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The Psychodrama Method of Group Psychotherapy

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Abstract: The article presents a theoretical-methodological analysis of the psychodrama method of group psychotherapy. It examines the aim, objectives, advantages, peculiarities and structure of classical psychodrama as a method of group psychotherapy. Also, the article attempts to define psychodrama as a group psychotherapy process. It studies the links between psychodrama and methods of various psychological approaches. Importantly, the article suggests a phenomenological approach to studying the interaction among the participants in psychodramatic psychotherapy groups to develop effective technologies for implementing psychodramatic techniques. It justifies the methodological and methodical essence of psychodramatic technologies in group psychotherapy, its main characteristics and goals. From the perspective of an integrative approach, psychodramatic technologies in group psychotherapy ensure the interrelation and interdependence of its psychodiagnostic and psychodevelopmental components. Meanwhile, the article considers the organizational, methodical and structural-dynamic features of using the interactive and role-playing method in group psychotherapy depending on the type of psychodrama. It shows how one can practically apply the "mirroring" psychotechnique in combination with the fairy tale metaphor (the method of enacting a fairy tale) in all types of psychodrama, along with an analysis of the advantages of its use and resourcefulness. Finally, the article discusses a methodical combination of psychodrama and transactional analysis within the "psychodramatic triangle" technique. It provides methodical recommendations for emotional disorder correction using the psychodrama method. The relevant indicators of the effectiveness and efficiency of the psychodrama method in group psychotherapy include catharsis, insight, expressions of trust and a sense of comfort in the space of group interaction and feedback, as an existing objective reality.

Keywords: *Psychotechniques, Protagonist, Catharsis, Insight, Interactive Interaction, Role-Playing Games, Creativity, Spontaneity, Sharing;*

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Introduction

Practical psychology constantly addresses the current mission of an innovative approach to using the latest psychological methods to discover effective psychological technologies for providing psychological assistance to clients. Psychodrama, as a fundamental method in many psychotherapeutic fields and psychological schools, is an essential psychological technology for group psychotherapy, which always remains relevant for practitioners due to its features and characteristics. These include a) ensuring psychodiagnostics, b) creating a natural environment for one to manifest habitual behaviour, c) activating psychological manifestations in an organic, age-unrestricted human psyche through playing, as it is known that the subpersonality, like the "inner child" of an adult, requires the energy of play, d) providing real techniques for role-changing with life scenarios through spontaneous improvisation, allowing the client to feel like the director of his/her destiny and simply a happy person.

The success of psychodrama can be illustrated by its growing popularity worldwide since it gains more and more sympathy among people from different countries. The present corresponds to a carnival culture with its changing roles and norms of behaviour, the necessity for social innovations. Therefore, psychodrama specifically allows individuals to adapt best to rapidly changing realities and feel their creative potential in the complex world, Hornostai (2002). In this regard, the study of psychodramatic technologies in group psychotherapy is extremely relevant for applied psychology and psychotherapy, as well as an in-demand method of many psychological schools.

The article aims to analyze theoretical, methodological and methodical principles of using the psychodrama method in group psychotherapy. The scientific value lies in defining psychodrama as a group psychotherapy process and justifying the methodological and methodical essence of psychodramatic technologies in group psychotherapy, along with its main characteristics and objectives.

The practical value of the article is as follows: psychodramatic technologies in group psychotherapy, encompassing various types of psychodrama and their combination with methods from different psychological approaches, have been studied; it has been proposed to apply a phenomenological approach to studying the interaction among the participants in psychodramatic psychotherapy groups to develop effective

technologies for implementing psychodramatic techniques; the organizational, methodical and structural-dynamic features of using the interactive and role-playing method in group psychotherapy depending on the type of psychodrama has been considered; methodical recommendations for emotional disorder correction using the psychodrama method have been developed.

Theoretical and Methodological Analysis of Psychodrama as a Method of Group Psychotherapy

Psychodrama originated in the early 1920s when Moreno (2010) founded the Theater of Spontaneity, which later developed into the world's first method of group psychotherapy. Interestingly, the term "group psychotherapy" was also introduced into psychology by Moreno (2010) and gained widespread recognition. Psychodrama seeks to assist individuals in resolving their present challenges by engaging in role-playing activities with an improvised storyline, Maksymenko et al. (2015). It is a way to change the inner world in the "here and now" situation, employing the phenomenology of creative imagination, logical thinking and the emotional sphere as the fundamental basis for behavioural changes and the creation of new life scripts. Osipova (2002) specifies the essence of psychodrama as a method of psychotherapy, which lies in "diagnosing and correcting inadequate states and emotional reactions, eliminating them, working through social perception and deepening self-awareness" (p. 245). Yehoshua & Chung (2013) suggest studying the group process through psychodrama, which expands the potential for positive changes among the participants in psychotherapy sessions.

