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Agency in Ruins: A Study in Characterization in the
Divergent Series

A Paper

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DEDICATION

To express my thanks to all those who contributed in many ways to the success of this study and made it an unforgettable experience for me.

To Our God Almighty who is always there when I am in need. Thank you for guiding me and giving me strength in my everyday life. Thank you for always looking out for me and being there for me. Thank you for making all of these happened and ended it with a good outcome I love you, Lord God.

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Abstract

This study aims to analyze the agency of Beatrice in Veronica Roth's *Divergent* series. This study of her development from a young almost helpless girl into a strong woman and how she changes her society and tries to prove her role to know her identity. Also, the character is discussed from a feminist point of view and the most significant thing highlighted is Tris's agency in her society, her part in changing it, and how she does this despite her failing to complete her purpose.

Keywords: Agency, feminism, Divergent, Character, Tris.

Section One:

Introduction

The concept of agency is relevant not just in terms of how the protagonists react to their environment, but also in terms of how authors create these stories and what is given access to readers as a result. To understand how agency is built, it is necessary to first define what agency is and how it may be constructed. Anthropologists define agency as the human capacity to act. Also, it is an actor's or group's ability to make purposeful choices. They consider agency to be strongly determined by people's individual assets (such as land, housing, livestock, savings) and capabilities of all types: human (such as good health and education), social (such as social belonging, a sense of identity, leadership relations) and psychological (self-esteem, self-confidence, the ability to imagine and aspire to a better future), and by people's collective assets and capabilities, such as voice, organization, representation, and identity. (Samman, 2019: 3)

For many years, the feminist discussion revolved around the question of whether women have the agency to oppose patriarchal control. Given the *Divergent* trilogy's feminist dystopian genre, the issue of the agency should be approached from a feminist perspective. Numerous studies on the role of women in popular culture have been conducted by feminist researchers. They recognized that "the personal is always political," (Ahearn ,1999,12) which indicates that bigger societal and political structures impact people's conduct. Individual acts, in this sense, are not separate events, but rather the result of a person's surroundings. (Roodbeen,2020: 12)

Mustafa Emirbayer and Ann Mische (1998) said "The term agency itself has maintained an elusive, albeit, resonant vagueness". Human nature includes agency. Everybody has the ability to exercise agency. Agency is associated with the notion of free will, which holds that people are not fully preprogrammed but instead make deliberate decisions that affect the course of their lives.

V. W. Marshall (2005) demonstrates the varied perspectives and definitions of agency. According to his literature review, agency has been defined in the following ways:

- As a trait that assists choice-making within constraints (Elder, 1994): Individuals are constrained by social contexts, if they exhibit behavior outside of the socially determined behavior, it must be agency.
- As a producer of development (Lerner and Busch-Rossnagel, 1981): A trait that spawns individual growth and development.
- As a determinant of environment (Lawton, 1989): A person shapes her/his own environment.

“We define agency ‘the human potential ... to act consciously, playfully, and reflexively and in a temporal or a biographical mode,’ and as reflecting the presupposition that ‘all human beings have free will’. (Marshall, 2000: 11)

According to feminist economist Heidi Hartmann, the phrase “the personal is always political” refers to the systematic nature of female oppression: “Women’s discontent (...) is not the neurotic lament of the maladjusted, but a response to a social structure in which women are systematically dominated, exploited, and oppressed.” Taking this into account, a true sense of agency is dependent on the social structure in which the person lives, and the Second Wave feminists argued that they could have no agency in a society that was constructed to oppress them. (Hartman, 1997: 100)

Agency can be used in a variety of spheres, domains, and levels because it is essentially multifaceted. The term “spheres” describes the societal systems in which individuals are enmeshed and which can foster, mold, or restrain the exercise of agency. The domains (or dimensions) relate to the various spheres of life where an individual may exercise agency, such as making purchases, engaging in religion, choosing whether to enter the labor market and what kind of job to take, and having freedom of movement. Additionally, individuals can

exercise their agency at different levels (such as micro (home), meso (community), and macro), both individually and/or as members of a collective (state or country, etc.) (Holland, 2006: 19)

Teenagers and young in the twenty-first century will face personal challenges, social injustices, and traumatic events. The parental absence motif in the *Divergent* trilogy is comparable to that in other YA dystopias like *Ender's Game* and *The Maze Runner*. However, this trilogy particularly emphasizes how people might come to realize their own adulthood and agency in the absence of parental support or direction and effectively dramatizes the devastating impacts of a disintegrated family. Tris Prior is a divergent, and this gives her the ability to fight back against the internalization of spectacle culture. She first finds agency in this ability, as her resistance to the serums means that when the Dauntless leaders turn their population into a mind-controlled, thoughtless army, she is immune and able to work to thwart their plans. After teaming up with her mentor and love interest, fellow divergent four, their combined powers as divergent individuals threaten society, making Tris even more threatening to her oppressors in both the Factions and the Bureau who seek to have total control of the progression of society. Throughout the series, Tris struggles to resist internalizing spectacle culture. She is, for the most part, successful at finding the right amount of agency within it to help her cause, yet even when the spectacle isn't literally playing out within her mind, Tris is still susceptible to the values imposed upon her. In her final act of rebellion, Tris merely turns these values against her oppressors instead of stepping outside of their system. (Ann, ,2020: 142)

