

THE INTERTEXTUALITY OF ASSERTIVE ACTS PERFORMED BY OPHELIA IN *HAMLET* DRAMA AND *OPHELIA* MOVIE

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Abstract: This study aimed at describing the intertextuality of assertive speech acts performed by Ophelia, the main character of the drama entitled *The Tragedy of Hamlet: Prince of Denmark* and the movie entitled *Ophelia*. There were three theories underlying this research, namely assertive speech act theory from Searle (1979), intertextuality theory from Genette (1997), and the collaborative oriented theory from Maltz & Bolker (1982). This research employed descriptive-qualitative method since the data are in the forms of texts and the objective was describing phenomena. The main instrument of this research was the researcher themselves with referential sources, data sheets, and word processor as some of the supporting instruments. The data were taken from the script of the drama and the movie and collected by documentation and validated through investigator triangulation by involving an expert in linguistics. The collected data were then analyzed by the process of reduction, data display, and conclusion drawing as well as verification. The results showed that informing act, implicit intertextuality, and criticizing other people are the most frequent categories appearing in the dialogues.

Keywords: pragmatics, assertive acts, intertextuality, Ophelia

INTRODUCTION

Speech acts are common phenomena that have long been the main objects in pragmatic studies. A speech act can be defined as some utterances produced by the speaker which is aimed to perform an action (Yule 1996). There are three different kinds of speech acts, namely: locutionary, illocutionary, and perlocutionary acts which differ one to the others according to the function intended by the speaker. Assertive acts, that belong to illocutionary acts, are frequently performed by Ophelia, the same character in the drama *The Tragedy of Hamlet: Prince of Denmark* (or shortly, *Hamlet*) and the movie entitled *Ophelia*. An assertive act is a particular act performed by a speaker to propose something he/she believes in. (Searle in Levinson, 1983, 240). An example of assertive speech act can be seen in the utterance "The sun rises brightly in the morning" which shows the speaker's belief to be the case. Assertive speech act itself has become one of the most frequent types of speech acts uttered by the speakers in both real life and movies.

Meanwhile, intertextuality is a study concerned with the presence of a text in both present literary work and the past one including its use (Kristeva 1960). According to Genette (1997), intertextuality has a limitation regarding to its dimension because it studies the relationship between two texts that are taken from the co-presence. In addition, Fairclough (1992) states that intertextuality happens when the property of a text is merged in another text, whether it is explicitly merged or just assimilated.

Ophelia, one of women character in Shakespeare's literary works, was chosen as the object of this research by considering the frequency of assertive acts she performs in both

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of the drama and movie she involves in. *Hamlet* is a play that was written by William Shakespeare during the Renaissance era around 1599-1601. It has been performed on a lot of stages in the past and also adapted into some Western movies in the present. One of the adapted versions is a movie entitled *Ophelia*. In addition to some previous studies conducted by other researchers with the same object and approach, this current research proposed a novelty in the aspect of intertextuality that has not been taken into account in the former studies.

LITERATURE REVIEW

People always perform speech acts whenever they talk with another person and it is really helpful for both the speaker and listener to understand the meanings of each other's utterances. According to Yule (1996), the study of speech acts can be divided into three types namely locutionary, illocutionary, and perlocutionary acts. Locutionary acts refer to the meaningful utterances produced by the speaker whereas illocutionary acts are the inside meaning or function stated by the speaker. Meanwhile, perlocutionary acts deal with an intended effect produced along with an utterance.

Assertive speech act is one kind of speech acts commonly used by the humans when they are talking with each other in their daily life. By using assertive speech acts, both the speaker and the listener can build a meaningful conversation to understand to each other. Assertive speech act can be defined as a speech act which shows the speaker's belief toward something (Yule: 1996) Thus, the assertive speech acts are commonly used by the speakers to express their understanding about something and it is helpful for creating a meaningful conversation.

