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DIALOGUE AS A RESOURCE: PSYCHOLOGICAL SUPPORT FOR ADOLESCENTS IN THE CONTEXT OF TRAUMATIC EXPERIENCE

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Problem definition. In the current socio-political context resulting from military actions on the territory of Ukraine, the issue of psychological support for adolescents has become exceptionally urgent. The psychological trauma experienced by teenagers in wartime conditions is a complex and multifaceted phenomenon that affects emotional stability, levels of social adaptation, academic motivation, and the development of life orientations. Unlike adults, adolescents do not yet possess sufficient resources to cope independently with traumatic events; therefore, particular attention must be paid to developing effective methods of psychological support for this age group. Despite the existence of numerous studies on traumatic experiences, the issue of providing effective psychological assistance to adolescents who are under emotional stress due to war remains insufficiently explored both theoretically and practically. There is a need for further development of innovative means of overcoming psychological trauma that are based on a combination of external dialogue between the psychologist and the adolescent and internal dialogue—in the form of interaction with an imagined interlocutor. Dialogue, as a foundation of therapeutic engagement, may become a resource that opens possibilities for internal restoration, reflection, the actualization of emotional experiences, and gradual integration of traumatic events into one's personal life narrative. The relevance of this issue is determined not only by the quantitative increase in psychological support requests but also by the ongoing nature of the war, which gives traumatic experiences a prolonged character and affects personality development in conditions of sustained turbulence. Accordingly, there arises a need for theoretical reflection on the potential of dialogue as a support instrument, as well as the exploration of applied aspects of psychological counseling for adolescents in crisis. In this context, direct interaction with the therapeutic toy Hibuki and its symbolic image contributes to the creation of a safe emotional space that enables adolescents to express complex emotional experiences, reframe traumatic memories, and discover internal psychological support.

Keywords: *psychological trauma, vitality, adolescent psychotrauma, psychological well-being, social support, Hibuki therapy, stress*

The psychotraumatization of adolescents as a result of war constitutes one of the most urgent issues in contemporary psychological science. Military conflicts create an environment of chronic stress, loss of basic security, and the disruption of interpersonal bonds and social structures. These are particularly acutely experienced by adolescents — a vulnerable developmental group characterized by active processes of identity formation, the emergence of autonomy, and the establishment of emotional self-regulation.

According to the data provided by the National Institute for Strategic Studies (NISS, 2025), as of the year

2025 approximately four million children and adolescents in Ukraine require psychological assistance, while the frequency of post-traumatic stress disorder (PTSD) has increased fourfold compared to the pre-war period.

In scientific literature, the concept of psychological trauma is defined as a disruption of mental equilibrium caused by an event that exceeds an individual's adaptive capacities (T. M. Tytarenko, 2024). For adolescents, such events include shelling, evacuation, the loss of loved ones, separation from family, forced displacement, and witnessing acts of violence. These factors serve as triggers for the development of PTSD, anxiety and depressive

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states, regressive behaviour, and emotional instability (M. M. Oros, 2023).

Recent studies demonstrate a growing interest in the applied aspects of psychotherapeutic support for adolescents. Both traditional and innovative approaches are currently used in practice: cognitive-behavioural therapy (T. Shapran, 2024) — to correct destructive beliefs; play therapy (V. Nazarevich, 2024) — as a means of processing trauma through symbolic play; Gestalt therapy (L. Didkovska, 2025) — for the integration of fragmented experience; client-centred therapy (V. Golovchenko, 2024) — based on empathic interaction; and Hibuki therapy (D. Sharon-Maksimov, 2023) — employing a therapeutic toy as an object of emotional transference.

One of the most promising techniques is Hibuki therapy, initiated by Israeli psychologist Shai Hen-Gal in 2006 within the framework of a national psychosocial support programme for children during the Second Lebanon War. The method is based on the use of a therapeutic puppy toy, Hibuki, which — owing to its form, expressive eyes, soft texture, and capacity to “embrace” — serves as an emotional mediator in trauma-focused work. Interaction with Hibuki enables a child to recognise and articulate personal emotions, facilitating stabilisation and activation of internal coping resources.