Classical psychodrama is a therapeutic group process that uses dramatic improvisation to explore the client's inner world. It is a form of dramatic art that reflects the client's real problems rather than creates imaginary stage scenes. It follows that the artificial nature of traditional theatre is replaced by the spontaneous behaviour of its participants (Rudestam, 1982).

Psychodrama has never remained solely within the framework of psychotherapy, aspiring to the status of a methodology, philosophy and sociocultural phenomenon. The theory of roles by Moreno (2010) combines scientific depth and practical orientation. Speaking of psychodramatic practice, Ukrainian researchers insist on involving participants with borderline personality disorder in psychodramatic (psychodramatic-psychocorrectional) groups. These individuals demonstrate a blurred sense

of personal identity, characterized by conflicting personality traits, experiences of internal emptiness, a prevalence of splitting over repression as a habitual way of ego behaviour with ambivalences, a reinforcement of affective reactions instead of their conscious recognition and verbalization and predominantly narcissistic, idealizing and devaluing transference, which amplifies group dynamics and complicates the work of psychodrama facilitators (Hornostai, 2002).

The authors of this article have considered the conceptual-methodological principles of theory and practice of using the psychodrama method. The following aspects are found to be significantly relevant to this research: the methodical tools of psychodrama and its correlation with those of various psychotherapeutic approaches, Burlachuk et al. (2012); theoretical and methodological principles of psychodrama in group psychotherapy, Maksymenko et al. (2015); Osipova (2002); the benefits of group psychotherapy and psychodrama use within it (Rudestam, 1982); psychodramatic techniques in the interactive socio-psychological theatre, (Yatsenko et al. 2008); the psycho-techniques of classical psychodrama (Moreno, 2010).

Psychodrama serves as the methodical basis of group psychotherapy. Its goals and objectives align conceptually with those of group psychotherapy, following the logical framework of their implementation and taking into account communication technologies of the interaction among the participants in practical sessions. Karpenko (2015) argues that the main aim of psychodrama is to identify and correct inadequacies and emotional responses, process social perceptions and deepen self-knowledge. The objectives of psychodrama include creative revaluation of one's problems and conflicts, facilitation of deeper and more adequate self-understanding and eradication of counterproductive behavioural stereotypes and models of emotional reaction.

Thus, psychodrama is a group psychotherapy process in which spontaneous behaviour and dramatic improvisation of the participants in practical sessions reflect (diagnose) their subjectively significant psychological problems and help them release negative experiences through psychodramatic actions. It activates positive thinking, as well as enhances resilience in dealing with complex life situations discussed within the group. A significant advantage of the psychodrama method is that psychological problems are primarily experienced and, consequently, lose their relevance with their negative impact on the client's behaviour.

The main features of the psychodrama method are as follows: a) creative self-expression in role-playing games and spontaneity; b) the use of the "here and now" methodological principle in "acting out" past problems and future fears; c) the presence of "tele" as the interconnection and mutual exchange of all emotional manifestations of transference, countertransference and empathy among the participants in psychodramatic interaction. Catharsis and insight act as the results of the "psychodramatic" psychocorrectional influence, while sharing is a manifestation of empathy.

Psychodrama is closely related to the methods of various psychological approaches at theoretical, methodological and methodical levels. Burlachuk et al. (2012) believe that psychodrama extensively employs the personality theory and the pathology of depth psychology. In psychodrama, similar to gestalt therapy, one examines traumatic situations in the present through equivalent approaches (e.g., the "empty chair" technique). At the same time, a psychodrama of personal issues is recreated in symbolic drama. Psychodrama demonstrates an intriguing temporal intertwining of the past, present and future, reflecting the participants' overall attitude towards psychological trauma in these three temporal models of holistic perception of the traumatizing event. Unlike gestalt therapy, which focuses on current feelings and relationships, the leaders of psychodramatic groups hesitate to encourage constant immersion in the present. They may dedicate sessions to the past or the future depending on the participants' preferences, as perceived by them. The "here and now" principle in psychodrama represents an expansion of the present, incorporating both the repetition of past encounters and preparation for the future (Rudestam, 1982).