According to Searle (in Ilham et al. 2018), assertive speech acts can further be divided into several forms, i.e.: stating, informing, affirming, boasting, and denying. Stating is the act of the speaker for giving information to the listener about something they understand of, informing is expressing something with additional information that the listener does not know before, affirming is carrying a positive assertion rather than the negative one, boasting is expressing the pride toward someone or something, complaining expressing the problem arising from something in trouble, and denying is opposing or rejecting the current condition.

Intertextuality is the study between texts which usually involves a text written in the past and its adaptation that is produced later. The text as the object of study in intertextuality can either in written or spoken form since the latter is also considered as a text. For analyzing intertextuality, this research used transtextuality theory proposed by Genette (1997). According to him, there are three forms of intertextuality, namely quotation, plagiarism, and allusion. These all are the representatives of both implicit and explicit intertextuality.

Gender is one of the causal factors why a person utters certain of speech acts in their daily life. The two types of gender, male and female, each has different style of conversation affecting their utterances. It is due to the difference of their ways to interact to others. Boys tend to interact with a large number of people in a group whereas the girls are likely interact with small number of people only (Coates 2013). Aside from that, the purpose of girls for having some talks with the others is the collaboration-oriented, whereas boys has competitive-oriented purpose. Girls commonly learn about new things from three different causes spoken by words. These three causes are: to create a close relationship and maintain it, to criticize the other person in a polite way, and to interpret the other girl's meaning of utterance (Maltz & Bolker in Coates 2013).

RESEARCH METHOD

This research applied descriptive-qualitative method. Qualitative research is aimed at exploring and understanding the problem of a human or social group whose data are collected in the setting of participant and the meanings are then interpreted by the researcher (Creswell 2010). The main instrument of this research was the researchers themselves who conducted the activities of reading, watching, finding, and classifying the

utterances of Ophelia which constitute assertive speech acts. Meanwhile, some of the supporting instruments employed in this research were referential sources, data sheets, and word processor.

The textual data in this research were the transcripts of Ophelia's speeches taken from two different sources, i.e *Hamlet* drama and *Ophelia* movie. In order to collect the data, documentation technique was applied. It includes taking, selecting, appraising, and synthesizing the speeches of Ophelia and the other characters. In order to achieve research validity and reliability, investigator triangulation was applied to validate the data. It followed Patton (2001) theory on triangulation techniques which employ multiple sources of data, multiple investigators, multiple theories, or multiple methods to check the correctness of the data. The collected data were then analyzed by using interpretive approach formulated by Miles & Huberman (1994) which comprises the stages of data reduction, data display, conclusion drawing, and verification.

FINDINGS AND DISCUSSIONS

Assertive Acts Performed by Ophelia in *Hamlet* Drama and *Ophelia* Movie

An assertive act is a sort of speech acts realized by the speaker whenever he/she is making a conversation with another person. It is utilized as an instrument by the speaker to express something he/she believes in (Yule 1996). According to Searle (1979), there are five kinds of assertive speech acts uttered by a speaker, namely stating, informing, affirming, boasting, complaining, and denying (Ilham et al. 2018). The distribution of assertive speech acts spoken by Ophelia, the main character in *Hamlet* drama and *Ophelia* movie, can be figured out in *Table 1*.

Table 1: The Distribution of Ophelia's Assertive Acts in Hamlet Drama and Ophelia Movie.

Types	Frequency	Percentage
Stating	7	15.00%
Informing	26	55.30%
Affirming	2	4.25%
Boasting	2	4.25%
Complaining	6	12.70%
Denying	4	8.50%
Total	47	100.00%

Stating

Stating is the act of the speaker for giving information to the listener about something he/she understands. The goal of using this act is to inform the listener only without changing any condition at the time the speaker utters the statement. An example of stating act perform by Ophelia in *Hamlet* drama is as follow.

OPHELIA: *Good my lord.*

How does your honour for this many a day?

HAMLET : I humbly thank you; well, well, well.