Section Two:

A Study in Characterization in the *Divergent* Series

The faction system in the society where Tris grew up forces her to be aware of her own personality and identity on a different level from most protagonists in young adult dystopian fiction. Tris, Veronica Roth's *Divergent* series protagonist, struggles to claim her own agency. The novel is delivered using a first-person point of view in which Beatrice herself is the narrator recounting all the events and experiences she went through. She tells readers what she's doing, talking, and thinking about everything around her. She automatically becomes the main character because she appears in the entire story from the until the end of the trilogy.

In the first novel of the *Divergent* trilogy, *Divergent*, sixteen-year-old Beatrice Prior is on the brink of adulthood, living in a city in which society is made up of five different factions: Abnegation, Amity, Candor, Dauntless, and Erudite. Time has come for her to make the choice every other sixteen-year-old in her world has to make: she has to decide which one of the factions she truly belongs to. Beatrice was born into Abnegation, but never felt like she belonged there: "When I look at the Abnegation lifestyle as an outsider, I think it's beautiful . . . It's only when I try to live it myself that I have trouble. It never feels genuine" (*Divergent* 5) Hence, it becomes quite clear that she has been struggling with her identity and where she belongs for a considerable period. Being presented with the opportunity to choose a faction herself is a new experience for her. This is where Beatrice's journey and quest for her true identity begins. She chooses to join the Dauntless, famous for their bravery and fearlessness. She is put to the test on several occasions, while she tries to fit in and find her place in her new faction. (Green-barteet, 2016; 43)

The action of the *Divergent* series begins with what seems like an act of agency, specifically the choice of a faction. The Choosing Ceremony is presented

to book and movie audiences as a crucial sequence in which teenagers are given the chance to express their allegiances. At the Choosing Ceremony, readers learn that the faction system is a play on the city's democratic past, a strategy for promoting humanity's virtues and taming its "inclinations toward evil". (*Divergent* 24) The hero leaves the familiar, which he has some degree of control over, and arrives at a threshold in the first stage of this form of journey. This is Beatrice's personality test, which is followed by the Choosing Ceremony. She is forced to make a decision as she stands between Dauntless and Abnegation, security and adventure, and independence and family. She chooses what she refers to as the selfish alternative since she is certain that she has flaws and is not unselfish enough to be what her family wants. "Regardless of what the test indicates, I have the decision now. Abnegation. Dauntless. Erudite. Divergent," (*Divergent* 23) Tris believes. She has the option to disappear, develop into an intellectual, or be brave and grasp the day and live it. She settles on the last option. Beatrice departs on a train that connects her old world with her new one. "The sound of a train is so faint that it could just as easily be the wind blowing through an alley. But when I hear it, I can tell. The Dauntless seemed to be drawing me to them". (*Divergent* 30)

It is necessary to pass through a gateway or other significant passageway during initiation. This is a genuine leap into the unknown for Tris. She takes the initiative and jumps ahead of everyone after being instructed to do so since she must jump many storeys into a shadowy darkness. "First jumper - Tris!" Four greets her, embracing her into the new world. By entering Dauntless, Tris transforms into a brand-new person who is committed to being the best rather than concealing her talents beneath a cover of altruism. As a result, she selects a new name for herself. "New location, new name ". She thinks, "I can be recreated here," and chooses the name "Tris". (*Divergent* 60) She decides between the large grey clothing and ill-fitting black clothing in favor of a slim black garment that makes her appear "striking" and "noticeable." She adds with interest: "Beatrice

was a girl I saw in stolen moments at the mirror, who kept quiet at the dinner table. This is someone whose eyes claim mine and don't release me, this is Tris". (*Divergent* 87)

During her aptitude test, Tris learns that she is a divergent; that is, she displays an equal aptitude for three factions: Abnegation, Erudite, and Dauntless. Tris is told Divergence is an "extremely dangerous" (*Divergent* 23) condition, and that she "should never share" the results of her test with anyone (*Divergent* 23). She has been taught that everyone must belong to one faction or another; further, she has been led to believe that the results of her aptitude test will make this choice very clear. Thus, the aptitude test was meant to reveal. This new realm thus represents the underworld, a place of breaking down and transformation for Tris as she finds her inner strength. Many thresholds follow as Tris fires a gun, and beats other initiates in their sparring matches, wins capture the flag, and flies down the zipline. Each achievement is rewarded with friendship from Peter, Will and Christina, affection from Four, or status in the eyes of the other Dauntless. She also learns to reconcile her old skills and new ones: "Over the course of *Divergent's* narrative, Tris undergoes a series of physical, emotional, and intellectual challenges, reducing her to an essential understanding of bravery - that selflessness and courage share more similarities than differences". (Green-Bareet, 2016: 44)

