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# “The Space Where I Can Feel Like Myself”: Narratives of Change in Analytic Psychodrama Groups

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## Abstract

*This exploratory qualitative study examines how participants describe and interpret their experience in analytic psychodrama groups. Six semi-structured interviews with adults who attended SIPsA-affiliated groups were analyzed using thematic and discursive analysis. Four areas emerged: motivations for entering therapy, the lived experience of the group, comparisons with individual psychotherapy, and perceived changes. Participants described entering psychodrama in response to escalating emotional distress, portraying the group as a space of belonging, depth, and expressive freedom. Compared to individual therapy, psychodrama was experienced as more dynamic and stimulating, quicker in fostering change. Reported changes included greater emotional awareness, assertiveness, and a sense of identity transformation. Participants constructed these experiences through metaphors (e.g., “chain reaction”) and contrasts (e.g., before/after). Their narratives suggest that psychodrama resonates with broader contemporary imaginaries of psychological care as a process of renewal, self-construction, and meaningful connection with others. Despite the limits of a small sample, the study offers initial insights into analytic psychodrama as both a therapeutic and socio-cultural phenomenon.*

**Keywords:** analytic psychodrama, group psychotherapy, interviews, qualitative analysis, mental health

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## Introduction

Analytic Psychodrama is a group-based intervention grounded in a psychodynamic framework that promotes insight through experiential play, symbolic expression, and shared reflection. This method was elaborated by Lemoine and Lemoine (1972) from the original work of Moreno and Moreno (1969) and is inspired by both Freudian and Lacanian theories (Freud, 1955; Lacan, 1966).

To better understand this method, it would be helpful to describe its structure and practice. The group is typically facilitated by two psychodramatists, who often alternate in the roles of director and observer of the process. The director leads experiential plays and encourages therapeutic engagement, while the observer, without direct involvement, focuses on group dynamics and provides feedback at the end of each session. Besides general group processes, psychodramatic techniques include: role play, role reversal, doubling, and real-time observation with feedback at the end of each session (Lemoine & Lemoine, 1972; Croce, 2001; Mele, 2004). Experiential plays and group processes and techniques are used for mental health treatment across a range of clients and in various healthcare settings (Vegni et al., 2010; Menichetti et al., 2015; Biolcati et al., 2017; Rabain et al., 2016; Alby, 2018; for a review of the literature see Orkibi et al., 2023). Their core mechanisms have also been examined within broader research on experiential therapies. Benefits of experiential therapies have emerged in psychotherapy and cognitive science research (De Witte et al., 2020; Elliott et al., 2021). However, research evaluating the effectiveness of interventions in this area—and more generally in the field of group psychotherapy—is often based on measures of symptom reduction (Burlingame et al., 2013) and on self-report tools completed by therapists/group directors (Giannone & Lo Verso, 1998; Cristofanelli et al., 2011; Vasta & Girelli, 2011). Studies exploring participants' perspectives and their experiences are rarer (Seligman, 1995; Elliott et al., 1999; Krogel et al., 2013), including those examining the perspective of patients in psychodrama groups (Vegni et al., 2010; Menichetti et al., 2015; Alby et al., 2017, 2022; Orkibi et al., 2019).

Although empirical research on analytical psychodrama remains limited, a few notable studies illustrate its potential across different clinical populations. Biolcati, Agostini and Mancini (2017) report on a pilot implementation of analytic psychodrama with university students experiencing mental health difficulties. Through a series of structured group sessions, participants engaged in role performances rooted in psychodynamic principles. Preliminary data from symptom and wellbeing assessments suggested enhancements in emotional insight, relational functioning, and overall psychological health—supporting the viability of this method in higher education mentalhealth settings.

Gatta et al. (2010) examined the shortterm effects of analytic psychodrama in adolescents with psychobehavioral disorders. Their intervention led to meaningful reductions in psychiatric symptoms—such as anxiety, mood dysregulation, and behavioral disturbances—paired with observable improvements in selfexpression and peer cohesion. These outcomes point to the capacity of psychodramatic methods to facilitate emotional and behavioral regulation in youth.

In a clinical case study, Rabain et al. (2016) explored the use of psychoanalytically informed psychodrama in treating a borderline-profile adolescent within a day-hospital program. Through enactment of emotionally charged scenes, the patient was able to explore internal conflicts, strengthen emotional boundaries, and deepen self-reflection. The authors report gains in affective regulation and reflective capacity, highlighting the method's relevance in complex adolescent psychopathology.

