

Notes on sensoriality, corporeity and sexuality in the group

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Abstract

Sensoriality, body and sexuality within the group process were introduced by Carl Gustav Jung's theory of the soma-psyche unit. Jung. Also through some examples coming from the author's own experience with therapeutic groups, we will deal with the role played by the senses and by non-verbal communication within the group dynamics. The body is first inspected about its beauty, to be then represented in the group as sexed body, in its various possibilities: as a possible exchange, as an aspect of the group bond, as the beginning of a possible symbolic transformation and as a display of alterity.

Keywords: Soma-psyche unit, smile, senses, NVC, group, face, beauty, sexuality, alterity.

In everyday language, expressions like “I understand something di testa, a naso, a pelle, di pancia, col cuore” convey to the listener an almost always clear idea of what the speaker is trying to say. [Translator's note. To understand something with one's head, nose, skin, gut, heart] Jung would say that this happens through the activation of specific functions that all human beings possess and unconsciously use, more or less dominantly, throughout their life. Thought, feeling, intuition and sensation are structural components of the psyche. As such, they are part of those mental processes that can be grouped into the so-called cognitive unconscious. Sensation gives us information about what is real as it is accessible to our senses, thought allows us to understand its meaning and to make connections, feeling (which is not affection or emotion) defines its value. Finally, intuition shows us the possibilities we have here and now through unconscious perception. Going back to our initial metaphor, we could say that the body and its parts – head, nose, heart, gut, skin, and so on – could rightfully take part in the modulation of conscious experience. Through the stream of somatic sensations, bodily experiences are turned into images that allow us to think and communicate our present experience. In Jung's works there is a strong sense of the psyche-body unit: *<<and just as the material of the body that is ready for life has need of the psyche in order to be capable of life, so the psyche presupposes the living body in order that its images may live>>* (Jung, 1926). The traditional separation between them, would actually correspond to two different ways to look at the same phenomenon *<<[...] the two factors – psychic and organic – present a peculiar contemporaneity. They happen at the same time and are two different aspects only*

according to our mind, but not to reality. We see them as separate because of our utter inability to think of them simultaneously [...] >> (Jung, 1935). Here Jung seems to anticipate what, in the current dialogue between psychoanalysis and neuroscience, Solms and Turnbull (2002) refer to as “dual-aspect monism”, meaning that the mind-body distinction is to be considered a legitimate one simply because it is impossible to escape. However, this distinction is actually a perceptive artefact because it only depends from the point of view: when perceived from the outside (as an object), the stuff appears “physical”, while it appears “mental” when viewed from the inside (as a subject). This comprehension issue remains linked to the study and the pursuit of the “combination” or “correlation” of this twofold point of view. In this perspective, if mind and brain are inseparable, any mental fact (healthy or pathological) is at the same time a psychological and a biological entity. The inability to think of them simultaneously, would match the nature of conscience, which can only work in a serial way and is therefore unable to grasp in real time those nervous and mental events which are intrinsically parallel. It is hence easier to understand Jung's following statement: *<<I therefore call all the contents of consciousness images because they are images of brain processes>>* (Jung, 1926).

I share Stefano Carta's intent to give life to Jung's thought and to arrange it in a present-day critical framework (Carta, 2008), leaving out for now how surprising it is that various studies and papers from different fields converge with Jung's thought. In different psychological approaches, as well as in neuroscience, epistemology and ethology, it is possible to find meaningful achievements anticipated by Jung's work, although within different scientific paradigms (see Carta's remarkable study for a more thorough analysis of the matter). For the purpose of this discussion, it is interesting to see how, according to Jung, basic functions presuppose a constant and unavoidable relationship between perceptual activities (sensation and intuition) and abstract ones (thought and feeling), thus showing psychic activities of a dynamic kind which are subject to education (Pieri, 1998). In this sense, analytical procedure enables the use of the implicit potential of each of these four functions, encouraging the development of an internal function, which within Jung's conceptual framework is unconscious and, consequently, critical for the subject.

Within this conceptual framework, I will enter the analysis room.