She enters the realm of Four's fears, then that of her own, and defeats them both. This is followed by a more dramatic venture, this time literal, slide into death. By the end of Stage 2, Tris is ranked first in her group of initiates thanks to her amazing capacity to overcome the terror simulations. On Tris' trip to the water fountain that evening to get a drink, Peter, Drew, and Al kidnap her and attempt to hurl her into "the abyss," putting her in danger and symbolically baptizing her. She says after being saved that her rage for her attackers "replaced my blood with bitter water ... filling me, consuming me." (*Divergent* 7). Her own almost-sacrifice is the first step in facing death, followed by the real passing of

Tris' companion Al. Tris is depressed and starts to wonder what being courageous and dauntless means. (Course hero ,2018)

Choice-as-agency, as Lindsay Morton and Lynnette Lounsbury note, is not just a trope in the *Divergent* series, but an authorial edict. Veronica Roth, in fact, wrote *Divergent* according to one rule: “Beatrice is always the agent. That is, she is always choosing, always acting, always moving the plot by her behavior. Tris’s presumed power comes from her preparedness and willingness to act.” (qtd in Morton and Lounsbury: 60) Morton and Lounsbury show this by citing passages from the first book that show how “the resolve to act – the choice to take action – becomes a touchstone of courage or cowardice” (61). Such sequences are frequent in young adult fiction and appeal to readers who must make a range of decisions, from commitments to career ambitions. *Divergent* is one of many YA books with limited and rarely confer any kind of security. Rather, they are often sites of psychic interrogation and trauma that actually reveal limitations on these young people’s agency. For instance, the testing simulation that supposedly aids the characters in choosing a faction induces a dream state that places them in frightening circumstances and requires them to make choices, sometimes between killing and surviving, to determine their fitness for various factions. One of the main characters, Four, voluntarily revisits his fears in simulation repeatedly in an effort to tame them. As the testing is done at the level of the subconscious, it implies an increasing lack of conscious agency in one’s ability to choose a path of self-fulfillment, much less critical agency or action. Rather, one’s value to the macro-society is dependent on assessments of dispositions both implanted and beyond conscious control. Under such testing conditions, the body’s response to various forms of simulated distress serves as an evaluative measure of a person. (Lee,2018:391)

As a member of Dauntless, Tris is able to wear clothes that are more feminine, and Tris does begin wearing dresses and makeup. Her style, however, is still representative of her faction membership rather than her own identity, as

she wears almost exclusively black and modifies her body with several tattoos, both of which are expected of Dauntless members (90). Tris began to adapt her personality and style to become someone who had a position in Chicago society as a result of her agency beginning with her decision to join the Dauntless faction, which in turn affected her place in society. Tris is kind, but when she decided to join Dauntless, she began seeking her identity as a strong, independent woman rather than being selfless. Adopting another name, the day after she joins Dauntless – Tris instead of Beatrice – symbolizes this shattering of the ego, and her entrance into the Dauntless faction represents a change in both her and society's perceptions of her. The nickname other factions have for the Abnegation – and thus for Tris – is 'Stiff', which refers to both their muted personalities as well as their prudery, and it is one of the stereotypes that Tris works hardest to counter. (Green_Bareet, 2016 :60)

Tris and four both have a unique tattoo that represents something important to them. Three soaring birds on Tris' first tattoo stand for the three family members she left behind when she changed factions. Tris is meant to value "faction before blood," yet she uses her tattoo to express how important her family is to her. Tris' tattoo gives her a secure means to keep her family close to her. To remind themselves of their origins and the Abnegation beliefs they continue to uphold, Tobias and Tris have the Abnegation symbol tattooed on their backs. Tobias has tattoos of each of the faction signs on his back to represent his belief that it's important to keep each faction's principles of integrity, selflessness, bravery, compassion, and intellect. (Course hero, 2018)

Rebellion does not only lead to subjectivity and adulthood; it also leads to a greater understanding – and ultimately complete rejection – of the repressive control her society enacts on her. Therefore, for Tris, rebellious behavior and subjectivity are closely linked. As a result of her growing knowledge of her own subjectivity, she starts to act more rebelliously, which helps her understand

herself and society better. As Tris grows more self-motivated, she actively seeks to end repression rather than just subverting it. (Green_Bareet, 2016 :51)

It is Tris's goodness, not her lack of fear, that prompts her to defend Al. She does not like to see him in this situation – first for his difficulty throwing the knife and hitting the target, then for being open enough to acknowledge his fear of being hit. Then, Tris' kindness prompts her to confront Eric and demand a stop when he orders Al to approach the target. Tris' selflessness and kindness are frequently connected and she chose to stand in front of the target in Al's place as a result of both qualities.

Tris's act of rebellion in *Divergent* puts her at risk of being expelled from Dauntless and rendered factionless, which proves she is beginning to value her individual identity more than her communal one. Tris leaves the Dauntless near the end of initiation, which serves to assist initiates in integrating into their chosen faction but also gives them the chance to assess whether they belong there. By doing so, Tris willfully breaks the one rule that all Dauntless initiates are expected to abide by. However, she departs without knowing her immediate destination because she needs to “feel more like myself”. (*Divergent* 346).

