

**A Young Heroine's Journey: An Archetypal Analysis of Tris in  
Veronica Roth's *Divergent* Trilogy**

**Ratih Kuswidyasari**

**Lembaga Bahasa LIA Surabaya  
E-mail: [kuswidyasari@yahoo.co.id](mailto:kuswidyasari@yahoo.co.id)**

**ABSTRAK**

Karya sastra berbasis distopia bagi para remaja sedang mencapai ketenaran saat ini, terbukti dengan besarnya jumlah buku yang terjual di seluruh dunia diikuti oleh pembuatan film berdasarkan buku-buku tersebut. Penelitian ini menganalisa salah satu karya dengan angka penjualan terbesar, trilogi *Divergent*, dan terfokus pada perkembangan karakter dengan mengaplikasikan teori archetype.

Penelitian ini dilakukan dengan menggunakan metode deskriptif kualitatif karena metode itu digunakan untuk menganalisa Tris, tokoh utama dalam trilogi *Divergent* dan perjalanan fisik dan mentalnya. Data utama berbentuk narasi dan percakapan antar tokoh-tokoh dalam yang mengandung penggambaran perkembangan karakter Tris sebagai tokoh utama. Pengumpulan data sastra digunakan untuk mengumpulkan data yang relevan dari trilogi tersebut. Analisa data menggunakan analisa isi dan naratif yang terdiri data pemampatan dan interpretasi data.

Dari analisa data ditemukan bahwa Tris mengalami perkembangan karakter yang merubahnya dari *Orphan* yang kehilangan kepercayaan pada dunia menjadi *Wanderer* yang meninggalkan kenyamanan dunia asalnya untuk menemukan dirinya. Tris kemudian sampai pada titik di mana terdapat dua karakteristik, *Warrior* dan *Martyr*. Titik utama dari perkembangan karakter Tris adalah *Magician*, tahapan di mana orang yang menerima diri mereka seutuhnya dan peranan mereka di dunia ini, dan yang menyatu dengan semesta.

**Kata Kunci:** young heroine, journey, archetypal analysis, trilogy.

## INTRODUCTION

Heroism and heroes' journey have been inseparable parts in the history of mankind. In times of danger and desperation, people seek aid from those who possess greater power and stand above others so that they can guide us to a better life. They are called heroes; the ones who slay dragons, defeat monsters, kill the witches, and destroy enemy's army to save the lives of common people and keep them safe from the darkness that threatens to devour our light.

As the need to provide comfort and instruction made early humans from every culture created stories to explain natural phenomena and invented good and supernatural beings (Daly, 2009: p. vii), the need to praise the heroes made people write poetries, plays, stories, and ballads to illustrate acts of heroism. Homer—a Hellenic writer—honors Achilles in *The Illiad* while Virgil—a Roman writer—pays tribute to Aeneas in *Aenied* to “offer instructive stories for those seeking to survive and gain wisdom” (Bloom, 2009: p. 1). In more contemporary stories, Christopher Paolini portrays Eragon's magical power and battle prowess in the four books in *Inheritance* cycle whereas Bill Kane and Bob Finger captivate us by altering a daylight billionaire Bruce Wayne into Gotham City's dark and mysterious savior, Batman, during the night.

Those aforementioned heroes in the literary world are exactly what we expect of them—strong, brave and selfless individuals who go on a quest full of danger to save the day. Carol S. Pearson (1944: p. 1) states that what people have in their mind as the archetypal kind of hero is *the Warrior*. Carl Jung (1969: p. 4) explains that archetypes are the contents of the collective unconscious. The collective unconscious, according to Jung, lays deeper than personal unconscious (p. 3-4). Its nature is universal, which means that each individual around the world is born with the same unconscious pattern with its own “contents and modes of behaviors” inherited from generation to generation (p. 4). Hence, from the very nature of archetypes, it is

understandable if people unconsciously interpret *the Warrior* as a hero. They inherit their belief from their forefathers without realizing it.

Jung's theory of archetype is commonly used in literature to analyze heroes and their journey or quest. Pearson applies Jung's theory to identify six archetypes which influence human psychological development based on western culture. According to Pearson, those archetypes—*the Innocent*, *the Orphan*, *the Martyr*, *the Wanderer*, *the Warrior*, and *the Magician*—are essential in explaining a person's character development, or what she terms as “a journey of individuation” (p. xxvi). By studying those archetypes, Pearson believes that we will be able to understand our psyche which eventually will help us grow (p. xxviii). That makes this theory most suitable to analyze not only ourselves as real persons but also heroes in stories who definitely experience character development along their journey.