In Israel, the implementation model entailed short-term psychologist intervention (one or two sessions in schools and kindergartens). In Ukraine, beginning in 2022, the method has been adapted to a long-term format (six to ten sessions) and integrated into the educational process with the involvement of family members, teachers, and elements of social and emotional learning (SEL). A hybrid model was thus created, combining psychological and pedagogical dimensions: teachers maintain the therapeutic narrative of Hibuki in daily communication with children.

Beyond Ukraine and Israel, Hibuki therapy has been employed in Japan — to support children after the tsunami — and in the United States, in work with minors affected by natural disasters. In all cases, the method has demonstrated high flexibility, cultural adaptability, and confirmed therapeutic efficacy.

The academic literature provides an extensive description of the effectiveness and cultural adaptability of the method. N. Zinchenko (2024) outlines the principles of Hibuki therapy, its origins, and mechanisms of application; O. V. Kravchenko (2023) examines adaptation to Ukrainian conditions, particularly in schools and inclusive resource centers; O. Lypych (2024) analyses the emotional impact of the toy, the experience of its use in Israel and the peculiarities of its integration into the Ukrainian environment; O. D. Nauchitel and A. O. Kharchenko (2023) investigated how not even the toy itself, but the story in which the image of Hibuki appears as one of the characters, is a psychologist's tool for diagnosing and correcting emotional states in children; and I. Smagin (2023) addresses the interaction between teachers, psychologists, and children in the process of implementing therapy into the educational process.

Despite these individual studies, a systemic review of adolescent psychotrauma in the context of war remains underdeveloped. There persists a need to summarise theoretical models, formulate comparative criteria for intervention effectiveness, and develop practical recommendations for working with adolescents under conditions of chronic traumatization.

The adolescent psyche, under wartime circumstances, faces the disruption of habitual life structures and either emotional regression — a return to childlike coping — or, conversely, pseudo-maturity, when an adolescent assumes excessive responsibility. Under such conditions, the presence of a significant adult figure — a psychologist, teacher, parent, or another trusted authority — becomes critically important. Such an adult acts as a guide on the path toward regaining a sense of safety, assisting in reconstructing a stable self-image and restoring connections with the social environment and the external world.

The authors of the article also emphasize that dialogue is particularly essential when working with adolescents, as it corresponds to developmental needs for autonomy, recognition, and partnership-based interaction. Through dialogue, the adolescent integrates traumatic experience into their personal life story, reduces isolation, and strengthens trust in both others and themselves.

This study examines specific instruments of psychological support that facilitate overcoming psychotraumatic consequences among adolescents affected by war. Among the dominant emotions, that accompany the development of traumatic experiences, is fear — an affective reaction to danger, loss of control, and destabilisation of the familiar world. It is this fear that often acts as a psychological trigger that starts the mechanism of traumatizing the teenager's psyche.

One of the effective methods of working with adolescents in a state of post-traumatic stress disorder is the use of resource-based s — figurative narratives that stimulate imagination, activate emotional reflection, and create a protected space for self-expression. The metaphor establishes psychological distance between subject and traumatic content and enable indirect yet sincere work with painful experiences. It allows one to indirectly experience critical experiences, mobilize internal resources, and form a vision of the future. In therapeutic dialogue, metaphor is a bridge between chaos and structure, helping to transform the ineffable into the expressed, the formless into the meaningful, the painful into the resourceful.

The method is effective in both individual and group formats. It should be noted that group interaction enhances the therapeutic effect of the metaphorical approach: participants gain the opportunity to realize that their experience is not a uniquely isolated phenomenon and to reflect on their own reactions. By creating a collective space within the context of a metaphor, adolescents not only live through it but also actively participate in its transformation, which allows them to experience a sense of belonging, emotional engagement, and a shared capacity for change.

