

**MASCULINITY AND FEMININITY REFELECTED BY TRIS IN VERONICA  
ROTH'S DIVERGENT TRILOGY NOVEL**



**The publication article is Submitted as a Partial Fulfilment of the Requirements for  
Getting Bachelor Degree in English Education Department**

**by:**

**EMMA SHOFIANA PERMATA SARI**

**A320150066**

**DEPARTMENT OF ENGLISH EDUCATION  
SCHOOL OF TEACHER TRAINING AND EDUCATION  
MUHAMMADIYAH UNIVERSITY OF SURAKARTA  
2022**

**APPROVAL**

**MASCULINITY AND FEMININITY REFLECTED BY TRIS IN VERONICA ROTH'S  
DIVERGENT TRILOGY NOVEL**

**PUBLICATION ARTICLE**

Written by:

**EMMA SHOFIANA PERMATA SARI**

**(A320150066)**

Approved to be examined by consultant  
Faculty of Teacher Training and Education  
Universitas Muhammadiyah Surakarta

The Consultant



**Dr. M. Thoyibi, M.S**

**NIDN. 0602095901**

ACCEPTANCE

MASCULINITY AND FEMININITY REFLECTED BY TRIS IN VERONICA ROTH'S  
DIVERGENT TRILOGY NOVEL

Written by:

**EMMA SHOFIANA PERMATA SARI**  
**A320150066**

Accepted and approved by the Board of Examiners  
Faculty of Teacher Training and Education  
Universitas Muhammadiyah Surakarta  
In July, 2022

**The Board of Examiners:**

1. **M. Thoyibi, M.S**  
(Chair Person)
2. **Dr. Phil. Dewi Chandraningrum, S.Pd., M.Ed**  
(Member I)
3. **Yeny Prastiwi, Ph.D**  
(Member II)

*M. Thoyibi*  
(.....)  
*Dr. Dewi Chandraningrum*  
(.....)  
*Yeny Prastiwi*  
(.....)



Dean,

**Prof. Dr. Sutama, M.Pd**  
**0007016002**

*[Handwritten signature]*

## DECLARATION

I here by declare that in this scientific publication there is no work that has ever been submitted to btain a college degree in a college and as far as I know there is no work or opinion that has been written or published by another person, except in writing referred to in the text and stated in the list library.

If in the future there is evidence of untruth in my statement above, I will be fully accountable.

Surakarta, 01<sup>th</sup> April 2020

Best Regards,

  
**Emma Shofiana Permata Sari**  
**A320150066**

**MASCULINITY AND FEMININITY REFLECTED BY TRIS IN  
VERONICA ROTH'S DIVERGENT TRILOGY NOVEL  
MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

**Abstract**

The study aimed to analyze the presence of masculine and feminine sides shown by a person who does not only depend on what is already their biological characters. The research conducted has three main objectives behind its creation, namely the masculine and feminine characteristics shown by Tris as the female lead in Veronica Roth's *Divergent Trilogy Novel*, Tris' portrayal of the masculine and feminine sides in the novel and the author's reasons for raising the issue of masculinity and femininity in her novel. In analyzing *the Divergent Trilogy Novel* by Veronica Roth, researchers used a psychological approach presented by Wellek and Warren (1949). In addition, this research uses qualitative methods that are usually used in descriptive form. The results showed that the masculine and feminine characteristics shown by Tris were the same or balanced which made him a character with an androgynous identity. Depictions of masculinity and femininity in the novel are based on actions performed based on their purpose or goal-oriented (dynamic masculine) and actions based on awareness to the surrounding environment (dynamic feminine). In addition, research conducted shows that the formation of tris character which has a feminine and masculine side in him is based on personal experience and the author's belief to build a character that not only describes her biological side as a woman.

**Keywords:** divergent trilogy, masculinity, femininity, androgyny

**Abstrak**

Penelitian ini bertujuan untuk menganalisis adanya sisi maskulin dan feminim yang ditunjukkan oleh seseorang yang tidak hanya tergantung pada apa yang sudah menjadi karakter biologisnya. Penelitian yang dilakukan mempunyai tiga tujuan utama yang melatarbelakangi pembuatannya, yaitu karakteristik maskulin dan feminim yang ditunjukkan oleh Tris sebagai tokoh utama wanita di *Divergent Trilogy Novel* oleh Veronica Roth, penggambaran sisi maskulin dan feminim oleh Tris didalam novel serta alasan penulis dalam mengangkat masalah maskulinitas dan femininitas didalam novelnya. Dalam menganalisis *Divergent Trilogy Novel* oleh Veronica Roth, peneliti menggunakan pendekatan psikologis yang disajikan oleh Wellek dan Warren (1949). Selain itu, penelitian ini menggunakan metode kualitatif yang biasanya jenis penelitian ini digunakan dalam bentuk deskriptif. Hasil penelitian menunjukkan bahwa karakteristik maskulin dan feminim yang ditunjukkan oleh Tris sama atau seimbang yang membuatnya menjadi karakter dengan identitas androgini. Penggambaran maskulinitas dan femininitas didalam novel berdasarkan tindakan yang dilakukan berdasarkan tujuannya (*dynamic masculine*) dan tindakan yang berdasar pada kepekaannya terhadap lingkungan sekitarnya (*dynamic feminine*). Selain itu, penelitian yang dilakukan menunjukkan bahwa pembentukan karakter Tris yang mana mempunyai sisi feminim dan maskulin pada dirinya berdasar pada pengalaman pribadi serta kepercayaan penulis untuk membangun karakter yang tidak hanya menggambarkan sisi biologisnya sebagai seorang perempuan.