The journey to develop the potential “self”, according to Pearson, is circular or spiral, instead of linear, and it starts from *the Innocent* stage where everything is safe and perfect up to *the Magician* when a person feels whole (p. xxvi). She recognizes that both men and women undergo the same basic phases of development to reach their nature of heroism although each phase may have different form and the order of the phases may be different. On the whole, eventually for both parties heroism lays in the matter of integrity in turning out to be themselves at each phase of their growth (p. 4).

In addition to supporting both genders in embracing heroism, Pearson recognizes that each archetype sees heroism in a different perspective. For example, *the Wanderer* does not categorize fighting as an act of heroism. However, men and women of *the Wanderer* consider that it is a heroic act in leaving tyrannical circumstances and setting out by themselves to face the unfamiliar (p. 3).

**Summary of Approaches of Each Archetype  
(Pearson: p. 21)**

	<b>Orphan</b>	<b>Martyr</b>	<b>Wanderer</b>	<b>Warrior</b>	<b>Magician</b>
<b>Goal</b>	Safety	Goodness, care, responsibility	Independence, autonomy	Strength, effectiveness	Authenticity, wholeness, balance
<b>Worst Fear</b>	Abandonment, exploitation	Selfishness, callousness	Conformity	Weakness, ineffectuality	Uncentered superficiality, alienation from self, others
<b>Response to Dragon</b>	Denies it exists or waits for rescue	Appeases or sacrifices self to save others	Flees	Slays	Incorporates and affirms
<b>Spirituality</b>	Wants deity that will rescue and religious counselor for permission	Pleases God by suffering, suffers to help others	Search for God alone	Evangelizes, converts others, spiritual regimes, disciplines	Celebrates experience of God in everyone, respects different ways of experiencing the sacred
<b>Intellect/Education</b>	Wants authority to give answers	Learns or forgoes learning to help others	Explores new ideas in own way	Learns through competition, achievement, motivation	Allows curiosity, learns in group or alone because it is fun
<b>Relationships</b>	Wants caretaker(s)	Takes care of others, sacrifices	Goes alone, becomes own person	Changes or molds others to please self, takes on pygmalion projects	Appreciates difference, wants peer relationships
<b>Emotions</b>	Out of control or numbed	Negative ones repressed so as not to hurt others	Dealt with alone, stoic	Controlled, repressed to achieve or prevail	Allowed and learned from in self and others
<b>Physical Health</b>	Wants quick fix, immediate gratification	Deprives self, diets, suffers to be beautiful	Distrust experts, does it alone, alternative healthcare, enjoys isolated sports	Adopts regimes, discipline, enjoys team sports	Allows health, treats body to exercise, good food
<b>Work</b>	Wants an easy life, would rather not work	Sees as hard and unpleasant but necessary, works for others' sake	"I'll do it myself," searches for vocation	Works hard for goal, expects reward	Works at true vocations, sees work as its own reward
<b>Material World</b>	Feels poor, wants to win lottery, inherit money	Believes it is more blessed to give than to receive, more virtuous to be poor than rich	Becomes self-made man or woman, may sacrifice money for independence	Works hard to succeed, makes system work for self, prefers to be rich	Feels prosperous with a little or a lot, has faith, will always have necessities, does not hoard
<b>Task/Achievement</b>	Overcoming denial, hope, innocence	Ability to care, to give up and give away	Autonomy, identity, vocation	Assertiveness, confidence, courage, respect	Joy, abundance, acceptance, faith

Out of the six aforementioned archetypes, Pearson states that *the Innocent* is not a heroic archetype since their living in paradise requires them nothing. While other archetypes possess goals, tasks, fears and other attributes that classify them as a heroic, *the Innocent* simply does not need them. She concludes that *the Innocent* is considered as pre- as well as post-heroic (p. 22). Thus, Pearson does not include *the Innocent* into the 'Summary of Approaches of Each Archetype' chart.

