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Psycho-drama and presents the history of psycho-drama and the implementation of this therapy method

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Abstract

Background a form of experiential psychotherapy known as psychodrama utilizes guided role-playing as a means of gaining insights, working through personal and interpersonal issues, and exploring potential solutions. Even though there is a lot of literature explaining therapeutic work, research into psychodrama intervention is rather sparse in comparison to research into other psychotherapies and

psychological interventions (Orkibi, 2019). In this article, the history of psychodrama is discussed first. Then, the principles of psychodrama, as well as the function of the first person as someone who needs this therapy, the director, and other participants, are outlined. An essential purpose of this piece is to propose instructional strategies for teaching students the approach through experimentation.

Keywords: Psychodrama, Educational Psychodrama, Training in Teaching Biography

Section 1: Introduction of Psycho-Drama

The history of the development of theater therapy, in fact, the biography of Dr. Jacob L. Moreno Seth, Dr. Moreno was born in Romania, and while growing up and studying, he first studied in the field of philosophy, from 1911, he observed and analyzed children's games, and since then, the ideas of related to therapeutic theater and improvised theaters in the mind and sprouted.

At the same time as he was studying medicine, he started a small group therapy called "Aid" along with several other doctors with the aim of group therapy. The years 1921 to 1923 are the years of the beginning of the self-motivated theater. At first, there were different opinions about the current subject of the activities of the shows, but later, these impromptu situations were also used in the treatment of marriage and group counseling.

While working in juvenile detention centers, he wrote his famous book "Who Should Survive?" which contains the principles of sociometry, group psychotherapy, and sociodrama published today, sociometry is one of the main research tools in sociology. He registered the term group psychotherapy in his name in 1932. After this time, he became the main source of introduction to group psychotherapy in American psychiatric culture.

In 1936, the Moreno Institute was opened in Bakon, and now it is known as a therapeutic educational center and the first official theater performance. Some other disciplines continued during the Second World War. Moreno suggested to the army officials to use role performance methods to select and manage the army personnel and also expanded the group psychotherapy method as one of the useful treatment methods for the army personnel and Sick soldiers returned from the war. Moreno's effect can be seen in the many fields that emerged in the field of psychiatry of the previous generation, such as family therapy, social psychiatry, psychotherapy, etc.

Below are some of the words and concepts that Moreno has emphasized in his writings:

1. Game (role game): As an element in the culture and relationship of helping others.
2. Refinement and its place in history, theater, religion, and theater psycho-drama.
3. Group processes and psychotherapy.
4. Self-motivation and creativity as the primary principle of human development.
5. Concept of creative force, constructive applications of imagination and imagination.
6. The importance of non-verbal communication, physical movements, postures, states, territory, light, sound, music, colors, context, physical contact, laughter, and jokes as elements of human relationships.
7. Social network, family, global-social network, and interpersonal communication.
8. Here and now as a humanistic approach.
9. Focusing on the flow instead of focusing on the content.

10. Explosion (in my service) as a need to fulfill the action can have a reconstructive effect rather than a reflex (defense mechanism).
11. Mental applications of religion, creativity, and human spontaneity in relation to a creative world.
12. The desirability of using multiple methods in relation to helping others (references) to understand and discover the vast dimensions of their experiences (instead of being limited to a specific technique).
13. Applying the inverted role in teaching mothers how to raise children and teaching empathy, empathy, and sensitivity to people in relation to others. (Blatner, 1988)^[1]

Section 2: The Basic Concepts of Psycho-Drama

The show is the destroyer of despair. Ancient celebrations and rituals represent the human need for hope and to avoid despair. When we look at the show from this point of view, we will understand why death, accident, and tragedy do not bother the audience and the actors. People in the show have the ability to endure new suffering each time to embody a new body.

Thus, in the consistency and continuity of the show throughout the life of mankind, its healing and purifying effects cannot be ignored. To the extent that Aristotle, more than 2 thousand years ago, discovered the concept of refinement for the first time and started to theorize this process by explaining the phenomenon of assimilation or homogenization, he surprisingly explained the various dimensions of refinement and the effect of repeated performances of Greek tragedy. He explained carefully to the actors and the audience. The concept of refinement, which today is interpreted as emotional projection, is considered one of the basic concepts of psychoanalysis.

