การใช้เทคนิคและทฤษฎีการแสดงของสเตลล่า แอดเลอร์ และไมเคิล เชคคอฟ ในการพัฒนาทักษะการแสดงตัวละครที่มีสภาวะป่วยทางจิต: กรณีศึกษาตัวละคร เฮดดา เกบเบลอร์ ในเรื่อง เฮดดา กาบเบลอร์ ของ เฮนริก อิปเซน

The Use Of Stella Adler And Michael Chekhov's Acting Technique And Theory In Developing Acting Skills For Characters With Mental Health Conditions: A Case Study Of Henrik Ibsen's Hedda Gabler

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Abstract:

This research explores the practice of Stella Adler and Michael Chekhov's acting techniques in portraying characters with mental health conditions, especially in Narcissistic Personality Disorder (NPD) and Major Depressive Disorder (MDD). Considering the challenges actors face in portraying the nuanced internal and external aspects of such characters, this research aims to provide a framework for character development. This paper analyses Adler's techniques of imagination and character circumstances, as well as Chekhov's Psychological Gesture technique, using Henrik Ibsen's Hedda Gabler as a case study. The methodology includes an analysis of the mental health condition studied

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and the techniques of Adler and Chekhov employed by the actor. Additionally, with adaptation to the contemporary era, this research highlights how the issues contributing to Hedda's mental health struggles remain relevant to current social situations. This research focused on combining Adler's and Chekhov's techniques, which can significantly support and helpp in developing a multi-dimensional character and offer a comprehensive understanding and outcome for actors who undertakes roles with mental health conditions. This study concludes with an acting framework for actors and educators seeking to apply these techniques in training and performance.

Keywords: Acting Techniques, Stella Adler, Michael Chekhov, Mental Health in Acting, Henrik Ibsen's Hedda Gabler, Character Development Framework

Introduction

Acting is doing; in the context of performance, acting is also being. Stella Adler once said in her book, The Art of Acting, "You must experience it before I can experience it." (Stella Adler said this to her acting students, with "you" referring to the students and "I" to herself.) She continues, "You must give us the excitement of your choice. Don't explain it. Take us there. Show us something that belongs to you, then give it away." Adler's approach to acting emphasises the essential reason for authenticity in any performance. The main exploration of this paper is to analyse character development and techniques from both Stella Adler and Michael Chekhov that help actors achieve authenticity when performing as characters with mental health conditions.

Stella Adler and Michael Chekhov's acting techniques have formed the modern approach to acting. The techniques enable actors to deliver authentic performances. Adler's works focus on imagination and the character's given circumstances. She suggests that "The imagination is closer to the actor than real life" (The Art of Acting p. 131) and "Every action has its own preparations, its own requirements, its own demands" (The Art of Acting p.59). These statements shows her belief in the power of imagination and life circumstances, encouraging actors to draw upon imagination and experiences to build authentic performances. Chekhov's techniques focus on physical and psychological gestures. To use this technique, actors can explore body movement and physical expression to shape their characters. This dynamic helps actors understand their character's inner thought

and create individual motions for each role. When portraying characters with mental health conditions, these techniques help actors to navigate honest and deeply emotional and psychological states that are often difficult to access and convey.

Characters with mental health conditions, particularly personality disorders such as Narcissistic Personality Disorder (NPD) and Major Depressive Disorder (MDD), experience complex internal and external struggles. Henrik Ibsen's Hedda Gabler exemplifies this complexity, with the character's journey ending in severe depressive behaviour, including suicide. To perform live onstage, as it requires portraying a character that has both psychological depth and emotional complexity, may challenge the actor, but the combination of Adler's and Chekhov's acting techniques provides various opportunities to develop an actor's skills. Hedda Gabler is an ideal case study for exploring this challenge.