**Kata Kunci:** *divergent* trilogi, maskulinitas, femininitas, androgini

## 1. INTRODUCTION

The terms sexuality and gender still confused society. While sexuality can be more related to genitally and seconder sex organs of the person which bring different biological and mental possibilities, involves gender identity, bodily differences, reproductive capacities, needs, desires, and fantasies (Jeffrey Weeks, 2005). Gender can be defined as constructed ideas; sociologically as male or female, masculine or feminine (K. Lee and Brenda Willmoth Lerner, 2006). Based on that statement, gender is how people feel, behave, and or express themselves as a male or female sociologically. They can express their gender by their attitude toward the opposite gender, it is independent of sex, biologically as males, and they can express or behave like females, so do the opposite one. The concepts of male and female are relatively easy to understand because those topics are related biologically differences, meanwhile the concept of masculine and feminine are quite confusing because they are much less closely biologically related. "One can be more or less feminine. One cannot be more or less female" (Maccoby, 1988). As to the statement, the concept of masculine and feminine do not just the biological-related but also from how the person feels, psychologically, and acts as the opposite sex, it is independent of sex, biologically as males, and they can express or behave like females, so do the opposite one. The masculine is an image of Yang, in which the actions are defined as more conscious of the self, while the feminine is an image of Yin, in which actions are defined as more conscious of the environment (Fritjof Capra, 1982). Michel Foucault (as cited in Osire Glacier, 2007) outlines that the power state produced a different result for masculinity and femininity itself. Masculinities are usually associated with domination, aggression, and violence, as for femininity it's usually associated with submission, passivity, and gentleness. Being feminine or masculine is rooted in the social aspect of one's gender rather than the person's biological aspect or sex (Burke, Stets & Pirog-Good, 1988).

As the intense topics are, the issues are not only being the attention of the activists of the related topics but also the artists and the authors of literary works. According to Sangidu (2004, p. 2), literary works are better-known by people in the written form, those are novels, poetry, and plays. In other words, literature could be a product of human thought. It will be influenced by the surroundings of the author; even it's going to contain the author's manner of life. One of the novelists that adapt those issues as an appreciation for these topics is Veronica Roth through her famous novel The Divergent Trilogy novels that consist of the novels entitled Divergent, Insurgent, and Allegiant. The main character in the novel is a woman named Beatrice Prior, she was from the Abnegation faction. Become the main female

character, she is faced with so many struggling situations in which the genre of the trilogy itself is an active one. There are many previous studies based on these novels themselves. The study conducted by Elmira Primananda (2015) entitled *Analyzing Hegemony: Faction System in Veronica Roth's Divergent* showed the result that the hegemony case in the story created stereotypes in each class of fractions. The factions have their unique ways of life but with the hegemony case in the society people must follow the rules made by their leader and for those situations, some fractions thought they were more capable to rule all the factions. Gilang Nur Alfi Jauhari (2017) with the title *Power Relation among Factions in Veronica Roth's Divergent* showed a result that power can affect the relationship between the factions. The power will consciously and unconsciously build the factions' confidence and become more dominant and lead the society. Harnanto Prasgiyardi (2011) analyzed *Marxism criticism with five major issues: Dialectical Materialism, Historical Materialism, Alienation, Class Struggle, and Revolution*. The result of his research showed that social classes are not divided by the person's wealth or materials but by their personalities. J.J.A.M Blokker (2014) conducted research to identify *The Formation in the Dystopias of The Hunger Game and Divergent* novels with the result that the identity formation could turn up the person to try different appearances and performances from their being. Also, showed Collin's trilogy showed how the patriarchal and heteronormative expectations of gender and sexuality can negatively influence the individual's identity. The previous study by Kenwin Wangsaputri (2014) entitled *Representation Feminism in Divergent Movie* found the result that the feminism representation in the movie as the assumptions that women tend to be weak, helpless, and act with their emotions that their logics are not true. In another study by Lailiyah (2015) entitled *Directive Speech Act of the Main Characters in Divergent* movie using a contextual method, the outcomes of the studies showed that there were three types of directive speech acts they were direct speech act, indirect speech act, and literal speech act. The study entitled *Illocutionary Acts in The Movie Divergent* showed that there were only four out of five types of illocutionary acts found in Divergent films: representative, directive, commissive and expressive. Meanwhile, illocutionary declarative is not found in Divergent (Della, Aryawibawa & Rahayuni, 2016). The last previous study is by Angraeni (2019) entitled *The Influence of Four's Personality Towards Tris's Personality Development as Seen in Divergent Movie Script showed Tris' behavior change is influenced by Four* by providing advice and help for influencing Tri's personality when she is facing a difficult time in the Dauntless faction.

