



NEAR EAST UNIVERSITY
INSTITUTE OF GRADUATE STUDIES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

IDEOLOGY, HEGEMONY, AND POSSIBILITIES OF REVOLUTION
IN NEIL NORMAN BURGER'S FILM "DIVERGENT."

MASTER THESIS

Takwa ALAWAD

Nicosia
May, 2022

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Takwa ALAWAD

**Supervisor
DR. Danish SULEMAN**

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Approval

We certify that we have read the thesis submitted by Takwa Alawad titled
“Ideology, Hegemony, and Possibilities of Revolution in Neil Norman Burger's Film Divergent.” And that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of English Language and Literature.

Examining Committee

Name-Surname

Signature

Head of the Committee:

Asst. Prof. Dr. Niket Gündüz



Committee Member*:

Dr. Aida Ariamsejad




Supervisor:

Dr. Danish Suleman



Approved by the Head of the Department

05/05/2022



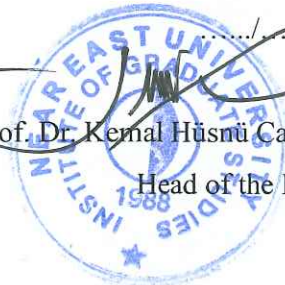
Title, Name-Surname

Head of Department

Prof. Dr. Mastide Kaya

Approved by the Institute of Graduate Studies


 Prof. Dr. Kemal Hüsnü Can Başer
 Head of the Institute



Declaration

I hereby declare that all information, documents, analysis, and results in this thesis have been collected and presented according to the academic rules and ethical guidelines of Institute of Graduate Studies, Near East University. I also declare that as required by these rules and conduct, I have fully cited and referenced information and data that are not original to this study.

Takwa Alawad

1/6/2022

June/2022

Acknowledgments

I would like to express my deepest gratitude to my supervisor Dr. Danish Suleman for his valuable patience with my questions and the guidance, support, and outstanding feedback. Words cannot express my gratitude to my defense committee, who decently provided knowledge and experience. I am also extremely grateful to my professor and previous supervisor Dr. Johann Pillai who was an impressive teacher and respectful person. I cannot ignore his invaluable efforts in teaching, motivating, and inspiring me in my aspire. He has enlightened me as a student of the world of literature, I have learned from him to think and question. From here this thesis idea has seen the light. I would also like to extend my thanks to all the professors who willingly taught me and were part of my 2 years of MA. To the people who motivated me to start; my dad my role model Dr. Fawzi Alawad and my mom Khetam Hussein my guide once and always. To the person who motivated me to finish; my MA fellowship, the one who persuaded me to never give up and keep going Muna Almaraita. I shall never forget my siblings and nephew who brought light to this journey just by being there for me; Marwa, Aya, Mohammad, Aseel, Haneen, and Ahmad. And my exceptional friend who always stands by my side, my person Roa'a. Thank you all.

In the end, I would like to thank myself, you did it!

Takwa Alawad

Abstract**Ideology, Hegemony and Possibilities of Revolution in Neil Norman Burger's Film
"Divergent."****Alawad, Takwa****MA, Department of English Language and Literature****Supervisor: Dr. Danish Suleman****May, 2022, 86 pages**

This study focuses on exploring ideology, hegemony, and possibilities of revolution in the film *Divergent* (2014). It aimed also to investigate the issue of coercion and manufactured consent and how it is possible for Tris to start a revolution in such a context and rebel against the power structure. This is through analyzing the film *Divergent* (2014) through qualitative thematic analysis, which examines dialogues, scripts, and screenshots of the film to collect data as well as books, journals, and other relevant sources about the relevant literary theory that are used to analyze these data. The film relay on Gramsci's ideology and his concept of coercion, consent, and hegemony, Althusser's notion of ISA, RSA, and Foucault's interpretation of power and power resistance, to understand the ideological and hegemonical battleground between Tris and Erudite on the film. The study raises questions regarding the film and widens the scoop of research that usually answer why and what happen with Tris during the revolution, it digs deep to understand how the possible revolution might start within these circumstances. The film is usually seen in the light of gender issues and finding identity or following Tris' trip during this rebellion unlike these researchers, the thesis will focus on three theories to explore what is implied under this revolution. This thesis widens the understanding of both the revolution concept and its relationship with ideology, hegemony, and power, as well as helps readers understand more about these theories and draw a line relating them to each other with an example, which is the film *Divergent*.

Key Words: Ideology, Hegemony, Power, Revolution, *Divergent*.

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List of Abbreviations

SCI-FI:	Science Fiction
ISA:	Ideological State Apparatuses
RSA:	Repressive State Apparatuses
YA:	Young Adult

CHAPTER I

Introduction

“It all works. Everyone knows where they belong. Except for me.”

Tris, *Divergent*, 2014.

Unveiling the revolution emanates from questioning, thinking, and telling the truth. As Antonio Gramsci (1919) seconded “To tell the truth is revolutionary” (Hedges, 2017). Fomenting the dilemma of Ideology, Hegemony, and Power might unleash the chance to investigate the incubated revolution in the social structure of the film *Divergent* (2014). The inaugural sentence of this thesis presents the moment when the heroine Tris thinks, questions, and tells the truth, and this might be a flame for her rebellion that will be a concern of this study.

Furthermore, explanation, investigation, and evidence will be in this thesis, which revolves around exploring the Film *Divergent* (2014) within the theories of Antonio Gramsci's Ideology, and hegemony, Louis Althusser's Ideology, and Ideological State Apparatuses, and some contributions of Michel Foucault on power to investigate the possibilities of a revolution in such sphere. It as well relies on various sub-theories that widen the lens of investigation more and plays a critical part in the findings, like coercion and consent, power resistance, and ISA and RSA as later will be explained.

This chapter will present the study by discussing the background of the study first, then by explaining the research problem, the research aims, objectives and questions, and the significance. In the end, it will state the limitations, and key terms, and it is followed by the organization of the thesis.

Background of the Study

The film *Divergent* (2014) is directed by Neil Burger, who has also notable works like *The Illusionist*, and *Limitless*. It is based on Veronica Roth's bestseller novel *Divergent*. She is also known for her trilogy novels that became audiovisuals: *Divergent*, *Insurgent* and *Allegiant*. It stars Shailene Woodley as Tris, Theo James as Four, and Kate Winslet as Jeanine Matthews.

It talks about a futuristic society in Chicago after the war ends, society has been classified into five factions. They are Candor (The Honest), Abnegation (The Selfless), Amity (The Peaceful), Dauntless (The Brave), and Erudite (The Intelligent). All the 16 old teens must go through a stimulation test, to know the faction they will move to. The story starts with a sixteen-year-old girl from the Abnegation, she participates in the test and discovers that she is 'Divergent' which means that she fits in more than one faction, and she supposes to keep it secret, so as not to be killed. Tris gets engaged in various conflicts because of the system's ideologies. These struggles and impasses put her at the stake of being killed or starting a changing wave. Tris rebels against the system and tries to survive.

However, the true enigma in this study was not the focus on its protagonist rebellion only but also on studying the context of the film as a whole as a field of study to the literary theory of Antonio Gramsci's ideology and hegemony, Louis Althusser's ideology, and ideological state apparatuses, and some aspects from Michel Foucault's on power. This thesis handles as well sub-theories as the issues of coercion and consent, manufactured consent, and intellectuals for Gramsci and their critical role in the film. It is also interested in RSA, and ISA concept by Althusser and power and power resistance by Foucault, and how are they related to the possibility of a revolution that the heroin Tris started in the film, with explaining when, how, and why possibilities of revolution start in the plot. As the title of this thesis implies, Ideology, hegemony, and possibilities of revolution in the film *Divergent* are the main concern in the study, to explore them in the film, presenting their relation to the revolution and their role. Power is also a field of study however only specific concepts related to power will be investigated.

This thesis focuses on Ideology and Hegemony as the standpoint, starting from ideology, its distributional, and according to Althusser (1971) Ideology "is not voluntary but the result of structural factors in society he, thus dispenses with the standard humanist notion of free will" (p. 1136).

This might reflect that ideology contains the beliefs, ideas, values, and rules belonging to those in the power structure and it is spread to brainwash the citizen, imprint their ideologies on people's minds, and gain their consent.

Revolution and Ideology (2017) claim that Gramsci says that the working class is consenting to be under the control of the ruling class just by living their usual daily lives. To have a revolution, ideological warfare should take place between two sides the one defending the existing ideology and the one generating the new organic ideology. It might be suitable to refer to them as traditional and organic intellectuals. Mostly this fight takes place on an ideological level to reach hegemony. Hegemony is considered the battle about the ideas that will be accepted in society (Pillai, 2021).

Hegemony is considered as the power of distribution of coercion and consent, power is the mechanism for hegemony (Pillai, 2021). According to Foucault, Power is 'omnipresent'. It reaches from everywhere and is constructed every instant (Daldal, 2014, p. 165). What connects power to the possibility of revolution is the idea of resistance. According to Foucault whenever there is power there is resistance (Daldal, 2014, p. 162).

This study began with a close examination of the cinematic version of *Divergent* and investigate the Ideology, Hegemony, and power, and analyzing the implications and the possibility of revolution in such ambiance.

Film Adoption and SCI-FIC

This thesis lays light on a film called *Divergent* to explore its context and themes within different literary terms and theories. Films are known for being in a connection with literature. It is a way to see the language of literature exchangeable into the languages of cinema. It was expressed by "Today the words memory and writing could be replaced with literature and film" (Zinnatullina, 2019, p. 358).

Divergent is classified as Science Fiction which is reflected science and technology as the main structure in the context. According to Mahida (2011) "Utopia and Dystopia are two imaginary worlds which have been added in science fiction as an instrument of great philosophic and social significance" (p. 1). *Divergent* is described as Dystopian which reflects a negative view of society and humanity and it talks about the political context in a fictional society. It has a gloomy tone.

The *Divergent* motion picture was released on March 21, 2014. When they transform the written piece of literature into a memorized set of depictions. Several

movies from science fiction genres were produced in the same year, like *The Hunger Game*, and *The Maze Runner*. The three movies are taken from literary texts, while *Divergent* and the *Hunger Game* are known for having a female protagonist, the *Maze Runner* stick with a male hero as the leading role.

The film *Hunger game* focus on the revolution that started with the emotional power of love to break the rules, it also follows the revolution that Kate starts because of starvation and poverty, and social violence. According to Gleyzer (2018) “we are given a focused look into a cultural desensitization towards violence, a revealing commentary on the real-life problems such as starvation.” The *Maze Runner* film focus on following the life of teens who were kidnapped it follows their lives and how they will rebel against the situation and run away from the maze. According to Irawan and Andriani (2018) “This research focuses on what the Children or Glader do to keep them still alive to break the code in *Maze Runner*. It investigates how to survive in worst condition without parent's care” (p. 40).

On the other hand, this thesis argues that *Divergent* focuses on how the revolution of a young girl against the ideology spread by the powerful faction started, and when these possibilities of revolution started to appear. It also explores how she tries to shift the power and escape the fatal destiny of *Divergent* by exploring the film within the literary theory of ideology, hegemony, and power.

Statement of the Problem

Divergent has been observed by different writers as a typical teenager dystopian movie about a heroine who strives to better herself and find her identity. Hatch (2014) says that *Divergent* is exploring a dark future for adolescent heroines. What is presented is the female perspective, in which the protagonist trying to survive and prove herself and not just to see a sidekick to the male hero.