Refinement in conventional theaters, although it is very important, is not complete, and of course, such an expectation is unreasonable. First, because the shows are very different and every performance does not lead to refinement. Aristotle's emphasis in this field was especially dedicated to tragedy. The second and much more important and fundamental reason is that regular shows are dependent on texts that the actors have to memorize and recite word for word. This phenomenon deeply limits the effectiveness of the actors and makes them repeat the thoughts of others (here the authors).

This process ignores one of the most basic principles of psycho-drama, self-motivation and creativity. In such shows, refinements and treatments will exist only on a small scale, which can be attributed more to the power of the author's words and the beauty of the text. Human beings have a deep tendency towards innovation and creation in their psychological action. Moments of spontaneity and improvisation in psychological shows are considered to be a reflection of the personality and the reaction of the psychological organization to the closed framework of life until a person does not leave the suggested line of drama texts and to the new interpretation, waiting for the improvement of his normal life conditions is a fruitless expectation.

Humans act out their life scenes in relatively spontaneous situations. It is difficult to draw specific and predetermined lines on them. Even in cultural norms, it is not easy to talk about mere imitation. Self-stimulation is the main need of life, so the protagonist (referent) speaks about himself in the

creative scene and expresses his deepest inner needs. As a result, psycho-performance is a deepened form of real life.

What replaces the authors' stories and scenarios in the psycho-drama is the client's own life story, which is completely recreated instantly and performed immediately. The protagonist is placed in the center of the show and is considered the hero of the events of his life. If he sometimes leaves his role due to technical requirements and is placed in the role of the opposite person, he does so with the aim of correcting his attitude. The form of self-motivation and creativity and the basic role of these two in the psycho-drama is not the only difference between this approach and the usual theater, there are also other important features.

Many philosophers and artists have explained the connection between the normal actions of life and the theater world. For example, in his well-known work "The Education of an Actor", Stanislavsky is the first person who explained the connection between the creativity and emotions of an actor and his performance in the show.

Stanislavsky's method is based on the use of emotions and internal and external experiences of the actor in order to complete his abilities in playing a role in the show. Paying attention to the personal characteristics of the actors and the appropriate replacement of people in different roles in ordinary theater is achieved because the actor can shine in the final scene. But in all the efforts and selection of the group members, psycho-drama thinks about the evolution of the person in the normal flow of life and passing through its critical phases. Stanilovsky's goal is a desirable and beautiful theater, but the components of a desirable theater in the psycho-drama are only the way to reach psychological goals and, as a result, the richness of life.

From Moreno's point of view, visual psychology makes it possible to establish a dialectic communication between two sides of communication, and this communication is the main need of our age. Talking about a single and blocked culture, especially in the new era, is just as simple as defending a lonely and isolated human being. It is foolish and dangerous, because both of them, man and culture will be destroyed in a short time without wide networks of communication and interaction. In the psycho-drama scene, people find parts of their existence and replace each of these components in their recovered selves. Therefore, the stage is not a place to play a role, it is a place of being yourself and becoming yourself and self-discovery.

As Moreno says, a sick person is a person who has pathological relationships. Thus, what needs to be corrected and treated is the patient's relationship with others. A schizophrenic patient is a person whose relationship with the real world is severed. A depressed patient is a person whose relationship with the outside world has decreased. People suffering from suspicion (paranoia) unconsciously try to cut off their connection with others. Anxious patients are afraid of their relationship with objects and people, and finally, drug addicts try to strengthen and facilitate their relationships with people and phenomena.

Psycho-drama is a collective method of behavior modification and a relationship-oriented approach. Therefore, the amount and type of interpersonal and intercultural relationships will undoubtedly be effective in the evolution and transformation. On the scene, the egocentric disease is discovered. The person in the scene first opens his life story to himself in order to hear his description in his own words for the first time. He may not

be able to describe himself, what to do? An assistant rushes to his aid. That is, someone goes from monologue to dialogue. But this conversation is unique because the second person does not defend his rights, but it is a reflection of the inner relationships of the first person, and the first person or the protagonist sees himself everywhere he looks and finally consciously finds an insider who is closer to him. The purpose of this theory is self-discovery.