The reason why the researcher prefers to choose Tris who is the main female character of the novel is that she showed the perfect contradiction between the side of people's biological being and how they feel and attitude toward their individuals which the research itself focus on Tris' actions that can also lead her to her gender identity. Tris's character also showed the perfect image of the gender issue, how she, as a woman can survive being included in the war that happens in the stories, and how she can dynamically change her attitudes from the normal feminine figure to also being the masculine one at the end of the stories.

Based on the explanation, the researcher herself is interested to find out the gender performances based on the actions that she was taken as a woman and will be analyzed in this research entitled "Masculinity and Femininity Reflected by Tris in Veronica Roth's Divergent Trilogy Novel". This topic of the research was chosen because many people who are on the same campus in the same semester and major as the researcher is still confused about those terms; masculinity and femininity. They are confused about how a person can reflect on both sides and what her or his identity is based on the two sides themselves. In the previous studies stated above, the researcher found out that the study about gender identity still has many gaps that can be studied further. Therefore, to be able to add comprehensive research on gender identity, especially in terms of masculinity and femininity, the author decided to focus his research on these two aspects. In the previous study, especially in the study conducted by Kenwin wangsaputri (2014), she only focused on the feminine side of a person, thus to be able to provide an overview of the possibility that a person can reflect both their masculine and feminine sides regardless of their biological sexes, the researcher tries to make a difference by also analyzing the masculinity of the main female character. So, the readers can make the differences between the masculinity and femininity sides of a person at one exact time Besides, the result of this research also displayed that Tris; the main female character showed an epitome of Androgyny identity. The research also has its position to strengthen and support the previous studies that focus on the Divergent trilogy. The study aimed (1) to describe the masculinity and femininity characteristics in the Trilogy novel by Veronica Roth (2) to describe how the masculinity and femininity depicted by Tris in the trilogy novel (3) to reveal the reason the author address masculinity and femininity in her stories.

## **2. METHODS**



This study belongs to qualitative research. Qualitative research is research that has the purpose to understand the happened phenomenon of the subject of the research in the form of word description. This research uses a descriptive qualitative method which allows the researcher to collect classify, analyze the data, and then draw a conclusion based on the result. In this study, the primary data are examined and interpreted descriptively to get the conclusion of the research. The primary data are facts and information about the discourse of masculinity and femininity that is represented in the novel. For reaching the goals of this research about the reflection of masculinity and femininity by Tris in Veronica Roth's *Divergent*, there are several steps to analyze. The method of analyzing data in this research uses Document Analysis Methodology which conducted a systematic procedure to analyze the documents examined and interpreted to gain understanding, and meanings, and give arguments related to the research issue (Bowen, 2009). The first step is to identify the characteristics of masculinity and femininity that are shown by Tris as the main female character of the novel. In this phase, the researcher employed the theory by Fritjof Capra (1982) to analyze the characteristics of masculinity and femininity that are shown by her and Gareth S. Hill (2013) to know how masculinity and femininity are depicted in the novel. The second step is to classify the data. The identified data will be classified into two major topics; masculine and feminine characteristics, to make them easier to analyze. The third step is to analyze the data. The following data will be analyzed by conducted the theory by Fritjof Capra to analyze the characteristics of masculine and feminine that are shown by her, and the four patterns of masculinity and femininity stated by Gareth S. Hill, which divide into static feminine, dynamic masculine, static masculine, and dynamic feminine.

Furthermore, after knowing the masculine and feminine characteristics those results will be connected to the theory by Fritjof Capra about the characteristic of masculine and feminine. After that, the four patterns of masculine and feminine by Gareth S. Hill were used to know how the masculine and feminine are depicted by Tris in the trilogy novel.

### **3. RESULT AND DISCUSSION**

#### **3.1 Masculine and feminine characteristics by Tris in the trilogy novel**

This first section describes the masculine and feminine characteristics of the main female character consists of masculine characteristics and feminine characteristics that are shown by Tris as the main female character. Through the content analysis of the novels, although Tris is a main female character in which as a female, she should be representing her feminine character, but in this case, her masculine character has also been displayed. But even though

she starts to build her masculinities, it doesn't replace her to be feminine, towards her actions and attitudes Tris perfectly display her masculinities also femininities of hers. Fritjof Capra (1982) in his book entitled "The Turning Point" define masculinity and femininity attitudes as an image of Yin and Yang. Yin as an image of Feminine can be interpreted as contractive, conservative, responsive, cooperative, intuitive, and synthesizing. Meanwhile, Yang as an image of Masculine can be interpreted as expansive, demanding, aggressive, competitive, rational, and analytic.