Divergent is also a hot topic for gender issues and feminism because the film's heroine is a woman. Previous references to the film indicate that it follows the story of a little girl from the beginning to the end as a discriminated person seeking justice. Within this film's context, other sources examine social control, discrimination, psychology, and the role of intimacy in adulthood. Maio (2014) as well states that the film is telling the

story of a girl that is pushed toward adulthood and possible romance by becoming a fighter and trying to survive against the community. It also tells the tale of her looking for her identification.

However, before presenting the results, the process should be portrayed, and rather than tracing the revolution, this thesis will probe what lies beyond. This thesis fills in the gap about how this incubated revolution in the social structure would play out in a community with a faction system that is governed by consent and coercion which enforce obedience on the citizen. It will explore ideology, hegemony, power, and possibilities of revolution in the film and how are they connected. It will focus on the issue of coercion and consent and how they play a critical role in activating this revolution, also when these possibilities of revolution start, and why.

In this piece of writing, ideology and what role it plays in society will be explained, the issue of coercion and consent as sub-theories to an ideology will be discussed, and how society and Erudite are using Ideological and repressive state apparatuses to spread coercion and consent and ensure their subjection to achieve hegemony. Hegemony is a matter of question as it observes how Erudite use excessive way to achieve hegemony which creates weak points for the system and allows Tris to try and shift the power towards her, as well as, presenting how power and power resistance affect the chances of creating a revolution.

Evidence will be provided in the research regarding the existing ideology, hegemony, power, coercion, and consent in the film and how they are connected to Tris' revolution by providing screenshots and quotes from the film scripts to support the arguments. Readers will be able to see what is beyond the rebellion and how it can happen in what is thought to be a flawless controlled city. The research problem will be investigated by exploring Antonio Gramsci's Ideology and Hegemony, Louis Althusser's Ideology and Ideological state apparatuses, and Michel Foucault's notion of power and power resistance power to give a clue about the possibilities of revolution in a society of such context and help to get the whole image.

Purpose of the Study

This thesis aims to explore ideology, hegemony, power, and the possibilities of revolution in Neil Norman Burger's film *Divergent*, to determine how, in the context of manufactured consent and coercion, it might be possible to have a revolution against the existing structures of society.

The Objective of the Study

I) To investigate the relations between possibilities of revolution and the theories of ideology, hegemony, and power within the context of the film.

II) To identify how coercion and consent take place in Tris' rebellion.

Research Questions

To fulfill the objects of the study, these questions are going to be answered in this research:

I) What is the relation between ideology, hegemony, power, and the possibilities of revolution in the film *Divergent*?

II) What is the role that coercion and consent play in Tris' possible revolution against the existing structure?

Significance of the Study

This Thesis will help handle the recent shortage of research in the region of exploring the film *Divergent*, it will provide more than just why or how Tris rebels; it is concerned about discussing how the revolution began within certain circumstances exist and it talks about not only the main characters Tris and four, but it also handles the whole context of the film and themes to present the whole image of the revolution. This research donates to the field of film analysis as well as to the field of literary theory since it studies the film in terms of literary theories. Theoretically, it will provide more resources for film analysis in light of these ideas, and practically, it will provide a thorough grasp of how these theories interact and address the film's central theme of revolution.

In addition, this study will also donate to the body of knowledge on studying and analyzing films which will widen the scope of research to the rest of the *Divergent* trilogy, this thesis will eliminate the current judgment about the film in which it will regard the film as more than a teenager fictional movie that tells the story of a heroine who is looking for her identity or social control or gender issues unlike the majority of the researches.

Furthermore, the reason behind choosing this topic is that it answers a question about the revolution who it started, and what it needs to succeed. The chosen theories and aspects are highly related to the topic in which it makes a consequence understanding of the revolution process occurs in the film. There is also a personal reason connected to the writer in which after the researcher witnessed several revolutions in her middle east environment that failed, she became interested in exploring more about the revolution. The researcher used the film as a field study and exclude the novel because several pieces of evidence are taken from the visual screenshots. It also chances for the reader to understand that films are a type of literature and can be studied just as literary texts. *Divergent* takes place in a futuristic society and it talks about what might happen at any time which makes it some awareness material.

Limitation

The first limitation is this thesis is the narrow scope in which it focuses on studying *Divergent* (2014) which is the first one of the *Divergent* trilogies for the writer Veronica Roth: *Insurgent* (2015) and *Allegiant* (2016), this indicates that the story is not fulfilled which means that the argument cannot be fully discovered yet, therefore the next movies might support the claims of this study and might reject it. Secondly, the methodology of this study tends to analyze the Hollywood film adaption only that is taken from the novel by Veronica Roth which might make this study simplified than doing both and have the full image addressed.

About the methodology, this thesis uses only thematic and content analysis, for example, there is no mise in theory focus or discourse analysis although it might show more wide up results. Another limitation that can be added is that this study investigates the film using different theories but it focuses on a specific aspect of these theories

which lacks a full understanding of the whole theory and leads to generalizability. This study is focusing on ideology, power, and hegemony which might lead to ignoring other aspects appearing in the movie or creating a one-sided image by presenting their relation together without presenting the aspect they oppose each other. There is also the time limitation which was the reason behind analyzing only the film as well as the content limitation due to the lack of sources regarding the film *Divergent*. Finally, the limited research experience of the writer might be a limitation to this thesis.

Definition of Terms

Ideology: According to Althusser (1971) “ideology slides into all human activity that is identical with 'lived experience' of human existence itself this lived experience is not a given, given by pure reality but the spontaneous lived experience of ideology in its peculiar relationship to the real.” Felluga (2011) claims that Ideology, according to Althusser, has a material existence since it is always manifested through actions that are introduced into practices. Ramos (1982) has stated that Antonio Gramsci described ideology as a “terrain of practices, principles, and dogmas having a material and institutional nature constituting individual subjects once these were inserted into such terrain.”

Hegemony: Came from an ancient Greek term called ‘hegemonial’ which means that one component in the system has a dominant and in dominant and overpowering status over the others (Arifa, 2017). In Gramsci’s *Notes* (1926) the concept of hegemony first appeared, where it was portrayed as a system of a class union in which a hegemonic class exercised political administration over ‘subaltern classes’ by winning them (Ramos, 1982). Gramsci states hegemony in Gramsci and theory of hegemony 1975 “hegemony means political leadership based on the consent of the led.”

Power: According to Felluga (2011) “power is not wielded by a few individuals over the many but something to which everyone is subjected.” For Foucault, “power is everywhere”, and power relations are embedded in social life (Daldal, 2014, p. 150). According to Mambrol (2016) Michel Foucault argues that power is inherent in all social relations and they are all relations of power. Foucault’s concept of power emanates its

strength from the fact that the subjects sincerely believe in what they were told because it gives them a sense of belonging and adds to their welfare.

Organization of the Thesis

This study comprises Six chapters to cover the topic of the thesis. Chapter one is the introduction that discussed the topic, background of the study, the problem statement, research objectives and questions, significance of the study, limitations, the structure of the study, and definitions of terms. In the second chapter, the recent literature about the film will be reviewed and a general view of the theoretical framework of this thesis, explaining the literary theory used which are Ideology, Hegemony, and Power, as well as the sub-theories, ISA and RSA, coercion and consent will be a handout to speak about how it is related to the investigation of the thesis.

In Chapter Three, the methodology used in this research will be presented. By presenting the Research Design, Data Collection Tools and Procedures, and Data Analysis Plan. The fourth chapter will have a summary of the film within eight sections and an analysis of the film *Divergent* to answer the research questions. Chapter five presents the research conclusion and recommendations. A list of references is also presented at the end of the chapter.

CHAPTER II

Literature Review

This chapter discusses the previous studies done by other scholars and writers, related to the film *Divergent*, 2014. Moreover, this chapter presents a theoretical framework for the theory used in the thesis, and how it assists in analyzing the film *Divergent*. These theories are Antonio Gramsci and Louis Althusser's Ideology, Hegemony and Michel Foucault's Power and sub-theories, Gramsci's organic and traditional intellectuals, coercion and consent, Althusser's Ideological state apparatuses and Repressive state apparatuses, Foucault Power and power resistance.

Related Research

Many recent studies had discussed the film *Divergent*. There are two different views of the film, from an academic perspective, and from a popular perspective via internet reviews, articles, and analysis. Some of the researchers discussed the film *Divergent*, through feminist and gender issues, others, review the film by doing political or social analysis, and there are also who analyzed the psychological aspects of the film, etc. This chapter shall present some of the related studies that discuss the film *Divergent* from several literary theories and perspectives.

Academic Perspective

One of the issues that *Divergent* has discussed is the political matter, several academic research has investigated this issue, Prasgiyardi (2016) described the social classes and political issues by using Marxist criticism. The researcher claims that the conflict in the film takes place between classes, which are factions and factionless instead of putting the main focus on *Divergent* existing in the film like this research. It also suggests that the economic base is responsible for legitimate the social class status of power. Economics has an effective influence; however, this study neglects the importance of ideology as the main factor in giving the legitimation. Prasgiyardi (2016) argues that "A revolution is seen as a transfer of governmental power. It simply becomes a matter of change in personnel" (p. 5).

In opposite, this thesis presents revolution as a complicated process conducted within certain factors like ideology, hegemony, and power. The film conflict was discussed in the political sphere only. Unlike, this thesis, this study is based on the novel by Veronica Roth instead of the film adoption, however, no quotes from the novel were provided.

Similarly, Eldoliefy (2015) analyzes the film through the lens of political concern, it provides a more specific emphasis on power and precisely Foucault's concept of power, however, it uses the notion of panopticon, unlike this thesis that uses power resisting. It assumes that the *Divergent* contains a panoptic world in which there is no opportunity for escape. "The trilogy offers a prison within-prison society enmeshed with layers of surveillance, incarceration, and control mechanism" (Eldoliefy, 2015, p. 1).

It argues that the panoptic work created in the *Divergent* society is inescapable and change is not a choice, Eldoliefy (2015) indicates that "the trilogy proposes containment rather than liberation." This thesis agrees with the existence of the panoptic feature in the *Divergent* society but disagrees with excluding any revolutive feature, it argues that a possible revolution is about to happen to escape from the system control with the help of Foucault's concept of power resistance. It investigates the whole trilogy; therefore, the argument and the analysis express the whole image, on the other hand, there is no emphasis on *Divergent* and their role in the change that happens in the storyline.

Another sample for political analysis of the film would be, Herdan (2014) who claims that Roth presents a world that has 'control' as the main issue. It has elements of societal authority that teach people that they can only have one characteristic. According to her, it aims to show the challenges that result when too much dominance is put in society, and it focuses on the personal integrity and mental challenges humans need to go through. It represents the problem however not the solution, it does not handle the issue of revolution which is the main concern of this study.

Studies not only illustrate the political matter in the film but also, sociopolitical issues. Staley (2016) talked about social and political issues as well he argued that the *Divergent* talks about "the faction on the constraints of ordered class hierarchy in a social context." Staley (2016) looks at it through governance, where the rules and

alternative institutional arrangements that govern society are examined. In the movie, a stable society is seen, first through the focused power-seeking (Jeanine of Erudite) accepting the establishment of one faction as a ruler over the others but this regime can't be sustained. The other sects are populated by people with their desires and will, such as Tris and Four, and the Factionless. This study presents the difference between these social groups and portrays them as a healthy class however does not present the conflict that occurs because of this division.