The senses do not passively observe the world, they interrogate it (Boncinelli)

People sit in a circle. They are perfect strangers, each with their burden of pain, united by the trust/hope that analysis will help them. What will this group be? What will it do? People glimpse at each other, trying to get to know each other through glances and slight smiles showing embarrassment and curiosity. At some point, the bravest (or the most scared) person suggests they do a round of introductions, starting

the interactions between the members of the group, which will somehow melt the ice. Usually, by the end of the first session people feel relaxed and relieved to have avoided the danger originated by persecutorial fantasies connected to a new beginning. Their faces are relaxed, some of them blush and smile more openly and more spontaneously.

We should probably start with the smile, one of the most important behavioural indicators. Smile appears to be an exclusive feature of our species, even though something similar can also be observed in higher apes. The latter actually show a possible evolutionary future. In fact, many mammals show their teeth menacingly and to prepare for a possible attack. This is why it is thought that to show one's teeth without having a menacing attitude could be at the origin of smile itself. The message is: "Look, I am not angry with you, really, I'm not". From this to turn a smile into a friendship proposal, is just a short step. This process has obviously become more and more complex. We do not just smile with our lips or facial muscles, but also with our eyes. A real spontaneous smile implies a certain movement of our lips and cheeks, but also of our eyes and gaze. The human smile, so soft and winning, is therefore the result of all these movements together. It is a priceless communication tool, and it is also extremely difficult to repress or fake. This is why it is so important and diagnostically valuable.

Furthermore, people also smile to cover up an inner emotion, like embarrassment or shame. In this sense, smile is a sign of the interiority of the subject. Sometimes we smile when we are "caught at fault", even if only virtually. This happens, for instance, when somebody is confronted with a particularly convincing interpretation of something they just said or did, which can sometimes come from an analytical insight. In this case, a smile shows the guess was correct. That person smiles to himself and bows to the facts, real or presumed.

A smile is also the spark in a mother's eyes – the specular Self – that Kohut sees as an essential experience in the process of establishing and maintaining a good image of the Self. Such need is one of Virgil's happy intuitions. In the words of the poet: <<*begin, little boy, to know your mother with a smile. Begin, little boy; him on whom his parents have not smiled, no god honours with his table, no goddess with her bed*>> (Virgil, Eclogue IV, lines 60-63).

Without any concrete elements, the members of our group will have acquired most of the information on themselves and others in the new context through the senses. I am not only talking about Aristotelian senses – sight, hearing, touch, smell and taste – but also about the intero, extero and proprioceptive ones, which constantly send out information about our muscle tension and our visceral area state. It is some kind of general muscle rigidity, mainly involving the neck and shoulders, the feeling of one's feet touching the ground or one's body touching the seat, or the feeling of taking up

volume in the surrounding space: all of these are alert indicators, but they can also be signs of an opening to the context, expressed through posture and tonicity. The new experience within the group setting – with its specific characteristics – encourages people to perceive their body in a new way. This has the effect to open up people both to the perception of others, and to the perception of their own vulnerability, because it makes them more sensitive to what comes from the outside, in terms of a potential aggression. If no problems occur during the session, the body will show a relaxed posture and its internal organs will resume working silently. Usually, when our body is not working properly, we can feel it in a specific body part or organ – such as a knot in the stomach, accelerated breathing, a sudden blush, and so on. Therefore, tone, vigilance and sensoriality are closely interrelated, and electively regard emotions, providing people with a remarkable sense of direction and knowledge power. Further on, as the group evolves, the newly created group state will be strongly characterized by its sensoriality (Neri, 1995). The emergence of depersonalization and deindividuation, and a different perception of space and time, become common phenomenons that somehow separate from people to spread in a shared environment. It is possible to think that this transpersonal spreading has something to do with mirroring, even though mirror neurons are still under debate. Their distinctive direct pre-reflexive activation, allows us to hypothesize the existence of a shared space between people, where more and more elaborate forms of interactions originate from.