But the third and fourth people, even though they are not directly under treatment, witness the process of being themselves and becoming themselves, as a result of which they also check their inner world both consciously and unconsciously. Collective evolution without inner transformation is not possible. In the theater therapy session, people learn to take the initiative and strengthen their skills in entering the field of relationships in a self-motivated way. This is a great lesson that has proven its effectiveness in the field of culture. Individuals and culture must prove their worthiness, sufficiency, and competences for the right to enter into relationships. Psycho-drama provides the basis for achieving this goal.

Audience Relationship and Collective Refinement:

The similarity of people, especially in a group, is usually more than their difference. Common feelings and thoughts among people lead to a very interesting phenomenon called assimilation or homogenization. In standard shows, not only the hero of the show but also the audience experience some kind of emotional projection and feel relaxed. The principle of assimilation is based on the rule that through assimilation, on the one hand, the feeling of victory in the hero of the show spreads to the audience and leads to their sense of success, and on the other hand, by transferring the painful experiences of the protagonist to the audience, they also suffer his pain.

The phenomenon of congeniality in psycho-drama is deep and oriented, and basically one of the goals of psycho-drama theory is to achieve this refinement resulting from participation. But this process occurs at different levels in ordinary and psycho-visual theater. In psychoanalysis, the phenomenon of assimilation is one of the main stages of the therapy session, and the director thinks of special measures to ensure its creation and continuation.

Me-You in Psychodrama:

My relationship with others is realized in two ways, me-you and me-him. Me-him relationship is a relationship with an absent person, so only I think about him. The relationship between me and him is a one-way relationship, but the relationship between me and you is a two-way relationship. In this situation, you are present with all your being, when you and I are together, the relationship is strengthened in its strongest form.

Psycho-drama is the realization of the me-you relationship. Therapist-client relationship in traditional psychotherapy is based on talking about events, and important people in the client's life. So, it can be said that the client's relationship with the influential people in his life is a me-him relationship and therefore it is a one-way relationship. On the contrary, in the psychodrama, it is a me-you relationship, because all the people who influence the client's life history are present in the scene.

The past is an interrupted and frozen part of time. The past is not only a part of the time but also it is weak and cold part

of the time. Such an element will never play an important role in the transformation process of people. Trying to talk about the past is also a me-him effort. A one-sided and often unresolvable relationship. The past will be an influence in the process of my transformation if I am able to establish a me-you relationship with it, that is, bring it to the present.

Examining the totality of the human personality shows that over thousands of years, rationality and imagination have had their own activities in the human personality. Although imagination is methodologically opposed to reality and each field of action has limited the other, despite all these two activities in the psychological scene, it is not an opposite action. Reality and imagination, as two contradictory phenomena in the scene, do not stop the realities, but from the joining of the two, a new reality is born, which is referred to as a double reality, a reality that is evolved and very powerful. For psychoanalysis, just like dreams, imagination is also a source for understanding behavior after the event. Therefore, for many therapists, benefiting from the possibilities of imagination is considered a special priority.

The structure of Psycho-Drama:

Preparation:

1. The director examines his abilities and limitations.
2. The director makes his expectations clear.
3. Examines the characteristics and structure of his group.
4. Defines the duties of group members.
5. he introduces the first person to the mechanism of the psychographic system.
6. he explains the techniques used in the meeting in the first person.
7. he sets the stage.

Performance:

The second stage and most important part of a performance is a demonstration session. The first person and assistants enter the scene and implement the necessary techniques. In the first sessions, the simplest and least risky mental screens are implemented and gradually the critical screens of life are placed in the focus of the group's attention.

Participation:

When the first person is placed on the stage and reviews and rethinks his objective and mental life scenarios, other members of the group also release themselves in the emotional flow of the meeting and express their feelings. At the end of each session, the director asks all the participants to come on the stage and express their feelings, thoughts, and perceptions about the show, such a process is called participation. (Kellermann, 1992)^[4].