The utterances above are spoken when both Ophelia and Hamlet are making a conversation in the Elsinore's castle room. Their dialogues are witnessed by some people outside of the room, namely Ophelia's father—Lord Polonius—and Hamlet's uncle—the King Claudius. Lord Polonius and King Claudius do that because they both are curious about Hamlet and Ophelia love relationship.

One of the utterances above belongs to stating act, that is the sentence "*Good my lord*" which is an expression of informing from Ophelia in response to Hamlet's utterance. Nevertheless, the Ophelia's utterance is not intended to change the atmosphere where the conversation takes place. In addition, the reason of Ophelia for uttering the sentence is to

create a close relationship with Hamlet and maintain it because she has to tell the truth of Hamlet father's death, Hamlet III.

Informing

The act of informing is expressing something with additional information the listener has not known yet. The example of Ophelia's informing act in the drama can be seen below.

OPHELIA: *My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.*

HAMLET : No, not I;
I never gave you aught.

The first informing act is spoken by Ophelia when she starts to express her mind to Hamlet in Elsinore's room related with the remembrance Hamlet gave to Ophelia. In this case, the remembrance is in the context of the topic of their love story which is understood by both of them. It belongs to informing act because it contains new information which the hearer, in this case Hamlet, does not know before. Two clauses of Ophelia's speech, "*My lord, I have remembrances of yours* and *That I have longed to re-deliver...*" can be categorized as new information that makes the utterances belong to informing act.

Affirming

Affirming defines as a speech act which carries a positive assertion rather than the negative one. This is usually expressed regarding someone's achievement or strength. An example of Ophelia's affirming act in the movie is as follow.

HAMLET : I don't understand your meaning.
my father's gone You should not know what I mean. Remain innocent as snow.
OPHELIA: *God help you, sir.*

Ophelia speaks the utterances above when she argues with Hamlet about his uncle, King Claudius, who had poisoned Hamlet's father until his death. What Ophelia tells makes Hamlet stressful so that Ophelia utters a sentence that belongs to affirming act, that is *God help you, sir*. Here, she affirms that God will help Hamlet to get out from his obstacles.

Boasting

Boasting is a speech act performed by a speaker to express his/her pride of someone or something. The example of boasting act spoken by Ophelia in the movie is observable below.

OPHELIA : And columbines...
... for flattery.
OPHELIA : *You'll miss it now
my father's gone.*
KING CLAUDIUS : Take her!

The utterance indicating a boasting act in the dialogue above lies in the sentence *You'll miss it now my father's gone*. It is conveyed by Ophelia after she talk about columbines, she had just thrown to King Claudius, which is then followed by the word 'flattery' to mock the King rather than give him compliment. Ophelia's father would be missed by Elsinore's people because he was a wise man. By saying the utterance, Ophelia intends both expressing her pride toward her father that will be missed by everyone and giving a criticism to King Claudius who opposed to her father during his life.

Complaining

Complaining can be defined as an assertive act conveyed by a speaker to express a difficulty he/she is facing due to something in trouble. An example of Ophelia's complaining act which is taken from the movie is as follow.

HAMLET : Are you sure what you say is true?
 OPHELIA: I found the poison in his cloak this very morning.
 HAMLET : Then he has stolen my crown from me.
 OPHELIA: Y... y... you said you did not want the crown.

In the dialogue above, Ophelia speaks the utterance of complaining to Hamlet in Elsinore castle's room. This conversation is witnessed by some people outside the room, including King Claudius and Lord Polonius, Ophelia's father. Ophelia and Hamlet are talking about the fact that Hamlet's father died because of being poisoned by King Claudius. The utterance of Ophelia "Y... y... you said you did not want the crown" above indicates a complaining act because she does not understand what Hamlet said. Hamlet has ever told her that he does not want to be the king of Elsinore although he is the actual heir of it. Hamlet utterance "Then, he has stolen my crown from me" is the one that makes Ophelia performs the complaining act.