This paper aims to demonstrate how these methods can be applied to enhance the portrayal of characters with mental health complexities, using Hedda Gabler as a case study. The character requires both physical movements to portray a unique person who has personality disorders and an understanding of the traumas and experiences that shape her current state. Every exercise and acting method developed by Adler and Chekhov could possibly close the gap of character development, providing actors with the necessary tools to deliver a satisfying and truthful performance on stage. In the end, these practices could serve as a valuable framework for actors or educators seeking to portray mental health conditions.

Research Objectives

The objective of this research is to systematically analyse and identify suitable acting techniques from Stella Adler and Michael Chekhov to develop a framework for portraying characters with mental health conditions. Using Henrik Ibsen's Hedda Gabler as a case study, the research aims to demonstrate how these methods help an actor's ability to convey complex emotional and psychological states on stage.

Hypothesis

This study demonstrates that the adaptation of techniques from Stella Adler and Michael Chekhov in the portrayal of characters with mental health conditions, specifically in the case of Hedda Gabler by Henrik Ibsen, enables the actress to

achieve a deeper connection with the role and more effectively communicate the central themes, the character's inner conflict, and the messages of the play to the audience.

Scope of Research

1. This research examines the outcomes of analysing and applying acting exercises and techniques developed by Stella Adler and Michael Chekhov to a mental characters with mental health conditions.

2. The selected case study is the play Hedda Gabler by Henrik Ibsen.

3. This study focuses solely on the character Hedda, performed by the researcher.

4. The study focuses exclusively on one principal character, Hedda, who is portrayed by the researcher.

Research Procedure

1. Research Data Collection (Pre-Production)

1.1 Analysis of the Play: Hedda Gabler is a play written by Henrik Ibsen in 1890. It centres on Hedda Gabler, a heroine who embodies the struggle of a woman attempting to break free from social taboos in order to find her own worth. Particularly in the modern adaptation by Patrick Marber, the play strongly underscores enduring social issues, especially the rigid frameworks of gender roles and social expectations, that continue to suffocate individuals (Khalid & Bilal, 2013). Hedda's suffering arises from the oppressive mould of how a woman "should" behave, a construct deeply embedded in social norms. This ultimately drives her into profound mental turmoil and emotional distress (Hedda Gabler: Feminist Ideas and Themes, n.d.).

Every individual who is suffering from mental illness has always been through stories shaped by social forces that often impact and affect their psychological vulnerability. Society, through its entrenched norms and expectations, can inadvertently push individuals toward a fragile mental state. Those mental health issues frequently reflect and show multiple overlapping symptoms.

Hedda Gabler is one of the best examples of this complexity. She is a woman of conflicting emotions and desires. At her core belief, Hedda is ambitious, restless, and dissatisfied. Her marriage to George Tesman fails to fulfil her; she craves excitement, intellectual engagement, and a sense of purpose beyond the confines

of domestic life. This dissatisfaction drives her manipulative behaviours and fuels the unfolding inner conflict. A key dimension of Hedda's character is her plan to use influence and power. She skilfully navigates her social world, hiding and planning events to serve her hidden needs. Yet beneath this poker face and white lies of Hedda, it is profound despair, born of both social constraints and her own personal choices, which ultimately shapes her complex and tragic internal struggle (Benin, 2020; Bhatta, 2023).

With the protagonist's suicide at the end of Hedda Gabler, the narrative invites a deeper investigation into the psychological factors that can lead a person to view death as a solution to their problems. In the context of modern understandings of mental illness, suicide is often the result of complex and multifaceted psychological conditions (American Psychiatric Association [APA], 2022). This research will focus on Hedda Gabler, the character who suffers from a severe mental health condition. Through script analysis and character behavior, it becomes clear that she consistently displays symptoms, but no one notices them. This severe psychological disorder prompted further inquiry into the nature and roots of her mental state. Among the likely diagnoses are Narcissistic Personality Disorder (NPD) and Major Depressive Disorder (MDD).