### ***Tris' masculine characteristics***

#### ***Expansive characteristic***

The phrase expansive maybe refers to someone who has the capacity or tendency to increase or dilate. The trait also can discuss with the behavior that is outstanding and formidable in scale or scope (Capra, 1982). The novel, described that Tris must adjust herself to her new faction, she is firm to herself to survive in her new faction, Dauntless. The expansive characteristic can be shown by these statements in the novel.

*I am proud. It will get me into trouble someday, but today it makes me brave. (Divergent: pg.27)*

*It will be difficult to break the habits of thinking Abnegation instilled in me, like tugging a single thread from a complex work of embroidery. But I will find new habits, new thoughts, new rules. I will become something else. (Roth, 2011, p. 39)*

*I grit my teeth and turn toward the target, resolving to at least standstill. If I can't master the first task they give us, how will I ever make it through stage one? (Divergent, pg. 36)*

*I should focus on getting better at combat, not on how badly I did yesterday. And I should be willing, if not able, to defend myself instead of relying on other people to do it for me. (Roth, 2011, p. 54)*

The statement mentioned above shows the expansive side of a Tris. The belief that Tris instilled in herself was that she must be able to survive the choices she chose by changing her view of her abilities from her own. She decided to expand her habits and nature to be what she wants to be. As the Abnegation member, which known to be 'stiff' and selfless.

In the statement mentioned, Tris must be able to change her mind about who she used to be, which is an Abnegation who is famous for characteristics with a rigid attitude and is classified as submissive or weak.

### ***Aggressive characteristic***

The phrase aggressive refers to the state of more likely tend toward an unprovoked characteristic, offensive, attacks, invasion of militant forward, and menacing (Capra, 1982). Tris' actions can reflect her aggressiveness even in the early of the story's plot, as seen in the statement below,

*"The hawk?" I blurt out as she attaches an electrode to my forehead.*

*"Never met a curious Abnegation before," she says, raising her eyebrows at me. I shiver, and goosebumps appear on my arms. My curiosity is a mistake, a betrayal of Abnegation values. (Roth, 2011, p. 10)*

*I am proud. It will get me into trouble someday, but today it makes me brave. I walk toward the ledge and hear snickers behind me. (Roth, 2011, p. 27)*

In this case, the word 'aggressive' do not have the exact meaning of being violently attacking another person but is more likely because of her action and reflex toward the situation she faced, as seen in the statement below,

*I jerk into action, aiming my left fist where I know it will hurt the worst: at the bullet wound in his arm. ... Peter screams at the top of his lungs, and while he's distracted by the pain, I kick him hard in the knee, and he falls to the ground. (Roth, 2012, p. 30)*

The statement above, states the aggressive side of Tris which was addressed to Peter when they were in the Amity faction. Tris gets emotional when Peter keeps cornering her and blaming Tris for the attacks by Dauntless and Erudite. Tris attacks Peter by punching him in the injured area and attacks him back by kicking him as hard as she can. Thus, Tris also shows her aggressive side by using violence and tends to attack her opponent when she is aroused by uncontrollable emotions.

### ***Analysis characteristic***

Analysis can be defined as the act of studying and examining something in more detail to discover more about it (Capra, 1982). Someone with analysis characteristics tends to make

more process in considering things around them carefully with the statistical method to gain a better understanding of things, as seen in the statement below,

*Tobias told me to figure out what this simulation means.  
(Roth, 2011, p. 161)*

In this situation, Tris must be able to analyze the simulations given in the test. If in the aptitude test, she did before the faction selection he tends to use his rational side which should not be done by someone with any faction except Divergent. So, in this test, Tris' side of analysis must be used properly where she must be able to control herself to look more natural in the face of the tests that are carried out so that her identity as a Divergent is not revealed, as seen in the statement below,

*One: Colored serum contains transmitters.  
Two: Transmitters connect the mind to a simulation program.  
Three: Erudite developed the serum.  
Four: Eric and Max are working with the Erudite.  
(Roth, 2011, p. 173)*

In the statement mentioned above, the characteristic analysis of Tris appears. Which she concludes something by taking quite a lot of time that is during the plot described in the novel. At that point, Tris was finally able to conclude a conclusion from the whole series of events that occurred around her which in the end she was able to conclude about a situation she was facing in the novel.