Despite these contributions, little is known about how participants themselves experience analytical psychodrama, which represents an underexplored dimension. Understanding participants' perspectives is clinically relevant because it can inform the tailoring of interventions, clarify which mechanisms are perceived as most helpful, and possibly support participants' engagement. This exploratory study aims to make a contribution in this direction by examining how *participants depict and interpret their lived experience of psychodramatic group processes*.

## Method

The data analyzed in this article were collected through 6 semi-structured interviews with participants in psychodrama groups. Participants were voluntarily recruited through a call posted on the website and at the centers of the national association SIPsA ETS (Italian Society of Analytic Psychodrama). The participant group was characterized by a heterogeneous range of symptoms. The inclusion criteria for participants were: having taken part in an open or a time-limited group of analytical psychodrama; participating in groups conducted at a private practice or at a center affiliated with the SIPsA association; having participated in a group for at least 6 months or having finished within the last 5 years; being an adult (18+). Data were collected in a way that ensured the anonymity of responses, in compliance with current privacy regulations. Participants were provided with information about the study and data handling and signed a consent form using documents made available by the Ethics Committee for Transdisciplinary Research at Sapienza University of Rome. The research design and instruments were evaluated and approved by the SIPsA ETS Scientific Committee.

The semi-structured interviews were conducted with 6 participants between March 2023 and December 2023, lasting approximately 45 minutes, were conducted via Zoom by the first author and were recorded and fully transcribed verbatim. The interview began with the prompt: "Please tell me about your experience participating in the analytical psychodrama group, from when you started until today or when you completed the group. In particular, could you describe your initial motivations, what you feel you have learned, and whether you have experienced any benefits or transformations, and in which areas (e.g., relationships, symptoms, self-awareness)?" Subsequent questions were aimed at exploring these aspects in greater depth by asking participants to recall specific episodes or describe practices they had learned. During the interview, information was also collected through a brief questionnaire with closed-ended questions (in particular, socio-demographic and anamnesis data, and information related to the group setting).

Interviewees were mostly female (66.7%), 51–70 years old (50%), single or married/cohabiting, with high economic and socio-cultural capital (cf. Table 1).

Tab. 1. Sociodemographic Characteristics of Research Participants

Variable	Levels	Interviews (N=6)	%
Gender	Male	2	33.3%
	Female	4	66.7%
Age	20–30 years	1	16.7%
	31–40 years	1	16.7%
	41–50 years	1	16.7%
	51–70 years	3	50%
Marital status	Single	3	50%
	Separated/divorced	0	0%
	Married or cohabiting	3	50%
Educational level	High school diploma	3	50%
	University degree	3	50%
	Doctorate/postgraduate	0	0%
Economic and socio-cultural capital	Low	0	0%
	Medium	1	16.7%
	Medium-high	1	16.7%
	High	4	66.7%

Half of the interviewees had a high school diploma, and half had a university degree. Participants came from various analytic psychodrama groups, resulting in diverse durations of group involvement and therapeutic backgrounds. Most psychodramatists were also participants' individual therapists. Interviewees (N=6) had group participation ranging from 1.5 to 15 years (average 8 years), mostly attended weekly, and had individual therapy experience.

For the data analysis, we conducted a thematic analysis of the interview transcripts (Braun & Clarke, 2006), proceeding through iterative readings, coding, and categorization until broader, well-defined themes were identified (Patton, 1990). In parallel, a complementary discourse-analytic reading (Potter & Wetherell, 1987) was applied to examine how participants constructed their narratives, focusing on metaphors, contrasts, and identity positions. While the first analysis mapped the main thematic areas of their experiences, the second one focused on the narrative strategies through which these experiences were interpreted and displayed in the interview.

The authors did not serve as directors of the participants' psychodrama groups; their role was limited to data collection and analysis, thereby minimizing expectancy effects and reducing the risk of bias.

## Results

A cross-sectional analysis of each interview identified four main thematic areas: initial motivations, the lived experience of the group, comparisons with individual therapy, and perceived changes.

The verbatim quotes from the interviews included in the article serve as illustrative examples of these identified themes.

### *Initial motivations*

Most participants began their psychodrama journey after having already experienced individual therapy. The main motivations included the need to address emotional and relational difficulties, as well as symptoms of anxiety and insomnia. Some participants reported being referred to the group by previous therapists.

*Int.01:* I needed emotional support due to a series of work-related issues... let's say that was the initial reason, but then, of course, it escalated with a symptom... so, let's say that was what eventually pushed me to pick up the phone and make the call.