Nowadays, dramatization elements are widely used in various fields, including encounter groups, transactional analysis and behavioural psychotherapy. Interestingly, behavioural psychotherapy and psychodrama are closely related due to learning. During the enactment process, the client not only experiences catharsis but also expands his/her resources through new actions, which serves as an analogue for therapeutic goals within behavioural psychotherapy and psychodrama. The protagonist's task is to undergo a new experience of overcoming psychological trauma with the help of active actions. Psychodramatic actions allow one to solidify the gained insights and expand the behavioural repertoire. Meanwhile, non-verbal techniques are also an important aspect of psychodrama, characteristic of most other contemporary approaches. From a technical perspective, psychodrama is one of the most productive areas (Burlachuk et al. 2012).

In a narrow sense, the psychodrama method is appropriately applied in group psychotherapy for specific goals of correcting neurotic states and reactions, different types of dependencies (emotional, alcohol-related, technological), various disorders (emotional, behavioural, psychosomatic), maladjusted couples and adolescent antisocial behaviour. In a broad sense, psychotherapy is a system of measures aimed at correcting some deficiencies in one's psychological development or behaviour through specialized psychological interventions (Osipova, 2002; Maksymenko et al. 2015). It focuses on clinically healthy individuals, uncovering their personal history, awareness and processing of clients' problems and internal and interpersonal conflicts, as well as correcting inadequate relationships, attitudes and emotional and behavioural patterns based on interpersonal interaction. The objectives of group psychotherapy are centred around three components of self-awareness: a) self-understanding (the cognitive aspect); b) self-attitude (the emotional aspect); c) self-regulation (the behavioural aspect). An optimal group size is considered to be twelve participants (with an optimal meeting duration of 1.5-2 hours, 1 to 5 times per week).

The psychodramatic techniques developed by Moreno (2010) occupy a central place in the work of psychotherapy groups of all orientations. Feedback to support group participants contains valuable experiential knowledge related to the protagonist's problems, which helps clients explore constructive ways of overcoming complex life situations in a relaxed atmosphere. Besides, the presence of equal partners, rather than just one leading psychologist, creates a sense of comfort. The experience of group interaction, borrowed from participants with significant psychotrauma, and the results of observations related to their "living through" the experience, serve as a subtle reflexive-subjective method for evaluating emotions and behaviours. Many feedback reflections allow for a multi-faceted reflection of personality, enabling one to assess one's behaviour and attitudes. In a successfully functioning group, the changes it evokes in individuals extend to their behaviour in the outside world. The requirements for the group leader are associated with two areas: 1) education and training (supervised practice in group facilitation); 2) intra-group ethics (ethical aspects are not only relevant to the preparation for leading psychotherapy groups but also to ongoing work; the most general ethical issues include obtaining informed consent from participants, freedom of choice and protection against mental and physical harm) (Rudestam, 1982).

The authors of this article claim that it is crucial to adopt a phenomenological approach to studying the interaction among the

participants in psychodramatic psychotherapy groups as a scientific subject. This might broaden practitioners' methodological understanding regarding the specifics of applying the psychodrama method in psychotherapy groups, which vary in psychodramatic themes (issues) and the content, form and duration of psychotherapy work. Enriching the theory and practice of the psychodrama method with conceptual and methodological principles of interpersonal communication, interactive interaction, perceptual mechanisms of cognition and self-awareness would enhance the development of productive technologies for implementing psychodrama and effective psychodramatic techniques, taking into account the main goals and objectives of the psychologist's psychotherapy work in a group.

López-González et al. (2021) describe improvisation and adaptation to each situation and patient which involve possible restructuring of conflicting aspects within each individual. It is important to conduct process-oriented research focusing on elements such as identification, definition and interrelation between general and specific factors (e.g., participants' expectations, group process, exploration of significant events, understanding, self-awareness, links between dramatic involvement of clients during sessions and specification).