This study focuses on a successful dystopian story with a strong young female protagonist—Veronica Roth's *Divergent* trilogy consisting of *Divergent* (2011), *Insurgent* (2012), and *Allegiant* (2013). Ferris (p. 2) concludes that:

A dystopian society is ruled by group with a private agenda shrouded in euphemisms or outright lies. This group will use conditioning or coercion to maintain their rule, which often mirrors such real-world systems as communism, Apartheid, and the Roman Catholic Church. The controlling group regulates most aspects of the individual's existence, everything from one's daily routine to their family unit and career. The individual is not important as anything more than a part of the whole. As long as the status quo is maintained, the individual is typically safe, anonymous in the crowd.

The dystopian society is represented well in the *Divergent* trilogy, whose story takes place in Chicago where society is divided into five factions—Abnegation, Candor, Erudite, Amity, and Dauntless—according to the people's personality traits. People live in sectors specifically for their respective factions in different parts of the city, and they dress and behave just like their factions dictate them as well. Moreover, they are given social and political functions based on their factions. For instance, people from Dauntless are in charge in security because they come from a faction where people are brave and rely on physical strength, which make them look like either a bunch of daredevils or warriors.

The trilogy's main character, a sixteen-year-old girl named Beatrice Prior, is from Abnegation—a faction where the people are selfless, humble and helpful. Beatrice lives in relatively comfortable environment in a faction

whose people are chosen to become leaders because they are not hungry for power, which negates any possibility for power to corrupt them.

Beatrice's transformation and journey to become a heroine starts when all the sixteen-year-olds, including her and her brother Caleb, must participate in *Choosing Ceremony* where they are tested in an aptitude test and get to choose whether they want to stay in their old faction or move to a new faction. While changing factions is not uncommon, Beatrice is exceptional because her aptitude test shows that she belongs to not just one faction but three —Abnegation, Dauntless and Erudite. She, as other people with the same test results, is called a *Divergent*, an abomination in the world where people are classified strictly in certain types. Choosing to become a Dauntless not only makes Beatrice leave her old life and join the faction that is polar opposite to her previous faction, but she is also faced with a lot of challenges and obstacles which lead to her to develop into a mentally and physically strong individual despite her gentle upbringing.

This study reveals Tris' character development as the heroine of the story in Veronica Roth's *Divergent* trilogy using Carol S. Pearson's archetype character development theory in her book *The Hero Within*. Tris goes through stages of development along her journey which we can define as the "journey of individuation" as in the end she realizes who she is and what her role is in her life. One will simply be fascinated in witnessing how Beatrice develops from a reserved and peaceful girl, into Tris, a heroine who are willing to fight till the last of her breath for the good of others in a journey which changes not only herself but others as well.

## DISCUSSION

Pearson explores Jung's archetype theory based on Western culture and discovers six archetypes that she considers important to develop ourselves: *the Innocent*, *the Orphan*, *the Martyr*, *the Wanderer*, *the Warrior*, and *the Magician*. Those archetypes are parts of our daily life which assist us in defining "a strong ego" and develop the ego to reach the potential "self",

then lead it to merge with “other people and with the natural and spiritual worlds” (Pearson, 1944: p. xxvi).

### **1. The *Fall of the Innocent into the Orphan***

Since the story in *Divergent* trilogy starts when Tris is sixteen years old, she has already passed *the Innocent* stage where people live in the metaphorical Eden, a place to live a wonderful life where everything needed is granted in the environment of care and love. Those who can see the world from that perspective are children because it is their natural state and it takes a great quantity of denial and narcissism for them to bring the state into adulthood (Pearson: p. 25-26).

In the beginning of the first novel, Tris is in *the Orphan* state where she experiences a sense of alienation from how her faction lives. Pearson terms it as *the Fall*, which children experience when they found out that their parents are not perfect and cannot fulfill their needs. *The Fall* also happens in adults' life when they discover that the government is not always noble, God does not answer their prayer, and the law is not just. During *the Fall*, reality shatters our belief that the world is the perfect place which results in disillusionment (Pearson: p. 27).

Tris starts to disbelieve the rules applied by the faction system in their society which instruct people down to their behavior and individual preferences:

I doubt all the Erudite want to study all the time, or that every Candor enjoys a lively debate, but they can't defy the norms of their factions any more than I can (Roth, 2011: p. 9).

Her skepticism to faction system stems from her awareness that she cannot find it within her to believe what her faction accepts as true or to love what her faction favors. Tris realizes that she falls in love with Abnegation lifestyle when she puts herself as an outsider. However, when she tries to live it she does not find it appealing since she thinks that the lifestyle is not genuine (Roth: p. 24).