In a regressive state, magical gestures [are...] the only language that can be used to communicate (Khan, 1974)

Let us go back to our group members who are trying to establish new relationships. This can be achieved not only through verbal exchanges, but also, like we said, through sensory and body communication. Studies on non-verbal communication (NVC) were particularly popular during the second half of the twentieth century, drawing from social sciences and ethology. Nowadays, the theory that NVC is some sort of uniform universal body language that can be used in any context has declined. Scientists are now more inclined to think in terms of interdependency between nature and culture: Nervous structures and neurophysiological processes are shared by a species, thus universal, while their configuration changes according to culture. What we can certainly claim, is that NVC is a diverse set of communication signals and processes that involve our senses – the paralinguistic features of our voice, facial expressions, gestures, gaze, proxemics, haptics, chronemics, clothing (see Marinelli's study in this journal edition), and make-up. We know very well how the pitch of our voice, its intensity, its speed, its pauses and silences enrich communication with nuances that written words cannot express. Perhaps only a video recording could

express the communicative value or gestures, facial expressions and gaze. The latter is a powerful message tool, through which we make ourselves available to begin an interaction, to set distances, and to communicate our intentions or fondness: to talk with one's eyes. If during a smooth interaction the tools of non-verbal communication integrate the meanings activated by spoken language, in other cases they disprove them, signalling the emergence of a complex (1) or the discrepancy between what was said and what was perceived.

Sometimes it is the body that sends the first signal of a change that has just taken place, but which still has not reached its full extent. Anna makes a good example. She uses her body to dramatize her resolute reluctance to relationships and her fear of being caught up in them. She sits quietly in a rigid posture for the whole session, with double crossed legs. Her real entrance in the group happens little by little. Before she even talks, it is first shown by the rocking of her upper body towards the members of the group who seem to have something that can belong to her. Eventually, she will untie the knot of her posture, anticipating a new way of perceiving herself and the other members of the group.

Therefore, not even an audio or video recording will ever be able to convey sensory information about smell, for instance. In fact, the latter is, as we very well know, the most archaic of the human senses. It is also the less studied, but certainly not the less relevant one. Let us think about the role that smell plays in regulating physical proximity and approaching, in liking or disliking people, but also to the specific smell that we perceive in a room, that unmistakable peculiar smell of a house, or even of a group. Patrick Süskind (1985) built his famous novel around smell and perfume. His wicked character Grenouille, has in fact an extraordinary sense of smell, together with the disturbing peculiarity of not exhaling any odour at all. Because of this peculiarity, Grenouille seems to be invisible to others <<*Odours have a power of persuasion stronger than that of words, appearances, emotions, or will. The persuasive power of an odour cannot be fended off, it enters into us like breath into our lungs, it fills us up, imbues us totally. There is no remedy for it*>>. To master odours, and to somehow exist, he will become a monster. <<*People could close their eyes to greatness, to horrors, to beauty, and their ears to melodies or deceiving words. But they could not escape scent. For scent was a brother of breath. Together with breath it entered human beings, who could not defend themselves against it, not if they wanted to live. And scent entered into their very core, went directly to their hearts, and decided for good and all between affection and contempt, disgust and lust, love and hate. He who ruled scent ruled the hearts of men*>> (Süskind, 1985).

Thus, we could acknowledge corporeity and sensoriality as non incidental elements of the group setting and process, electively active in the establishment of the basic levels of the group and of the group thinking. The somatic-biological involvement is in fact connected to the hypothesis of a group mind as a relational reality, as Neri claims. This system of relationships can be arranged on different levels. The basic

one, is the group as a superorganism or superindividual unit, in which people operate, responding to collective stimuli through automatic responses that are hyperemotional, impulsive and instinctive. At this level, bodily, sensory and emotional dimensions are all but marginal. Noises, voices and odours, but also breathing, muscle tension and posture, define a contextual framework which can provide containment and emotional support. These functions support the syncretic identity of the group (Neri, 1995).

And the other reveals to me through his face

Until now, I have approached the topic of the body and sensoriality of/in the group, by proceeding through increasing levels of complexity, from inside to outside. Given the extent of the subject, I will only shortly dwell upon the face, which is a person's most immediate introductory element.

The face plays a specific role in the multifaceted process of personal identity formation and in the complex relation which, within this process, holds psyche and soma together – the emotional and the biological dimension, the presence and the interpersonal connection. From the very first moment, our face plays a role in the communication game. As an original set of traits, facial features allow us to distinguish one person from another, and to determine which family, ethnic or religious group a person belongs to. These features convey meaningful information that allows us to transpersonally place people within a range of relevant categories.