Levitt (2022) combines social and political issues, it studies how the film might build up political awareness regarding political issues for its fans, Levitt (2022) main concern was to study to what extent *Divergent* fans discuss on Wiki and fans forums the real-world issues exist in the film *Divergent*, imagining a new world and whether it develops a certain political consciousness. Levitt (2022) claims that group identity is positive in that it gives a feeling of empowerment and increases political efficacy, while this thesis argues that the faction system is an ideology spread by the ruling class to brainwash people and ensure subjectivity. It also does not analyze the film itself as the main context, it focuses only on fans' responses.

Mullis (2017) as well used the film and connect it with reality; he used the film as a case study to present the idea that families are constructed and maintained through communication and can shape an individual's beliefs and ideologies. This study examined how families in the story reinforce patriarchal ideology. This is similar to one of the thesis arguments regarding the family as an ISA and an institution to spread ideology.

The previous studies discussed how *Divergent* is connected to reality, Ruiz (2019) discussed how *Divergent* is used as propaganda to spread certain ideas as well it talks about the political issues in the film *Divergent*. It used critical-political discourse analysis, and appraisal theory to investigate how the political groups of the film (and the novel) were able to influence their audiences with their speeches using persuasive and manipulative strategies. This study's theories are quite connected to this thesis concept of consent and ISA discussed in the theoretical framework. Discourse analysis is under scope in different studies, as it is used to analyze the film in terms of the utterances and also can be used to prove different theories. Kurnai et al. (2020) conduct a study to

analyze the conversation between Tris and Tori. Its analysis not only the utterances and the linguistic matter but also described the scene using the mise en scene the lighting, the camera shoot, and the setting that has been used.

Another study that used discourse analysis to study the film is Cahyadi et al. (2017) it was conducted to find out if the generosity maxim was used by *Divergent* characters, by using the theory of politeness maxim introduced by Leech (1983). By analyzing conversations from the film, it finds out that, the factors which influence the application of the generosity maxim in *Divergent* movie are gender and the context of the situation. Unlike this thesis which focuses on themes and theories in the film, this research concern is discourse matters only.

In this sense, other studies as well used discourse analysis and linguistics strategies to investigate gender issues in the film *Divergent*. Susanti and Indarti (2016) aim to observe the interaction between women when they face each other and focus on the film *Divergent*, and how the linguistic strategies happen during the conversation. It investigates how power and solidarity are reflected in linguistics using Tris, Christina, and Jeanine's interactions. Since the study is concerned with the sociolinguistic field, its analysis of the female characters contributes to helping understand the women's role in society and how they manage to explain themselves by either showing their power statues or their solidarity, through the use of linguistic strategies. Unlike this thesis, Susanti and Indarti (2016) investigate the existence of power in the film using the linguistics aspect as well as handle the issue of women that this study does not discuss at all.

Gender issues and feminist theory have been widely associated with the film *Divergent*, particularly because the film's protagonist and antagonist are females. A feminist analysis by Yttring (2020) aims to investigate if Tris Prior follows the convention of the female Bildung process and if the novel could be viewed as a feminist piece of work. It also used a literary feminist perspective to view the film, it argues that Tris in the film is looking for her identity and goes through a mature journey and this is a sign that she does not reflect the female gender norm as passive and selfless.

Yttring (2020) studies Tris' journey to psychological and moral matureness (Bildungsroman), in terms of gender and femininity, and concluded that she diverges

from the feminine norms and the picture as passive and weak. Gabana (2021) as well discussed the development of the character and her journey in finding her identity. It studied the development of the heroine of *Divergent*: Tris and of *The Hunger Game*: Katniss. This study talks about Tris strives for a 'fairer' world, and how her journeys begin by shedding her old identity and recognizing herself as a leader to the mass so she makes the change, nevertheless, both of these researchers look for finding an identity and does not talk about how this revolution might happen as this thesis does.

Several studies emphasize Tris' desire to find herself and her identity, According to Miller (2019) the story traces a young girl called Tris who is trying to keep her identity secret, training to become dauntless and fix what is up to her. Also, Jenkins (2014) remarks that the film is telling the story of different persons who are a threat to the system and hated by Erudite, who seems scheming against other factions. Behan (2019) as well, used Van Gelder's interpretive model to analyze the film and know what it has to explain about identity construction. *Divergent* describes that identity formation comes from society and is directed by it.

Lopez-da Silva (2016) as well debates Tris' identity and gender roles in the film. Lopez-da Silva (2016) claims that Tris does not perform traditional gender roles. Nonetheless, this study uses not only feminist theory but also psychology theory. It suggests that when Tris overcome the cultural perspective regarding her sexuality, she gains the base to become a hero and a leader. It also studies the psychological factors that allow Tris to stay in charge and complete her trip, for example, she does not let her love for Four interrupt her agenda.

Straightforward, Psychological analysis is well connected to the film *Divergent* since the psychology matter is discussed in the film during the test Tris has to overcome. Therefore, several studies debate this issue. Azra (2021) analyzes the characters and their behavior using the literary psychology approach, by using the defense mechanism of Freud and the showing method. The matter of Tris' identity in light of psychology theory is also discussed in Rahmayanti (2015) who used psychology theory for Carl Gustav Jung to study Tris' personality as well as the issue of conscious and unconscious and their relation to form her identity. It aims to know how she reveals a process of individuation (self-realization) in the novel.

Researchers such as Fischer (2021) connect medical and psychology in reality with the film *Divergent*, he claims that because Divergents are disabled they can become a rebel. This study talks about how *Divergent* are discriminated against by society as well as how this reflects disabled and different people on medicine. In which societies mark physical and psychological differences as disabilities and due to their abnormality, they might be eliminated. This theme is connected to ideology and yet, this study does not have a theoretical framework that is used in the analysis. Seppanen (2017) is based on developmental psychology by Erik Erikson's theories and the theory of young adult literature in the fiction genre. It argues that human identity is formed through psychological stages. It also talks about self-esteem death and trauma and the influence on the protagonist of the novel.

Some studies dedicate their study to studying the genre of the film and its elements, Nedic (2017) is examining the *Divergent* trilogy (the novel and the film) and labels the dystopian elements in them. It also talked about young adult literature and dystopia and its effects. It also discusses how it might be used as propaganda and implies a model for encouraging challenges and changes in the world.

Popular Perspective

From a popular perspective, various internet reviewers have discussed these issues as well. On identity Lemire (2014) says "the movie is all about identity, searching your soul, and knowing who you are and how you will fit in as you enter adult life and it tells the story of one extraordinary girl who will serve either as its destroyer or its savior." In addition, Allen (2018) talks about identity as well, by claiming that the movie formed a message of the significance of finding an individual identity to comprehend yourself as well as to grow in everyday life.

Regarding the psychological analysis, Frederic and Brussat (n.d.) assume that the film conflict between '*Divergent*' and others are so much like the conflict between the mono paths and polymaths. Tris is multi-talented and considered a threat to the mono talented. It also considers the political perspective in the film, it claims that the film presents the challenge that Tris and Four as polymaths go through against the controlling

and totalitarian societies, as well as against people with poly aspects and can fit with more than one faction.

The social matter was under concern as well on internet articles. Marshall (n.d.) assumes that society in *Divergent* influences the character's decisions, on the social, cultural, and moral levels. In which things like the social hierarchy, and peer pressure affect the character's attitude. This theme is similar to the issues of manufactured consent and normalizing power that have been discussed in this thesis, however, evidence as well as the theoretical framework was excluded.

While there have been researches discussing the concept of revolution in the film since it is one of the film themes, none was concerned with the dimensions of this revolution. This thesis is going to explore ideology, hegemony, power, and the possibilities of revolution in Neil Norman Burger's film *Divergent*, to determine how in the context of manufactured consent, and coercion it might be possible to have a revolution against the existing structures of society, in light of these variables. It follows the coercion and consent used on the ideological battleground to achieve hegemony and replace the power structure of the society. It also discusses when and how these possibilities of revolution start.

Theoretical Framework

This thesis aims to explore ideology, hegemony, power, and the possibilities of revolution in Neil Norman Burger's film *Divergent*, to determine how, in the context of manufactured consent and coercion, it might be possible to have a revolution against the existing structures of society. This thesis has objectives that attempt to look for it and they are I) To investigate the relations between possibilities of revolution and the theories of ideology, hegemony, and power within the context of the film. II) To identify how coercion and consent take place in Tris' rebellion.

To fulfill this study's aims and objectives, this thesis relies on using theories and sub-concepts in its investigation and exploration of the film *Divergent*. The theory is related to this research are ideology and hegemony by Antonio Gramsci, ideology and ideological state apparatuses by Althusser, and Foucault's notion of power. The sub-concept under the main one would be Gramsci's coercion and consent (manufactured

consent), Althusser ISA and RSA, and power resistance by Foucault. This section of the chapter will sketch the theories addressed by the thesis each one under its heading.

Ideology

The first theory would be Ideology, the researcher argues that it is the core of the thesis. The theory of Ideology has several contributions from various philosophers however this thesis benefited from Gramsci's concept of ideology and Althusser's contribution to some aspects of this theory. To throws some light on Antonio Gramsci's conception of ideology -which came after Marx's interpretation- and considers to be the foundation of this study. Gramsci is the one who rectified the term 'ideology' in terms of practices. He defines ideology as a 'terrain' of practices, principles, and doctrine and it has a material nature as well as an institutional one. It is responsible for shaping individuals that are subject once they were 'inserted' into such terrain (Ramos, 1982).

Lois Althusser's contribution to the notion of Ideology is under this study lens as well, Althusser discussed Ideology within two aspects, one is the ideology as an illusion, he states "Ideology represents the imaginary relationship of individuals to their real conditions of existence" (Althusser, 1971, p. 1489). In the other thesis, he indicates that "Ideology has a material existence." implying that it does not have a spiritual presence but rather a material existence; for him, it exists but not like the existence of a rifle; it is material in the sense that it is practiced through worldly apparatuses in the state or society (Althusser, 1971, p. 1489). Althusser remarks about ideology "is not voluntary but the result of structural factors in society he, thus dispenses with the standard humanist notion of free will" (Althusser, 1971, p. 1478).

In that sense, this study is utilized Gramsci and Althusser's argument of the material existence of Ideology as a mechanism exercised by institutions to shape the mentality of citizens and ensure their subjection. Ideology has a function in the production process since it formed subjects' people (Ramos, 1982). In fact, for Althusser as well, all ideologies have the role of forming individuals and ensuring their subjection – of enrolling them in any belief system, and this is the main thing ideology does "get people (subjects) to believe in" (Mambrol, 2016). The theory of ideology was investigated in the film *Divergent* because the film shows the appearance of ideology, in

the film the faction system, the wall, the test, and the hate of *Divergent* are all ideologies used to brainwash the citizen and ensure their subjectivity to the system.

For Althusser there are three main ideas about being subjected to ideology, Althusser claims, that people are already subject since they are named before being born, hence, people are born into subjecthood because for Althusser “The acquisition of language is the process of becoming a subject” (Mambrol, 2016). As an example, in the film, Tris' original name was Beatrice, and to start her rebellion she changed her name to Tris as a sign to get rid of the name ideology.

The second claim by Althusser is that people are always subjects to specific ideologies, which they occupy and believe to be obvious. It as well makes a person think that any other person's beliefs are illusory while his own is a truth. An example from the film appears here as well, Jennine believes that the faction system is flawless, on the other hand, Tris and *Divergent* rebel on it as disagree. The third point is that Ideology as a structure gets people to be subjects, without recognizing their position in any particular ideological formation. Mambrol (2016) claims that Althusser says that individuals are being interpellated by Ideology as subjects. To bring it up from the film, every faction believes in the faction system and follows it as a part of the ideology of the faction system is the right way of living.