Breaking this norm shows how unsure she still is of who she is. Tris realizes she needs to remember who she is (*Divergent* 346). This suggests that she no longer knows herself as a Dauntless initiate. She decides to meet one person who believes she knows her, her brother Caleb. Tris's most rebellious behavior presupposes that she needs to be with someone who believes he understands himself, emphasizing his desire to know himself. Unfortunately, her visit with Caleb proves unsuccessful as it only challenges the purpose of her family faction instead of remembering her past and her parents. Although her visit to Caleb does not bring her the connection she was hoping for with her past and with herself, it reminds her that she cannot rely on others to define her, that only she can know herself. This realization prepares her for her divergence, which then sets her on a path of rebellion that she cannot stop. (Green_Bareet, 2016: 63)

Being divergent does not automatically make Tris rebellious or independent, but it does make her more self-aware, especially during the multiple simulations she goes through as a Dauntless initiate. Tris is “conscious that she is in a simulation” as a result of her divergence since she is aware that “what [she] is experiencing is not genuine” (*Divergent* 257). Because of her ability to “manipulate the simulation or even shut it down,” she is adept at simulations (*Divergent* 257). Tris is designed to be weak, but because of her capacity to resist control, she — along with every other divergent in the series — threatens the social order. (Green_Bareet, 2016: 63)

Across the last chapters of *Divergent*, Tris is forced to be a soldier in the destruction and annihilation of her previous faction, placing her family in direct danger. She is exposed as a “divergent rebel” (*Divergent* 427) to Jeannine Matthews, who places Tris and her partner Four (Tobias) under arrest and plans to kill both. However, Matthews chooses to diminish Tris’ morale by controlling Tobias’ mind, using him as a weapon. Having to fight her partner takes a toll on her, losing all hope she once had, “I feel numb inside” (*Divergent* 435), leaving Tris to surrender and await her imminent death. Against all odds and everything Tris expected, her mother crafted a plan to save her and use her as a leader. As a fellow Divergent, her mother begins to indoctrinate Tris with knowledge about their being Divergent. Tris begins to understand the reasons why she never felt as part of the community and why her Divergent status is essential for the release of their people: “we can’t be confined to one way of thinking, and that terrifies our leaders”. (*Divergent* 442) (Gabana,2022: 20_21)

Tris finds herself in the middle of the beginning of an uprising against being controlled. She recognizes how important her status is to free all factions, but most importantly, all her mind-controlled friends: “I feel like someone breathed new air into my lungs. I am not Abnegation. I am not Dauntless. I am Divergent. And I can’t be controlled.” (*Divergent* 443) At this point, Tris begins to see herself as unique with a purpose and the tenacity to fight against injustices.

However, this time she is prepared to defend strangers as well as their friends and family. Gaining collective responsibility along with their own personal motivations and influences marks an acceptance of their roles as leaders, enabling the beginning of the end of their stories. (Green_Bareet, 2016: 64)

The second book in the series, *Insurgent*, opens with Tris struggling to process the terrifying attack which has left her parents and countless other Abnegation members dead, killed by Erudite-controlled Dauntless members. These events, along with the role she played in ending the attack, have left Tris once again uncertain of her place in her increasingly fractured society. Despite her belief that those who planned the attack must be punished, Tris does not believe that revenge is more important than the truth. In fact, she reasons “the truth has a way of changing a person’s plans”. (32) (Green_Bareet, 2016: 64)

After the outbreak of war between Dauntless and Abnegation, Tris and her friends decided to stay in a safe place, Amity faction. They were welcomed by the leader of Amity, Johana Reyes, who gives them permission to stay. However, Johanna warned them not to bring Dauntless properties in Amity and tend to be very concerned about security. Amity leaders also makes the decision to allow them take refuge in place under the condition that they get rid of their weapons. While at Amity faction, Tris knows that Marcus keeps information from her, so critical that Abnegation faction members are willing to risk their lives to protect it. Tris knows that Jeanine attacks Abnegation faction not for power but in order to steal information that is only known by Abnegation. Tris is a naturally curious person. This desire that she needs to understand why her parents lost their lives, leads her to commit a series of rebellious acts – including aligning herself with someone she neither likes nor trusts, publicly admitting her Divergence, surrendering to the Erudite, and betraying her fellow Dauntless – which enables her to develop into the autonomous individual she is by the novel’s conclusion. Tris most rebellious act is her betrayal of someone she loves. (Risma, 2016:23_25)