Her perspective shows that she feels disappointment towards her faction which she considers suffocating her:

I am not sure I can live this life of obligation any longer. I am not good enough (Roth: p. 35).

*The Orphan's* fundamental fears are powerlessness and abandonment which are projected inward by blaming themselves as the reason for *the Fall* or outward by blaming God, other people, or institutions for their misery (Pearson: p. 29). It seems that Tris' feeling of not being good enough for her faction is an inward projection of her distress. She figures out that her resentment of her faction's esteeming selflessness and obedience results in her unworthy of being an Abnegation. Thus, she chooses to go.

## **2. *The Wanderer, the Beginning of a Journey***

The first time Tris enters *the Wanderer* stage, where people fundamentally see life as an adventure instead of anguish, is depicted in the first novel. *The Wanderers* embark on a journey inwardly or outwardly in order to discover "who they are and what they want" by casting off their previous social roles "which they have worn to please and to ensure safety". (Pearson: p. 51). She then decides on leaving Abnegation to join Dauntless which she perceives as a free-spirited faction full of life energy and action. She chooses to abandon her family instead of being trapped all of her life in a faction to which she feels she does not belong. In her society, factions stand before blood which means that it will not be possible for her to reconnect with her family once she joins Dauntless, that she needs to cut all the ties with her family. As any other *Wanderers*, Tris also fears loneliness before she embarks on her journey which is associated with leaving her family. Nonetheless, she does it anyway because that is the right thing to do.

When *Wanderers* decide to depart, they are discouraged in embarking on their journey by being told that the cage is actually the Eden and leaving it will cause them to fall from grace (Pearson: p. 52). Tris and Caleb are expected to follow their parents' footsteps since their parents are influential figures in their faction, especially their father who is one the society's



leaders. Once both of them decide to transfer into other factions, they cause quite an uproar, especially because Caleb transfer into Erudite—a faction despising Abnegation (Roth: p. 45-47). Abnegations, along with other faction members, certainly consider their faction as their safe haven. The member who decides to transfer will be considered as a traitor, someone who falls from grace. Nevertheless, Tris' mother accepts her choice unconditionally, just like her love to her children. Her father finally accepts her choice when he discovers that Tris never lose her selflessness which she perceives as similar to bravery.

The second time Tris experiences *the Wanderer* is portrayed in the third novel, *Allegiant* (2013). After Four plays the video containing information about the importance of *Divergents* in healing the broken nation, Tris and her friends who go to Erudite headquarters are forced to face a trial. They are going to be convicted as traitors for their act of defiance against their leaders. Evelyn, the leader of the factionless and Four's mother, wants to create a new society free of factions where everybody shares the same burden of jobs regardless their former factions. Tris actually does not disagree with her idea but she realizes that Evelyn will meet a lot of resistance. Evelyn plans to lock down the city to prevent anyone from going out of the city fence and ignores the content of the information video about the *Divergent* mission. Tris feels like she cannot live in a city which exchanges a tyrant into another, so she decides it is time to go (Roth, 2013: p. 1-46).

Tris then joins a group calling themselves *Allegiant* whose purposes are to overthrow Evelyn and return the faction system as well as send some people to go outside the fence to explore what is going on outside the fence. Like all *Wanderers*, she is afraid of the unknown territory she is going to come into. Leaving means letting go everything familiar to her: the city where she lives, her way of live, and her memory of her parents. She expresses it by saying that she will miss the city and drops a lone tear when the train carrying them to the fence passes Abnegation sector (Roth: p. 86).

However, as a *Wanderer* none of them matters more than what awaits her when she departs, adventure.

### 3. The Unity of *the Warrior* and *the Martyr*

In the *Divergent* trilogy, interestingly Roth describes Dauntless as a faction representing *Warrior* archetype and Abnegation as a depiction of *Martyr* archetype. Those two archetypes emerge most from within Tris in the three novels in the trilogy. The first novel depicts how Tris' *Warrior* stage starts once she drops her blood to Dauntless bowl in the *Choosing Ceremony*. As a faction of warriors, Dauntless never makes anything easy since the members are expected to be constantly alert. The members travel by train which never stops to give the passengers time to get off, instead, they jump. The initiates must jump off a ledge in order to reach the compound's entrance several stories below the jumping point. The present initiation program is designed to be very competitive, brutal even, to select top ten initiates as the real Dauntless members. Tris literary fights to find her place in the faction which upholds bravery and strength in high regard.