*Int.02:* Managing the family situation... my role as a mother.

*Int.03:* basically, that night, I won't go into details; otherwise, it gets too long. I remember having my very first panic attack, and at the same time, there was dissatisfaction in the relationship I had at the time, which had started when I was 14. My university studies were not going as I had hoped, so my resolution at the time was to seek help.

*Int.06:* I started psychodrama because I had issues with anxiety, distress... and also with sleep... I couldn't rest, I couldn't sleep, I was always tense.

Participants present their motivations through narrative structures that highlight escalation, urgency, and loss of control (e.g., "it escalated," "that night," "I couldn't sleep"). The repeated use of temporal markers and bodily states constructs distress as something that became "too much" to handle alone, legitimizing the decision to seek help. This rhetorical strategy positions psychodrama as a necessary response to an overwhelming situation rather than a voluntary or optional choice.

This extract draws on a cultural narrative of "crisis" as a legitimate entry point into therapy, in which help-seeking becomes socially and morally justified only once suffering becomes unbearable.

Interestingly, this initial framing of psychodrama as a response to crisis shifts over the course of the interview, when talking about the therapeutic journey.

### **The lived experience of the group**

Participants described psychodrama as an engaging and enjoyable experience that exists on an existential rather than strictly therapeutic level. They emphasized that the group represents a space where they can express themselves freely, experiencing a strong sense of belonging and personal growth.

Descriptions highlighting the positive aspects are more extensive than those that focus on a reduction of negative elements (symptoms, problems); in other words, the interviewees speak of the psychodrama group as a positive, beautiful, and intense life experience, rather than placing it within a framework related to health or pathology, as is often the case in professional discussions on these topics:

### *An intense life experience*

*Int.05:* The experience was truly an intense life experience, and I can say that I was able to live through many emotions and feelings by doing psychodrama... it gave me the opportunity to explore my inner self.

*Int.04:* you could really say it's the beauty of seeing people change, and being able to face things differently as well... I mean... this is something very beautiful, powerful, and also emotional.

### *The space where I can feel like myself*

*Int.02:* I say, "But... am I healed?" meaning, "Can I leave the group?" But I still don't want to give myself an answer, I don't know... and I don't know if I want to give myself one... because for me... I feel (sighs), it's hard to say, because it's not just... I mean, you shouldn't feel like yourself only there, you should also be, if you're the protagonist of your own life, you should be yourself, always, no matter what... but I'm not there yet, so for me, the group is still the space where I can feel like myself.

The interviewees use hesitations, self-repairs, and modal expressions ("I don't know... I don't know if I want to give myself an answer") to construct identity as fluid and still in movement. The contrast between "being yourself" and "being the protagonist of your own life" highlights an internal tension between aspiration and lived experience, implicitly positioning the group as a transitional space in which a more authentic self can emerge.

Among the positive characteristics of psychodrama, the possibility of a deep exploration of issues that reveals unexpected aspects is emphasized:

### *Going beneath the surface*

*Int.5:* a depth, a depth, it's about going beneath the surface of the issues and... if you're able to grasp... truly the most important part, the essential core... of this "unconscious" that sometimes really comes out and you don't even realize what you're thinking, but in reality, they (the psychodramatists) have this ability to read... to read into the work, also the listening is very beautiful, what is... is heard, is observed in the psychodrama group, this too... I have seen, I received words of life in moments that helped me a lot to... to move forward.

### *Taking off the masks*

*Int.02:* it's an experience that really helps to... to take off the masks... I mean, it's really about this... but also just to talk, that's all.

The metaphors employed ("depth," "going beneath the surface," "essential core") frame psychodrama as a journey into hidden or unconscious layers of the self. Here, transformation is discursively constructed as uncovering what is already inside but inaccessible without the group process. In a similar way, the metaphor of "taking off the masks" indexes a moral discourse of authenticity. The participant contrasts everyday social life—

implicitly associated with hiding and performance—with the group, portrayed as a rare space of transparency. This rhetorical contrast elevates psychodrama as a privileged site of truth-telling. The participants mobilize a shared cultural repertoire of the "true self," contrasting authenticity with everyday social performance and making the psychodrama group a site of authenticity and a journey toward an inner core.