Let us look more specifically at how this practical tool is used in psychotherapeutic work through the example of the metaphorical storyline *"The Forest That Remembers the Flowers"*, which combines archetypal images, a narrative of crisis and transformation, and artistic components.

Metaphorical Narrative: "The Forest that Remembers the Flowers"

Once, not so long ago, there was a vast, rich, and vibrant forest inhabited by both wild and domestic creatures: foxes, owls, hares, squirrels, deer, raccoons, parrots, a lynx, frogs, snakes, cats, and a dog named Rooney. The forest had its own language — the rustle of wind, the song of nightingales, the murmur of the stream. Even the old badger would gather everyone at dusk to tell tales of the flowers that never disappeared. Every inhabitant had his own place and strength: the titmouse - lightness, the dog - protection, the frog - endurance, the lynx - wisdom, the parrot - the voice of change. In spring, unfamiliar plants bloomed: singing daisies, berries of light, and trees that remembered dreams. But one day everything changed: from the depths of the earth burst forth fire. A volcano, dormant for centuries, awoke. Lava streamed down, burning trees, destroying dwellings, erasing familiar paths. Ash filled the air; the animals despaired. Each reacted differently: the lynx led the little ones to a cave; the parrots soared into the sky, shouting "Fly!"; the mice dug deeper tunnels; the frog comforted the frightened newcomers. A snake warned a kitten that was too afraid to breathe, while Rooney the dog called for the lost ones. The trees were silent, but they left roots deep down. Days passed. The lava cooled. And where it seemed everything had perished, the squirrel first noticed a green dot. A sprout. Then another. And another. Soon, beneath the ashes, new grass emerged. Life did not return immediately - it was afraid at first. The inhabitants began to rebuild: the nightingale sang on a charred branch; the owl told stories again; the dog lay beside the fox cub. And when the old badger came out of his burrow, he whispered: "Do you remember the flowers?"

The aim of use of metaphorical plot is to create a safe symbolic environment for adolescents to reinterpret experiences safely, identify internal supports, and restore emotional resilience. The practical implementation of this method includes several sequential stages, each of which has therapeutic significance.

The first stage involves familiarizing participants with the metaphorical narrative and inviting them to imagine the events that occurred before, during, and after the symbolic "volcanic eruption." Then the adolescents are asked to choose one of the story's characters or create their own figure, to think about where it lived, what traits it possessed, what it felt during the catastrophe, how it behaved, and what motivated it.

In the final stage, participants visualize the renewed space as a symbol of emotional recovery. After this comes the reflection phase, during which they analyze how the chosen image resonated with their own experience and which traits of the character helped them gain a deeper understanding of themselves. Creative expression consists of visualizing (or sculpting) this being and creating a

symbol—a symbolic "sprout" that represents inner strength, the capacity for renewal, and hope for the better.

In group work, adolescents can be able to take part in the co-construction the conditional metaphorical reality of 'new forest', generating images of mutual support, source of strength and inner equilibrium.

During the discussion, reflective questions are used to help participants become aware of their own reactions to the traumatic event, recall those who supported them, identify the strengths they discovered within themselves, and envision their current emotional growth.

In the final stage, a collective piece is usually created — *"The Map of the Forest of Hope"*, which reflects the path toward renewal. In the concluding meditative part, participants are invited to imagine how the surrounding space comes to life, how trees grow and flowers emerge — symbols of inner renewal.

The use of such narratives in therapy facilitates indirect work with trauma, reduces defensive barriers, and strengthens emotional connection with oneself. The metaphor of a forest that has preserved its roots and blossomed after a catastrophe becomes a way for the participant to perceive themselves as part of a living world capable of change and growth, rather than merely a victim of circumstances.

Below are just a few statements from adolescents who took part in the group discussion of the metaphor *"The Forest That Remembers the Flowers"*:

"Now I understand that I am not the only one who is afraid — we all went through something similar."