At a deeper level, we must take into account the privileged role played by the face in establishing and maintaining the feeling of identity. Our face is in fact precociously and strongly involved in the game of communication, projection and introjection between mother and child. This game is of primary importance for the establishment of a body scheme and an early mental representation of a baby's own body. These stages mark the beginning of the process that will enable the infant to distinguish himself from his mother's body and to build up his own feeling of identity. For the purposes of our discussion, I believe Winnicott's work "Playing and Reality" is worth mentioning: <<*when she or he looks at the mother's face what the baby sees is himself or herself. In other words, the mother is looking at the baby and what she looks like is related to what she sees there*>>. Seeing himself in the eyes of his mother, could be <<*the beginning of a significant exchange with the world, a two-way process in which self-enrichment alternates with the discovery of meaning in the world of seen things*>> (Winnicott, 1971).

Furthermore, we should emphasize that the face has a key function and its own independence in the relational game. It can translate (and betray) our emotions: <<*Our expressions, like gestures and movements, are functions and displays of our internal objects and of our object relations*>> (Bion, 1962). It hence escapes our direct perception, since it is only visible for a person through the other person's

feedback. We could say that within relationships, the perception of one's face is replaced by a mental representation, which is strongly biased by what the other person mirrors in the communication exchange. In the group, as we know, mirroring is strongly emphasized, and it represents the element which puts a change process in motion.

The relationship between face and beauty deserves a separate discussion. Being the first visible thing in a person, the face plays a major role in communication, relational and emotional exchange. Thus, it clashes with the aesthetic representations set by a given culture in time and regarded as having a positive value. People have always found key elements useful for their own value and self-esteem in the relation between their own reality and the idea of beauty, intimately connected to the image of the face.

To realize how important attractiveness is, it is enough to think of those cases where there is a total lack of it. I have had the chance to gather some data on this matter during a qualitative study in which the group was a tool for psychological follow-up. The subjects were a group of patients who ten years earlier had undergone dysgnathia surgery and their doctors at the time (2). Dysgnathia is a malformative disease that affects the face, and it is phenotypically apparent in adolescence. It is a skeletal class II and III malocclusion. The bones develop normally, but their relationship is improper, causing functional and aesthetic issues. This classification is based on bones parameters obtained from a cephalometric evaluation. Class II cases are those in which, according to standard measures, the upper jaw projects further forward than the lower jaw. Class III condition occurs when the lower jaw is ahead of the upper jaw. The emergence in adolescence of such an evident somatic feature that deviates from the norm and concerns the face, is a highly destabilizing element, that adds to the already delicate redefinition process of the identity and the body image that teenagers usually go through. For instance, let us think of the stereotypes created around facial features concerning teeth problems. People with a class II and III pathology are regarded as “elusive” and “aggressive”, respectively. Such features play a big role in non-verbal communication and are subject to teasing, particularly (but not only) among teenagers. They are often the cause of nicknames, jokes and sarcasm which can make people's life very difficult. Domenico, one of the subjects, once said (3):

“... excuse me... I have always lived in Naples, in ... I don't know about you... poor neighbourhoods, where if you are a little bit chubbier or if your nose is a little bit longer than normal, people make fun of you. If according to you this is not the cause of... I don't know, people's suffering....”

We wanted the subjects from of our sample to take part to differentiated group sessions, so we could gather different data about their personal experience according

to some different critical areas that we had previously identified: change, loneliness and beauty. Whereas for change and loneliness we were able to draw clear enough conclusions, beauty seemed to be very difficult to grasp because of its complexity. It is widely known that this is a broad and largely debated subject. It can be approached in different ways, and it is difficult to incorporate in comprehensive definitions. However, like a *fil rouge*, it connected all of our experiences with the patients and doctors we interviewed, starting from the apparent contrast that sees aesthetic motivation as primary for the doctors and secondary for the patients. In fact, the people we met stated that the reason they had surgery in the first place was mainly because they had functional problems, while later on (and currently) they processed the experience as an aesthetic change, with functional results as a plus, which were eventually forgotten. Barbara's statement could be held as an example.

“... well, yes, with the surgery came an aesthetic change... we all came here complaining about a functional problem... we all had one, but now, talking to you made me realize that I was actually hiding behind a finger”.