In the narratives of the interviewees, the role of other participants is highly valued and linked to the effectiveness of psychodrama. Various metaphors emerged that express a positive view of the group as an experience of belonging and synergy, serving as an antidote to feelings of loneliness:

### *Chain reaction*

*Int.01:* having acted as a mediator so that he could open up his archive, even though, let's say, the issue was completely different from mine, right... so, I don't know, there are these moments that are so strong and intense that they really make you feel even more what... I don't know, I think of the bond like a chain, not a chain... but more like a chain reaction where each link is fundamental, yes, it's fundamental for the other, and if one of us wasn't there, it wouldn't be the same.

### *The magic of the group*

*Int.02:* it's strange when you have a thought in mind, and then it's that thought that leads the entire group... and it's something like the group is meant to say the same thing, all together that day, I don't know if I'm explaining it well... the magic, I call it, the magic of the group, because sometimes you arrive with, honestly, a silly thought, something that seems trivial at first, like, for example... the cat crossed my path while I was on my way here, and from that, the whole session unfolds... and the person next to you had the idea of talking about the cat too, where there's also an episode, not the cat episode, but connected to it... that's why I was talking about synergy, it seems strange, but we are all on the same... wavelength.

### *An echo within the various group members*

*Int.3:* Actually there are so many positive moments, for example, something positive can be when it happens that you bring something... into the group... an experience, a moment from work, a meeting, anything... and there's an echo that resonates within the various group members... it's a wonderful experience because it gives a strong sense of participation, of unity... the group, for example, made me feel much less alone... with what could have been my problems...

Across these extracts, participants rely on a shared repertoire of metaphors ("chain reaction," "magic," "echo," "same wavelength") that construct the group as an interconnected, almost organismic entity. These metaphors emphasize synchrony, resonance, and mutual influence, discursively producing the group not merely as a collection of individuals but as a relational field where personal change becomes collectively generated.

## Comparisons with individual therapy

The comparison with individual therapy highlighted the dynamic and engaging nature of psychodrama, which is perceived as faster and more effective in promoting change compared to individual therapy. Some participants reported that group work allows for greater stimulation and a quicker emergence of personal reflections.

### *Less silent, more dynamic than individual therapy*

*Int.02:* most likely, if I had continued with individual therapy, I would have stopped... because I think you start to get a little tired, right? It's more of a tiredness than boredom, because even just being there in silence, even sleeping, you know? For me, sleep is such a... well, it never happened, but, you know, even sleeping could happen, right? Like, a one-hour session and you sleep... it's not like you've lost anything, but, most likely, the group gives you the motivation to... to keep going.

*Int.01:* what I noticed compared to individual therapy is that the stimuli are greater in analytic psychodrama. I think it's due to the role play itself or during the role play, like the comments from the observer, the comments from the group director while you're playing, right? So, it's much more... I don't know, it opens up more avenues for reflection, and you have the opportunity to make many more associations compared to individual therapy, which, in my experience, was a bit more silent.

*Int.01:* I felt my therapist was much more engaged compared to the silences in individual therapy, so I think that was also fundamental in our therapeutic relationship... I can say that today, I prefer a more dynamic interaction.

### *Joking, playing, a pleasant environment*

*Int.01:* but there's a different way of experiencing others, which isn't less serious, but, let's say, less rigid... Regarding the issue of rigidity... so the ability to joke, I mean, these are things that I hadn't really... tested or experienced in individual therapy, so... it's pleasant. It's pleasant, even though it's painful, I mean in the sense that it goes hand in hand, and the fact that you feel good in that environment... allows you to keep going despite the pain. I don't know if the image is clear... but, there's something positive that goes beyond, let's say, the negative feelings, right.

Participants construct individual therapy as static and silent, drawing on descriptions of immobility ("sleep," "silence," "rigidity"), whereas psychodrama is discursively framed through movement, immediacy, and relational stimulation ("dynamic," "stimuli," "opens up avenues"). These contrasts form a rhetorical binary that elevates group work as more alive, relational, and emotionally productive. By emphasizing a strong contrast with individual therapy, participants justify their preference and position psychodrama as uniquely capable of activating insight.

One aspect that has been emphasized repeatedly is the faster pace of results, which is also connected to the presence and role of others who act as 'triggers' in activating the therapeutic process:

### *Speed*

*Int.01:* Compared to individual therapy, everything in terms of timing is much faster, much faster, much more... I don't know, it even becomes more intuitive, more immediate, also due to the participation of others. So, through someone else's story, something might immediately come to the surface, whereas in individual therapy, the process is usually much slower. I would say this experience is also unexpected... because of what emerges, suddenly... maybe something you're not even thinking about, but through someone else's story... it comes out.