Denying

Denying act is an expression of a denial or rejection uttered by the speaker in opposition to the condition in the meantime. The example of Ophelia's utterance in the drama which contains denying act can be seen below.

HAMLET : Lady, shall I lie in your lap?
 (Lying down at Ophelia's feet)
 OPHELIA: No, my lord.

There is a play in Elsinore's hall watched by a lot of people, including Ophelia, whose presence catches Hamlet's attention. Hamlet is then offered by her mother to sit beside her but he prefers to sit beside Ophelia and have a conversation with her. Ophelia's utterance, *No, my lord*, above can be categorized into denying act because Ophelia denies Hamlet's offer which seems to be attractive. In addition, Ophelia also moves Hamlet aside from her lap as an action following her denying act.

To sum up, the most dominant assertive acts performed by Ophelia in both *The Tragedy of Hamlet, Prince of Denmark* drama and *Ophelia* movie is informing act. This type of assertive acts is constituted by 26 data or 55,3% from the total. It is then followed by stating acts and complaining acts, each with 7 (15%) and 6 (12,7%) data. Next is denying acts with 4 (8,5%). The least ones are affirming and boasting, each of which is represented by 2 (4,25%) data only.

The Intertextuality of Ophelia's Assertive Acts between *Hamlet* Drama and *Ophelia* Movie

Intertextuality is a comparative study concerned with a text written in the past and its adaptation produced later. In this case, the text can be either written or spoken as what Fairclough (1992) states that intertextuality is a text whose property is merged in another text either explicitly or just assimilated. According to Genette (1997) there are three kinds of intertextuality, namely quotation, plagiarism, and allusion, each of which can be the representative of either implicit and explicit intertextuality. The distribution of types intertextuality of assertive speech acts performed by Ophelia in *Hamlet* drama and *Ophelia* movie can be seen in *Table 2*.

Table 2: The Distribution of Intertextuality of Assertive Acts Performed by Ophelia in Hamlet Drama and Ophelia Movie.

Type	Frequency	Percentage
Implicit	31	66%
Explicit	16	34%
Total	47	100%

Implicit Intertextuality

Implicit intertextuality refers to the use of the first text in the second version as the reference implicitly. In this case the second text author changes the original by using certain signs or giving additional words. An example of implicit intertextuality of Ophelia assertive acts between *Hamlet* drama and *Ophelia* movie can be observed in the following utterances (1st drama; 2nd movie).

OPHELIA: *'Tis brief, my lord.*

OPHELIA: *'Tis a very sad story indeed.*

The two utterances above show implicit intertextuality since they are not conveyed in the same way from the drama to the movie in which some words are different.

Explicit Intertextuality

Explicit intertextuality refers to the presence of the first text in the second version explicitly. In this case, the second author does not hide or change the original message. An explicit intertextuality between the two texts can be seen below.

OPHELIA: *I would give you some violets...*

OPHELIA: *I'd give you some violets ...*

The second Ophelia's utterance above belongs to explicit intertextuality for the words in the text are nearly similar to the first utterance. The difference lies in the expression 'I would' which is contracted into 'I'd'

From the result of the analysis, it is found that most of the assertive acts performed by Ophelia, the main character in both drama and movie, show implicit intertextuality as in the first and second version, they do not appear in the same forms. Instead, there are some reductions of words as well as changes of dictions. Quantitatively, he implicit intertextuality takes 31 or 66% of the total data compared to 16 or 34% of the explicit ones.

The Similarities and Differences of Ophelia's Assertive Acts in *Hamlet* Drama and *Ophelia* Movie and the Causes for Performing the Acts

Almost all of Ophelia's assertive acts as found in both *Hamlet* drama and *Ophelia* movie show similarities. Therefore, the factors causing Ophelia to perform those assertive acts are considered the same. However, there are also some Ophelia's assertive acts that indicate difference causes between the two versions. The reasons why Ophelia performing assertive acts can be observed in *Table 3*.