Claiming power and asserting their identity to the world are parts of *Warrior's* nature. Out of four powers—physical, psychological, intellectual, and spiritual—belongs to *the Warrior*, there are two specifically emerging from Tris since in this trilogy intellectuality is part of Erudite's nature and spirituality is not emphasized:

On the physical level, the *Warrior* archetype presides over the assertion that we have a right to be alive. The *Warrior* consciousness includes self-defense, a willingness and an ability to fight to defend oneself. On the psychological level, it has to do with the creation of healthy boundaries, so we know where we end and other people begin, and an ability to assert ourselves (Pearson: p. 75).

Tris' *Warrior* pride, a part of psychological power, does not allow her to break down whenever she misses her family or feels intense physical or emotional pain as the result of ruthless training program. It also makes her feel no sympathy toward those whom she considers weak. She is repelled by Albert's sobbing at night which shows a sign of weakness and realizes that she cannot return Albert's affection because he is not strong. It prevents her

from begging as Peter beats her up during fight in training session although it makes her badly injured (Roth, 2011: p. 14). It does not let her feel triumphant after defeating Myra, a weaker opponent in a fight during training session (Roth: p. 130).

The *Warrior* in her prevents her to recoil from fear, instead, she is awakened, just like Four admits (Roth: p. 313-314). It awakens her both psychological and physical powers, hence it prompts her to do dangerous things to stake her claim to her world. She climbs a Ferris wheel with the intention of helping her team to win a war game so that they can prove their superiority (Roth: p. 141-149). Her fear when being attacked by three transfer initiates activates her instinct to retaliate for her safety and live. Although she realizes that it is impossible to win, she will not go down without a fight (Roth: p. 277-280). She slides down a zip line from the top of a one hundred-story-tall building because she knows that in doing that she will be acknowledge by the Dauntless-born initiates who underestimate her small body and her *Martyr*-like faction and will quench her thirst of adrenaline rush (Roth: p. 220-224).

As a *Warrior*, Tris detests oppressions which draws offensive reactions from her. When she is in a dream-like state during the aptitude test where the sixteen-year-olds are injected a serum making them enter their unconscious stage, she displays her defiance by refusing to follow orders twice. Tris fathoms that oppressions turn her fear into stubbornness (Roth: p. 14-18). Janice manipulative intimidation scares her. However, instead of breaking down Tris raises her Dauntless *persona* because she realizes the danger she is facing if Janine discovers that she is a *Divergent*. For *Warriors*, humiliation is a threat to their assertiveness. That is what triggers to her hit Four after he yells at her for being affected badly by Lauren's fear landscape (Roth: p. 343-345).

On the other side of Tris' personality coin is her instilled *Martyr* qualities, which never vanishes completely as the result of her upbringing. Just like her *Warrior* qualities, her tendency to sacrifice for others appears in

her aptitude test. In the first book, *Divergent*, Tris still struggles to find her place in her chosen faction and to conceal her Abnegation personality which will put her in grave danger. Nonetheless, her *Martyr* qualities still emerge whenever she sacrifices herself and her comfort for others.

Tris' *Martyr* side values sacrifice in the form of selflessness, giving herself for the goodness of others. She takes Albert's place to stand at the target so that Four can throw knives at her because she knows that he will not be able to bear the burden. In Four's fear landscape she helps him overcome his terror by hitting Four's father with the belt that his father used to abuse him when he was young. Refusing Caleb's help to take over Dauntless control room is her way of protecting him for she knows that it is a suicide mission (Roth: p. 469). She lets Four in his serum-induced state shoot her because she cannot bear to kill him.

Tris' *Warrior* and *Martyr* natures appear strongly when Erudite activates simulation serums which affect all non-*Divergent* Dauntless members to do as they are commanded, killing all Abnegation members to overthrow the ruling faction. At first Tris and Four pretend to be affected by the serum but then their cover is blown when Eric wants to shoot Four to death. Tris' *Martyr* nature cannot let that happen so she reacts by threatening to shoot Eric, which is the nature of a *Warrior*. Furthermore, it also emerges when she expresses her defiance when facing her death penalty although it is frightened her to her core. The *Warrior* Tris fights her oppressors and kills without hesitation in order to survive; however, the *Martyr* Tris is ridden with guilt eating her alive when she must kill who threatens her life because it demands that she sacrifices herself for his sake, just like she sacrifices herself for Four, for Abnegation and Dauntless.