This study not only argues that ideology exists in the film but is also connected to the reason behind starting a revolution. The state in any society will try to create a belief system to ensure control over citizens and protect their position as the ruling class. On the other hand, for a revolution to start, an opposing ideology should emerge to combat the official ideology, resulting in ideological warfare between the two sides.

This thesis used Ideology theory to indicate that ideology is a double-edged sword: it is both a decisive mechanism for starting a revolution and a cage for suppressing it. Ideology in society is connected to Tris' revolution in the film. Both sides of this ideological battle will fight for their ideology.

Gramsci's concept of ideology added a notion of ‘organic ideology’ in which he indicates that when an ideology is constructed to be the dominant ideology instead of the one diffused ideology throughout civil society it is considered organic and healthy (Ramos, 1982). So, this thesis argues that the concept of organic ideology appears in the

film *Divergent* which is referred to as Tris' ideology of rejecting the faction system and the hate of *Divergent* is called organic ideology. Since Tris is the one who generates the ideology and tries to practice it and on the other hand Jennine is fighting for the already spread ideology, this thesis argues that another sub-concept from Gramsci's theory of ideology appears in the film which is organic and traditional intellectuals.

Organic and Traditional Intellectuals. Gramsci added a contribution regards the field of ideology "he says All men are intellectuals, but not all men have in society the function of intellectuals" (Gramsci, 1971, p. 1140). So, the 'organic ideology' originates from the process of presentation acted by social agencies Gramsci called 'organic intellectuals' that attempt to lock the ideological battle as a potential dominant class (Ramos, 1982).

To elaborate, Gramsci points out two types of intellectuals. Traditional intellectuals are the administrators and leaders of the social and cultural associations that have also authority, such as schools, governments, laws, various religions, etc. In contrast, organic intellectuals rise out from members of civil and social groups that have an opposing relationship with the institutions of power. If the traditional intellectual express the existing structure and system with their formed ideologies and laws, then the organic intellectual does not stand for preexisting beliefs but carries a new ideology and bring it to the level of public speaking that has not been officially acknowledged (Gramsci, 1971, p. 136). In the film *Divergent*, the leaders of the factions, the society, the families, and especially Erudite leader Jennine play the role of traditional intellectuals and Tris, four, and those are considered organic intellectuals.

The state and its deputies have to spread their ideologies to ensure their ruling, and here another sub-concept related to Gramsci's theory of ideology appears in the film according to this thesis. Theoretically, the state has to use coercion and consent to shape the citizens' minds. This research argues that coercion and consent play a critical role in starting a revolution in the film *Divergent* and they affect directly the possibilities of revolution in the film.

Coercion and Consent. Ideology is a fundamental aspect of the state; therefore, this thesis argues that it is a basic element to starting a revolution and shifting the

traditional intellectual to an organic one, and for the ruling class to maintain their authority, shaping the citizen mentality is not enough, they have to stable themselves as a state of power (Ramos, 1982). Gramsci pleads that “a stable state never rules by force alone but relies on a combination of coercion and consent.” As it is noted, for any group to ensure dominance and stability, the others must willingly comply with the law so, for the state in the *Divergent* film for Erudite and Jennine that desires to stay as the ruling ideology it needs to gain the citizen's consent, however, it also needs to put some repression feeling to ensure their subjection (Gramsci, 1971, p. 1136).

As an expanded explanation, a class to rule needs to work on its political society, more precisely on the coercion level, as well as on the level of civil society by using consent, which means consensus prevails over coercion (Ramos, 1982). Continuously to the previous section, the traditional intellectuals are the ‘deputies’ that follow the dominant class and they are responsible for doing the social and political mission to achieve dominance. And they must use coercion and consent by several institutions to spread the system's authority and validity, Erudite in the film *Divergent*, play an essential role as traditional intellectuals that use coercion and consent; however, this thesis argues that the excessive use of coercion and consent is what made Tris’ rebel and reject this pattern, coercion and consent plays a role to either stable a city or opens up the chances to the revolution to be activated.

The duties of traditional agents according to Gramsci are to comprise a "spontaneous" consent given by the citizen and come from the trust that dominates group has because of its history as well as its position that has accomplished things in the world of production (Gramsci, 1972, p. 1134). The other mission for them is to achieve dominance if consent does not work by using coercion by the state apparatuses which "legally" enforces the consent by its coercive and powerful statutes (Gramsci, 1972, p. 1143). Therefore, this thesis not only explores coercion and consent in the film *Divergent* but also indicates how it plays a critical role in the battleground between Tris and Jennine the leader of Erudite.

Ideological State Apparatuses and Repressive State Apparatuses.

Althusser, somehow, systematized what was implied in Gramsci's words, he mentions two main mechanisms for guaranteeing that people in the society behave following the state rules and ideologies. The first device, which Althusser calls the RSAs or Repressive State Apparatuses, is referring to the public institutions that enforce behavior instantly, like the police and the army. The second agency Althusser examines, which he calls ISAs or Ideological State Apparatuses, these societal institutions generate ideologies that are used to create obedient citizens by manufacturing their consent and practicing the dominant class values and beliefs, such as schools and family (Mambrol, 2016). It may be useful to consider briefly, that these institutions are the one that achieves coercion and consent and what is used by the intellectuals to fulfill their duty as Gramsci indicates with slight differences.

Although the ISAs seem to be fully distinct, they are united by supporting the ideology of the class on power. It is much harder for the ruling class to maintain control over the multiple, and autonomous ISAs, this is why there is a persistent struggle for hegemony in this domain because any group engaged in the ideological battle will threaten the ruling class domain in the society if it can spread its ideology (Felluga, 2002).

This thesis suggests that ISA and RSA exist in the film and work on the behalf of the state and society to ensure that the faction system remains valid, it also provides examples from the film on how RSA and ISA work together for the ideology to stay stable and well spread. In this sense, Althusser argues that Ideology and repression are not separable, Althusser claims that ISA function massively by ideology, but they also function by repression. At the same time, the RSA functions mostly by repression and secondarily by ideology (Althusser, 1971, p. 1490).

To sum up, a ruling class or a group in power to preserve its position needs to use coercion and consent, and perform them by the ideological and repressive apparatuses, so it would be a whole control both political and civil society to ensure the subjectivity of the individuals to their ideology. According to Althusser (1971) "the reproduction of labor-power demands a reproduction of its skills, but also, at the same

time, a reproduction of its submission to the rules of the established order” (p. 1485). Thus, by using coercion and consent through ISA and RSA, Hegemony is accomplished.

Hegemony

One of the notions that gravitate around the concept of ideology, is hegemony. This research investigates Hegemony in the film along with ideology and power, as it is argued to be related to each other and the emergence of revolution.

The battleground between traditional intellectual and organic intellectuals or between the ruling class and working class or in the case of the film *Divergent* between the Erudite and *Divergent* is a war of hegemony to know whose ideologies are spread and who is the one who will be authorized to use power. As previously explained, because of coercion and consent, some classes can dominate others and the combination between coercion and consent is what makes this happen. This system of coercion and consent is what we called hegemony. Hegemony is the power structure of a society that is determined by the relative degree of coercion and consent (Pillai, 2021).

The term hegemony comes from an ancient Greek word called ‘hegemonia’ it refers to the dominant and oppressive status of one element in the system over the others (Yilmaz, 2010, p. 194). Ideology is considered a terrain for the hegemonic struggle, hegemony, in turn, becomes the political procedure that desires to overwhelm the ideological terrain (Filippini, 2017, p. 18). The notion of hegemony required a relationship between a social group and others. Goes back to Gramsci according to Ramos (1982) the concept of hegemony first appeared in his notes on the Southern Question (1926) where it was clarified as “a system of class alliance in which a hegemonic class exercised political leadership over subaltern classes by winning them over” (Ramos, 1982).

According to Ramos (1982) Hegemony functions on two major levels, civil society, and political society, by the consensus on the civil society level and it should be won there and coercion rests on the political society or the state level in case the voluntary consent of the mass retreated.

Roughly, the distinction between 'coercion' that is manifested in the outside rewards to punishments connected to certain behavior and 'consent' embodies the internal control, that makes society accept and follows the shared sense of social reality.

Hegemony is the dominance achieved by consent rather than force. Further, this distinction fits with the difference between the state and civil society. In general, the state enforces the coercive mechanism for exercising 'force', while in civil society occurs the battleground for 'consent'. Hegemony is thus mostly received through the organizations of civil society (Rachar, 2016, p. 238).

The use of force and coercion in the hegemonic war is risky unless there is a crisis that put the hegemonic position of the leading class under threat. For example, the reason why Erudite used force against Abnegations and Divergent is the fact that their hegemonic position was threatened by them. According to Gramsci, hegemony never vanishes but is frequently changed (Chakraborty, n.d., p. 3). This means that any social group could shift the power to their side by using coercion and consent, but more precisely consent. Here this thesis argues that because of hegemony, Tris can shift the power and try to generate her new ideology, in this sense both ideology and hegemony play a critical role in Tris' revolution.

Hegemony: Manufactured Consent. For Gramsci, the Hegemony process can occur when one group put an effort to win the consent of the mass (sometimes force will be needed with some rebellious citizens). So, Hegemony is manufactured consent, which shapes the consent of people by its superior position (Gramsci, 1971, p. 1137). This consent takes efforts to win from the majority is manufactured consent. Gramsci indicates that it is created through the manifestation of intellectuals in a public sphere in which competitive presentations are also said (Gramsci, 1971, p. 1137). This implies that when the ruling class deputies convince citizens not to disagree or not to do what they think of, this means that these people in power have manufactured the consent of the people who are under this power to achieve a hegemonical position. When the state or the ruling class succeeds in manufacturing their consent that means they have achieved hegemony.

For Gramsci, the subaltern groups in the society follow and accepted the ruling class ideologies because they know no better or for the lack of alternative, as Gramsci says “One must not assume that this consent is always willing” (Chakraborty, n.d., p. 3). Thus, his conception of the integral state illustrates a union of political society and civil society or that of coercion and consent. Hegemony relays on consent, but consent is not a spontaneous output of "free choice"; consent is manufactured, through quite complicated mechanisms, various organizations, and frequently changing operations (Chakraborty, n.d., p. 3).

To start a revolution on any hegemonic system the subaltern class should aim to earn the hegemony of the social class by challenging the ruling class. This process helps to transform the previous ideological topography and redefine the new structure and institution that are hegemonic now (Ramos,1982). As an elaborate on this point, Gramsci talks about a 'war of position ' to accomplish hegemony on the cultural level as an ideological struggle. This war takes place in civil society.

The revolution occurs after attacking the ideological defenses of the ruling class, and once it loses its reliability, its culture, as well as its institutions, collapses. For Gramsci, revolutions were first and foremost a battle of ideas, and as Gramsci seconded, “To tell the truth is revolutionary.” Gramsci claims that the crisis is composed, “precisely in the fact that the old is dying and the new cannot be born” (Hedges, 2017). Gramsci argues that there would be a never-ending war of ideas, between the intellectuals to explain their privileges and the revolutionary intellectuals who would reveal the ideas as tools of repression (Hedges, 2017).

At the end of the day, however, coercion and consent are used by people who are in power, to rule over and control people under this power. For example, when the ruling class makes a citizen not do what they are thinking of doing, this is the obvious manifestation of the power, but when citizen agrees and follows the rule this means that they have been manufactured consent to do this, it is not reality it is something has been put in their mind (Pillai, 2021). This thesis discusses how manufactured consent exists in the film *Divergent* and what role it plays in Tris’ revolution, it assumes that because the consent is manufactured, which means it is not real, Tris was able to break this consent and rebel against the power structure by engaging an ideological battleground.