"It was easier to talk about myself through the image of the lynx. It was like she said something I could not."

"I liked creating the new forest together — it felt like a world we could make safe."

"When I saw the sprouts in others' drawings, I felt that we were growing together."

"I found a strength in myself I had not noticed before."

"My character said what I was unable to say."

These statements by the participants reflect the nature of the reactions that arise when using metaphor as an effective psychotherapeutic tool for working with the transformation of traumatic experience. Adolescents often discover new meanings when they hear words that resonate with their feelings but are spoken by others.

Another technique a psychologist may use is individual work, where the psychologist, working within the framework of Hibuki therapy, verbally "voices" Hibuki's statements during a dialogue with the adolescent. Let us consider several real examples of such dialogues. We believe that these short stories in the form *Adolescent-Hibuki* dialogues stimulate the further development of reflection as a source for the growth of self-perception and adaptation to new life circumstances.

The first example describes a fragment of a situation in which Hibuki plays the role of a listener, and the participants in the dialogue are the Adolescent and the Psychologist.

Hibuki Listens

There was cozy in the room. The psychologist was sitting in an armchair, holding a notebook, though she was

not writing — just observing. On a green pouf a girl of about twelve was sitting opposite her. She was squeezing a stuffed Hibuki dog: its plush fur had slightly lost its shape from hugging.

“I do not want to talk,” the girl said, hiding her face in Hibuki.

“That is okay,” the psychologist replied softly. “But Hibuki is very good at listening. Would you like to tell him?”

The girl nodded. Her voice was inaudible — her words went straight into the toy’s soft ears.

“I will listen a little too, if Hibuki allows it,” the psychologist smiled.

For the first time during the session, the girl smiled back. She positioned Hibuki as if he were looking at her and whispered:

“I was there when it happened.”

Hibuki remained silent. But he did not need to speak — his job was simply to be there. And at that very moment, the room seemed to become a little warmer.

In the second example, the direct participants in the dialogue are the Adolescent and Hibuki.

HIBUKI AND MILA

“You are not real,” Mila said quietly.

“What does ‘real’ mean?” Hibuki replied.

“You cannot feel. You cannot cry.”

“Do you have to cry in order to listen? I always listen to you. Even when you are silent.”

“I am angry.”

“I used to get angry sometimes when I was left on the shelf. But then I was hugged. And everything got a little better.”

“I do not want to think about what happened anymore.”

“That is your right. We can sit together in silence. And when you are ready — I will still be here.”

“And if I tell you, will you not run away?”

“I am the one who always stays. Even when it is hard. Tell me — like you’d tell a friend.”

Mila hugs Hibuki even tighter. There are tears in her eyes, but they are no longer frightening. Now they are like rain after a heatwave. And the room becomes easier to breathe in.

And here is an example of a worksheet for the final session with an adolescent using the Hibuki-therapy method: “**Our Journey with Hibuki – What I Carry in My Heart.**”

Purpose: to help the adolescent become aware of the emotional journey completed during therapy; to reflect their personal achievements; to bring closure to the connection with the image of Hibuki in an emotionally safe way; to strengthen internal resources and positive self-esteem.

Duration: 45–60 minutes.

Materials: Hibuki toy, the worksheet “A Letter from Hibuki”, a template “Change Map”, markers, colored pens, if possible - calm music.

The structure of the session includes:

Greeting and attunement (5–10 minutes). A neutral conversation: “What were you thinking about today?”,

“Do you remember what you were like at our first meeting?”. Such questions help bring the initial state into awareness and prepare the adolescent to reflect on the changes.

Map of changes (15 minutes). Draw a bridge — on one side, “*Me then*”, on the other — “*Me now*.” Mark on it the events, feelings, and skills you have encountered. Questions: “Which emotions have been left behind?”, “What are you taking with you?”. This activity allows the adolescent to talk through their personal progress in a structured way.