After hearing conversation about important information Tris finally knows what motivated Jeanine. She was able to uncover the truth about Marcus, who had hidden something that could be related to her. She has to kill Jeanine in order to save the file. To reveal the truth, Tris must lie to Four, saying that she is too afraid to participate in the assault against Erudite that he has organized: “Risking my life doesn’t seem so appealing anymore” (*Insurgent* 35) Tris spends a good time to thinking about death. She throws herself into dangerous situations without much thought, creating a rift between her and Four, who just wants her to be safe. Tris, from this point on, starts her agency as a woman trying to prove her role by avoiding even her lover Four to sacrifice herself for her country. She went to Jeanine to be a tool to Jeanine Matthews to check the minds of divergent. (Green_Bareet,2016: 47)

As the factions begin to war for control, Tris and her friends are hunted by Jeanine, the Erudite leader. To protect her friends, Tris turns herself over to the Erudite headquarters, where Jeanine needs a Divergent body for her nefarious research projects. Jeanine has euphemistically “lost” a number of other Divergent on her laboratory table, but she has high hopes for Tris. Over a period of a few days, she plugs Tris into various simulations, jamming what look like electrical extension cords directly into Tris’s spine. As Tris writhes and jolts and cries and gasps for air, Jeanine and her assistant, Tris’s traitor brother Caleb, monitor her vitals. Jeanine becomes greedy, pushing Tris’s body beyond its limits, and Tris fails the final simulation. She dies, and her body hangs limp from the wires. The scene is long, visceral, and torturous, and though Tris is revived shortly thereafter, the images of her suffering body linger with the audience. (Lee,2017:392)

Tris surprises us as readers in her strength, power, intelligence, or in her independence that she takes decision to save all of people to sacrifice herself to go into Jeanine or to go with Tobias’s father Marcus despite that she knows her boyfriend Four will consider this a betrayal. Tris’s need to know truth gives her something to focus on as the aftermath of the attack leaves her questioning her

friends, her faction, and even herself. Tris never consciously chooses to rebel; she actually has a strong desire to find out why the attack happened. She does a series of rebellious acts as a result of this ambition, which is at least partially inspired by her yearning to comprehend why her parents died. These actions include siding with someone she neither loves nor trusts. She becomes the independent person she is at the book's end by publicly acknowledging her divergence, giving in to the Erudite, and betraying her fellow Dauntless. (Green_Bareet,2016: 64_65)

Roth makes the argument that teenagers are the ones most capable of rejecting repressive rules and establishing themselves on their own terms through the figure of Tris. In fact, Roth makes the case that teenage girls are particularly well-positioned to overcome forced subjugation and grow into fully autonomous people through the use of their active resistance to the restrictions placed upon them. Tris's ability to identify and combat oppression is therefore telling. Tris, a young woman residing in these dystopian realms, is already fulfilling tasks that have been assigned to her, so she has the least to lose in many ways. Thus, by committing rebellious acts, she is not only rejecting these roles, but they also claim individual autonomy and their subjectivity. (Green-Barteet,2016: 48)

However, each of these deeds can be considered equally important to Tris's growth as a character because they all build up to Tris's most rebellious deed – her betrayal of a person she loves. This action is taken by Tris toward the end of the book, after several more coordinated Erudite attacks on the Dauntless, Abnegation, and Candor factions. She stops being led by others and begins to assert her personal authority the minute she is willing to sacrifice her relationship with Four. She does not let what Four calls her duty to her faction, or her love for Four, affect her. She opposes the “domination-repression” (Foucault 92) concept of power, according to which her society has taught her to react to circumstances and make decisions about how to live her life. Tris does so voluntarily, even though she knowingly risks her bond with Four. As she has committed numerous rebellious acts, her betrayal of Four marks the first time she does not act

impulsively. She acts having fully considered the repercussions of her choice. Through deceiving Four and deciding to uncover the truth on her own terms, Tris rejects the societal controls that have prevented her from knowing herself. Tris made the choice to leave the dorm she lives in and become a strong, independent woman to save others and sacrifice herself. She is kind, altruistic, and equally vulnerable in strong and weak circumstances. (Green-Barteet ,2016: 37) “I smile a little. I wish I could tell my parents that I will die like the Abnegation. They would be proud.” (*Insurgent* 39)

Several members of Candor and Dauntless enter the room, led by Jack Kang, a Candor spokesman. They have been charged with crimes against humanity, according to Jack, who claims to have seen video of them conducting the simulation on the Dauntless property. Tris was attempting to stop Tobias while he was under the simulation's influence. He doesn't give them a chance to respond; instead, he promises that when they are questioned while under the influence of truth serum, the truth will come out. Truth serum is something Tris despises, but she knows she cannot resist. The serum is given to Tobias initially. He attempts to fight the serum but is unsuccessful, and he quickly admits that he is Marcus Eaton's son and that he left Abnegation to avoid his father. He admits that he is Divergent and that Divergent people are capable of resisting simulations; nevertheless, Jeanine offered him a simulation that was exclusive to Divergent people, and he was unable to reject it. He details precisely what took place in the Dauntless command center as well as how Tris was able to free him from the simulation. When they finally question him about his biggest regret, he replies that he thinks it was cowardly of him to transfer to Dauntless because he belonged in Abnegation. He acknowledges that he had previously intended to quit and abandon all factions. Tris' time comes, and she injects herself with the serum. She talks about her own faction switch, saying she did it because she was too selfish for Abnegation. She describes how the attack simulation had no effect on her. She manages to avoid the scene in which she murders Will until the very end,

when they ask her what her worst regret is. She admits to killing him. Everyone in the room compliments her for her candor, except Christina and Tobias, who were unaware. The Truth Serum, as the name implies, provokes drowsiness in those who are administered it, causing them to willingly answer questions without much difficulty. Tris forgot why she was being asked questions after receiving the serum, adding to the serum's potent effects. (Divergent wiki/Fandom, 2012)