The participants' verbal exchanges contain many different meanings which can be given to beauty, as we can infer from their words:

- beauty as an objective element of unquestionable value within interpersonal relationships (*“beauty is important... I think that none of the people here would ever fall in love with a dwarf or a cripple...”*);
- beauty as a limiting element within relationships, which would act as a barrier for the more real and true perception of a person (*“one cannot be beautiful, good, nice, clever, funny, full of qualities... she would hardly be believable if she were beautiful too”*);
- beauty as a superior quality (*“inner beauty is the most beautiful beauty, and... you can find an ugly monster who is gorgeous inside...”*);
- beauty as potentially harmful for oneself and others (*“beauty creates problems... when you meet a beautiful person, you only think about his or her appearance, because it is a covering, and people can think that there is nothing inside that person... who can then become mean”*);
- beauty as a powerful victory weapon (*“... to live happily ever after... like in a fairytale...”*).

On the other hand, we know that, when communicating the same concepts, beautiful people are more convincing than less attractive ones. Beauty triggers a halo effect that makes attractive people seem nice, good, competent and happy! This concept comes from far away and has deep roots in western history. The concept of

Kalokagathia – literally “beautiful and good” – for the Greeks was the human ideal, the supreme synthesis of aesthetic and ethic harmony. They regarded it as the indivisible and harmonious relation between beauty and justice. It survived until the Renaissance, to be overturned only by Christianity (Zoja, 2008). Plato was its unquestionable precursor. Hence, beauty also ends up causing several problems, for instance when there is an inverse proportion between beauty and intelligence or beauty and “inner depth”.

Attractiveness is then censured somehow, almost as if it was too difficult (for ourselves in the first place) to appreciate it explicitly while still nursing some aspirations for it.

The polyphony of the sexed body

Beauty is seen with suspicion, because it recalls, in a way, transgression and amorality, while also being not too subtly connected to Eros and sexuality. It is not by chance that in the Greek pantheon of gods Aphrodite is the goddess of love and beauty. James Hillman analyses the separation of *kalòs* from *agathòs* in "Aphrodite's Justice", while another author with a Jungian background, Ginette Paris, announces the “Rebirth of Aphrodite” as a chance to recover <<*her art of love, which is also joy of living, quite different from sexuality dominated by guilt and sin, but also from sexuality as in a mere erotic fling*>>. Sexuality is <<*an experience of deep union, a journey towards inner knowledge and enlightenment*>>.

The body in the group is also a sexed body, and the process of the group unrolls through the body as well. At first glance, the body lends itself to playing the dialectic of genders, emphasizing the mutual and complementary aspects of the relationship between men and women. Little by little, with the developing of that kind of trust that allows the members of a group to share more and more intimate aspects, the possibility presents itself to get rid of sexist cultural stereotypes in order to embrace a deeper communication focused on identity/difference. Clearly, sexuality and erotic fantasies convey primary aspects of their own identity and give precise indications on the representation of the Self and others, which the group contributes to emphasize, encouraging the integration of problematic aspects. Through mirroring and exchange, the people in the group actively receive information about parts of themselves which had been ignored, rejected and externally projected. At the same time, they are able to recognize the differences. This process includes the dialectic of *anima/animus*, that in Jung's thought equals the dialectic of Eros/logos, whose dynamics are projected in the relationship between real men and women. We can also notice, by extending to the group what Kernberg observed in individual settings, that such dialectic includes an emotional resonance on one's own bisexuality, which allows <<*the overcoming of a barrier of proximity and of communication to which the sexual couple arrives only in its higher moments of intimacy*>>(Kernberg, 1995). Not taking into account the

controversial matter of defining in absolute and indisputable terms what is male and what is female, one of the possible definitions of what the other from the self is, could still be based on gender identity.

In individual analytic settings sexuality is preferentially shown through the regressive experience of transference love. On the contrary, in group settings it is usually possible to dilute the intensity of erotic fantasies in the group context, even if the chances of “requited love” are higher. In this case, it is possible to verify that the group has settled on the basic assumption pairing, in the Messianic hope that from the meeting of two of its members will come the Messiah, namely the group rebirth. However, as the basic assumption matches the all-mighty fantasies which oppose the work of the group, it is possible to grasp its structuring aspect, which, in the specific case of the basic assumption pairing, refers to the experience of the unborn (Neri, 1995). <<*Sexuality's differential and differencing characteristics fade and turn into an 'aesthetic prodigy', which allows mutual transfusible animations in favour of the unification of a new US*>> (Napolitani, 1987).