### ***Tris' feminine characteristics***

#### ***Responsive characteristic***

One of the feminine characteristics stated by Capra is the Responsive characteristic. The word responsive refers to responding readily and sympathetically to appeals, efforts, and influences, while a person with a response characteristic is usually describe as their quickness to react to people or events and show their affection and pleasure as their own emotions (Capra, 1982). As seen in the statement below,

*I don't think, I just jump; I hurl my body on top of the dog,  
wrapping my arms around its thick neck. (Roth, 2011, p. 12)*

Tris is faced with a situation where a little girl and a big dog is facing each other. Tris' responsive side was shown when a dog was about to attack a little girl in front of her, without thinking Tris immediately responded to the dangerous situation by jumping at the dog that was chasing the girl and trying to stop her. Thus, Tris' responsive side works quickly in responding

to the situation she is currently facing as a form of Tris' reflex to save the girl, as seen in the statement below,

*I see Tobias's hand twitch in the corner of my eye, but my hand is already on my gun. I press the barrel to Eric's forehead. (Roth, 2011, p. 178)*

In the statement mentioned above, Tris was responsive to the events that occurred in front of her. In the story, Tobias or Four is said to be under pressure from Eric when he is pointed at a gun because Four is thought to be under the influence of a serum that has been intentionally injected to make him unconscious. According to the situation at hand, Tris tries to protect Four by pointing the gun she was carrying right at Eric's forehead which was used to bully him so that he was distracted to hurt Four. In this case, the response Tris gave was very responsive, in that, she moved quickly and spontaneously to protect her loved ones.

### ***Intuitive characteristic***

The feminine also has intuitive wisdom as their characteristic. The intuitive characteristic can be described as the person's awareness toward their surroundings in which obtained from their real experiences or non-intellectual experiences (Capra, 1982). As seen in the statement below,

*What else do I know about dogs? I shouldn't look it in the eye. That's a sign of aggression. I remember asking my father for a pet dog when I was young. (Roth, 2011, p. 11)*

The statement above shows Tris' intuition in dealing with the situation she is facing by relying on the experiences she has experienced before. In the situation that occurred, Tris was faced with a large dog who seemed angry and was about to attack her. Faced with this situation, Tris' intuition took over by acting according to what she had experienced when she was with her father in dealing with a dog, which was to stay calm and not look into her eyes because it could be interpreted by the dog as aggression, as seen in the statement below,

*I try to stay calm. I ask myself questions from Dauntless training. What do you do if someone attacks you from behind? I envision thrusting my elbow back into a stomach or a groin. I imagine running. I wish I had a gun. (Roth, 2011, p. 148)*

Tris' intuitive side is depicted with herself thinking calmly and calculatingly in situations and conditions where she is not at an advantage. Tris was led into the Erudite leader's room by some people she didn't know. At that time, Tris used her intuition when they did something

that could put her life in danger. Tris made a scenario in her mind about the possible actions she would take when these people tried to harm her.

### ***Cooperative characteristic***

A cooperative is defined as someone willing to cooperate well with others or work together towards a common goal. An easy-going person who does what you need to do and lends a helping hand is an example of a cooperative person (Capra, 1982). As seen in the statement below,

*And if I am awake, that means Tobias is too, unless I am wrong about him. I have to find him (Roth, 2011, p. 176)*

In the statement above, Tris shows her cooperative side about what she is dealing with. During her time in Dauntless training, Tris, who incidentally is a Divergent, gets to know Four who she knows is a Divergent as well. The cooperative side he depicts is to achieve his goal, which is to stop the attacks on the Abnegation faction, she seeks Four to accompany her and work together to save her family who is still in the Abnegation faction, as seen in the statement below,

*He's right. We can't attack Dauntless traitors and Erudite without Candor's numbers. (Roth, 2012, p. 95)*

The statement above describes Tris' cooperative side towards the leader of the Candor faction, Jack Kang. At first, she refuses to cooperate with him according to Kang's plan, which is to negotiate with Jeanine Matthew of Erudite to stop attacking other factions to find the Hard Drive she wants. In the statement mentioned, Tris finally admits that forming a partnership with Candor can at least give her the power to attack Jeanine to stop her actions, which Tris and her friends judge to be wrong.

Based on the description above, Tris' character in the novels portrayed an epitome of Androgyny. Stevi Jackson (2006) stated that androgyny is having both masculine and feminine characteristics. As well as stated by Sandra Bem (1974) that the androgyny concept requires both masculinity and femininity in combination in which androgynous people evaluate themselves as having many of the characteristics that in the culture associated as men and women.

### **Masculine and feminine depicted by Tris in the trilogy novel**

Tris Prior demonstrates a mix of masculinity and femininity sides towards her actions in the story. Tris' character represented herself to be a strong masculine character but also keep her feminine side as the main female character of the story. As soon as the plot of the story increased, Tris' masculine side started appearing in her actions but was not strong enough to

push her feminine aside. The patterns are static feminine, static masculine, dynamic feminine, and dynamic masculine Hill, 1932). Those four patterns have opposite principal aspects toward each other, in which the static feminine stands opposite with dynamic masculine while the static masculine stands opposite with dynamic feminine.