*Int.01:* Let's say, apart from a bit of shyness, some initial fear... once you start to see the effects, because I think it's very effective... effective in terms of speed.

The participant constructs "speed" as an emergent property of collective processes. The frequent use of immediacy markers ("immediately," "suddenly," "comes to the surface") positions insights as spontaneous and triggered by others' stories. This rhetoric presents the group not only as supportive but as an activating mechanism, where the presence of others functions as a catalyst for personal breakthroughs. The contrast with individual therapy—described as "slower," "more silent"—reinforces the idea that relational dynamic, rather than internal reflection alone, drive therapeutic momentum in psychodrama.

By emphasizing rapid insights and sudden emotional breakthroughs, the interviewees use a cultural narrative that values quick results, aligning with a contemporary prominent orientation toward immediacy and efficiency (Han, 2015).

### *Perceived changes*

Participants reported significant changes in their personal lives, highlighting an increased capacity for introspection, active listening, and assertiveness. Moreover, the group experience allowed them to better distinguish between their own feelings and those of others, facilitating greater emotional and relational awareness.

The perceived benefits were numerous and varied, ranging from improved anger management and emotional regulation to a heightened sense of self-awareness and assertiveness:

### *Training to feel*

*Int.01:* I believe I've learned a lot about valuing what I feel, like, I think about what I feel, even in that moment, and maybe that's exactly what psychodrama is... a kind of training. Because the fact that you have to associate the memory, without thinking too much or have someone else take on the role of a specific character from your story in such a short time, it involves training. So, what am I feeling? Beyond just a gut feeling, right, that action or that instinctive association—what do I feel right now? Why do I choose him... why do I choose one person over another?

### *Self-acceptance*

*Int.02:* I'm accepting myself... thanks to psychodrama, I realize what my limits are, and I accept them, I understand them, and I'm learning to live with them.

### *Awareness*

*Int.6:* In the society I live in, in the context I live in, there is a difficulty in distinguishing oneself from others and becoming aware of one's own way of being, emotions, feelings, and thoughts. Life is lived somewhat superficially, that's how I describe it. I notice it very often now, I notice it much more now—I am able to be more aware, more aware of what happens to me.

### *Managing anger and aggression*

*Int.02:* Before, I was full of anger... my anger was all in my stomach, and it was a constant thing... I was like a volcano... and especially, I didn't explode with the people I should have exploded with, even though now I know you shouldn't explode, but you should talk... so now this anger has really calmed down, I don't have stomach issues anymore.

*Int.3:* Today, those panic attacks scare me less... especially in the job I do because there are a lot of angry and very aggressive people... they scare me much less than before... of course, I still have to work on learning to defend myself and protect my space, but before I used to freeze up, and now I don't anymore... now, maybe not the second time, but by the tenth time, I respond... and that's definitely something I've learned through the group.

### *A more assertive person*

*Int.3:* From being a deeply dependent person, today I feel like a more assertive person, with still plenty of flaws... but with the courage of my ideas and my emotions, even my desires, with the ability to feel less like a victim and more like the protagonist of my own life.

Participants construct change through narratives of contrast, repeatedly invoking “before/after” distinctions (“before I was full of anger,” “now I feel more assertive”). This rhetorical structure positions psychodrama as the turning point that reorganizes their emotional and relational lives. The frequent use of embodied metaphors (“anger in my stomach,” “a volcano,” “stronger and more structured”) gives change a physical, almost tangible quality, making psychological transformation appear visible and measurable. Moreover, by adopting agentic expressions (“I choose,” “I respond,” “I'm learning to live with my limits”), speakers frame themselves not as passive recipients of therapy but as active protagonists in their own development. These discursive choices collectively construct a narrative of empowerment, aligning the meaning of personal change with the core experiential ethos of psychodrama.

One particularly significant aspect was the sense of identity transformation, with some participants reporting that they felt “stronger” and “more structured” compared to before the therapeutic experience:

*Q:* Have you experienced any benefits regarding the symptoms?

*Int.4:* Yes, because my symptoms were, how to say, almost nonspecific, in the sense that it was a deep restlessness, an ill-

defined discomfort... I think I can say that it's a fundamental structure that has changed, and now I am much stronger, much more resilient.