According to the APA (2022), individuals with NPD typically show a sense of self-importance, a constant need for admiration, and a lack of empathy. These behavior are evidently showa in Hedda's manipulative and dominating behaviour, particularly her encouragement of Eilert Løvborg's suicide using her father's pistol, a symbolic assertion of control and power. Bhatta (2023) highlights that Hedda's actions reflect a strong desire for dominance and emotional detachment, aligning with key markers of narcissistic pathology. Simultaneously, signs of Major Depressive Disorder are evident in her emotional withdrawal, chronic dissatisfaction, and feelings of entrapment in her marriage and social roles. Benin (2020) Furthermore, her neurotic characteristics and lack of emotional connection point to unresolved inner conflicts, contributing to her psychological collapse. Her inability to form meaningful emotional connections, combined with feelings of helplessness and isolation, ultimately culminates in her decision to take her own life.

With this kind of behaviours, the symptoms of each mental health condition have a direct impact on how an actor portrays the character on stage. The specific symptoms such as emotional instability, manipulative behaviour, or

hidden attention seeker require the actor to embody not only the external expressions but also the psychological depth and internal conflicts of the character.

The characteristics of Narcissistic Personality Disorder (NPD) that clearly appear on the outside include a grandiose sense of self-importance, an exaggerated need for admiration, and a lack of empathy for others (American Psychiatric Association, 2022). These traits can be shown through superior or condescending body language, calculated speech patterns, excessive control in social interactions, and visible discomfort or irritation when not receiving attention. An actor portraying a character with NPD must reflect these behaviours with nuance, ensuring that the performance captures both the outward arrogance and the deeper insecurity often hidden beneath it.

In addition, when suicidal thoughts begin to surface, particularly those associated with depressive symptoms, the actor must incorporate another layer of physical expression. This includes showing signs of emotional exhaustion, slumped posture, slowed movements, lack of eye contact, and an overall sense of heaviness or withdrawal. These physical cues are essential for conveying the character's inner despair in a way that is both believable and emotionally impactful.

In light of this, the researcher has chosen to apply two main acting approaches: Stella Adler's and Michael Chekhov's techniques. These methods will guide the actor in fully embodying and truthfully portraying the role of Hedda Gabler on stage

1.2 Examination of Acting Techniques: Stella Adler's techniques and Michael Chekhov's acting principles are studied in-depth. According to Stella Adler's principle of rich humanity, the actor must move beyond surface-level emotional responses and cultivate a broad understanding of the human condition. In the case of Hedda Gabler, the actor has to do academic research related to narcissistic personality disorder and depression through clinical case studies, scholarly journals, or direct interviews with experts. This process helps the actor to understand how individuals with these conditions think, behave, and experience emotion. Hedda is a character who is often misinterpreted or reduced to a one-dimensional figure, either as a manipulative antagonist or as a woman driven by hysteria. However, through Adler's approach, the actor is encouraged to develop a sense of the human being behind the diagnostic labels. This understanding must be grounded in both the psychological complexity of the character and the social and historical circumstances in which she exists.

Furthermore, when it comes to expressing the physical and behaviour associated with narcissism and depression, particularly in relation to body posture, gesture, and energy, Michael Chekhov's acting technique is suitable for this process. His use of psychological gestures, movement qualities, and imaginative embodiment enables the actor to transform internalized emotional states into dynamic external action. Chekhov's method helps the performer externalise Hedda Gabler's inner conflict and psychological instability by accessing the character's deeper impulses through carefully crafted physical expression (Chekhov, 2002, p. 63).

Stella Adler's technique provides acting equipment to the actor with intellectual understanding, emotional depth, and contextual grounding necessary for interpreting the character. Chekhov's approach enhances this by offering tools for physical expression, focusing on the use of space, energy, and gesture. Together, these methods support a comprehensive acting process that combines internal analysis with external embodiment. This research applies the Five Core Principles of Stella Adler's Acting Technique alongside Michael Chekhov's psychological gesture as the central foundation of rehearsal, exploration, and performance practice. These two frameworks are employed to guide the actor's process in portraying Hedda Gabler as a character shaped by complex psychological conditions.