Yatsenko et al. (2008) consider modelling one's real interactions within a creative group of the interactive socio-psychological theatre which precedes the acquisition of the corresponding theoretical-methodological framework based on the principles of organizing active socio-psychological learning activities in a group. Importantly, Moreno (2010) was the first to consider theatre as the psychodrama method in the context of providing psychological assistance. The psychodiagnostic and psychocorrective possibilities of theatrical action require more detailed research. In the interactive socio-psychological theatre (ISPT), the main focus is on the use of psychodramatic techniques to reveal the psychological depth of the characters in the staging, involving spectators in the construction of the plot, participating in certain segments of the theatre performance instead of actors and obtaining feedback from the audience regarding the problematic situations depicted on stage. The forms of ISPT work include dialogic scenes, pantomime, elements of music therapy, art therapy, psychodrama, sociodrama and theatre, discussion with the audience based on principles of sincerity, kindness, mutual acceptance, as well as other characteristics of group psychotherapy.

Magurskaya (2007) identifies the peculiarities of correcting emotional disorders through psychodrama. The facilitator should be guided by

principles of safety and diagnostic information regarding the expression of psychological disorders characterizing the client's personality. If the client is in a state of high motor agitation, it is essential to prioritize containment of destructive impulses, rather than immediate reaction. When working with high levels of anxiety and a weak ego, the psychologist must balance between two opposing tasks: 1) providing the protagonist with the opportunity to react and 2) reducing the affect through repeated "mirroring" and subsequent analysis of the ongoing process. However, in these cases, the reaction is by no means an end in itself. At the same time, physical expression of aggression performs the following functions: reducing muscle tension, ensuring temporary relief of frustration, achieving cathartic release and spontaneous emotional expression, transitioning to the next scene and initiating behavioural changes and integration.

Meanwhile, the psychodramatist is challenged to determine the frequency, intensity and appropriateness of the client's aggression reactions in cases of narcissistic disorders. One might resolve to encourage the expression of aggression under the following circumstances: a) when the protagonist lacks spontaneity in expressing negative emotions; b) when the client shows some somatic symptoms associated with repressed anger, which prompts one to transform narcissistic anger into everyday, relatively harmless aggressive rivalry and/or trace the origins of narcissistic images; c) when it is necessary to investigate the object of the client's aggression, (Magurskaya, 2007).

Foreign researchers have also proved the effectiveness of cognitive-behavioural group practices and psychodrama in addressing adolescent aggression, Karataş & Gökçakan (2009). Some studies present findings on the use of psychodynamically oriented psychodrama for the psychocorrection of narcissistic and borderline clients, Olsson (2018). Some researchers work on psychodramatic group psychotherapy developed within the institutional framework of the Mental Health Center, targeting neurotic clients, de Castro (2010). Nicholas (2017) explores the use of psychodrama and sociometry techniques in psychodynamic and other process groups. Parlak & Gul (2021) identify psychodrama-oriented group therapy for forgiveness in university students as an important step towards restoring trust and intimacy with others.

Drama therapy can indeed enhance the learning process. Students can apply role-playing skills in life, understand their own and others' emotions and, subsequently, interact positively with society. Researchers require relevant training in drama therapy and group counselling. It is also

important to learn how to work with participants' complex pasts. Consultation groups in drama therapy assume personal communication, including physical and verbal interaction. Strengthening group safety and trust is challenging, which is why effective theatrical games can build good relationships with an individualized approach (Chang et al. 2019). Zaragas (2021) confirms the effectiveness of applying psychodramatic techniques to young athletes in sports education and competitions.

Psychodramatic Technologies in Group Psychotherapy

Psychodramatic technologies in group psychotherapy are characterized by the following goals: a) focusing on changing inadequate or deviant behaviour; b) restructuring one's personality, correcting emotional disorders through changes in attitudes and values; c) aiming to resolve a current life problem for the group or a subjectively significant psychological problem for the protagonist and his/her assistants or experience emotional relationships among group participants arising from shared problems; d) ensuring the interconnection and interdependence of psychodiagnostic and psychodevelopmental components of correctional technologies (facilitating systematic and comprehensive use of the psychodrama method during the psychotherapy process); e) providing role-playing and identification feedback.

A typical session of classical psychodrama consists of three main stages:

- *Warm-up*: Led by the leader, group, and protagonist, this stage focuses on fostering spontaneity, creativity and communication within the group. It helps establish trust, a sense of safety and directs attention towards personal issues that need to be addressed in the future.
- *Action*: This stage involves enacting the task, where verbal expressions are transformed into visual representations. It brings elements from the past, dreams and future into the present moment, allowing for a more immersive experience.
- *Sharing*: The aim of this stage is to unite emotionally disconnected group members into a cohesive and emotionally engaged community. Sharing takes place in a circle and involves discussing the feelings evoked during the psychodramatic action and sharing personal stories and memories. It is recommended to conclude the sharing with deroling, a symbolic process where the protagonist removes the roles played by the auxiliary "selves" by calling out the participants' real names and social roles. This helps the participants release the emotional weight of their roles outside the group setting (Maksymenko et al. 2015).