Section 3: The scene and its realities

There is no distinction between the various manifestations of reality in the psycho-drama scene, in this scene reality and imagination are not only correct, but both participate in the creation of a new reality. Even the reality in the scene is more evolved and superior. If the hero of the show talks to the dead on stage and expresses his feelings toward dead people, he has taken a step beyond reality. Here, imagination has come to the aid of reality, has broken its boundaries, brought the dead to life, and turned the conversation into the hero of the show. Such a thing is impossible in normal life.

In psycho-drama, the superior and new reality is used as a technique to complete events and heal pains, Completing and restoring me with the goal of achieving a better and more transcendent feeling.

In the scene, a person not only portrays the objective events of his life, but also deals with phenomena that have never happened, will never happen, or are never possible to happen. The said and inner dialogues, which show the hopes, fears, and endless psychological conflict of people, often leave a deep impression and are sometimes even more real than life.

The stage is the place to find the objectification of the imagination and the visualization of the inner world of the hero of the show, and the result is the creation of a novel symbolic and dramatized world, which is full of freedom and refinement and is the cause of the discovery of the inner world on the stage.

Time has three dimensions, past, present, and future. Each of these dimensions of time may be the source of suffering and tensions, or a combination of them may lead the behavior to a sick state. What is important for therapists is how to coordinate these three dimensions in order to influence clients. In a psychotherapy process, what gives each dimension of time a therapeutic role is its living nature. Time has a continuous nature and each of the three dimensions is located at a point of this continuum. The combination of tenses may not have a clear meaning for some methods of therapy, but for psycho-drama, it is not only possible but necessary. Turning the approach of superior time in the psycho-drama scene is based on the approach of eliminating contradictions, as the living and the dead join together in the scene, and imagination and reality forget their constant conflict, and as a result, a superior reality is created. In the same way, the future and the past are intertwined and finally, a superior time is created.

Here and now are concepts used by Moreno in theorizing and treating. The future also has great value in the therapeutic approach. It can never be denied that a number of psychological disorders are caused by patients' anxiety about future phenomena. The techniques that are used in psycho-drama are precise and effective techniques and they were designed for times that make the client's interests and future possibilities.

The Reasons for the Presence of the Stage in Psycho-Drama:

Some customers refuse to go on stage. This refusal does not mean opposition to the psycho-drama method, but what causes them to oppose is the presence in an empty place called the stage, which in any case has its own theatrical characteristics.

The circle is an important structure in visual psychology. This ancient geometric and ritual form is a model of wholeness, attention, and concentration and contains many soothing and healing properties. The circle relates the part to the whole and places the person in the group.

The idea of Moreno's psycho-drama stage is derived from his many beliefs about the circle. In 1936, Moreno designed a stage for the show. A deep belief in the therapeutic principle of three concentric circles. Although the circles were inside each other, they did not have the same levels. With the difference in levels resulting from these circles, three levels emerged, these three levels are a symbol of a person's preparation levels. The first level indicates getting

the first preparations for playing a role, the second level is a symbol of getting more prepared and the third level is a sign of complete preparation to appear on stage. Moreno's plan has both a theatrical action and a psychological function. (Kellermann, 1992)^[4].

Section 4: Psycho-Drama Principles

The principle of preparation: to perform the play in the psycho-drama stage, preparation takes place in two dimensions, physical and mental. The importance of these preparations is to the extent that psychodrama theorists have proposed a scene consisting of three levels at the beginning. The first level, which is the lowest level of the scene, is dedicated to simpler events, the second level to difficult events, and the third level to critical events that were more or less associated with psychological trauma.

The principle of creativity and self-motivation: Self-motivation is the energy that motivates humans to issue appropriate responses in situations that humans have no experience. In addition, self-stimulation can be called the facilitator of providing new answers to familiar situations. Creativity is also possible only through self-motivation. Self-motivation facilitates the creative process and is its foundation. Within a hypothetical continuum, self-arousal will be at one pole and anxiety at the other pole, and thus, as the level of anxiety increases, the level of self-arousal will decrease, and increasing the level of self-arousal is possible when the level of anxiety is reduced. Self-motivation is a process that is deeply affected by education (formal and informal). This phenomenon is a fluid flow of feelings that is deeply dependent on the level of self-arousal of other people.

The group members and the director gradually push the audience towards self-motivation and creativity by creating new first-person situations. The reason for strengthening this process in the scene is the lack of punishment due to undesirable behavior and as a result, increasing courage.