The second novel, *Insurgent* (2012), continuously portrays Tris' *Martyr* and *Warrior* natures. The story begins in the Amity compound after Tris, Four, Caleb, and Marcus flee from Abnegation sector. In the faction upholding peace above all, they seek sanctuary from the rebels' pursuit. Her *Warrior* nature makes her constantly alert to signs of danger. That gets her to

follow Marcus and find him and Johanna Reyes, a representative of Amity, having a secret conversation about a very important information entrusted to Abnegation (Roth, 2012: p. 23-26), just like it tells her to demand the truth from him (Roth: p. 41). Her vigilant trait also warns her about Peter stealing a hard drive containing data on Abnegation massacre that they take from Dauntless control room, which has her react aggressively by attacking Peter (Roth: p. 53-56).

From the *Amity* compound Tris and her friends run away to the Candor—a faction valuing truth—headquarters. When Candor headquarters is being invaded by Dauntless traitors, Tris decides to go to the second floor alone in order to save *Divergents* whom the traitors look for. She is aware of what it means—another suicide mission. She does it anyway because she believes that it is the right thing to do. She meets Eric again and fights him for her survival. She is afraid and in pain, yet, her fear awakens her spirit to fight. And fight she does until she can defeat Eric before Four comes with enforcement (Roth: p. 181-195). The urge to do the right thing is also what makes her and her Dauntless friends spy on Candor leader's meeting with the rebels, because Tris is suspicious that Jack Kang—the leader—will meet the rebels demand, sacrificing *Divergents* (Roth: p. 249-257).

Tris' *Warrior* nature emerges during her time in Erudite headquarters following her decision to give herself up so that Janine stops killing Dauntless. Janine makes her a research object because she is interested in how a *Divergent* brain works. Tris suffers from great pain each time Janine conducts her experiments but Tris bears it bravely. She shows Janine that she cannot be controlled by pain and serum, and her acts of defiance and strengths break Janine, a person she thinks so bound by logic that it makes cold and emotionless. She is supposed to get executed by Janine order but Peter, who thinks that he owes his life to her, saves her. Facing death frightens her, nonetheless, she forces herself to calm because she does not want to break down in front of Janine (Roth: p. 325-385).

Tris then comes to a point where her *Warrior* nature does not view ‘slaying the dragon’ as the only way to make a better life. She disagrees with her fellow Dauntless and the factionless on their decision to attack Erudite headquarters because she thinks of it as similar action as Abnegation massacre. Instead, she goes with Christina and Marcus to Amity compound to ask for their help in stopping the attack. She asks Johanna a permission to talk to some Erudite members seeking refugee there for assistance in retrieving information that Janine steals from Abnegation (Roth: p. 426-453).

In this second novel, Tris *Martyr* nature is portrayed more profoundly than in the first book. The first time she literary put herself in line of fire to save someone is in Amity compound when a Dauntless traitor shoots Peter in the back. She dives to push the man firing at Peter which makes the bullet misses its target. The second time is during the Candor headquarter attack when she goes to the second floor alone trying to rescue the other *Divergents*. While showing her *Warrior* quality, it represents her *Martyr* nature more since she knows that it is a suicide mission. She knows that she might be killed rescuing people without any backup and having only a pocket knife as a weapon. She still cannot carry a gun as the result of her guilt over Will’s death. Yet, she still goes because she knows that she can save many lives of the innocents.

The third sacrifice occurs when Tris and her friends spy on Jack Kang’s meeting with Erudite representation who happens to be Max, a traitor Dauntless leader. Lynn shoots Max which triggers chaos and ends it abruptly. Tris then spots Janine and Peter and starts to chase them. Nevertheless, she hears a woman screams and realizes that it comes from one of her friends. Peter taunts her to choose since they both know what choice that she will make. Her *Martyr* side wins because she chooses to help her friend rather than pursuing the enemy, a choice that a *Warrior* will make.

Tris’ fourth sacrifice, also the biggest in this second book, happens when she resolves to turn herself in to Erudite in exchange of sparing Dauntless lives. After Dauntless decides to return to their compound, Janine

activates the simulation serum which makes the three Dauntless members commit suicide once in two days until a *Divergent* turn themselves in. At the first night Tris and Christina can save two young Dauntless members but fail to save Marlene, their good friend, from jumping down from the ledge. All over again, guilt is eating Tris alive over people's death. She knows she can save them; so save them she does by sacrificing herself despite Four's pleading her not to (Roth: p. 303-320). The *Martyr* in her has faith in sacrifice for a greater good, to stop Janine kills the innocents as the mean of achieving her ambition.

