psihoanalizu. Beograd: Kosmos. 1964.
4. Freud S. Tumačenje snova. Zagreb: Stari grad. 2001.
5. Freud S. Remarks on the theory and practice of dream-interpretation (1923). London: Hogarth Press. 1953. str. 109-21.
6. Sedler M. Freud's Concept of Working Through. *Psychoanal. Q.*, 1983;52:73-98.
7. Moore BE, Fine BD (ed). *Psychoanalytic Terms and Concepts*. New Haven: American Psychoanalytic Association 1990. p 210.
8. Segal H. The function of dreams. U: Segal H. *The Work of Hanna Segal*. London: Maresfield Library, 1986. str. 89-97.
9. Glucksman ML. The dream: a psychodynamically informative instrument. *J Psychother Pract Res*. 2001 Fall;10(4):223-30. PMID: 11696648; PMCID: PMC3330663.
10. Greenberg R i sur. A Research-Based Reconsideration of the Psychoanalytic Theory of Dreaming. *J. Amer. Psychoanal. Assn.*, 1992; 40:531-550.
11. Solms M. The Interpretation of Dreams and the Neurosciences. Institute of Psychoanalysis. <https://psychoanalysis.org.uk/articles/the-interpretation-of-dreams-and-the-neurosciences-mark-solms>
12. Fosshage JL. The organizing functions of dreaming: Pivotal issues in understanding and working with dreams, *International Forum of Psychoanalysis*, 2007; 16:4, 213-221, DOI: 10.1080/08037060701442166
13. Caviglia G. Working on dreams, from neuroscience to psychotherapy. *Research in Psychotherapy: Psychopathology, Process and Outcome* 2021; 24:540
14. Scarpelli S, Bartolacci C, D'Atri A, Gorgoni M, De Gennaro L. The Functional Role of Dreaming in Emotional Processes. *Front. Psychol.*, 2019; 10. <https://doi.org/10.3389/fpsyg.2019.00459>
15. Grinberg L. Dreams and Acting out. *Psychoanal. Q.* 1987;56:155-176.
16. Foulkes SH. *Group Analytic Psychotherapy*. London: Maresfield Library. 1975.
17. Begovac B, Grgić V, Begovac I. Primjena snova u grupnoj analizi (prikaz slučaja), *Psihoterapija*, 2017;31 (1): 69-82.
18. Begovac B. and Begovac, I. Dreams of Deceased Children and Countertransference in the Group Psychotherapy of Bereaved Mothers: Clinical Illustration. *Death Studies*. 2012;36:723–41.
19. Aagaard S. Dreams in Group Analysis. *Group Analytic Society International*. 2019.(86) <https://groupanalyticsociety.co.uk/contexts/issue-86/ga-concepts-and-methods/dreams-in-group-analysis/>
20. Klein E. Korištene snova u grupnoj analizi. *Grupna analiza*. Zagreb: Medicinska naklada, 1996. str 161-167.
21. Edwards N. Dreams, Ego Psychology and Group Interaction in Analytic Group Psychotherapy. *Group*. 1977;1(1), 32-47.
22. Neri C, Pines M, Friedman R. *Dreams in Group Psychotherapy Theory and Technique* London: Jessica Kingsley Publishers, 2008.

23. Stone WN, Karterud S. Dreams as Portraits of Self and Group Interaction. *International Journal of Group Psychotherapy*. 2006;56:47–61.
24. Ullman M. Group Dream Work and Healing. *Contemporary Psychoanalysis*. 1984; 20:120–130. Freud S. Remarks on the theory and practice of dream-interpretation (1923). London: Hogarth Press. 1953. str. 109-21.
25. Klain E, Moro Lj. Superego u snovima bolesnika u grupnoj analizi. U: Buzov I. *Snovi u psihoterapiji*. Zagreb: Medicinska naklada. 1993. str. 126-145.
26. Yalom ID. *The Theory and Practice of Group Psychotherapy*. New York: Basic Books. 1975
27. Bolić Vadjla G. Activity And Expression Of Mental Processes In Dreams And Group Phenomena. *Psihoterapija*. 2021;35(1-2):71-101. <https://doi.org/10.24869/psihei.71>
28. Yalom I, Crouch E. *The Theory and Practice of Group Psychotherapy*. *The British Journal of Psychiatry*, 1990; 157(2): 304-306. doi:10.1192/S0007125000062723
29. Rutan JS, Stone WN, Shay JJ. *Group Dynamics and Group Development*. *Psychodynamic group psychotherapy*. Fifth edition. New York-London: Guilford Press, 2014.
30. Zimmerman D. Some Characteristics of Dreams in Group-Analytic Psychotherapy. *International*
31. Friedman R. Dreams and Dreamtelling: A Group Approach. U: Kleinberg JL (Ed) *The Wiley-Blackwell Handbook of Group Psychotherapy*. Wiley Online Library. 2011.
32. Livingston MS. Self psychology, dreams and group psychotherapy: Working in the playspace. *Group*, 2001; 25(1-2): 15-26.
33. Klain E. Korištenje snova u grupnoj analizi. *Grupna analiza*. Medicinska naklada. Zagreb, 1996. str. 161-167. *Journal of Group Psychotherapy*. 1967.(17),525-535.
34. Tošić G. Recenzija knjige: Claudio Neri, Malcolm Pines, Robert Friedman: *Snovi u grupnoj psihoterapiji – teorija i tehnika*. *International Library of Group Analysis*. 2008. *Psihoterapija*. 2017.31(1),83-91.