Confrontation is the experience of encountering important and influential people in one's life, both in life and on stage. Through psychoanalysis, it is possible to face not only the other but also oneself.

The principle of trap and transfer: the intertwined process of attracting people to each other or distancing them from each other is the definition that can be given of trap. Transference is also a common term in psychotherapy and often occurs in psychotherapy sessions. Most relationships among humans are a mixture of transmission and trap. The goal of psycho-drama is also to minimize the transference aspects of relationships and to maximize the trap. Transference, unlike trap, whose concept is natural and desirable, is a psychoanalytic interpretation and indicates an undesirable process in life and therapy sessions. A brief definition of transition is the reactivation of past relationships in current relationships.

Action: The movement of the group members in the theater and especially in the psycho-drama indicates the existence of the social structure of the group. The effects of the social structure of the group are realized through their movement and their situation in the place and in relation to others. In the concept of movement, in addition to social awareness and psychological focus, many physiological actions are also hidden. Physical activity stimulates the activity of the endocrine system and in this way, natural healing processes are started.

The principle of the role instead of me: in psychoanalysis, the client appears in multiple roles and achieves new definitions of their relationships with others. The first thing a person experiences is not the self, but the role. He may not be conscious of his role, but the role is there. In fact, the tangible aspects of what is evident as self are the roles that people act on. What makes the role stand out and introduces it as a changing target in the psycho-performance is the functions of a role. In this definition, a mental patient is a person who is not able to completely externalize and realize the duties of a role, and psycho-drama with its set of techniques and laws aims to correct the plans and perception of the complete duties of the role for the first person and other members of the group. (Karp, 1998)^[3]

Section 5: Assistant

Although in some cases, the viewpoints of thinkers are associated with contradictions and contradictions, however, their important emphasis is on the fact that the creative process is going on in people's minds, and that is to internalize their relationships with others. It cannot be denied that the psycho-drama process can be called the externalization of the internal subject relations of the first person. The relations of the internal subject are actually a part of the psychological world of the clients, which is crystallized in an externalized form in the scene. In each scene, the assistant can assume the role of one of the poles of this dual relationship.

The relationship is an internalized subject in the mind and consists of two parts, self and others. When the first person is asked to act in an inverted role, the said internalized relationship will take a delayed form. The assistant is able to assume the role of the dual element of the inner world of the first person (self and others) in the psyche of the show.

Assistant's therapeutic actions: One of the accepted concepts of psychoanalysis is the equality of people in the group, and this point is also considered among the philosophical assumptions of this approach. In fact, the members of the group participate in the life of the group by assuming different roles, Roles such as supporter and helper if necessary.

It is not only the responsibility of the director to guide the smooth process of the show, the group members can also take on the role of director. It is obvious that in this case, the group members must be very cautious and precise and not forget to consult with the director. The relationship between the director of psycho-drama and the group members is very complex and multi-layered.

Roles of Assistants:

In this section, we will examine the duties of my helper from two dimensions.

1. Inner discovery: The psycho-drama process allows the first person of the group and the director to explore the inner world of all group members. As a trained psychotherapist, the director will carefully study the methods and actions of the first person's life to reach clear conclusions about his psychological conditions. Assistant in psychoanalysis will achieve a new understanding of the first person by using the role of participation as a special investigator or analyst.
2. Client or first-person guidance: The psycho-drama process is basically a free process. Assistant in his relationship with the first person facilitates his cognitive

development and guides him to higher levels of knowledge about himself and his relationship with others and the world. The Assistant's presence in the inner journey of the first person and the development of the field of vision of the first person in the flow of psycho-screening gives special validity to the therapeutic effects of this method. What the assistant does on stage is not the training he received from the director, his actions actually revise and revive the same forgotten or suppressed responses in his life. Therefore, the role of assistant goes beyond simple help and even the visualization of a part of the psychological world of the first person and turns him into a counselor or therapist. (Karp, 1998)^[3].