1.1.1 Stella Adler's Acting Theory

The used of Stella Adler's The Five Core Principles of Stella Adler's Acting Technique (Applied to Hedda Gabler and Portraying Mental Illness) to build the Hedda Gabler character in the contemporary scene.

Acting Is Doing "Acting is doing. It's not about you.
It's about what you do." The Technique of Acting, p. 61

> Adler emphasised that action, not emotion, is the foundation of acting. An actor must always be engaged in a clear, playable action, such as to persuade, to seduce, to attack rather than trying to "feel" something. This shifts the focus outward, onto the scene partner, creating truthful performance through purposeful doing.

Imagination Over Emotional Memory
"The imagination is closer to the actor than real life
more agreeable, more comfortable." The Art of Acting, p. 131

> Adler rejected Lee Strasberg's emphasis on emotional recall. Instead, she advocated for the use of creative imagination to build inner life.

The actor is encouraged to visualise vivid circumstances, environments, and histories in order to evoke truthful emotions especially when portraying characters or settings far removed from their own experience.

The Given Circumstances "The actor must know everything about the world of the play." The Technique of Acting, p. 102

All facts in the script setting, time period, relationships, social context are known as the given circumstances. Adler insisted that actors must study these deeply. This includes the social, historical, political, and emotional climate of the play. True performance arises when the actor becomes a citizen of that world, not a visitor from the present.

The Actor's Responsibility to the Text

"The play is not in the words. It's behind the words." Stella Adler on Ibsen, Strindberg, and Chekhov, p. 7

Adler taught that an actor must interpret the text, not just recite it. This means understanding subtext, beats, character objectives, and playwright intention. Actors must read widely, study the style of the author, and approach the role as both artist and scholar.

The Actor as Artist and Citizen

"Growth as an actor and growth as a human being are synonymous" The Art of Acting, p. 65

To portray humanity, the actor must understand humanity. Adler insisted her students read literature, view art, engage with society, and study human behaviour. An actor with cultural depth, political awareness, and artistic curiosity brings fullness and truth to the stage.

1.1.2 Michael Chekhov's Theory, the psychological gesture

Michael Chekhov's acting technique emphasises the integration of physical movement with psychological intention. The concept of The Psychological Gesture (PG) involves the actor identifying a specific, purposeful physical action that embodies the character's deepest desires, fears, or motivations. By engaging in this gesture physically, the actor gains access to the emotional life of the character and is able to express it truthfully on stage. Chekhov explains that the psychological

gesture is “a movement that awakens the will of the actor and gives him an inner impulse to fulfil the intention of the character” (Chekhov, 2002, p. 63).

In the context of portraying a character with mental health issues, a severe condition at the end (suicide behaviour),such as Hedda Gabler, the Psychological Gesture serves as a key technique. For instance, an actor might use a controlled, upward-reaching motion to express Hedda’s desire for freedom and control or a downward, collapsing movement to depict her moments of despair. Through repeated practice, these gestures become internalised, allowing the actor to perform with authenticity and emotional depth.

2. Rehearsal and Practical Application of Acting Techniques Based on the Approaches of Stella Adler and Michael Chekhov (Production)

2.1 Applying Techniques to Character Development: The selected theories and exercises from Stella Adler’s and Michael Chekhov’s acting techniques were applied during training to support character development, with a particular focus on the specific mental health conditions, Narcissistic Personality Disorder (NPD) and Major Depressive Disorder (MDD) portrayed through Hedda Gabler’s behaviour and psychological profile.