Most content of the final book in the trilogy still explores Tris' *Warrior* and *Martyr* natures. Since she already reaches some level of maturity in such a short time, a common occurrence on young people living in a place and time of conflict, both of her natures seem to develop as well. After Evelyn announces that she is going to build factionless society, Tris encounters a Candor boy being beaten up by a bunch of factionless people for wearing all black clothes, the outfit of Candor. As angry as she is, Tris only argues with the attackers rather than use violence (Roth, 2013: p. 47). Caleb's betrayal hurts her deeply and angers her immensely, but when Caleb is going to get executed for his association with Janine she finds out that she cannot bear to let it happen (Roth: p. 66-67). Her *Warrior* nature no longer perceives violence is the only way of fighting for what is right, including letting someone gets killed for something as petty as revenge, an imprint of her *Martyr* parents' philosophy.

The times when Tris resorts to use violence are when her life is threatened. When the *Allegiant* reaches the fence they are ambushed by a band of factionless. In order to preserve her life, she shoots a woman to death although she is still averse to use gun (Roth: p. 66-67). Fear awakens her *Warrior* instinct to survive. Previously her instinct has her struggle against her captors who turn out to be the *Allegiant* inviting her for a secret meeting (Roth: p. 49-51). She is able to keep her panic in check and faces the dire situation with a clear head. It happens again when the *Allegiant* comes to the

Bureau of Genetic Welfare and hear an explanation from David that their society is just an experiment from the government, that everything they believe all of their lives is just a lie, that the bureau monitors everything happening in their lives without giving them any help other than retrieving some *Divergents* whose lives is in danger. She wants to go but realizes that she needs to know the truth (Roth: p. 119-129). *The Warrior* in her knows that her identity is important because it defines who she is in this world.

*The Warrior* instinct warns her that Nita, a genetically damaged woman working on the bureau, has an ulterior motive when she reveals her plan to break into the bureau to steal memory serum (Roth: p. 270-271). Her suspicion is proven right when Matthew, one of the scientists, explains that Nita wants to get the death serum. Tris *the Warrior* springs into action when Nita and her friends attack the bureau with Four's help. She stops Nita from stealing the death serum even though during which she needs to abandon wounded Uriah against her *Martyr* nature, gets injured, and saves David, a man who allows anything for the sake of an experiment including letting many innocent lives taken (Roth: p. 280-291).

Employing strategy is also a part of *Warrior* nature. So Tris agrees to be trained as a member of the bureau's council although it repulses her for she knows that the council is the one authorizing the attack simulation and aid to Janine. She understands that she needs to be closer to the enemy if she wants to study them, a strategy employs by governments and military leaders everywhere (Roth: p. 322-324). David appoints her for the position because he sees her *Martyr* quality, someone who is willing to sacrifice for the greater good (Roth: p. 326). However, David sees sacrifice differently from Tris. While Tris is ready to sacrifice herself for others, David sacrifices others' lives for the sake of experiment without remorse because it is all that matters to him.

Tris and her friends then forms a group whose intention is to reveal and to make the bureau's leaders responsible for their action regarding the experiments cities and the people living in them. This is where she shows her



quality as a leader, a thing that a *Warrior* strives for, without her realizing it. Peter mentions to Four that Tris has the ability to influence people's opinion (Roth: p. 331-332).

Tris' *Warrior* and *Martyr* qualities show intensely when David plans to release memory resume massively to reset the memory of the entire Chicago population just to prevent his experiment from being shut down by the government. David suspects that the *Allegiant's* attack on Evelyn and the factionless will force Evelyn to retaliate by using death serum she finds. That will brand Chicago experiment as a failure. Tris then discusses a strategy with Four and Cara, and then she comes up with an idea to reset the scientists' memory instead. When Four questions her action, she says that they are lucky she does not kill them for their disregard for human lives (Roth: p. 375-384). Her decision displays her developed *Warrior* nature which does not resolve in using violence in every action and her *Martyr* compassion by sparing those scientists' lives.