### ***Dynamic masculine***

The first novel of the trilogy, *Divergent*, focuses on how Tris finds her identity as a Divergent and her action to reach her goal to be accepted in the dauntless faction. As defined by Hill, dynamic masculine disposed of by its characteristic to be goal-directed initiative actions (Whitmont, 1969), so in Tris' case, the actions that she takes can reflect her dynamic masculine pattern. Her action has shown the aspect of the dynamic masculine toward her surrounding to protect her family at all costs. As defined by Hill, the dynamic masculine is disposed by its characteristic to be goal-directed initiative actions, so in Tris' case, the actions that she takes can reflect her dynamic masculine pattern stated by Hill. As seen in the statement below,

*'Choose' say the woman's voice behind me.  
'Why?' I ask.  
'Choose' she repeats  
I look over my shoulder, but no one is there. I turn back to  
the baskets. 'What will I do with them?'  
'Choose!' she yells at me  
When she screams at me, my fear disappear and  
stubbornness replace it. I scowl and cross my arms.  
'Have it your way' she says. (Roth, 2011, p. 11)*

In the first stage, she acts to ignore the unknown voice behind her, which leads her toward the result of being out from the amity as Tori; her tester explains, as seen in the statement below,

*'If you had shown an automatic distaste for the knife and  
choose the cheese, the result of the simulation led you to the  
different scenario that confirmed your aptitude for Amity.  
That didn't happen in which why Amity is out' (Roth, 2011, p.  
13)*

The second evidence can be seen in her action for stage two of the simulation, as seen in the statement below,

*'My biology textbook said that dogs can smell fear because  
of a chemical secreted by human glands in state of duress.'*

*'I shouldn't look in the eye. That's sign of aggression.'*  
*'The last thing I want to do is lie down on the ground in front of the dog-making its teeth level with my face.'* (Roth, 2011, p. 11)

An Erudite is a person who takes actions to avoid or tame a wild dog, which depends on her knowledge about the dog that she faced during stage two of the simulation. As she acted like that, she includes herself to be an Erudite; a person who is smart and intelligent. The three sentences above describe how she managed to avoid the attack from the dog and tamed the wild dog.

*'Your intelligent response to the dog indicates strong alignment with the Erudite.'* (Roth, 2011, p. 14)

The third evidence is reflected in her action during her third stage simulation, as seen in the statement below,

*'I don't think, I just jump. I hurl my body on top of the dog, wrapping my arms around its thick neck'* (Roth, 2011, p. 12)

Tris throws herself at the dog to stop its movement, her action in this stage gives the result of being Abnegation to save the little girl by throwing herself to the dog but also show her Dauntless side to not run from the dog. This result has evidence in Tori's statement after the simulation as seen in the statement below,

*'... you threw yourself on the dog rather than let it attack the little girl is an Abnegation-oriented response ... Not running from the dog suggest Dauntless...'* (Roth, 2011, p. 14)

Tris was asked to choose between a knife and a hunk of cheese in front of her but did not choose one of them. As stated by Tori, she would show her tendency to be a Dauntless if she took the knife, which she did not do. But this has been ruled out by her previous action toward the unknown voice behind her, as seen in the statement below,

*'Not running from the dog suggest Dauntless, but so take the knife, in which you did not do it.'* (Roth, 2011, p. 14)

The last evidence of her act-oriented actions toward her identity showed by her action in the last stage of the simulation. Which can be seen in the statement below,

*'Do you?' he repeats.*  
*I shrug my shoulder.*



*A shudder goes through me. My fear is irrational. 'Nope,' I say, my voice casual. 'No idea who he is.' (Roth, 2011, p. 12)*  
*'If you know him, you could save me!*  
*I narrow my eyes, 'Well,' I set my jaw. 'I don't.' (Roth, 2011, p. 12)*

Tris lied to save herself from the man who accused her of being a murderer. Those actions lead Tris to rule out from the Candor faction. Also prove she does not belong to the Abnegation faction, because of her action lying to the man even though the man said she can save the man if she is being honest, as seen in the statement below,

*'And there your insistence upon dishonesty ruled out Candor.' (Roth, 2011, p. 13)*  
*'... when the man told you the truth would save him, you still refused to tell it. Not an Abnegation-oriented response.'*  
*(Roth, 2011, p.13)*

Tris' actions in her simulation lead her to her identity as a Divergent which is a stranger thing for her as she did not know of Divergent existence before. The result of her simulation was stated by her tester, Tori in the sentence below,

*'... is that you display equal aptitude for Abnegation, Dauntless, and Erudite. People who get this kind of result are... are called Divergent' (Roth, 2011, p. 14)*

### ***Dynamic feminine***

The dynamic feminine has its tendency to do undirected movement towards the new (Hill, 2013). The dynamic feminine can reflect the movements or actions of a person's awareness at the situation that happen around them. In this case, Tris' dynamic feminine is shown in the last of the trilogy novels, Allegiant. Her awareness of the system faction and how the person outside the wall treats the people inside the wall resulted in Tris to take a new action from the original plan, as seen in the statement below,