Prior to the beginning of the rehearsal period, a significant change occurred. The researcher, who also serves as the actor portraying Hedda Gabler, suffered an injury resulting in the tearing of three ligaments in the right ankle. This injury required the use of a leg cast and crutches, rendering the actor unable to walk unaided for a period of three weeks. This was followed by a gradual recovery phase involving the use of an orthopaedic walking boot for an additional three weeks, during which the actor began walking slowly. Full mobility was eventually regained after six weeks, with continued support from the walking boot throughout the recovery.

As a result of this physical limitation, the original plan for exercises and rehearsals had to be restructured and adapted to the actor’s condition. Therefore, the methods of application and training based on the chosen acting theories were revised as follows:

A. During the first three weeks, when the actor was unable to walk, the majority of the rehearsal work was focused on play analysis. For Stella Adler, play analysis is considered the first form of rehearsal. Before stepping into the role, the actor must go beyond simply reading the text. They are required to imagine the world of the play, ask detailed questions, and connect every line and physical

action to a motivation shaped by the given circumstances. As Adler (2000) states, “An actor must interpret the text by building a reality that is not his own” (p. 32). For the first two weeks following the injury, the actor was unable to walk and thus focused primarily on play analysis. The play was studied in order to gain a deeper understanding of what the playwright intended to communicate to the audience and to the world, including key themes and messages embedded in the text. The analysis also took into account the broader context of the play, such as the historical period, national setting, social structure, political climate, and cultural background. In addition, the character of Hedda Gabler was explored in terms of her personal history, her ultimate life objectives, the obstacles she encounters, and her relationships with other characters in the play. This stage of the process was undertaken by the researcher both independently and in collaboration with the director and fellow cast members. Supplementary research was also conducted using a variety of relevant online sources. The researcher organised five of Stella Adler’s core exercises into a five-week training structure, completing one exercise per week. On average, the exercises were practised three times per week, with regular journaling to record reflections, progress, and observed changes in perspective. Although the researcher was not yet able to walk during this time, the exercises were adapted accordingly. In some instances, the practice was conducted in collaboration with the director through online sessions.

B. Training in Michael Chekhov’s technique, particularly the use of psychological gesture (PG), began once the researcher was able to walk slowly using an orthopaedic walking boot. The researcher adapted Chekhov’s exercises with support from selected materials, focusing on limited but intentional physical expression to access the character more effectively. This training was carried out over four weeks, with sessions limited to twice per week due to physical restrictions. It began during the transition from partial mobility in the walking boot to more confident movement during physical rehabilitation. Throughout this phase, the researcher continued to apply accumulated knowledge from both Adler and Chekhov’s exercises, alongside script and character analysis, to develop imagination and embodied performance skills. In the final month of rehearsal, after being able to walk unaided, the researcher integrated these methods more fully into the practical rehearsal process. This period focused on applying theoretical insights and physical training into character development and stage performance.

After a total of nine weeks of training with both Adler's and Chekhov's methods, the researcher was able to return to full rehearsal activity without physical limitations. The accumulated techniques were then consistently applied in script work and character embodiment as part of the final preparation for performance.

3. Exercise schedule and Rehearsal of the Play: The play is rehearsed to integrate the developed character techniques.

1. Reading and Cultural Expansion Assignments Purpose: Adler believed that an actor must be a well-rounded human being. They must "develop their instrument" intellectually and culturally, not just emotionally. What it is: Actors are asked to read novels, history, art, and political texts related to the play's world.	Once a week for 3 weeks
2. Given Circumstances Exercise Purpose: To ground the actor in the world of the play through analytical and imaginative exploration. What it is: • Study the script's time period, location, culture, politics, and social dynamics. • Imagine how those factors shape the character's behaviour and relationships.	Once a week for 3 weeks
3. Imaginative Object Exercise Purpose: To develop imaginative and sensory engagement. What it is: Handle an invisible object (e.g. a cup of hot tea, a sharp knife) and explore its weight, temperature, danger, or beauty using imagination.	Once a week for 3 weeks
4. Action-Based Text Interpretation (Active Verbs Exercise) Purpose: To turn text into playable actions rather than emotional generalisations. What it is: • Assign a transitive verb (e.g. "to seduce," "to attack," "to plead") to each line or beat. • Speak the line while acting the verb.	Twice a week for 2 weeks