A letter from Hibuki (10 minutes). Give the adolescent a sheet with a letter written in advance. Example: “I saw how you struggled with your feelings. I am proud of you. Now you can move forward, but I will always be here if you need me.” This letter serves as a symbolic acknowledgment of the adolescent’s efforts.

Adolescent’s response – farewell (10 minutes). Write or draw a response to Hibuki. It can also be expressed verbally: “I would like you to know ...”. If desired, a small ritual may follow: a hug, a commemorative drawing.

Reflection and closure (10 minutes). Questions: “What was the most important part of these meetings for you?”, “Which thought or feeling will stay with you?”, “Which words will you remember when things get difficult?”

Here are some excerpts from the farewell messages to Hibuki and the adolescents’ responses during the reflection:

– Thank you, Hibuki, for being there when I did not know how to cope. Now I know — I can do it on my own. But the memory of you will stay with me.

– You taught me to listen to myself and trust my feelings. I have become stronger, and part of that strength comes from your care. Goodbye, my friend.

– When I held Hibuki, it felt like there was someone who always understood me.

– I could say things I cannot tell my mom.

– He is like a part of me, but now I can manage on my own.

– I realized that being sensitive is not a weakness.

– Hibuki taught me to take care of those who are weaker than me.

In their article “Hibuki Stories – A Toolkit for Psychologists Working with Child Trauma” (2023), the authors have already described the requirements for creating such a tool and the possibilities of using it in practical work to overcome psychological trauma. Below there are several examples that are more suitable for working with adolescents. The stories are presented as excerpts from a diary that Hibuki kept during his journey. The plot of the story, as outlined in the notes, remains open — and it is the adolescent who becomes the one to place the final full stop in its ending.

THOUGHTS ON FRIENDSHIP

Opening my notebook, I wondered what to write today and decided — it would be a story about Zhenia, which his Hibuki told me. Zhenia, together with his mother and little brother, had moved to live with their grandmother; the

entrance of the building where their apartment had been destroyed. The fire had burned everything out. Before the move, Zhenia went to visit his classmate Yura. The boys had been friends ever since they went to kindergarten together. Both were sad to say goodbye; neither of them could even imagine when they would again be able to go to school together, play chess, or cheer for their football team.

“Friend, can I leave my hedgehog with you? He is the only one who managed to survive that terrible day. Mom forbade me to take him to Grandma’s. I know that without someone to take care of him, he will die. Of course, I am sad to part with him. But I am sure he will be safe with you,” Zhenia said.

“I promise, he will be fine with me. Here, take my Hibuki — take care of him, protect him. Do not look at the fact that he is a toy. I am sure he will find a way to protect you when your heart feels heavy,” Yura replied.

“And you? He is your favorite. How will you manage without him?”

“I will miss him too. But I believe that he, like Ariadne’s thread, will connect us as we both search for a way out of difficult situations. And when you return home, the hedgehog will live with you again, and Hibuki will come back to me. Agreed?” Yura asked his friend.

“Of course, agreed.”

The friends said goodbye, promising each other to remember their commitments. Time passed. For more than six months, Zhenia has been living with his grandmother. He only leaves the house to go to school. At home, he helps his grandmother feed and care for the pets and birds, but he does all of it without joy, as if someone had turned him into a robot.

One night, when everyone in the house was already asleep, Zhenia gathered the courage to snuggle up to Hibuki and tell him what he had been thinking about all this time.

“I often dream that I’m back home. I’m lying in my bed, and through my sleep I hear the hedgehog, running across the room with its little paws. Suddenly it stops, peeks under the chair — that’s where it always hides something tasty for itself. Today, it looked under the chair to check if the apple it rolled there in the morning is still in place. Then it comes to my bed, touches the leg with its nose, and continues its nighttime patrol of the rooms, like a guard entrusted with protecting our peace. I wake up feeling like I can’t breathe, my heart pounding as loudly as thunder, my body burning as if the flames had scorched me. I realize it was only a dream. We’re still at Grandma’s, and my hedgehog is far, far away from me. Do you think it misses me too? I know Yura takes care of him. I’m just scared that it might forget me, or think I’ve betrayed it, since I left it behind.”