Beyond the spectacle of the tormented body, the narrative keeps the body and its connection to agency (or lack thereof) as one of the main themes of *Divergent*. We quickly learn that there is a world beyond of the city's boundaries thanks to a message kept secret from the Chicagoans for a while. When Tris and her friends set out to find out more, they discovered the Bureau of Genetic Welfare past the wall, the Amity farms, and a section of wasteland. Chicago is only one of many experimental cities that the Bureau has a look at. The Bureau was given the duty of "healing" human DNA in history to manage and enhance human life behavior after the Purity Wars, the name for the nebulous turmoil that forced the experimental cities. The genetically pure (GPS) were believed to live in civilized and harmonious ways, while the genetically damaged (GDs) were predisposed to conflict. David, the director of the Bureau, explains to Tris that GDs' genes were altered, and they were placed in the experimental cities to "wait for the passage of time--for the generations to pass, for each one to produce more genetically healed humans ... the Divergent". (*Allegiant* 124) If successful, such experiments would produce genetic purity in a controlled population, and the healed genetic material could be bred outside of the experiment's walls to move humankind towards a better, more peaceful future. Tris repeatedly learns that Divergence does not mean what she thought it did, and it is not as important as she thought it was. She is told it means genetic "healing" (*Allegiant* 126), that simulation awareness is a marker for Divergence but not how those outside the city define Divergence. (*Allegiant* 171) It is therefore possible to have "the appearance of a Divergent without actually being one", (*Allegiant* 176) as is the

case for Tobias. This revelation, combined with her experiences with Tobias, shows Tris that being Divergent cannot be as important as she previously believed. Tobias, with the faction system, realizes that the problem with the factions is not community, nor is it the people who naturally think in patterns that match well with those factions, but the lack of other options – the faction system provides only an illusion of choice. (*Allegiant* 463-464) Also, *Allegiant* gives a unique insight into what the love interest thinks and feels about the protagonist that is not usually found in other young adult fiction. The relationship between Tris and Tobias has never been without its issues – both have lied to and betrayed each other on multiple occasions – but nevertheless, the two of them resolve their arguments and ultimately grow stronger together. Tensions rise between Tris and Tobias, however, after the latter finds out that he is, in fact, not divergent, but Genetically Damaged. He loses grip of his identity and joins a rebel group of GD's who wish to attack the Bureau but fail in doing so. Tris, not willing to believe that Tobias is damaged as she maintains that he is still the person she fell in love with, is on the verge of ending their relationship after one of their friends is rendered brain-dead by the failed attack. This marks the first time that Tobias feels vulnerable in the presence of his girlfriend: (Morton, 2015: 392)

He says: To me, Tris has always seemed magnetic in a way ... that she was not aware of. I have never feared or hated her for it ... but then, have always been in a position of strength myself, not threatened by her. Now that I have lost that position, I can feel the tug toward resentment. (*Allegiant* 332)

Beatrice's personality is influenced by a variety of elements, including experience, parental upbringing, and gene transfer. Without a doubt, Beatrice's genes, environment, and experiences have an impact on who she is. She is an Abnegation in her family. Therefore, she has abnegation as a result of inheriting her father's DNA. Even though her father comes from a talented intellectual family, Beatrice may have inherited her father's erudition. (Milgram, 1963) "But

Edith is an Abnegation name, and my father's relatives must have been Erudite, so ...". (*Allegiant* 1)

Tris's journey throughout the series could be described as a prolonged and exaggerated form of "slow death," (Berlant, 2011:100) with practically every significant scene bringing her one step closer to her end. Tris is in danger of dying at least twelve times in the first novel alone. In each instance, Tris is spared. In each instance she survives only, it seems, so that she can carry on to her next episode of suffering. Her fight for some semblance of peace, happiness, or hope is protracted throughout the series. She is fraught with its own series of impossibilities. It is, as Berlant puts it, cruelly optimistic. (Berlant, 2011: 15)