This article considers the organizational, methodical and structural-dynamic features of using the interactive and role-playing method in group psychotherapy depending on the type of psychodrama. Speaking of *protagonist-centred psychodrama* (where the protagonist, with the help of the leader and partners, portrays a real or imagined situation from their life), the following significant components and characteristics of psychodramatic-correctional work in a group can be identified from methodological and methodical perspectives: a) ensuring psychodiagnostics of psychological resources, individual characteristics and internal causes of the protagonist's problematic behaviour; b) inviting group participants to become involved in resolving the protagonist's complex life situation. Concerning *theme-centred psychodrama* (considered a warming-up psychodramatic technique), psychocorrection goals are typically absent during the initial stages of group sessions. The group of partners, together with the leader, can work towards educational-preventive goals, team building or a combination of these goals since the theme of an actual conflict or motivated protagonist may be absent in new groups. *Group-oriented psychodrama* incorporates psychocorrectional methods and psycho-techniques (in the form of role-playing games) that serve a corrective function in resolving emotionally significant problems shared by the entire group. Group psychotherapy aims to identify practically all participants in the practical session with the problem and the social roles most maladaptive concerning the complexity of the discussed life situation. In the groups of adolescents with psychopathic characterological traits or individuals with emotional codependency, it is crucial to address the problematic aspects of the discussed complex life situation.

The authors of this article have effectively applied the methodologically and methodically fundamental correctional psycho-technique (psychodramatic exercise) called mirroring, combined with the fairy tale metaphor (a method of enacting a fairy tale), in all forms of psychodrama. Its purpose lies in modelling new patterns of behaviour through role-playing mythical or fairy tale characters and stimulating positive personal changes by weakening and eliminating inadequate behavioural patterns. In this case, the protagonist and other partner-doublers can observe their complexes and personal resources, "encounter" their real self-esteem (in the mirror, they can see images of a wolf, or a tiger or even introduce positive changes to their psychological portrait) and discover safe psychological ways of self-acceptance and understanding of others.

The main advantage of mirroring is its multiple uses in each form of psychodrama. Its resourcefulness is enhanced by the metaphor, which

provides safety in expression, subjectivity, universality in methodological approaches and psycho-techniques, integrality and imagery. At the same time, this technique optimally reflects neurotic reactions and behavioural disturbances in group participants who share similar problems and require real support and psychocorrectional intervention. Mirroring accelerates insight (a form of understanding that leads to immediate resolution or new understanding of an existing problem), while the psychodramatic enactment of fairy tale characters already completes the gestalt, namely, the holistic anticipation of the story's resolution through constructive behavioural strategies. Finally, it facilitates the release of negative emotions, making self-expression easier and enhancing spontaneity in psychodramatic actions.

Frequently, psychodramatists modify the classical version of mirroring. Indeed, such techniques as "Dark Mirror – Bright Mirror" or "The Mirror of Interrelationships" help one learn to see oneself in others and bring significant therapeutic results. Their use in the psychodramatic exploration of the client's relationship with oneself and others uncovers important insights that reveal the essential sources of internal resources within group participants. In turn, this facilitates catharsis through self-acceptance by correcting one's image, which methodically enables the transition to the enactment of a regular psychodrama centred around the client (Chudaieva & Shuldyk, 2020).

The following techniques are most commonly used in psychodrama: a) *self-presentation* (a subjective portrayal of oneself by the protagonist); b) *monologue* (the protagonist's speech providing information about hidden thoughts); c) *doubling* (the role of a double or second "self" representing the protagonist's internal voice, which can be neutral, ironic, passionate or oppositional); d) *role reversal* (the protagonist plays the role of another key figure while an auxiliary "self" takes on the role of the protagonist); e) *the "empty" chair* (an interaction with the antagonist, a phantom figure imagined by the protagonist on an empty chair); f) *the "high" chair* (a high position on the chair allowing the protagonist to overcome threatening reality); g) *the "behind-the-back" technique* (the client sits with his/her back to the audience while the problem is discussed); h) *"the magic shop"* (exploring one's desires and goals in life). An experienced leader uses these methods (psycho-techniques) to guide the development of the psychodramatic action, enhancing and deepening catharsis and insight (Osipova, 2002; Burlachuk et al. 2012).