Power. Although the theory of Power is ramification and has several shapes of interpretation, power is closely connected to the notion of hegemony, and some areas of Foucault's interpretation of power will be explained as a sub theory to hegemony in this research. It has been announced previously that hegemony is the relative degree of coercion and consent, and this hegemony is fragile and can be broken at any minute. This, in turn, is related to ideas from Foucault about power, he claims that power "is everywhere and comes from everywhere "it is not something that you can have it is dispersed and pervasive" (Pillai, 2021).

To repeat, and emphasize, Foucault, defines power as "the name that one attributes to a complex strategical situation in a particular society; power is not an institution and not a structure; neither is it a certain strength we are endowed with" (Daldal, 2014, p. 165). For Foucault, Power is "omnipresent". It reaches from everywhere and is constructed every moment (Daldal, 2014, p. 165).

Michel Foucault argues that power is inherited in all social relations and that these are relations of power, for example in the family (Mambrol, 2016). This thesis explores power and power relation in the film *Divergent*, it gives examples of how power is exercised in the film and how it is related to Tris' rebellion, by the idea of power resistance that will be explained soon.

Gramsci remarks on his concept of power; it is ingrained in "the relations of force." Power exists within the complete relation on the society, it is visible, and it is exercised by the dominant class through its ideology, by forming the mentality of the mass via the civil society's institutions, thus, setting hegemony using state apparatuses (Daldal, 2014, p. 150).

Foucault's power controls people, and it is directed through institutions, in which it outlines what is normal and what is not and enforces the society (Friedan, 2017). Going a step further in Foucault's notion of power, he says that there are shapes of resistance against these relations of power and generally in the form of "anti-authority" fights. This resistance is everywhere and it aims to declare that man has the right to be diverse. Foucault thinks that man can become an "individual". As long as he can be aware of those power relations, he can resist them (Daldal, 2014, p. 150). This thesis

shows that Tris' revolution is a type of power resistance since it discovers the power exercised on her and she starts to resist it.

For Foucault power is always relative, therefore, if a group or a class has power there is another group that does not have it and if there is someone using power there is always someone who works against it and resists, therefore, no one can escape power because it is disturbed everywhere (Pillai, 2021). These power and power resistance exist in the film *Divergent* and this thesis investigates it to form a whole image and help to understand Tris' revolution from every dimension. For example, in the faction system in the film *Divergent*, there is the group Tris and her friends who resist the power structure of Erudite, therefore they are trying to start a revolution, engaging in an ideological battleground to shift the power to their side and get rid of the ruling class ideology as a result became the new power structure. At the same time, there is another group that works against them like Eric and Peter, and resists their new formation of power.

In this sense, this study argues that the theory of Ideology, hegemony, and power are required to understand how a revolution can happen in a society that has coercion, and manufactured consent exercised by ISA and RSA to achieve hegemony over others. This thesis suggests that the possibilities of Revolution in the film *Divergent* are a result of all these factors, they are not only connected they also perform the full image of how the revolution occurred in the film *Divergent*. To sum up, these theories helped to understand the main concern of the thesis which is Tris' revolution and how it is possible in such a society and they are also requirements to answer the research questions since the film is examined through these theories.

Summary

After sketching the concerns and questions addressed above by researchers about the film *Divergent*, like finding one's identity, maturing journey from adolescents to adulthood, rejecting the gender norms, the political and classes fight on society and others. In contrast to these researches and as an addition to the field of the film *Divergent* studies, this thesis focuses on how the revolution might occur in a society that has spread ideology by coercion and manufactured consent. It concerns the fight at an

ideological level between the 'Divergent' and 'Erudite' to know whose ideas and existence will remain as the hegemonic power in the society and what is the rule of coercion and consent in this warfare. Tris' attempts to activate the incubated revolution against the existing authority in the film, are discussed through the theories of ideology, hegemony, and power, and the sub concept like coercion consent and manufacturing consent, power, and power resistance that has been explained in the theoretical framework on this chapter.

CHAPTER III

Methodology

To throw some light on the thesis aim, this thesis aims to explore ideology, hegemony, power, and the possibilities of revolution in the film *Divergent*, to determine how, in the context of manufactured consent and coercion, it might be possible to have a revolution against the existing power structures. To accomplish this investigation and reach the results, a suitable methodology should be used. This chapter will present the methodology used in conducting this research, by explaining the research design, data collection tools, data collection procedures, and data Analysis Plan.

Research Design

Research design is the core of the research, which helps the researcher to specify and justify the design choices and how they support the research.

This research philosophy of choosing, collecting, and analyzing data is to adopt interpretivism philosophy by using the qualitative research method to investigate and interpret the selected work *Divergent* 2014 and answered the research question. It uses exploratory as an approach.

To sum up, this research interprets the film with certain theories from collected data about the film itself and the theories, qualitative thematic research method is used since it is interesting in the main theme revolution it also analyzes the content of the film through content analysis. This study's purpose is to examine the possibility of revolution in light of the theories of ideology, hegemony, and power, to fulfill the aim of this study, qualitative research is appropriate. In this study case, it depends on audiovisual content, which is a film called *Divergent* as well as theories by philosophers, since both have already existed it considered secondary sources. Both the analyzed data and the analyzed material are concerned with texts therefore qualitative research is used.

The action plan and the strategy of conducting this research are by collecting data regards the characters of the film: Tris Prior, who gets involved in an ideological battleground to shift the power and try to win over the structure system's ideology and existence. As well as collecting data from the film and the script, that support the

existence of the theories of Gramsci's ideology and hegemony, Althusser's ideology, and Foucault's power within the context of the film. It also searches for clues that resemble the sub-theories, of coercion, and consent by Gramsci, ISA, and RSA by Althusser, and power and power resistance for Foucault.

Data Collection Tools

This research is interesting in interpreting, exploring, and describing the film themes, story, and characters in light of a theoretical framework of ideology, hegemony, and power to study the possibilities of revolution and the issues related to its existence in the film. To accomplish the objectives and questions of this study, the data is collected relying on its content about the theories above and the sub-theories of coercion, consent, ISA, RSA, and power resistance in the selected field of study the film *Divergent*.

The data gathered in this research are from secondary data which is already existing data that have been already collected and archival data which are documents, or archives from libraries, and depositories.

The secondary data used in this research are the original books by the main philosophers Gramsci, Althusser, and Foucault and the existing articles, books, and videos about the theories from other writers who explained and contribute to the original texts about the theories. It also used the previous studies that have been published about the film *Divergent* by the previous researchers on academic sources or by internet websites and public point of view. This research also relies on the first data that has been collected by the researcher to support the argument and provide evidence. It was collected from the audiovisual adoption from the film *Divergent* as screenshots and the film script as quotes.

Data Collection Procedures

To conduct such a study, the researcher used various procedures to collect data depending on the film itself as the basis of this study and on the theories that consider the lens through which this film has been seen. Collecting data for this research started by watching the film, *Divergent* by the director Neil Burger in 2014 and noticing the critical aspects that affect the revolution made by Tris. The researcher's concern was the

possibility of revolution, how a revolution starts in a society that is controlled, and what makes it start by a person who is subjected to the system.

The researcher read various secondary sources about literary theories and figured out that ideology and hegemony by Gramsci, Althusser ideology and ideological state apparatuses, and Foucault on power, provide a further explanation of the state and the issues of control. The researcher rewatch the film through the lens of these theories and was able to find out a relation between all these aspects and the way revolution occurs in the film *Divergent* by Tris. The researcher's questions are I) What is the relation between ideology, hegemony, power, and the possibilities of revolution in the film *Divergent*?

II) What is the role that coercion and consent play in Tris' possible revolution against the existing structure?

Then, to provide an answer to the questions the researcher started the process of collecting data from several academic as well as popular internet sources about the theories as well as other studies regarding *Divergent*. In addition, the researcher started reading the film script along with watching the film at the same time to collect conversations, events, and screenshots that exist in the film and support the research argument and answer the research questions All the quotes and screenshots work as evidence to help the reader understand this research argument.

Data Analysis Plan

Analyzing these data that was using secondary sources about the theories and the film *Divergent*. In this study, the researcher has conducted qualitative research to explore and describe the existence of the theory and how they relate to the main theme concern of this research by doing a thematic analysis to highlight the connection between the film and the theory about the theme of revolution and adds evidence that supports arguments from both the theories and the film. As well, as highlighted the sentences and events that imply the existence of the theory of ideology, hegemony, and power and the sub-theory of coercion, consent, ISA, RSA, and power resistance in the film. After analyzing this chosen evidence and how they are connected to the themes of

this research, the researcher supported the arguments with evidence and an explanation to help the reader understand the full image.

Summary

In this study, the researcher has conducted qualitative research to investigate the theories of ideology, hegemony, and power in the film *Divergent*. By doing thematic analysis the relations and themes of the film and theories were discussed. The phases started with watching the film and reading the film script, reading the theories and digging into the chosen theory, and collecting the screenshots, sentences, and quotes to present the argument. One of the limitations that are taken on this research is that it depends on analyzing the audiovisual version of the novel *Divergent* by Veronica Roth only. Although the study is about a film, there is no focus on the *Mise En Scene* theory. Other than that, the film presented various data analysis methods, and different data sources, presented different theories, and draw a connecting line between them, and this might shorten the gap in the field regarding the film *Divergent* and the theme of revolution in it.

CHAPTER IV

Findings and Discussion

Approaching the end of this thesis, this chapter will present the analysis of the film *Divergent*, and present evidence from the film screenplay or the film script that interferes in answering the research questions. As suggested in the introduction chapter, the main concern is to answer the research questions I) What is the relation between ideology, hegemony, power, and the possibilities of revolution in the film *Divergent*?

II) What is the role that coercion and consent play in Tris' possible revolution against the existing structure?

To answer the questions, this chapter will first summarize the film within the section and then analyze the film through the theories of Ideology, hegemony, and power, it will draw the connection between them and how they all are critical components of Tris' revolution to start in *Divergent*. It will give evidence from the film about each theory and its role in the storyline, as well as will show the existence of sub-theories that have been explained in the theoretical framework like coercion and consent, and how they play a critical role in the film. It will present the analysis of these theories in each section that has been divided in the synopsis.

Divergent Synopsis

Even though the film *Divergent*, 2014 as well as the script illustrates many changes in scenes, in general, it revolves around 8 sections. This structure of the film presents the most decisive events that interfere with the storyline of Tris' revolution. It states the plot of the film *Divergent* within subheadings to help understand the whole image of the story and the arguments.

[Section1]: The film starts with a view of a destroyed ship on green land, nearby a huge fence surrounding a city, which is Chicago, the camera closes up to the city and shows damaged buildings everywhere. Later, it zooms in and traces humans walking around gathering with those who are wearing exact uniforms as a symbol of their clan. At this moment, the speaker's voice starts telling the city's story and explains how it is organized according to factions. It seems that there was a war, as a result, the founders

decided to build their imagined community, they divide the survivors into five factions to keep the peace. The features of the factions are described, and they have introduced: Candor (The Honest), Abnegation (The Selfless), Amity (The Peaceful), Dauntless (The Brave), and Erudite (The Intelligent).

[Section2]: The founders create this system and believe it will stop the war and keep the peace. In this situation, all the teenagers at the age of 16 must participate in a simulation test, for the sake of knowing the faction they will belong to. This test allows humans to simulate situations that need decisions and actions, and according to their reactions, their features will be named. The story starts with a girl from the Abnegation called Beatrice Prior, and she is about to get the exam to know her future. Right after she takes it, her examiner Tori, informs her that she is different. She is a Divergent and that means she can fit in more than one faction; hence, she is a danger to the system therefore, it must be kept a secret.