In order to set off the memory serum Tris and her friends need to go to the weapon room, heavily guarded by death serum which will be released when an unauthorized person tries to enter it. Caleb volunteers to do it since he is seeking for Tris' forgiveness for his betrayal, desperate to get rid of the guilt he feels because of it (Roth: p. 409-410). But their plan is suddenly disrupted when emergency lockdown procedure is commenced (Roth: p. 447). The critical situation has her instinct and Dauntless training aroused. She swiftly spurs into action and prompts Caleb to do the same. When she looks at him she realizes that she can never make Caleb sacrifice because she loves him dearly. She sacrifices her life even though she never wants to leave Four (Roth: p. 453-455). This is her ultimate sacrifice, out of love for her brother, who betrays and hurts her, who sacrifices for her just to get rid of his guilt. This is the ultimate sacrifice just like what Pearson explains:

At a higher level, *the Martyr* is not trying to bargain to save self but believes that the sacrifice of the self will save others (p. 103)

Tris finally moves forward to the weapon room and is surrounded by the death serum. At first she seems to succumb to the effect but her *Warrior*

nature does not let her surrender. She wins the struggle against the serum effect but she loses the battle with death right after David shoots her when she releases the memory serum into the bureau (Roth: p. 467-476).

#### 4. *The Magician, the End and the Beginning*

Tris reaches *the Magician* stage at the end of the story when she finally understands her role and the reasons behind every action that she takes. She comprehends that she sacrifices for love in place of expecting something in return, just like her mother has taught her:

“She taught me all about real sacrifice. That it should be done from love, not misplaced disgust for another person’s genetics. That it should be done from necessity, not without exhausting all other options. That it should be done for people who need your strength because they don’t have enough of their own. That’s why I need to stop you from ‘sacrificing’ all those people and their memories. Why I need to rid the world of you once and for all.” (Roth: p. 473-474)

She continues to reach the memory serum although she knows that David is going to shoot her dead. She believes that her fight is meaningful and not in vain. Just before she dies she meet her mother who explains that she does a good job and assures her everything is going to be all right. She trusts her mother just like all *Magicians* do. For them, life is an Eden where everything is safe and secure and they can put their trust to others for being a *Magician* means being return to innocence:

I feel a thread tugging me again, but this time I know that it isn’t  
some sinister force dragging me toward death.  
This time I know it’s my mother’s hand, drawing me into her arms.  
And I go gladly into her embrace.  
Can I be forgiven for all I’ve done to get here?  
I want to be.  
I can.  
I believe it. (Roth: p. 476)

### CONCLUSION

The study concludes that Tris experiences character development as a part of her psychological journey just like every one of us. She starts as *the Orphan* who loses her trust to the world and the society she lives in which leads to her self-alienation. Nevertheless, this stage does not last long for she

refuses to live in the pseudo-sanctuary that is her faction. With the drops of her blood into Dauntless bowl, enter a new adventurous world she does which makes her in *the Wanderer* stage.

Being a Dauntless means she is ready to become a *Warrior*, an archetype related to strength and domination. Although she is destined to be one, the compassionate and selfless *Martyr* in her never completely vanishes. As a result, she fights viciously for the good of others without being succumb into cruelty. In the end, when she comes to the end of her mortal adventure, she reaches *the Magician* stage where she understands what her role and duty is to the world which brings her to return to the innocence.

The “journey of individuation” experienced by Tris is an important thing for her to reach her destiny: a heroine who is fated to do greatness by changing an entire society and bringing down a corrupted system. Undergoing each stage of her character development helps Tris understand herself and reach her potential, which then leads her to accept the reason of her existence.

## REFERENCES

- Bloom's Literary Themes: The Hero's Journey*. (2009). (H. Bloom Ed.). New York: Infobase Publishing.
- Daly, Kathleen N. (2009). *Greek and Roman Mythology A to Z*. New York: Chelsea House
- Ferris, Harley. *A Study in Dystopian Fiction*. Retrieved from <http://www.pdfdrive.net/a-study-in-dystopian-fiction-by-harley-ferris-e420378.html>
- Jung, Carl G. (1969). *The Archetypes and the Collective Unconscious*. London: Routledge.
- Pearson, Carol S. (1944). *The Hero Within: Six Archetypes We Live By*. San Fransisco: Harper & Row.
- Roth, Veronica. (2011). *Divergent*. New York: Katherine Tegen Books.
- Roth, Veronica. (2012). *Insurgent*. New York: Katherine Tegen Books.
- Roth, Veronica. (2013). *Allegiant*. New York: Katherine Tegen Books.