Beatrice wants to make her parents proud. She was still following her parents' instructions despite the fact that they were deceased. Beatrice is always a wonderful person who takes the time to think of others and lend a hand. She is a caring woman who is also very devoted to her family. When the Dauntless and the faction-less abolished Erudite and the faction system, both of her parents perished. The only member of the family left today is his brother Caleb. Despite the several times her brother betrayed her, she still loves him. Besides caring her family, Beatrice also cares for everyone who needs help. She always challenged to new experience and new knowledge and this made us think a lot that this is her real agency. Tris's death was "slow" in terms of both scale and duration. The challenges in the *Divergent* trilogy take place in the messy minutiae of daily life entangled in convoluted bureaucracies rather than on the spectacular scale of something like *The Hunger Games*. *Divergent* features realistic melodrama about school, training, learning to fit in, friendships forming and breaking, families coming together and falling apart, insecurities and personal triumphs, and the ups and downs of a first love – all set against a background of chaos, upheaval, and, frequently, death. Tris does eventually pass away, albeit somewhat unexpectedly considering how slowly she was dying. Four steals a vial of memory-erasing serum after she passes away and goes back to his Abnegation home. In an effort

to forget everything and be born anew as nobody, he chops his hair short enough to be unrecognizable to himself. He is halted by Christina. His pain, she argues, makes Tris's death meaningful: "Tris changed you," she reminds Four; "The person you became with her is worth being If you swallow that serum, you'll never be able to find your way back to him." (*Allegiant* 507) Four, like Tris, yearns for agency, for control of his life, the sort that can only come through death or something like it. Instead, he must survive, die slowly, suffer: "Sometimes bravery involves laying down your life for something bigger than yourself, or for someone else," he narrates; "sometimes it involves giving up everything you have ever known, or everyone you have ever loved, for the sake of something greater. But sometimes it doesn't. Sometimes it is nothing more than gritting your teeth through pain, and the work of every day, the slow walk toward a better life." (*Allegiant* 509) Tris's actual death offers a troubling complication. Tris's death does not appear to slow down any oppressive mechanisms in *Divergent*, according to Berlant's thesis. The machine continues operating at best; at worst, Tris' interventions hasten and aggravate conflicts and misery. Tris cruelly only perishes after she decides that life is worthwhile; her death is a choice – a painful choice – and a prime example of lateral agency at its most absurd. Tris decides to pass away in support of the cause to which she had given her precarious existence, but her passing does not advance a more important cause or increase the likelihood that she will win the bigger political battle. Her passing comes out in this sense as unfortunate but unimportant, almost gratuitous. (Lee, 2017, 397)

Lindsay Morton and Lynnette Lounsbury suggest that in *Divergent*, "the real power on offer is knowledge-ways of discovering power structures through memory and history" (62). They cite Jessica Seymour, who argues that "Tris' choices are finally 'more active', representing 'deliberate expressions of agency' as her knowledge of the political situation increases" (62). While it is agreed upon that accessing knowledge and history can increase one's agential capacities, we want to complicate here the notion that Tris gets that access. Not only can Tris

not demand that knowledge; it seems physically impossible for her to reach it. (Lee,2017:398)

An anti-hero in a novel is typically defined as the main character who lacks the traits of classic heroes, such as bravery and morality. They could compensate for this by having outstanding talent in a particular field or by having fault that adds depth to their character. However, an anti-hero still has a noble heart and is not inherently evil. They just don't care about following the rules all the time; they're prepared to do whatever it takes to protect their loved ones. Therefore, even while you shouldn't want your hero to suffer as a result of his wrong deeds, you also shouldn't be against them because their motivations are always good. Tris is an anti-hero since she is anti-social and rebels against society. She battled against her community, and as a result of her actions, her society was destroyed. She doesn't give a damn about social conventions and consistently chooses against them.

Tris exhibits anti-heroic traits when society misinterprets her, as well. The other characters' jealousy and threats toward Tris because of how well she performs and her successes can be seen frequently throughout the movie. Tris completes the simulation in three minutes, finishing ahead of everyone. “ Who’s going to take her place at the bottom? I just wanna know how you do it?” (Burger 2014) This statement from Peter is important not only because you can see him getting jealous but he says this statement in front of many of the Dauntless members getting the rest of the group to question how she became so good, so fast, making her misunderstood by society. Tris being misunderstood by society relates back to my overall theme of challenging the societal beliefs because she has not told anyone about her being Divergent. Also, she has trained herself to be able to fit in with the rest of the Dauntless faction just in case people start to catch on. She has become really good at all the phases and has not told anyone, resulting in her breaking the law. Tris almost dies when four of the Dauntless group members realize she is a threat and wants to get rid of her. Thankfully, Four shows up and

stops her from getting thrown off the cliff. There was not any solid evidence of the Dauntless getting jealous but Four later says, "Fear does something strange to people like Al, but not to you. Fear doesn't stretch you down, it wipes you up" (Burger 2014) This line shows that people fear Tris because she is superior to them and they cannot be like her.