[Section3]: After the test, everyone should choose the faction that suits them. From this standpoint, Beatrice and her brother Celeb have to select today. She decides to join the Dauntless, whereas her brother Caleb enters the Erudite. Tris' adventure starts right after the ceremony, she was the first jumper from the edge to the center of Dauntless. Here, she decides to call herself, Tris. The new life begins, and they had to adjust the new faction's rules that start with burning previous factions' clothes. This ends up with a speech from the leaders that motivate them to reach the expectations as the city's protectors.

[Section4]: Nevertheless, to be official soldiers, new members of the Dauntless had to go through mental and physical training to pass the tests made by the leaders. While the physical training focuses on teaching how to shoot, wrestle and throw knives, the mental training aims to make them face their deepest fears. Tris couldn't improve at first, and she gets injured during a fight, however, she starts to double her effort and work on her skills right after she met Tori, who threatens her again with the danger of being exposed and killed, with a hand of help from Four her leader, who seems to be in her side for a reason or another. Eventually, Tris gets to cross the physical exam and is ranked above the danger line. As a result, she upgrades to the mental test, which is

expected to be a risk of being exposed as a divergent according to her mother Natalie Prior words.

[Section5]: The next major change in the film is when she starts her mental training. Everyone had to inject with a serum that was supposed to send them to face their fears in a simulation landscape, in which they have to win over them bravely. Natalie, Tris' mother warned her of being hunted by the Erudite as a Divergent, and the fact that her next stage would be the most threatened. Predictably, just after the start, Four start to doubt her identity. She became terrified and Tris felt helpless in a way that makes her seek someone, she hit the road to her brother who ends up letting her dawn.

[Section6]: At this point, the camera pictures Tris' face after being betrayed by her brother who let her down, just when things cannot get worse, as soon as, she steps foot on the dauntless place masked men try to kill her by throwing her from the edge, luckily, she is safe, after Four rescued her. However, her friend Al is the one who tried to kill her, she felt devastated. This broken friendship cannot be fixed and eventually, Al committed suicide. Four stood as Tris' allies after he knew she is Divergent, as well, he started preparing her for the mental exam and teach her how to get over it without being revealed and they ended up falling in love.

[Section7]: Tris and Four became on the same side, he shared his thoughts and doubts about the Erudite and their plans to create an army. A few minutes after Tris succeeded in her mental exam, all the soldiers were injected with a serum who assume to be a tracking device, instead, it is a controlling serum that deletes their human emotions and will, fortunately, Tris as a divergent cannot be affected by the serum, but also, Four is not under control which gives them the chance to run away from and try to survive. On the other hand, the orders were given to the army to kill everyone on the Abnegation and shoot every divergent they find, which makes Tris and Four plan to rescue her parents and stay alive.

[Section8]: In their rescue mission, they ended up exposed and Tris met Jennine the leader of Erudite, and the mind of this campaign. After a discussion, Tris was sent to be killed, and Four was taken by Jennine. At this very moment, Natalie comes and rescues her daughter. Yet, their trip was bloody, when her mother died to save her and Tris ended up Killing her friend Will. She joins her brother, father, and survivors and all

hit the road to stop the massacre, save Four, and stop Jennine. At this point, she gets in a fight with Jeanine and she manages to save Four as well as, win her over by injecting Jennine with the serum and making her stop the Execution. One might infer from this that Tris wins this battle, however, Tris and the four as well as the others run away to stay alive.

Analysis Regarding the Issues of Coercion and Consent, Hegemony and Power in the Divergent Society

In this section, clips, and conversations from the film will be introduced as evidence to support the argument of this thesis. The film starts with the heroin Beatrice's sound narrates one of the main examples of the ideologies that are manufactured in all the citizen's minds and it is not questioned ever, she says on (section1):

We're lucky to be in The City. They say the war was terrible. That the rest of the world was destroyed. The founders built the wall to keep us safe and they divided us into five groups, factions , to keep the peace.

(Divergent, 2014, 0:02:34).

The founders who are the power structure and represent the ruling class are using coercion and consent to input the threat of the outside world and the benefit of the faction system on Beatrice's as well as others' minds, as a result, this consent make the faction system valid and trusted even though it is not proved in any way because the city is isolated inside a wall prevent the five factions from any kind of communication with whatever is there. However, this consent is not spontaneous or chosen by them; it is manufactured, put through practicing power. It is fair to present the ISA that is responsible to spread this ideology which is the founders who play their duty to form ideologies and ensure it will spread.

While the Faction system ideology presents how consent was used in the Divergent society, the fence considers coercion towards the citizens, it obligates them to stay as if there are locked, the scene presents the wall locking the city, from *Divergent* (2014, 0:1:27):



Figure 1: The wall surrounds Chicago city (1:27)

To explain the faction system, Beatrice presents a detailed description of the personal characteristics of the five factions, Dauntless (the brave), Amity (the kind), Erudite (the intelligent), Abnegation (the selfless), and Candor (the honest). Here, is another example of consent: the reality that Beatrice and others have accepted the listed traits to be a classifying scale is put under question. For instance, Beatrice's words depict her faction in the film *Divergent* (2014, 0:03:46): “My faction is Abnegation. The others all call us ‘stiffs.’ We lead a simple life, selfless, dedicated to helping others.” It is noticeable that the pronoun "We" here gives a hint of manufactured consent, which makes the Abnegations believe it is their choice to lead a simple life and be selfless while it is imposed by the founders.

In this sense, these first examples give a clue on how people in power achieved hegemony by using coercion and consent to spread their ideology and became the authority in the film. But, as discussed previously the incubated revolution was activated from the beginning of the film, when Beatrice started to question her place in this system, and give her thoughts a breath, and the reason is that the state and people in power are exaggerating their use of coercion and consent which make her start to act against their plan and think. Gramsci says “To tell the truth is revolutionary” (Hedges, 2017).

This thesis onset with this truth said by Beatrice and considers it the fuse that started this revolution, she said: “It all works. Everyone knows where they belong. Except for me.” (*Divergent*, 2014, 0:4:13). What is implicit in this sentence, is her question about her status in this faction system, and the fact that everybody knows their places except for her might mean that she wants an opposing thing to what they all know is going to happen, she questioned what is normal.

From the beginning of the film, it appeared that Tris at least does not go along with her faction, the Abnegation, she said in *Divergent* (2014, 0:4:43) “mother says there's an art to losing yourself. But I haven't figured it out yet. I'm supposed to never think of myself, to always help others. Never look too long in the mirror.”

In which she indicates that there is a juxtaposition between finding her place, and what her faction tells her to never think of herself. It shows as well that she cannot consent to the abnegation ideology of losing themselves for the sake of others, but that does not mean she is not consenting to other ideologies like never looking to the mirror too long, in a matter of fact, her consent was manufactured.

As mentioned above this ideology is imposing on Abnegation, and it makes society work as ideological apparatuses (ISA) to spread these ideologies and keep them alive by obeying, as this clip appears to show that Beatrice and her mother consented to follow the rule not to look at the mirror, even though no one is around, but both still under its influence and obey it.

Natalie her mother is not only under consent and believes in this ideology, she thinks she wants to do what she has to do anyway; she also presents an ISA institution that spread the ideology and keeps it vivid to her daughter by manufacturing her consent and practice power over Tris to make her get the rule, and this is quite adjusted with Foucault ideas that power is inherent in all social relations. Tris' mother Natalie reacts unconsciously and uses her power on Beatrice about sticking to the rules she says: “NATALIE: That's all you get. Rules are rules” (*Divergent*, 2014, 0:05:10).

It is not clear whether or not she agrees or understands the rules, but she is following them blindly, that is what manufactured consent is, she used her authority on Beatrice to follow the rules as well, in this sense, Natalie expresses hegemony, she uses coercion and consent to be a power position and dominant. Screenshot here:



Figure 2: Tris look at the mirror (5:10)



Figure 3: Tris' mother follows the rules of mirrors (5:15)

At this point, Beatrice is following the ideology of the founder and attempts to take the test, because, in one way or another, she is still under the influence of the power structure since they have hegemony over the city. This test is supposed to guide Tris to her new faction because she is 16 now. One can consider the test as an ideology that has been manufactured in the people's consent, they create this connection and then impose it on them with the risk of being punished if they don't consent, both coercion and consent were applied to ensure they subjected to this content and that why it is manufactured, it also can be seen as a practice of power since they use their authority as a hegemonical power structure to practice power and force every teen to take the test.

Clear denotation regarding this manufactured consent is noticed from the start of the (section2), and how Beatrice has the potential to start the revolution. On Beatrice and her brother's way to take the test, Caleb shows how consent works in people's minds, he follows the ideology of abnegation, that they have to help others, not only but also, he criticizes her when she did not offer help to an old lady holding things. This example is in the film *Divergent* (2014, 0:05:40) when he says: "CALEB: Let me help you with that. CALEB: Beatrice, do you wanna get the other bags? What if she'd been blind or an amputee? Would you have helped her then?"

This is might be the proper act of someone who is brainwashed, he did what he had to do anyway without thinking if he wants to or not and that is the core of manufactured consent. On the opposite Beatrice shows some sparks of thinking and questioning, she answered her brother and said: "I was thinking about helping her." (Divergent, 2014, 0:05:53), she practiced the act of thinking that is the first step towards rebellion. Another example presented Caleb and how the ideology of believing in the test is well imprinted on youth minds he says: "Just relax, Beatrice. Take a deep breath and trust the test" (Divergent, 2014, 0:06:00). Which shows his full trust in the test's ideology.

Thus, Beatrice never failed to show possibilities of revolution, she said in *Divergent* (2014, 0:06:02): "Trust the test. Test will tell me who I am, where I belong. Am I smart? Kind? Am I honest? Selfless? Or brave?" In this sentence, a smell of sarcasm appears to the fact that a test should tell her about herself, and not just this, but also classifying her into one characteristic only.

It is thus not surprising that Caleb is obeying the orders without questioning, it seems to be a trend in the *Divergent* film! On their way to the test where all teenagers stand in lines, Peter another examiner, yells at an abnegation boy and no one tries to stop him because of this manufactured consent that tells them abnegation member has to stay kind and help others, this is on *Divergent* (2014, 0:06:43) Peter says: “I'm talking to you. Are all you stiffs deaf or somethin'? Hey! CALEB: Beatrice... Don't.”

Even though he humiliates them, they keep their head down and ignore him as a sign of obedience to their image as down-to-earth people. The screenshots here present the head of all the abnegation members as down except for Beatrice that already secede from being under the abnegation consent, she wants to stop him but Caleb is the one who stopped her from fighting back, while she shows how she rebels against consent, he shows how to be suppressed by consent, it is kind of interesting to know if he will destroy every chance for Tris to rebel, isn't?



Figure 4: Peter bullying abnegation's members (6:43) Figure 5: Tris is the only one rise her head (6:45)

As previously explained ISA institutions are used to spread ideology after generating it, to spread these ideologies they need a deputy works to gain the consent or manufacture it through speeches instead. Gramsci's assumption regard is that organic intellectuals and traditional intellectuals work as deputies to spread the ideology.