5. Who Am I? (Character Questions Exercise) Purpose: To build a deep, layered understanding of the character's backstory, objectives, and relationships. What you ask: • Who am I? • Where am I? • What do I want? • What is in my way? • What is my relationship to others?	Twice a week for 2 weeks

Michael Chekhov's Exercise	Timeline
1. Define the character's dominant objective or need 2. Create a large, expressive gesture 3. Repeat the gesture	2 weeks (Due to body's limitation it takes time)
4. Internalise the gesture	1 week
5. Apply it to text or scenes	1 week

Analysis

1. Data Analysis from Interviews

The play was performed three times to test and apply the developed acting techniques. Feedback was gathered through interviews with three individuals: the professional actor Mr. Thanatphong Charurangsimes, Assistant Professor Chaichana Nimnuan, M.D., Ph.D. a clinical psychiatrist, and a professional theatre practitioner known as Miss Piangdao Jariyapan. All interviewees observed that the character of Hedda Gabler displayed clear physical signs of anxiety, along with behavioural expressions that suggested psychological instability. The psychiatrist noted that certain traits closely aligned with symptoms of Narcissistic Personality Disorder. Those specific behaviors were clearly seen on the stage, and even the general audience could sense that the character might be suffering from a mental health condition. Mr. Thanatphong Charurangsimes reflected that the progression of events within the play helped clarify Hedda's eventual decision to take her own life. This outcome felt understandable and consistent with her emotional journey and, indeed, her mental health, which slowly shows throughout the play. The director

of the play, who followed the rehearsal process closely, observed a significant improvement in the character's development and the actor's consistency. By the final two performances, the character appeared fully integrated. Hedda portrays internal suffering through expression when she is with herself within her own world and the intentional physical choices the actor makes to use. Her posture, movements, and gestures communicated traits of superiority and control, especially in interactions with Thea and Lovborg. These details supported the portrayal of a character whose manipulative tendencies had become instinctive and habitual.

2. Researcher's Reflection After Performance and Interviews

After completing the performances and reviewing the feedback from post-show interviews, the researcher reflected on their growth throughout the nine-week training and rehearsal period. As both the performer and the researcher identified substantial improvement in their ability to work as an actor. The researcher believed that when on stage, the actor has a deeper understanding of the character's psychological state, emotional needs, and motivations. Even though it might not be stable for the whole show and has a different dynamic a bit in each show, this understanding led to a more truthful and purposeful interpretation of the script. The researcher also marked improvement in the use of the body during performance. Their body became more responsive and present, enabling a greater degree of emotional availability and spontaneity on stage. This enhanced the ability to remain grounded most of the time in the moment and allowed them to express the character's inner life with clarity and confidence.

Limitations

One of the primary limitations of this research was the unforeseen injury happened with the researcher, who also served as the lead actor. This injury caused the actor unable to walk for several weeks, significantly affecting the original rehearsal and training schedule. Physical limitations became a key obstacle in the actor's development process, resulting in a reduced number of physical rehearsals. The total training period was limited to nine weeks, with only one month allocated for active rehearsals, which is relatively short for a character as complex as Hedda Gabler. Additionally, rehearsal time with other cast members was limited as well. It is believed that with a longer and more consistent rehearsal process, the actor could have achieved a more stable and precise embodiment of Hedda Gabler's characteristics across all performances.

The researcher was constantly exposed to production-related stressors, including legal issues such as delays in gaining performance rights, uncertainty over whether the production could perform, and concerns regarding the recovery timeline from the injury. These factors occasionally impacted the researcher's focus, causing moments of stress, anxiety, and lack of concentration during character training.