History eludes the characters and the readers of *Divergent*. We never quite learn what the Purity Wars are or how the GP/GD myth gains traction. The most complete sense of history we get from the trilogy is the lie from the Faction History. Fragments of personal testimony from Tris's mom's (incomplete) diary, from people who have resisted the Bureau, and from people inside the Bureau remind us that the Faction History is false but fail to supplant it with a more satisfying account of what went wrong or how things might have gone differently. The model the trilogy offers for change requires a reset, challenging the very possibility of a livable future built from historical continuity: agency is weak; the stakes are (locally) high; the world plods on uninterrupted by individual blips of struggle and loss and love and everything else. More pessimistically, the *Divergent* series predicts that we have already moved too far from history, and that without history, agency and embodied subjects are limited, left only to struggle towards their own slow deaths. Beatrice was successful, but she cannot save herself. She willingly dies to save her city from resetting memory. The death serums kill her. Tris' body was burned after she passed away, as is revealed in the epilogue, which is set 2.5 years later. Tobias disperses her ashes around Chicago while zipping through the air as part of a celebration of the Choosing Ceremony. Tris that we lived with her three books and we loved every word and we felt every sense with her is dead. Her death surprised us but she died because she completed her job, her role in the series is FINISHED. A lot of critics said that the death of Tris is unimportant and did not change the system of her society so the system of Chicago is still the same as was declared in the epilogue. Sometimes some countries do not change if you do everything because the

authority is strong so you can not destroy the system, the other reason is the system indulged in society. People still accustomed to this system, they saw all these terrified events what made them afraid to change but if you ask me, her deeds and her dead did not influence, I will answer you NO because the change will become gradually step by step. who knows maybe will come another girl her role model is Tris and change this society. This novel reminds me of one thing is our revolution against corruption which made us lose about 800 youth who sacrificed themselves to make the authority feel that she is wrong but we did not achieve a lot of things to change but did the revolution fail? certainly NO because Iraqi citizens has changed and our minds changed. we still fight to get our freedom and we want our country came back to us and a lot of haters still try to fail our war against them but our hope will not end and we will continuous to get our rights.

Conclusion

In the novel, agency describes how a character affects the story. The clearest definition of agency, in my opinion, is the capacity to act as defined by Anthropologists. Throughout the novel, Tris's journey explains how Divergent's characterization actually works. It begins with a description of Chicago's social life, in which residents are divided by their personalities into dominant groups. As a faction, there were five divisions: Abnegation, Amity, Dauntless, Candor, and Erudite. There are a number of different types of human nature, but Divergent is one of them. The distinctive nature of Divergent implies that it possesses the fundamental traits of a variety of factions. As a result, the people of Chicago believe Divergent is extremely dangerous, and its ability to be controlled can't be simulated. To prevent Divergent from being destroyed, the leaders of the groups, Erudite and Dauntless, will murder anyone with a divergent personality.

In this instance, the primary character Tris, who also has a Divergent character, is of Abnegation blood, and the Dauntless faction wants to alter the established laws. She reveals that the character of Divergent is unique because it cannot be controlled by mind simulation, and the key to unlock the isolation that has been formed also to unite all citizens Chicago separated within certain factions, so Chicago city become peace and no war between people because of the nature of Divergent is flexible not only the dominant trait but also has all the properties that is honest, brave, smart, selfless, and loved the peace, Divergent can put its characters according to circumstances so we can say Tris in insurgent can be characterized to be brave, curious, compassionate and divergent . bravery by her action and her agency or when Tobias said that she is the bravest person that he ever met. curiosity clear in the opening of the novel when she heard Johanna and Marcus talk about important files which Jeanine does not want to release them so Tris went to Marcus and ask him curiously and bravery about this information. compassionate because she wants to sacrifice herself in behalf of her family and friends. Divergent because she is different from everyone surround

her. Although Beatrice is just a little girl, she has a lot of power. Her strength and wildness have shown her to be able to overcome danger. In addition to being intelligent, she is fearless. Her shrewdness and courage go hand in hand. She loves to help people and is kind to them. Her considerate nature and willingness to help others make her a great role model. Whenever she is needed, she is willing to assist. She was prepared to give up her life to save others in exchange for his. Beatrice has also demonstrated how her feminism manifests itself. By refusing to submit to male authority, she disproves the myth that women are weak and incapable of standing on an equal footing with men.

In final novel, *Allegiant*, Tris and Tobias learn the legacy of genetic war that resulted in the faction-based society that has ruled Chicago for generations as they make their way to the Bureau of Genetic Welfare from the walled city of Chicago and they knew that People are genetically pure are thought to have ideal personalities, be able to find satisfying employment, and live happily. Meanwhile, those who suffer genetic damage are stigmatized as having a weak personality, troublemakers at all times, and people who live miserable lives due to a genetic defect. Stereotypes are a result of the Purity War that took place in the past, and it is hypothesized that this is due to the damaged genes. As a result of this misconception, which blinds individuals, there is discrimination towards those who have genetic damage what makes a lot of people dead and their rebellious act failed . Furthermore, the relationship between Four and Tris become worst because this mission caused death of Tris's friend and arrested Four and put him in prison . In the end, it provokes a rebellion from the genetically damaged people so Tris and her brother Caleb was trying to get rid of serum that will omit all peoples' memories but when tris trying to resist the serum she died because she cannot fight. we can say Tris completed her job and finished her journey by changing society settlement. sometimes society cannot be good unless we have a system so after two years and half, they spread her ashes through a celebration of choosing ceremony.

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