Depending on this sub-theory, this thesis assumes that traditional intellectuals appeared in the film *Divergent*, for example, before taking the test Beatrice and others had to listen to a speech that one of the state deputies do to refresh their consent and trust the test, they had to listen to the speech made by this traditional intellectual, she said to teenagers:

One hundred years ago, after the war, our founders created a system they believed would prevent future conflict and create lasting peace. Today, aptitude testing based on your personality will assign you to one of the factions. While it is our belief that choosing the faction indicated by your

test is the best way to ensure success within the faction system
(*Divergent*, 2014, 0:07:00).

This woman from the state speeches all the teenagers before they get into the test and decide their faction, it works as an ISA as well, in which their speech is used to spread ideologies through it; they brainwash the teen's minds and emotionally engage them in blindly trust the test. After this speech, the test starts and Beatrice enters the exam room, just then, the mirror's ideology comes to the roof again, when the tester Tori asked her about the reason behind avoiding the mirror, on reflection, Beatrice answers without thinking, she said what has been manufactured as consent on her and others in the Abnegation society and families, Tori said: "What is it with you Abnegation and mirrors TRIS: We reject vanity" (*Divergent*, 2014, 0:07:55).

Beatrice then participates in the exam; she was injected with certain materiel that makes her face a situation to test her aptitude level and where she belongs. Just before the test start Tori said in *Divergent* (2014, 0:08:27): "I wouldn't sweat it. 95% get the faction of their origin ...". Yet, Beatrice shows possibilities of revolution from the beginning of the film by refusing coercion and consent and hegemonical power practiced cross the city. The first thing Beatrice did during the test is looking long at the mirror, in her mind, she has the freedom to choose and think, unlike in the real world, where she was under the power and consent influence of her mother and couldn't look at the mirror.

The following screenshot on *Divergent* (2014, 0:09:33) will portray how Beatrice is challenging Abnegation's ideology, or in another word, resisting the power practiced on her by her society and family. That's according to Foucault's notion of power. This is highlighted when she had a lot of mirrors, it is a vague way to say that she wants to look at a mirror, and does not want to consent to this ideology.

In fact, in her mind, she was able to be on the hegemonical side, by shifting the power from the consent of the state to her own will. The reason is that hegemony is fragile and can be broken at any time with another consent as Gramsci said hegemony can be changed, in Beatrice's case she changes the hegemony towards her organic ideology.



Figure 6: Tris faces a lot of mirrors (9:33)



Figure 7: Tris touch the mirror (9:35)

Beatrice breaks the norms again, and she shows the potential of a revolution again, her test result was inconclusive. Unexpectedly, Tori shows some signs of resistance to the power and norms as well, she tried to help Beatrice while it is strictly forbidden as a dauntless who is responsible for keeping the law of the faction system working. She said to Tris: “Get up. We're going out the back door before a supervisor comes.” (Divergent, 2014, 0:11:34). Tori informs her that she is different, and anyone with her condition is called Divergent, which means, Beatrice can fit in more than one faction. Tori, show resistance to the power over her, she hides Beatrice’s identity although she knows that any Divergent is wanted! Tori said on *Divergent* (2014, 0:11:55):

It's just extremely rare. They call it "Divergent." You can't tell anyone about this. Not even your parents. As far as the world is concerned you received an Abnegation result because that is what I manually entered.

Here, Tori shows resistance to the power practiced on her, because of the consent in Beatrice's brain about the exam validity, she reacted in this scene with:

So, what am I supposed to do at the choosing ceremony? I was supposed to learn what to do. This was supposed to tell me what faction to choose, the test. - We're supposed to trust the test (Divergent, 2014, 00:12:13).

Beatrice's consent was manufactured, she rejected the results at the first, and at the same time questioned what has been told about trusting the test, this gives her a spark that the ideologies that have been always told are not a truth, it's questionable and it is manufactured. Tori’s response to Beatrice’s words can be interpreted as resistance and shift to the power from the consent of the state of trusting the test, towards trusting herself, she said: “The test didn't work on you. You have to trust yourself” (Divergent, 2014, 0:12:27). It also shows possibilities of rebellion against the manufactured consent of the faction system.

After they had the test, the Prior family were dining, where evidence of the way consent works appears. In this clip, they eat dinner without light refers metaphorically to their ideology of rejecting vanity, it appears how they are subjected to the power practice on them, however, after Beatrice knows that she is divergent, her rebellion comes out! Not only in her head, but also the real-life Beatrice started to resist the power and behave by her will, in these screenshots from the film *Divergent* (2014, 0:13:38) show how they are dining without light, and how is Beatrice using a spoon as a mirror to see herself.

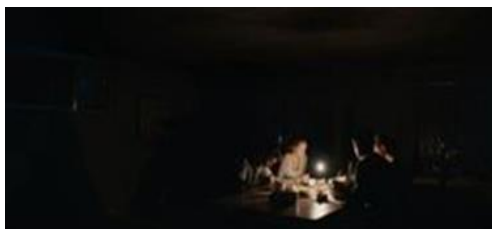


Figure 8: Tris' family dining (13:38)

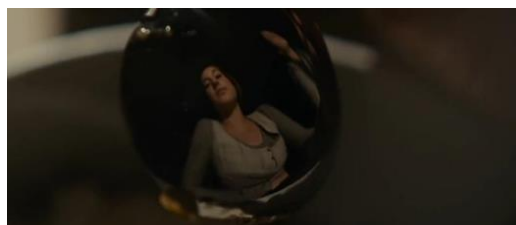


Figure 9: Tris looking at herself on the spoon (13:39)

After the test the choosing ceremony starts, in which teenagers must choose the faction to spend their life on it, this is the start point for (section3), coercion is used here to force teenagers to choose one faction to fit in, this occasion along with the test is a type of coercion since they are forced to do it and their consent was manufactured by the ruling class due to their hegemonical statues, they used their ability to use power to force them to obey and join the ceremony and stick to the rules.

From this standpoint, another thing happens to motivate Beatrice to let the rebellion seeds on her sprout, she was able to point out the faction system flaws while she was speaking to the leader Jennine, and an interesting conversation happen, introducing the sides of the ideological and hegemonical battleground that is about to happen! When Jennine met the Priors, she was introduced to Beatrice and she said:

I'm sure your parents will support whatever choice you make. TRIS:

That's not supposed to be a choice. The test should tell us what to do.

JEANINE: You're still free to choose. TRIS: But you don't really want that (Divergent, 2014, 0:16:35).

At this moment, Beatrice expresses her ideas about the fact that she and the people in the faction system are under consent, and this system is designed to forbid them from choosing what they want to do. Her signs of starting a revolution happen

from this point, she decided her organic ideology that this system has flaws, because it has used coercion and consent excessively, and benefited from its hegemonical statues, it practices an excessive power as well which make a crack occur in this system, that refer to Beatrice thoughts that she has the right to choose, think, question and tells the truth. The reason that makes her answer Jennine is that she is an organic intellectual that aims to fight against the traditional one like Jennine she works on gaining the consent of people by soft words at first, she said on *Divergent* (2014, 0:17:10):

I want you to choose who you truly are and where you truly belong. Not on a whim. Not because you wish you were someone you're not. But because you honestly know yourself. I want you to choose wisely. And I know you will.

The ceremony starts and the way that the faction set in the ritual shows coercion and consent work together, the place is organized in a way any kind of mix and mingling is forbidden. They are forced to stay away from each other; but they consent to this organization and accept it, which means that they have been manufactured consent by the hegemonical power structure of the society, a screenshot illustrates this image from the film (*Divergent*, 2014, 0:19:27).



Figure 10: All the faction gathers at the choosing ceremony (19:27)

At the same time, during this chosen ceremony the leaders of Erudite and Abnegation work as traditional intellectuals to spread the ideology, they say a speech to reinforce the teens to stick to their roles in society and trust the test to ensure the system's authenticity. In this scene, Jeanine, the leader of Erudite and the one who aims to be the power structure in the film, used a soft speech to spread ideology and she puts pressure on the people to prevent them from challenging the rules, it is Jeanine's way to build up manufactured consent on others' minds. She said:

The faction system is a living being composed of cells, all of you. And the only way it can survive and thrive is for each of you to claim your rightful place. The future belongs to those who know where they belong. (Divergent, 2014, 0:17:30)

Simultaneously Marcus the leader of the Abnegation states a similar speech that draws lines between the person and his family by emphasizing the importance of the faction system. He said in the film *Divergent* (2014, 0:17:51): “When we leave this room, you will no longer be dependents but full-fledged members of our society. Faction before blood. ALL: Faction before blood.” The fact that all of the citizens repeated after him the ideology ‘Faction before blood’ proved that they have been under this consent it is manufactured way deep in their minds through the homogenic status of the leader’s position who practiced his power to make them follows his words.

Caleb Prior name came and he had to choose by putting some of his blood on the stone of his new faction as an oath. Although Caleb was a pure Abnegation who follows the rule and believe in them, he is under the consent of trusting the test, even more than the ideologies of abnegation, he now convinced that Erudite is his place, so he chooses Erudite. Beatrice is now called to choose the faction she will join, not like Caleb, she shows hesitation, between, what usually 95% of teenagers got which is to stay in their faction, and what she wants to choose. Yet, here, she got bold and she choose Dauntless, she was able to take off the consent of trusting the test and be free to choose. These scenes in *Divergent* (2014, 0:19:29) show Caleb and Beatrice choose, what she wants to join, and what he thinks he must join.



Figure 11: Caleb chooses Erudite (19:29)



Figure 12: Tris choose Dauntless (19:35)

From this starting point her new life as a dauntless’ member starts, they were ordered to jump from the train and jump again, otherwise, they will be punished. Here, a

kind of psychological coercion appears, they force them to act in a certain way and convince them that this is what a dauntless member has to do to brave and jump.

This shows how repressive state apparatus works since the army (dauntless) use coercion to control its soldier, but also consent to teach them to obey no matter what the rules are. In the film, *Divergent* (2014, 0:24:13) Al asks: “What if you don't jump? PETER: What do you think? You'll be factionless.” It is a pressure, if they do not jump, they are under the threat of being Factionless which is the worst for them. Tris was the first jumper, declaring war against the faction system that limit her choices and to prove that she chose to be and will be dauntless.



Figure 13: Jump from trains (24:13)



Figure 14: Tris and Christina jump (24:16)



Figure 15: Tris is the first jumper (26:25)

After Beatrice jump, she was asked about her name by Four the other leader of Erudite, she changes her name and starts to be called, Tris, this is a sign of her rebellion. While Tris had a suitable start as the first jumper, Christina, unfortunately, has a bad one since she gets in trouble with Four, this scene also is seen in terms of coercion and consent, when four says “FOUR: Well, Christina. The first lesson you learn from me if you wanna survive here, is keep your mouth shut” (*Divergent*, 2014, 0:28:10). Although he did not use violence, he did use force to give his order and manufactured consent, which is to keep quiet and obey with no question.

It looks like, the process of practicing power and the use of coercion and consent is not close to the finish, just after that, new members had to burn their old clothes and wear one that expresses their identity as dauntless. The clothes issues are also considered

an ideology since they don't have the right to choose their clothes, they kind of have a theme to follow in each faction. This picture from *Divergent* (2014, 0:30:14), presents burning cloths, it can be read as a way of using force and coercion to detach them apart from their old faction as well as to ensure the ideology of "Faction before blood."