Hibuki listened to Zhenia, holding his hands in its little paws, and whispered something very softly.

I made a promise to the boy to keep silent about how that nighttime conversation ended. I only know that Zhenia’s pain inside stopped when the hedgehog occasionally appeared in his dreams again.

What do you think Zhenia heard that was so important?

About how Maksym and I created a TIME MACHINE

The dream of building a time machine appeared after the boy told me about yesterday’s walk in the park with his mother. Previously, Maksym’s family often strolled through the park on weekends. Yesterday, on Sunday, he asked his mother to walk a little along the park’s alleys. Last year, on similarly sunny spring days, the park was always busy. Children and adults played on the swings; mothers pushed strollers along the paths; water streamed from the fountains, and music played. One could even spot a little red-haired beauty darting quickly between the trees or jumping from branch to branch, perhaps hoping someone had visited and brought a treat — nuts. Now everything was different: the alleys were almost empty, the fountains were dry, no music could be heard, and only a squirrel ran past the half-empty paths of the park.

“Mom, can we go on the swings? Do you remember how you and Dad laughed when we swung really high, and you held my hand tightly so I would not fall?”

“No, my dear, go on your own. We will wait for Dad — then the three of us will ride together,” his mother replied, her voice filled with sadness.

Maksym saw a tear roll down her cheek. The boy felt uneasy, realizing he had upset his mother. Lowering his head gloomily, he said: “Mom, let’s go home. My head hurts.”

At home, Maksym said he was tired. He hugged Hibuki tightly, lay down in bed, and pulled the blanket over his head. Pressing his lips to Hibuki’s ear, he whispered about his sad walk in the park. Then he added: “I feel like crying so much right now — throwing everything I can reach, screaming. It’s my fault that Mom got upset.” “In everyone’s life there has always been a past, and there must also be a future,” Hibuki whispered back into his ear. “If you want, we can build your Time Machine and look not only into your past, but also into what your life may be like in a year, five, ten... Would you agree?”

“Yes. But what do I need to have for that? I don’t have anything.”

“Do you have paper and pencils?”

“Yes.”

“Then get up quickly! You are the creator of your own life! I forgot who said: ‘Rise, Count, great deeds await you!’ It sounds just like a motto.”

And so Maksym and I became the inventors of the TIME MACHINE.

After this story, it is possible to offer the adolescent some questions, for example: “What is your life motto?”, “What will your life be like in a year, five, ten years? What will happen during this time?”

Below there is a series of statements from adolescents who worked with these stories together with a psychologist:

– This is like me. Sometimes I feel lonely too, and I wish I had a friend like Hibuki.

– I never thought a toy could become a symbol of friendship. That’s really cool.

– I want to gather my things and build my own Time Machine — to see where I’ll be in the future.

– Zhenia is a real hero. He was able to say goodbye to his favorite hedgehog and trust it to a friend. That's not easy.

– These stories showed me what it means to be strong.

Excerpts from adult questionnaires:

– I read it and cried. How important it is to have someone nearby who listens, even to silence.

– Hibuki is not just a toy, but a comfort that we adults sometimes cannot provide. It is very wise and profound.

– I want my son to be able to share his feelings. After this story, I am ready to listen more attentively.

– The Time Machine — what a wonderful idea! I will suggest building it together with my son so he can imagine a happy future.

– These stories should be read in schools. They help children and adults understand each other.

Thus, it can be stated that these and similar “story-narratives” work as therapy: through simple language and genuine emotions, they help adolescents feel alive and connected.