Table 3: The Distribution of the Causes of Ophelia's to Perform Assertive Acts in Hamlet Drama and Ophelia Movie

Causes	Frequency	Percentage
To create close relationship and maintain it	11	23%
To criticize the other in a polite way	21	45%
To interpret the other's meaning of utterance	15	32%
Total	47	100%

To create a close relationship and maintain it

The girls and women are having the purpose of intimate conversation between the speaker and the listener by talking about a certain topic they are interested in common (Gray 1992; Tannen 1990). They are using the communication as the way of them tighten the social connections and relationship (Leaper 1991; Mulac, Bradac & Gibbons 2001). The evidence of the phenomena can be exemplified as follow.

Ophelia : *The king rises.*

Having a purpose to maintain social connection by talking a certain topic of conversation, this utterance is spoken to create a close relationship between Ophelia, as the speaker, and Hamlet as the hearer. This utterance is stated when Hamlet asks Ophelia about an action of a play that is performed in Elsinore's hall that makes the audiences surprised.

To criticize the other in a polite way

Girls and women are speaking with the use of less-powerful language which causes them to make less of swearing, more polite language choices, and the use of both tag questions and intensifiers (Lakoff 1975). The polite language choices of the women are used not only when they are talking but also when they are criticizing other people who have different points of view from them. An example of Ophelia's utterance representing this case can be seen as follow.

Ophelia : *... and there is pansies. That's for thoughts.*

This utterance can be categorized to a cause for criticizing other people since what Ophelia say is aimed to criticize the hearer as shown in the word 'thoughts' which is pointed to the hearer's thoughts that need to be fixed.

To interpret the other's meaning of utterance

According to Pearson (1985), girls and women are often use the weak-form of the language in their statement. This might be done because they try to avoid the wrong saying that can hurt other people's feelings. The choices of girl and women to use the weak forms is the cause for making interpretations of other girls and women's utterances. The example of interpreting others' utterances performed by Ophelia can be shown below.

Ophelia : *And some for me and mine.*

In order to interpret her previous saying, "Rue... for your regrets... and your sisters.", Ophelia speaks this utterance to make sure the hearer, in this case Queen Gertrude, to keep the rue for herself too, which means that she also feels regret because of her father's death.

Thus, the causes of Ophelia's assertive acts can be divided into three different purposes, i.e.: to create a close relationship and maintain it which consists of 11 or 23% of data; to criticize the other people in polite way which includes 21 (45%) data; and to interpret the other's meaning of utterance which covers 15 (32%) data. Therefore most dominant causes had by Ophelia for performing assertive acts in both drama and movie is 'to criticize the other people in a polite way'.

CONCLUSION

Different types of assertive speech acts are found performed by the Ophelia, the main character in both *The Tragedy of Hamlet: Prince of Denmark* drama and *Ophelia* Movie. There are 47 data of Ophelia's assertive acts that can be divided into six types, namely stating, informing, affirming, boasting, complaining, and denying. Stating acts comprise 7 data, whereas informing acts are constituted by 26 data. Meanwhile, affirming and boasting acts each consist of 2 data. Then, complaining acts are represented 6 data, whereas denying acts comprise 4 data. Therefore, the most dominant assertive act is the informing act as it appears far more often compared to the others. It is then followed stating and complaining acts whose number of data are nearly the same. Right under complaining is denying acts which are followed by the two least dominant assertive acts, i.e.: affirming and boasting.

In regard with the intertextuality of Ophelia's assertive acts between the two objects, implicit intertextuality shows 31 data, in contrast with the explicit which has 16 data only. Thus, implicit intertextuality is considered more dominant than the explicit based on the findings above. Meanwhile, the reasons had by Ophelia for uttering assertive acts are various, from creating a close relationship and maintain it, criticize the others in a polite

way, to interpreting the others' meaning of utterances, each of which is constituted by 11, 21, and 15 data. Therefore, the most dominant cause is to criticize the others in a polite way which is then followed by to interpret the other's meaning of utterance, and to create a close relationship and maintain it as the least one.

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