Section 6: Art as a Refinement of the Soul

The response to the art of sensory perception begins but does not end with it. This is why the psychology of art should not begin with a chapter on primary aesthetic experiences, but with the domains of the other dual issues of effect and imagination. In fact, all the psychological systems that try to explain art are nothing but various theories of imagination and emotion. Considering that little information is available about imagination and emotion, the most common question is the relationship between emotional reality and imagination. Emotions have many different characteristics, the first of which is their indeterminacy. This characteristic of indeterminacy is what distinguishes emotion from feeling.

On the one hand, emotions necessarily lack conscious clarity, on the other hand, they probably cannot be unconscious. It seems that this contradiction, which has been proven in experimental psychology, shows reality, but we should also apply it to objective psychology and try to find its true meaning. We will try to describe emotions in the general sense as neural processes and find out the exact technical specifications of these processes.

Most of the authors agree with the idea that they consider excitement as energy. Freud says that emotions and feelings are the consumption of energy and we find their ultimate manifestation in the form of perception. The fundamental issue for the psychology of art is whether the emotion is a waste of mental energy or whether it has some value in a person's mental life. This issue is of fundamental importance for emotional psychologists. The solution to this problem is based on the solution of another problem in the psychology of aesthetics, that is, the principle of thrift.

Since Spencer, we have built artistic perception on the basis of the law of conservation of mental forces. Perhaps the principle of thrift can be applied to art in a completely different way. To find this out, we must have a quick and clear thought about the nature of the aesthetic response.

The psychologist may eventually be able to reach the stage of analysis, but the absolute cannot achieve the synthesis of an aesthetic response. The best reason for his inability is the effort he makes to create a psychology of art through composition. A psychologist can determine a reaction of sensory, movement, association, intellectual and emotional factors, but in the case of the existing relationships between them and also about how it is possible for each of these factors to be outside the scope of art. Found, also created a complete psychology of art, there is nothing to say. Maybe he reaches results that are a step beyond the "dead sea of abstract categories", but such results are of little importance

for objective psychology.

The author has a firm belief that art appreciation is not just pure perception, but requires the highest mental activity. With the help of the combined theories of aesthetic emotions, we can group what has been said so far around the axis of two basic discussions. First, the argument is made by Christian Zen in a complete but simple way, he claims that every action of the external world involves the influence of one's own sense and morality. According to Goethe's theory, this is the same emotional effect or difference in the appropriate mental state that we experience, and old psychology called it the sensory song of perception.

An elemental work of art is not important in itself, but merely a key. What is the emotional response that that element produces, such a mechanistic concept is ultimately unable to solve the problem of artistic response because the emotional contribution of an impact is compared to the strong emotions that respond. They constitute an aesthetic, but it is very small, in addition to the emotional effects that are created by each and every element of art, the aesthetic response also includes certain emotional experiences that cannot be classified as Differences in mental state. (Kellermann, 1992)^[4].

Section 7: First Person

How is the first person selected?

1. Selection by the director (Moreno's method):

Moreno chooses many mental patients, especially psychotic patients as the first person during the screen development. Therefore, it necessarily uses advanced and deep psycho-drama techniques. Due to the lack of consciousness in their behavior, postictal patients are not able to logically choose someone from among themselves as a protagonist. They have no control over their own behavior and they are unable to understand the behavior of others, and thus the most important way to start a show is the direct intervention of the director and the selection of one of the group members as the first person. Due to this fact, Moreno not only chooses the protagonist, but also uses trained assistants.

From Moreno's point of view, an assistant is a person who has learned the techniques of playing the role of a helper. But the psycho-drama session, for the trained helper, is a repetitive and boring session. He may look at this task as a profession. In this case, the magical scene of the show will be devoid of mystery for him. He knows that he wants to help expand the mental space of a client. Now, if he stays in this profession for a long time, he will not benefit from it. If the clients of psycho-drama are psychotic patients, there is no other choice but to use a trained assistant, but if these are normal people and the goal of the psycho-drama is prevention, the assistants should also be normal people of a group who spontaneously appear on the stage.

2. Choice by group members:

The combination of theater therapy group members is extremely important in its objective and implementation process. If the similarity in age, gender, and occupation of the group members is high, the level of assimilation will increase, and more importantly, it will cause their high participation. If the director doesn't want or can't choose the first person for any reason, the group members themselves are asked to choose someone and send them to the stage as the first person. This selection usually brings favorable results due to the active participation of members in the

selection and commenting.