This experience underscores the reality that unexpected situations can arise at any point during the creative process, and not all challenges can be foreseen or controlled. Therefore, effective planning, adaptability, and time management become essential. When difficulties occur, especially while managing multiple responsibilities, it is important to seek support when needed. Above all, this experience affirms that personal health and well-being must remain a top priority, as they are fundamental to maintaining artistic focus and emotional stability throughout the rehearsal and performance process.

Results and Discussion

Stella Adler's acting method was applied in the beginning stages of the rehearsal process, starting with script analysis and contextual exploration. This process allowed the actor to gain a clear understanding of Hedda's social environment, personal background, and internal objectives, forming a consistent foundation for interpreting her behaviour and language. As rehearsals have proceeded for quite some time, search can start walking. Michael Chekhov's psychological gesture technique was introduced to support the physical expression of Hedda's emotional state. The actor engaged in repeated gesture-based exercises, gradually linking specific physical actions to the character's psychological impulses. This combination of intellectual preparation and embodied practice led to a performance that was both emotionally nuanced and physically grounded.

The character analysis conducted throughout the study strongly indicated that Hedda Gabler may be understood as exhibiting symptoms of Narcissistic Personality Disorder and Depression. These interpretations were informed by research in mental health studies, observations from a clinical psychiatrist, and behavioural patterns observed during rehearsal and performance. Hedda's manipulative behavior, emotional unsteady, and suicidal behaviour were examined not only as individual choices but also as responses to the social pressures of 19th-century up to now, especially those related to gender roles and class expectations. This understanding shaped both the intellectual and physical approach to the role,

allowing the actor to portray Hedda's pain and complxity with greater psychological depth and clarity.

Several challenges arose throughout the rehearsal period. Most notably, the researcher suffered a physical injury that restricted movement for a number of weeks. During this time, the focus shifted to script work and internal acting exercises, while physical training was adapted to suit the actor's temporary limitations. This period allowed for the consolidation of textual and emotional understanding, which later informed the physical performance. In addition to physical constraints, the researcher also held responsibilities as the production owner, which introduced mental strain and time pressures. These challenges were addressed through time management, collaboration with other team members, and self-reflection, ultimately contributing to the researcher's growth as both an actor and practitioner. Overall, the integration of Adler's and Chekhov's methods proved effective in supporting a truthful and research-informed portrayal of mental health on stage. The techniques encouraged a careful, layered approach to acting that avoided stereotypes and aimed instead for emotional honesty and authenticity. The actor was able to access emotional states with greater stability and control, and the physical embodiment of psychological gesture added dimension to the performance. These findings suggest that structured acting methods can serve not only artistic goals but also contribute to more thoughtful and sensitive representations of mental illness in theatre.

Recommendation

Based on the findings and limitations of this research, it is recommended that future actor training, particularly when working with psychologically complex characters such as Hedda Gabler, must allocate sufficient rehearsal time to fully explore and embody character through techniques such as Stella Adler's imaginative script analysis and Michael Chekhov's psychological gesture. When the performer also involve a production managing role, dedicated support should be provided to minimise stress and preserve the actor's focus. Additionally, actor training should remain physically adaptable in cases of injury or limitation, as this research demonstrated that meaningful progress can still be achieved through modified exercises. Lastly, maintaining a reflective journal throughout the rehearsal process proved beneficial and is strongly encouraged for performers navigating both creative and logistical responsibilities.

Recommendations for Further Research

Future research could be done by extending the duration of actor training using the techniques of Stella Adler and Michael Chekhov. Based on the researcher's experience, the time limitation of this project limited the depth of character exploration, particularly in embodying the role of Hedda Gabler through both imaginative and physical approaches. A longer training period would likely allow for more thorough character development, increased emotional stability in performance, and greater consistency across multiple performances. Additionally, future studies could investigate how these techniques function across different theatrical genres or with other psychologically complex characters, in order to assess their broader applicability.

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