*'I thought the place could be home. But the Bureau is full of killers.'*  
*'I was beginning to feel that I had finally found a place to stay, a place that was not so unstable or corrupt or controlling that I could actually belong there. You would think that I would have learned by now-such a place does not exist.'* (Roth, 2013, p. 119)

The sentence shows Tris' awareness of the place called Bureau which she thought will be her safest place to stay. But after she found out the secret behind all the matters she doubts to keep stay in that place. Tris finally know the intention of the conducted experiment, those experiment has lots of scandalous conspiracy, as seen in the statement below,

*'I fell sick with the anger. That they want to stop a revolution, not to save lives, but to save their precious experiment.'* (Roth, 2013, p. 119)

Tris is angry at the government of the experimenter who plans to reset the experiment of the people inside the wall. She doesn't expect them to do something like that to other, so Tris decides to destroy them first with the same plan as the Bureau. Before they release the "memory serum" to the people in the wall, Tris's planning to use the serums on the government's people. As seen in the statement below,

*'Memory serum,' I say. 'Alan and Matthew came up with a way to make the serums behave like viruses, so they could spread through an entire population without injecting everyone. That's how they planning to reset the experiments. But we could reset them.'* (Roth, 2013, p. 164)

Her change of movement as her awareness of the situation reflects her dynamic feminine well, in the first place she wants the faction system to stay as how the system works but she changes her decision by stopping the experiment in the faction system. In this phase, she does not care about the faction system or the experiment anymore. Her full intention is to destroy the government of Bureau plan and save the innocent people. As long as the planning of rebellion, Tris also starts to build her own identity, which is known as a Divergent but she chooses to be factionless for the people around her, as seen in the statement below,

*'I don't belong to Abnegation, or Dauntless, or even the Divergent. I don't belong to the Bureau or the experiment or the fringe. I belong to the people I love, and they belong to me-they, and the love and loyalty I give them, form my identity far more than any word or group ever could.'* (Roth, 2013, p. 195)

She believes that she and the other people belong to them and are unimpeded to make their own decision in lives. As for her dynamic feminine character, she turns her actions to destroy

the faction system. Her awareness of the experiences makes her make up another decision regarding her actions (factionless system).

### **3.2 The motive behind the depiction of masculinity and femininity in the novel**

Veronica Roth is an American novelist who was born in New York on August 19th, 1988. The Divergent novel itself is known as the debut novel by Veronica Roth. The Divergent novel itself was published on April 26, 2011, and she complete her trilogy series in October 2013, which consists of Divergent, Insurgent, and Allegiant (Divergent, n.d.). The divergent Trilogy novels by Veronica Roth are one the most known literature work. These novels almost have similarities to the Hunger Game Trilogy which bring the female character as the main female character. In her bibliography, Roth, who grew up in Barrington, Illinois, began writing at an early age and was an avid reader. When Roth reached high school, she became a practicing, Christian. Her path to religion was a theme that she often referenced in her novels. Here, every character is told according to the needs of the author. The Divergent Trilogy novel itself, shows the main female character, Tris. This character is very interesting and worth analyzing because she plays an important role in the novel. The character shows the power of women who can get equal rights with men (Veronica Roth, n.d.). Roth enrolled in a psychology course when conceiving Divergent ideas. The impact of these studies is evident in Divergent emphasis on personality traits, phobias, rankings, and hierarchies. The author's personality also influenced her decision to make the protagonist of the book, Tris, a bold person. In the novels, Tris must follow the conducted aptitude test to test her identity in society, which can trigger her fears and overcome them, and the result can lead her to one of the factions. The actions that Tris takes break the stereotype of females by showing her brave, powerful, and fearless sides of her. Tris provides a new paradigm for women characters can have equal rights with men and bring new inspiration to female readers to see the values of being a strong woman, who not only shows her feminine sides but also her masculine sides.

### **4. CLOSING**

Based on the result of the research, the researcher can conclude that the main female character of the story, Tris, besides her nature as a woman to be more feminine, also reflects her masculine sides clearly, which can be said that Tris is an example for Table and Woloshyns's that argues that female characters may also take actions and roles as the masculine one and they often do exceptional circumstances involving the absence of a father figure and the ideas. Those two patterns are reflected by her actions in the story, which can be direct and indirect in the sentences. The dynamic masculine can be seen in her actions towards her goals in the stories. Her goal to know what her identity in the faction has led her towards the actions in the

apitude test, which resulted in her being Divergent. Meanwhile, as her dynamic feminine, Tris' undirected actions and movements as her awareness of her surroundings change her attitude towards the plan and in the story, she decided to act against the Bureau as the government of the experimenter.