Conclusion: Within the framework of the presented research, psychological support for adolescents in the context of traumatic experiences is provided through dialogue and the use of metaphor as a tool for internal emotional processing. The application of the Hibuki figure — a toy with therapeutic significance — creates a safe space for emotional communication, overcoming barriers of silence, fear, and confusion. Stories woven into Hibuki's diary structure allow adolescents to find points of identification, activate their own experiences of loss, guilt, and loneliness, while simultaneously revealing a need for trust, friendship, and dreams. The metalinguistic presence of the character as an “Ariadne's thread” gives the psychologist's practical work an additional dimension: imagination, fantasy, and creativity become resources for internal stabilization. Reflective responses from both children and adults confirm the therapeutic effectiveness of this approach — simple, emotionally rich stories facilitate the re-evaluation of personal experiences, deepen empathic contact, and restore a connection with the future. It is the dialogue centered around the image of Hibuki that shapes the direction of psychological healing — through listening, shared presence, the language of silence, and mutual faith in the ability to cope.

Thus, the playful therapeutic image, metaphor, and structured storytelling can be an effective component of psychotherapeutic practice with adolescents, especially in the context of experienced trauma. Hibuki is not merely a “tool,” but a bridge between the adolescent's inner world and their environment — a bridge that can be crossed even through silence.

Personal contribution of the authors:

Olena Nauchitel. Preparation of the main part of the materials, formulation of conclusions and annotation;

Andriy Kharchenko. Analysis of scientific literature on the subject of research, statement of the problem, description of cases from psychotherapeutic practice;

Yevheniia Yakusheva. Analysis of the effectiveness of using psychological tools in psychotherapeutic work, editing the text of the article.

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ДІАЛОГ ЯК РЕСУРС: ПСИХОЛОГІЧНА ПІДТРИМКА ПІДЛІТКІВ У РЕАЛІЯХ ТРАВМАТИЧНОГО ДОСВІДУ

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Постанова проблеми. У сучасних суспільно-політичних умовах, спричинених військовими діями на території України, питання психологічної допомоги підліткам набуває виняткової актуальності. Психологічна травма, яку зазнають підлітки в умовах війни, є складним і багатограним явищем, що впливає на емоційну стабільність, рівень соціальної адаптації, навчальну мотивацію, а також формування життєвих орієнтацій. На відміну від дорослих, підлітки ще не мають достатніх ресурсів для самостійного подолання психотравмуючих подій, тому особлива увага має приділятися створенню ефективних підходів до психологічної підтримки саме цієї вікової категорії. Попри наявність численних досліджень з теми травматичного досвіду, проблема дієвої психологічної допомоги підліткам, які перебувають у стані емоційної напруги через війну, залишається недостатньо теоретично осмисленою та практично реалізованою. Існує потреба в подальшій розробці нових засобів подолання психотравми, що базуються на поєднанні зовнішнього діалогу між психологом і підлітком, та внутрішнього – у формі з уявним співрозмовником. Саме діалог як основа терапевтичної взаємодії може стати ресурсом, що відкриває можливості для внутрішнього відновлення, рефлексії, актуалізації переживань і поступової інтеграції травматичного досвіду у власну життєву історію. Актуальність проблеми обумовлюється не лише кількісним зростанням запитів на психологічну допомогу, але й тим, що війна триває, а отже, травматичні події мають пролонгований характер і впливають на розвиток особистості в режимі постійної турбулентності. У зв'язку з цим постає необхідність у теоретичному осмисленні потенціалу діалогу як інструменту підтримки, а також у дослідженні прикладних аспектів психологічного консультування підлітків, що знаходяться у стані кризи. У цьому контексті безпосередня взаємодія з терапевтичною іграшкою Хібукі, а також із її образом, сприяє формуванню безпечного емоційного простору, який дозволяє підліткам виражати складні переживання, переосмислювати травматичний досвід та знаходити внутрішню психологічну опору.

Ключові слова: *психологічна травма, життєстійкість, психотравма підлітків, психологічне здоров'я, соціальна підтримка, Хібукі-терапія, стрес*

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