3. First-person introduction through other people or institutions:

If psycho-drama organizations are introduced to community members and social institutions, they will have many clients, each of whom will find their way to the therapy session in one way or another. Since psycho-drama is primarily a therapeutic approach, it will accommodate a wide range of clients. The introduced person will not necessarily enter the therapy' scene as the first person in the first session, the experienced directors introduce new people to the group and provide the basis for respectful relationships among them. In this way, in the first session, new people will get to know the therapeutic theater environment and the group members, and as a member of the group, they will witness the presence of another person on the stage. The preparation stage the first step of psycho-drama consists of a set of activities that a person will have from the moment he enters the group until he enters the stage (as the first person).

4. Selection based on the level of preparation:

For countless reasons, the members of the psycho-drama group are different from each other in many aspects, it is clear that their level of preparation to appear on the psycho-drama stage is also different. The director should never invite someone to the stage without preparation because the possibility of avoiding or escaping the draw is very high. The best first person is a person who has the necessary preparation to enter the psycho-drama scene. Using the voluntary method is not recommended because it may increase the tensions and conflicts within the group and marginalize some of the group members.

First-Person Performance:

The first person, with the help of the director and the group, discovers and displays his inner world on stage. He is the main element of psycho-drama. Through role reversal, one of the group members takes on the role of the first person and enters the stage as one of the group members. In addition, the first person is able to leave the stage and watch the performance from a distance. In this process, the role of the first person is played by one of the members of the group, and he observes his behavior outside the scene (mirror method).

Agreement between the Director and the First Person:

Basically, the director helps the first person to focus on the conflicting areas of the exit and discover his inner conflicts, and in this way, a kind of verbal contract is concluded. By discovering each conflict, both the director and the first person with mutual agreement dramatize the mentioned conflicts and by objectifying its dimensions, they approach the goals of therapy.

Over a period of time, first-person roleplaying skills evolve. The client is freed from the trap of his old and accumulated attitudes and gains more flexibility in each period of time.

Psycho-Drama-Retelling the Story of the Soul:

The theater is the story of the events of human life and not the story of the world without humans. The stage is the place to tell the personal stories of people. When we talk about retelling, we are faced with an important meaning. In

the psycho-drama stage, one does not only tell the story, but objectively and realistically recreates the story and brings it to life again, and in this way, two amazing forces of spontaneity and creativity are called to the stage.

But since retelling affects and moves the soul, it inevitably contains elements of the complex process of mythmaking. Psych manifestation is about helping people not only to release the dense energies within and recreate their life stories but also to transfer these stories to higher levels of the psyche.

Mental illnesses are the product of the disconnection of strong personality ties, and as a result, his wandering in the field of life and his relationship with people, and in a broader sense, his helplessness in facing reality. Retelling the story of life is a way to reconnect with this real element of life.

The Value of Dream Purifier:

The effect of dreams in maintaining mental balance is as far as Sigmund Freud believes, the purpose of sleeping is to dream. With this attitude, if a person is unable to dream, he will quickly lose his personality integrity and psychological balance and fall into the abyss of mental illness. When the client transforms a dream into a game on stage and is asked to transform what he experienced in the dream world into a visual theatrical movement, the road to re-refinement is paved for him. In addition, the use of dream symbols in the show has a cognitive function as well. In this process, with the help of the director and the assistants (that is, the members of the group), the person gets to the interpretation of the symbols. Then he realizes their meaning and finally succeeds in controlling their effect on his behavior.

Man always needs to tell his life story to be heard. If a person cannot consciously and consciously succeed in this retelling, he will do it unconsciously and in the world of dreams. Visualization is one of the most beautiful methods of narration.

The treatment will work when the patient is able to stop denying the world and find the knowledge that the real does not exist alone. Rather, it is only within its framework that it can meet its needs. A treatment that guides patients towards reality and moves them towards successful access to the tangible and intangible aspects of the real world should be called "reality therapy" or reality therapy for short. In doing reality therapy, the therapist should not only be able to help the patient to accept the real world but should also help him to meet his needs in this real world in such a way that in the future there will be a desire to deny the existence of reality, It did not remain. (Blatner, 1988)^[1]

Section 8: The Relationship between Reality and Theater Therapy

What is the problem of those who need psychotherapy?