## REFERENCES

- Angraeni, A. L. (2019). The Influence of Four's Personality towards Tris's Personality Development as Seen on Divergent Movie Script. Yogyakarta: Sanata Dharma University.
- Bem, S. L. (1974). The Measurement of Psychological Androgyny. *Journal of Consulting and Clinical Psychology*, 42: 155-162.
- Bem, S. L. (1977). On the Utility of Alternative Procedures for Assessing Psychological Androgyny. *Journal of Consulting and Clinical Psychology*, 45: 196-205.
- Blokker, J. (2014). *Identity Formation in the Dystopians of The Hunger Games and Divergent*.
- Bowen, G.A. (2009), "Document Analysis as a Qualitative Research Method", *Qualitative Research Journal*, Vol. 9 No. 2, pp. 27-40. <https://doi.org/10.3316/ORJ0902027>
- Burke, P. J., Stets, J. E., & Pirog-Good, M. A. (1988). *Gender Identity, Self-Esteem, and Physical and Sexual Abuse in Dating Relationships*. *Social Psychology Quarterly*, 51(3), 272–285. <https://doi.org/10.2307/2786925>
- Capra, F. (1982). *The Turning Point*. United States and Canada: Bantam Book.
- Divergent*. (n.d). Retrieved from <https://www.sparknotes.com/lit/divergent/context/>
- Glacier, O. (2017). *Femininity, Masculinity and Sexuality in Morocco and Hollywood*. Sherbrook, Quebec, Canada: Palgrave Macmillan.
- Hill, G. S. (2013). *Masculine and Feminine: The Natural Flow of Opposite in the Psyche*. Boston & London: Shambhala.
- Jackson, S., & Scott, S. (2010). *EBOOK: Theorizing Sexuality*. McGraw-Hill Education (UK).
- Jauhari, G. N. A. (2018). *Power relation among factions in Veronica Roth's Divergent* (Doctoral dissertation, Universitas Islam Negeri Maulana Malik Ibrahim).
- Kharbe, D. A. (2016). Femininity and Masculinity. *Femininity and Masculinity: A Theoretical Analysis and Its Approach to*, 1-9.
- Lailiyah, S. (2015). *Directive speech act of the main characters in Divergent movie*. Journal. Situbondo. Universitas Abdurachman Saleh.
- Lerner, K. L., Lerner, B. W., & Lerner, A. W. (2006). *Gender Issues and Sexuality: Essential Primary Sources*. Thomson Gale.
- Maccoby, E. E. (1988). Gender as a social category. *Developmental Psychology*, 24(6), 755–765. <https://doi.org/10.1037/0012-1649.24.6.755>
- Maharani, D, Aryawibawa, I.N & Wahyuni Sri, N.K (2016). *Illocutionary Acts in The Movie Divergent*. *Jurnal Humanis, Fakultas Ilmu Budaya Unud*, 35-41.
- Meiliana, S. (2020). *Modul Kuliah Psychology of Literature*. Jakarta: Universitas Nasional.
- Prasgiyardi, H., Candraningrum, P. D., & Titis Setyabudi, S. S. (2016). *Political Conflict Among Factions: A Criticism on Veronica Roth's Novel Divergent (2011)* (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Primananda, E. (2016). *Analyzing Hegemony: Faction System in Veronica Roth's Divergent*. (Doctoral dissertation, Diponegoro University).
- Roth, V. (2011). *Divergent*. United States: Katherine Tegen Books.
- Roth, V. (2012). *Insurgent*. United States: Katherine Tegen Books.
- Roth, V. (2013). *Allegiant*. United States: Katherine Tegen Books.
- Sangidu. (2004). *Penelitian Sastra: Pendekatan, Teori, Metode, Teknik, dan Kiat*. Yogyakarta: Sastra Arab FIB UGM.

- Stets, J. E., & Burke, P. J. (2000). *Femininity/masculinity*. Encyclopedia of sociology, 2, 997-1005.
- Thomson-Salo, E. P. (2013). *Masculinity and Femininity Today*. London: Karnac Books Ltd.
- Vera Woloshyn, N. T. (2013). *Discourses of Masculinity and Femininity in The Hunger Games*: International Journal of Social Science Studies, 1-11.
- Veronica Roth. (n.d). Retrieved from <https://www.goodreads.com/questions/1819372-how-do-you-create-a-strong-unforgettable>.
- Veronica Roth. (n.d). Retrieved from <https://www.goodreads.com/questions/1819775-hi-veronica-i-absolutely-loved-your>.
- Wangsaputri, K. (2015). Representasi Feminisme dalam Film “Divergent”. *Universitas Bina Nusantara*.
- Wardani, L. D. P., & Ningrum, D. P. (2017). *Reflection of Feminism in Veronica Roth's Divergent*. ELLITE: Journal of English Language, Literature, and Teaching, 2(1).
- Warren, R. W. (1977). *Theory of Literature*. New York: Harcourt, Brace & World, inc.
- Weeks, J. (2005). *Remembering Foucault*. Journal of the History of Sexuality, 14(1/2), 186-201.
- Whitmont, E. 1969. *The Symbolic Quest.*, New York: Putnam.