Here, identity transformation is constructed through a shift from vagueness to clarity: the initial state is described using indefinite expressions (“nonspecific,” “ill-defined discomfort,” “deep restlessness”), which portray distress as diffuse and hard to articulate. In contrast, the post-therapy self is depicted through concrete, structurally oriented metaphors (“a fundamental structure has changed,” “stronger,” “more resilient”). This movement from ambiguity to solidity frames psychodrama as enabling a reorganization of the self at a foundational level. The choice of architectural metaphors (“structure”) positions identity not as fluid or unstable but as something that can be reinforced, stabilized, and rebuilt through the therapeutic process, giving symbolic weight to the experience of transformation.

In describing benefits, participants adopt a language of growth, agency, and transformation (“training,” “accepting myself,” “stronger,” “more structured”). These lexical choices frame therapeutic change as both an internal reorganization and a new capacity for action. The frequent use of contrasts (“before/now”) constructs a narrative of progress, positioning psychodrama as the pivotal turning point in a change story. Discursively, participants present themselves as active agents—“protagonists”—in their own lives, aligning with the core principles of psychodrama. By adopting this discourse, the participants position therapeutic change within a broader cultural ideal of becoming autonomous, self-directed, and empowered.

## **Discussion**

The analysis of interviews reveals a complex and multifaceted experience of analytic psychodrama, while indicating that psychodrama resonates strongly with contemporary cultural sensibilities and socially available repertoires of authenticity, crisis, transformation, agency. Psychodrama is depicted not only as a therapeutic technique but as an existential space where one can access a “true self”, experience belonging, and pursue personal development. In this sense, participants' narratives illuminate how psychodrama aligns with and is shaped by wider social imaginaries of psychological care as a process of renewal, self-construction, and meaningful connection with others. Metaphors such as “depth”, “chain reaction”, and “echo” discursively construct the group as a site of authenticity, resonance, and mutual regulation. The group is described as a place where identity can be explored and renegotiated. The comparison with individual therapy revealed that psychodrama is perceived as more dynamic, stimulating, and emotionally engaging, with a faster therapeutic pace attributed to group dynamics and the experiential nature of the method. Participants described moments of insight as emerging “immediately” or “suddenly,” often triggered by others' stories, framing therapeutic change as a collectively generated process and attributing a positive value to immediate change. Accounts

of personal change were equally rich. Participants emphasized increased introspection, active listening, self-acceptance, assertiveness, and improved emotional management, often culminating in a sense of identity transformation. In these accounts, participants positioned themselves not as passive recipients of therapy but as active protagonists in their own development, echoing core principles of psychodrama and aligning with contemporary ideals of autonomy, empowerment and identity construction. The metaphors and rhetorical devices used by participants illuminate how participants make sense of key psychodramatic processes by anchoring abstract experiences in concrete images. These figurative resources made change visible and tangible, capturing shifts that might otherwise remain difficult to name, while highlighting the distinctive embodied and experiential qualities through which analytic psychodrama is lived and made sense of.

## Conclusions

This exploratory study offers an initial understanding of how participants experience and make sense of analytic psychodrama, drawing on culturally available repertoires. Rather than providing definitive claims about its effectiveness, the findings highlight how the method is perceived and accounted for by those who engage in it, shedding light on its existential, cultural, and narrative dimensions. These insights may be useful for psychodramatists and practitioners seeking to better understand group dynamics and therapy as socio-cultural phenomena. The study presents several limitations that call for caution in interpreting the results. The small sample may not reflect the broader population of individuals who attend analytic psychodrama, and participants' generally high educational level suggests the findings may be shaped by specific socioeconomic and cultural factors. Future research should rely on larger and more diverse samples, while longitudinal or multimodal designs may further illuminate how individuals integrate the psychodrama experience into their broader life trajectories. Finally, extending data collection to participants from different cultural, socioeconomic, and age groups would allow for a more comprehensive understanding of how analytic psychodrama is experienced across varied populations.

### Ethical Approval

The study protocol was approved by the ETS Scientific Committee. Protocols about data handling and consent forms were made available by the Ethics Committee for Transdisciplinary Research at Sapienza University of Rome.

### Data Availability Statement

The entire data corpus used in this study is not publicly available for privacy reasons.

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### Conflict of Interests

The authors declare no conflict of interest.

### Author Contributions

F.A.: Conceptualization, Methodology, Investigation, Data Analysis, Writing—original draft, Writing—review and editing; M.A.: Methodology, Data Analysis; Writing—review and editing.

### Supplementary material

There are not supplementary materials.

### Declaration about the use of generative AI and AI-assisted technologies in the writing process

The authors used ChatGPT to refine the language and style of the manuscript. The final content was carefully reviewed and approved by all authors.

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