We believe that people in need of psychotherapy, regardless of how their illness manifests, are suffering from a deficiency this group of people cannot meet their basic needs. The severity of the symptoms is proportional to the degree of the person's inability to meet his needs. In addition, we should note that psychological problems are not only a manifestation of a person's inability to meet his needs, but his behavior is valid and meaningful for him, no matter how irrational or inappropriate it may be in our opinion. This behavior is an attempt that he makes to solve the basic problem of his own type, which is unique to each

patient and is the inability to meet his needs. These people have one feature in common, they all deny the reality of the world around them.

How do we meet our needs?

We should always have at least one person in our life who takes care of us and we take care of you for our own sake. If we do not have such a main person, we will not be able to meet our basic needs. The degree of closeness and kinship is not important here, it is important that we feel the existence of the person in question by our side and that he also feels our presence by his heart. He should be in touch with reality and be able to fulfill his personal needs in this world.

Responsibility:

Accountability is of fundamental importance in reality therapy. Here it is defined as the ability to meet one's needs and do this in a way that does not deprive others of the ability to meet their needs. A responsible person or a person who feels responsible is capable of exchanging love and affection.

A person who feels responsible has a behavior that makes him feel valued and feels that he is useful to people. He strives to achieve a sense of worth and possibly endures deprivation. We are not directly dealing with those who have learned to be responsible in life, we are dealing with those who have not learned or lost the ability to learn, those who filled mental hospitals and prisons, and those who refer to Psychiatric clinics and psychiatric offices.

Two groups of people who according to our definition should be considered irresponsible are generally not the attention of psychiatrists. First, those who fulfill their own needs at the cost of preventing the needs of others from being fulfilled, and the second category are those who only have a part of their emotional needs met, and they have nothing to do with psychiatrists because they do not bother anyone and they do not ask anyone for help.

Responsibility Training:

Teaching responsibility is the most important task of all great animals and of course humans. This task (except for humans) is performed primarily under the pressure of instinct. Instinct is directly related to the persistence and survival of animal species.

Emotional Connection:

Treatment Joe is desperate for emotional attachment and suffers from not being able to meet his needs. He is looking for someone who can establish an emotional bond with him, someone who can convince him that he is thinking about him and is his patient rock, and someone who can convince him that he wants to be by his side for so long. He stayed to better meet his needs.

Despite the strong need for emotional connection, the patient may resist because he has previously been deprived of a person who can establish such a connection for a long time. With his resistance, he tests the level of sincerity and responsibility of the therapist, and if he does not find him as pure as he says, the necessary emotional bond will not emerge between them.

The therapist's ability to establish an emotional connection is the most important skill in addition to reality therapy. One way to understand how this connection occurs is to describe the qualities necessary for the therapist. The more the

therapist has these qualities, the more capable he will be in applying the principles of reality therapy and creating the necessary emotional bond.

The therapist must be a very responsible person, stubborn, interested, human and sensitive. He must be in good mental health and able to meet his personal needs, and he must be willing to discuss his emotional conflicts with Joe's therapist so that Joe's therapist realizes that responsible behavior is possible, although sometimes difficult.

The therapist must always be capable and not let his work be pretentious and expedient. He should stand against requests for sympathy, requests for painkillers, and the right to act on the part of the treatment, and not give in to his helplessness, arguments, or threats. Most therapy seekers know that their behavior is misguided and crooked and they realize that they are different from others, even if they are not aware of this point at first, they are often forced to realize it. Because society separates them from themselves and entrusts them to mental hospitals, boarding houses or rehabilitation centers.

Many responsible people who are well able to meet their own needs do not align themselves with some generally accepted rules and if looked at superficially they may appear mentally ill. It is possible for these types of people to be aloof and reclusive, but when they seek psychiatric help, they are generally unable to approach others or conform to society's standards. The therapist must have sufficient knowledge of those who are isolated or different from others due to their inability to meet their emotional needs. The therapist must immediately accept Joe's treatment as it is. An important diagnostic trait for a psychotherapist is his ability to accept patients without prejudice and to understand their behavior. (Glasser, 1965)^[2].

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