Group psychotherapy incorporates various psychodramatic techniques, and among them, dialogue serves as a means to recreate

interpersonal relationships. Unlike assuming specific roles, all participants portray themselves during this technique, which effectively manages group dynamics. However, caution must be exercised as there is a risk of reinforcing existing dysfunctional relationships. Additionally, the response technique complements role-playing or dialogue techniques by allowing individuals to articulate unexpressed experiences. Specifically, the protagonist disengages from his/her auxiliary self and communicates what he/she wished to convey to the partner but failed at the time. This technique is employed when the individuals in the enacted scene struggle to understand each other, and the protagonist lacks the opportunity to openly express his/her thoughts and emotions (Burlachuk et al., 2012).

Importantly, the practice of using transactional analysis approaches in psychodrama and psychodramatic techniques in transactional analysis creates additional resources for psychological assistance and the resolution of personal problems and psychological development issues. The compatibility of these two approaches is ensured by a high level of similarity in philosophical and theoretical positions and procedural stages. Role-playing requires a high level of accuracy in the procedure. Therefore, it is essential to provide appropriate training in psychodrama or transactional analysis.

The authors of this article have also employed methods of transactional analysis to correct inadequate behaviour and address personal problems of a neurotic nature within the "psychodramatic triangle" technique (the roles of rescuer, persecutor and victim). According to the authors' experience of multiple involvements in such psycho-techniques during supervisory sessions, some participants in practical sessions find that single participation is sufficient to achieve optimal manifestations of catharsis and insight when discussing the experiences that arose during psychodramatic actions related to the behaviours of the child, adult and parent in transactional game roles performed by the protagonist, leader and auxiliary "self".

Methodical recommendations for emotional disorder correction using the psychodrama method are listed below. First, psychotherapy should be organized by a leading psychologist to activate emotional experiences associated with behavioural deviations. Second, role-playing activities should evoke an adequate emotional response from group participants. Third, it is essential to transform negative experiences into positive ones, while maintaining role distance and ensuring the safety of all participants in the practical session. Fourth, it is necessary to conduct a group analysis of

personal characteristics closely related to negative experiences, separately from the holistic personality, enabling effective and result-oriented work with the emotions that manifest clients' problematic personal qualities in similar critical situations. Thus, it is important to prevent group participants from experiencing the negative emotions revealed during the psychodrama of a particular situation with specific role-playing to exclude emotional contagion within the group and maintain safety techniques regarding potential unpredictable outbursts of anger, aggression and conflict. In this regard, professional skills of psychodrama psychologists act as a guarantee of the mental well-being of group participants.

Conclusions

The essence of using the psychodrama method as the most effective one in group psychotherapy lies in the fact that positive behavioural changes, including the ability to build healthy relationships and successfully adapt to stressful conditions of any activity, can be facilitated by psychodramatic actions in modelling real-life scenarios, in the psychological theatre of interactive learning. The intensity and depth of experiences during role-playing enhance the techniques and principles of psychodramatic technologies in group psychotherapy, which require new methodologies, methodical modifications and innovative approaches to the theory and practice of the psychodrama method. From the perspective of an integrative approach, psychodramatic technologies in group psychotherapy ensure the interrelation and interdependence of its psychodiagnostic and psychodevelopmental components. The relevant indicators of the effectiveness and efficiency of the psychodrama method in group psychotherapy include catharsis, insight, expressions of trust and a sense of comfort in the space of group interaction and feedback, as an existing objective reality.

In group psychotherapy, the psychodrama method allows for the externalization of internal conflicts associated with neurotic states and emotional or psychosomatic disorders onto the stage-theater space, where the actors themselves serve as playwrights, correcting behaviour and promoting liberation from chronic negative experiences and mental tension. They can change life scenarios or create new ones. Thus, the transformation of personal drama as an internal psychological problem into psychodrama as a staged representation of the causes and consequences of behavioural disturbances prompts the participants in group psychotherapy sessions to realize the necessity of new social roles in their lives.

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Author 1 analyzed theoretical, methodological and methodical principles of using the psychodrama method in group psychotherapy. Authors 2 and 3 defined psychodrama as a group psychotherapy process and justified the methodological and methodical essence of psychodramatic technologies in group psychotherapy, along with its main characteristics and objectives. Authors 4 and 5 developed methodical recommendations for emotional disorder correction using the psychodrama method.

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