Another aspect triggered by sexual fantasies deserves further analysis. I am referring to some phenomena followed by “emotional turbulence”, which can be seen in some advanced stages of the group work. At that point, old scripts and symptomatic parts which are repetitive and paralysing seem to have been acknowledged and shared. Therefore, the group finds itself in a situation of “space without” where old contents lost their substance, and the new ones still do not have a proper representation (Lo Verso, Papa, 1995). Thus, there is some kind of *impasse* of the thought towards something that awaits to be transformed, acquiring knowledge and evolution in time. It could be that growth possibility that Bion describes as a transformation of K into O, as such being feared and resisted. In these cases, the process of regression can emerge in the group by way of incestuous fantasies, which we can only limitedly conceive as devoted to mere avoidance. This takes me back to a slow rotation therapeutic group, with a well-established history of growth and development. At some point, the group has to deal with one of its member who wants to leave the group because he thinks he has been successfully treated. Various ambivalent fantasies are then activated in the surrounding environment. They are based on group generativity on one side, and on loss and mourning that people will have to deal with on the other. People are stuck and unable to think, until an occasional news story captures their interest and diverts their attention on paedophilia and sexual abuse. A few sessions later, the incestuous fantasy created by the group based on the child-group abused by the analyst-analysis will begin to take shape. This image, will afterwards be processed as some sort of resistance to differentiation and separation. Within this situation, we can refer to Jung's interpretation of incest and its symbolic production of which he only partially shares the defensive aspect. Such aspect, in his opinion, comes from fear of new elements and resistance to familiar ones, every time we have to go through a new <<*adaptation*>> (Jung, 1912). He

attaches a broader connotation and a highly relevant value to incest, emphasizing its symbolic representation of the tension between opposite psychic contents such as old/new or known/unknown. Hence, regression in service of development and growth. Jung's words have to be read under this perspective, when he talks about the regression of the libido and the fact that it <<*can also lead to a reasonable action programme*>> (Jung, 1913-1954).

At this juncture, it is possible to think of a privileged role that experience within the therapeutic group can have, when it emphasizes the passage from actual sexuality to a symbolic register. This allows the beginning of a process of deconstruction of all the codes that have been written on the body to convey a real possibility of meeting the other. According to this perspective, we could say that the group measures itself against alterity. Such alterity is twofold. It has an inner and intrapsychic side, related to one's own modalities of interaction with oneself and with one's more or less unconscious parts and functions. This involves the cognitive as well as the dynamic unconscious. It also has an outer side related to relationships. This makes a privileged use of the game of mirroring and crossed projections. While Levinas states that the Other can never be reduced to the Same, Jung claims that inner and outer alterity are inextricably connected by a recurring game of mutual exchanges. As for the *anima/animus* dichotomy, we can say that Jung states that psychic contents on gender and bisexuality appear in the form of projections on the loved man or woman. In order to allow some kind of development of the Self (individuation process), it is necessary for these projections to withdraw. Even if at first glance it could look like the other only has an instrumental role in the individual development, in a situation of wonderful isolation, we can more accurately claim that the withdrawal of projections places the other in his own dimension (Maffei, 2000). Within the fusion-individuation dialectic, which electively characterizes the group setting, the group experience could enable its participants to acknowledge a common human position on alterity. While this would seem to favour solitude, denying us the possibility of communicating, it could actually be the basis of the opposite – namely of non-solitude and, ultimately, of groupality.

Allowing for the obvious differences, I would like to conclude my work with the words of the philosopher: <<*original fraternity is made of my responsibility towards a face that looks at me as if I were a perfect stranger*>> (Levinas, 1961).

Notes

1) From 1904 to 1906 Jung carried out his experiments on the “feeling-toned complex” (emotiv/affektiv betont) with word association tests. The diagnosis was based on other indicators involving NVC rather than word association.

2) This study was carried out by the “Gruppo per la formazione”, member of the AIPA (Naples Centre), coordinated from P. Russo. P. Montella, S. Maiello, A. Bruno, M. Cinque, M. Gallozzi are other full-time members of the group. F. Gombos and M. T. Licciardi participated to this specific study. Licciardi. This study opened the way for the conference “Chirurgia del volto e Immagine di sé”, Naples 9 February 2003. The conference suggested the establishment of an interdisciplinary communication channel between surgical medicine and psychology.

3) The following sentences in italic come from the video recordings of the group sessions, which are part of the above mentioned study.

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