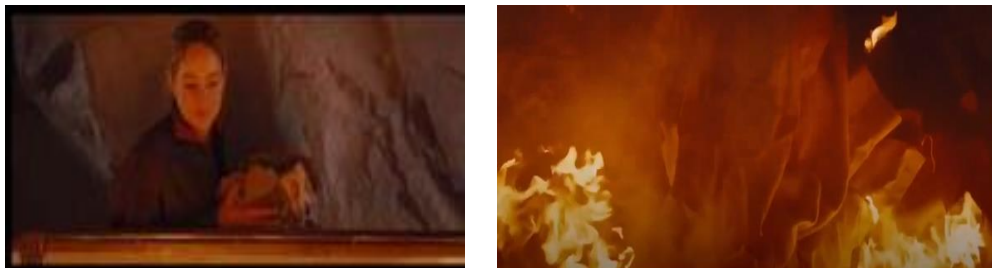


Figure 16,17: Tris burns her Abnegation cloths (30:14)

Towards the end of the first day, they gather to eat, and they get to know each other previous factions and their rules the, first one that appears is Abnegation, and the fact that they do not eat meat, as indicated in this conversation: "CHRISTINA: Have you never seen a hamburger before? TRIS: No, I've seen one. I just have never eaten one. WILL: Abnegation eat plain food" (Divergent, 2014, 0:31:13).

This consent is a stick in Abnegation's mind as an ideology, in which rejecting vanity means they cannot enjoy material things. Unfortunately, it happens to have Four sitting with them at the same table, who as soon as yells at them to teach them a new ideology they have to gain as new members, Four says in *Divergent* (2014, 0:46:51): "FOUR: I don't want to hear about your old factions. You're Dauntless now." Which is a kind of mental coercion that make them under the pressure to obey and separate themselves from the previous clan. Again, it goes back to the ideology of Faction before blood.

A short time after that, the dauntless' leader Max welcomed them, later (Section4) started with Eric gives them the training instructions and how they had to go through mental and physical training as he also mentions the assessment, they will use a bored each of them will be ranked in and whoever is ranked below the line be Factionless.

Eric says: "The rankings will also determine who gets cut. ERIC: There's no going home to your families, so you'd live factionless" (Divergent, 2014, 0:34:43). Again, this is considered a way of coercion in RSA like an army forcing them to obey.

One might infer that the whole existence of the factionless is a type of coercion used by the state, to obligate them to stay in the factions and suppress them and eliminate any rebellion signs.



Figure 18: Factionless (34:43)

Later, the physical training starts with learning fight skills like how to shoot and wrestle, few scenes after training starts, Eric organizes a fight and unluckily Tris was in this fight, and she is not ready. Eric's way of treating Tris has some kind of discrimination, it might be because he believes that she challenged the faction system when she as an abnegation joined the dauntless. Eric as a leader usually uses coercion in his way of teaching the members, as in *Divergent* (2014, 0:36:45) when he indicates that a fight can end with death: "Molly: How long do we fight for? ERIC: Till one of you can't continue." This kind of psychological pressure leads the members to a breakpoint that makes them not question orders and follow them, this is the way hegemony works on others.

Not only does he use coercion, but also, he aims to create consent spreads as an ideology that cannot be disobeyed. For example, he says "ERIC: A brave man never surrenders" (*Divergent*, 2014,0:36:48). The ideology of being brave and never giving up is well stated by him and therefore planted in the fighter's mind. As might be expected Tris lost the fight. She felt out due to her repeatedly place below the line, but luckily Christina encourages her. In this situation, the affection for the dauntless' ideology appears in Christina and Tris: "TRIS: You're Candor. You're not supposed to lie. CHRISTINA: I was Candor and I don't lie" (*Divergent*, 2014, 0:38:30).

Christina was able to take off her previous clan, that is the effect of the ideology 'Faction before blood' that is manufactured in their consent, and Tris as well has refused the idea of her getting back to her old faction says: "TRIS: Even if my parents. would take me back, I wouldn't belong there anymore" (*Divergent*, 2014, 0:38:35). On the

other hand, AL still has not processed this aspect which he says “AL: If they cut me, I think my parents would take me back” (Divergent, 2014, 0:38:38). But Will informs him that RSA and ISA, will not allow that, since this ideology is what forms the faction’s system stability, it helps them to control the people “WILL: No, it doesn't work like that. Even if they wanted to, their faction wouldn't allow it” (Divergent, 2014, 0:38:40).

To change Tris’ mood Christina suggests going and getting tattoos, it appears that only dauntless can get tattoos which gives a hint of how the ideology that associates tattoos with bravery and dauntless is consent in their mind “CHRISTINA: You know what we should do? Get tattoos” (Divergent, 2014, 00:38:53).



Figure 19: Tris gets a tattoo by Tori (39:12)



Figure 20: Tris' tattoo (39:15)

As it appears in the pictures, Tris ended up seeing Tori again, at this moment, in short, Tori told Tris how people have hegemony in the society are using coercion and consent in which they will kill whomever they cannot control and the fact they have spread manufactured consent in people mind about the dangers of the divergent toward the community to stable their power structure, she says:

You made a mistake choosing Dauntless.

They'll find out about you. TRIS: Who? Who will? TORI: The people you're a threat to. TRIS: What people? Who, Dauntless? TORI: No, society. If you don't fit into a category, they can't control you (Divergent, 2014, 0:40:15).

As shown in this conversation, Tris is a threat to the ideology of the faction system, therefore a threat to the society and the ruling class. Tris, however, shows her insistence on being what she wants, as a rebellion declares war against the faction system again and resists the power exercised over her and tries to force her, she said on *Divergent* (2014, 0:40:30): “TRIS: I don't get it. I'm Dauntless. I'm going to be Dauntless. I chose Dauntless.”

She got the tattoo after that, and even the tattoo shape shows how Tris desires to be free, and she is rebelling. They went back to their training routine, Tris as a reflection of Tori's threat, decide to work hard and improve herself to be able to fight back and shift the power towards her and be able to win the ideological war when it occurs.

Tris starts her training with a little help from Four who is always willing to do so, on the other hand, Eric continues his method of training using violence and threat, this time his target was Christina -that as well as Tris she was a Candor before- who decides to surround during her fight, he used coercion to make her consent his ideology of never surrounding, he punishes her from the calf, that almost cost her life. Eric said: "ERIC: Grab the rail. Or You've got three options? Hang there and I'll forget your cowardice. Fall and die. Or give up. But if you give up, you're out" (Divergent, 2014, 0:43:34). As repeated by him, he indicates that "Dauntless never give up" (Divergent, 2014,0:44:19).



Figure 21: Eric threat Christina on the edge (44:19)



Figure 22: Tris train herself alone (45:12)

Afterward, Four takes the new members to the fence, which is one of the state's ways of using coercion on forcing society members to stay inside the wall and make them visit it to ensure their subjection to the idea. While, Tris is questioning what is behind this wall, others repeat the consent that exists inside their brain about it on *Divergent* (2014, 0:45:15):

TRIS: What's out there? CHRISTINA: Monsters. WILL: Amity farms.
 TRIS: No, I know. But beyond that?" AL: Places that never recovered
 from the war. TRIS: Do you know? FOUR: Let's just say they built their
 fence for a reason.

This visit to the wall can imply a reminder to Tris and her friends that the city is safe because there is a wall and this wall is made by the power structure, this kind of ideology is to ensure trust in the state. Going back to the Dauntless members who were training on throwing knives, this time Eric has put his eyes on Al -who as well was a candor- Al has trouble throwing properly, Eric who represents a repressive state used

coercion both psychologically and physically to make Al and others under his rule ERIC said:

Everybody stop. Stand in front of the target. Four, gimme a hand here. You're gonna stand there while he throws those knives. And if I see you flinch, you're out. One thing you will learn here is that orders are not optional" (Divergent, 2014,0:46:28).

In this behavior, Eric was practicing power over them, due to his hegemonical statues above them. However, Hegemony is fragile, and power can be resisted. Tris decided to stop him, and resist this power, she said: "Stop. Anyone can stand in front of a target. It doesn't prove anything" (Divergent, 2014, 0:47:51). It might consider a sign of challenging the ideology of dauntless from a rebellion perspective but as well it can see in light of some leftover ideology on helping people from the abnegation of her previous clan, it could be both as well since she is divergent. In the end, she stands instead of AL. Thus, Eric has moved his concentration over Tris and she gets a slight hurt from the knife he imposes another piece of his ideologies on them he says: "Points for bravery, stiff. Not as many as you just lost for opening your mouth. Now watch yourself. We train soldiers, not rebels" (Divergent, 2014, 0:48:19). Eric is the deputy that works on keeping the subject statues of the dauntless to the society and the faction ideologies.

One of the ways that were used in the film to spread the ideology but also consent people toward a certain direction is using newspapers, which is similar to propaganda to their benefit. On *Divergent* (2014, 0:50:48):

PETER: Yeah, listen. The recent transfers of Beatrice and Caleb Prior, children of Andrew Prior, call into question the soundness of Abnegation's teachings and values. What prompted them to leave? Perhaps the answer lies in the corrupted ideal of an entire faction. The theft of resources, the general incompetence, the abuse of their children.

The newspaper in the film was used to shift the power from Abnegation to Erudite, as well as to spreading rumors and consent as much as they can that Abnegation is not worthy of being in rule, to get the acceptance of citizens and a motive to their next step of controlling the faction system and eliminate candidates. It's good to explain that

according to Cambridge Dictionary (n.d.), Propaganda is “information, ideas, opinions, or images, often only giving one part of an argument, that are broadcast, published, or in some other way spread with the intention of influencing people's opinions.”

Time passed and Tris had to be in a fight again to be ranked, this time it was with Peter. She tried her best, but she lost the fight. Regarding power, Eric was able again to practice power over Tris, he gives a word that Tris is out, and she does not have to keep going, Will said on *Divergent* (2014, 0:54:23): “Tris: I'm coming. WILL: You can't. WILL: Eric says you're done.” Anyway, Tris is not any person, she is someone who starts a revolution, and tries to challenge the existing ideology with her organic ideology, she rejects this order, she resists this power and went to participate in the game. This was on *Divergent* (2014, 0:55:17) when she said: “CHRISTINA: What are you doing here? TRIS: I just figured that I had to make it.” By these words, Tris was able to prove her resistance to Eric miss use of power, and shifted the hegemony side, by showing him that she is brave enough to be able to make her choice, this was on *Divergent* (2014, 0:55:59) when this conversation happens between them: “ERIC: Who let you out? - TRIS: I did. -ERIC: You did? Okay.”

Tris not only proves her rebellion side by words but also by acts, she decided to take the lead part in the game and make a plan for her team with Four and others so they can win against Eric's team in the flag game. Tris was able to show her leadership and rebellion side, she answered regarding the plan on *Divergent* (2014, 1:00:00):” FOUR: All right. What's your plan? TRIS: We split into two groups. We'll go up this side and let the rest of you engage Eric.” She is not only showing a leadership perspective, but also, she was able to shift the power side, and gain hegemony status over the two-person she lost the fight in front of them, she first shot Peter, and then she wrestles Moly, and get the flag from her.

This thesis will show in some points that male characters have a discriminated view towards Tris in the film, in which they think that Tris being a girl is not able to do much, Peter is one of these characters, this first appears during Pete and Tris fight, he was provoking her he said on *Divergent* (2014, 00:52:32): “PETER: All right there, stiff? Look like you're about to cry. Might take it easy on you if you cry.” He judges her by her gender and by his male perspective for females, that she uses emotion and he as a

male will feel pity for her if she does. To go back to the game, Peter thought again that Tris as a girl is not able to go over him, he tried to show her power statues, will that does not work well Tris was able to shift this power towards her, and shot Peter before he does on *Divergent* (2014, 1:00:55): “PETER: Tell me if this hurt. TRIS: You tell me.” The game ended, and Tris’ team due to her plan win the game and they got extra points, at the end Tris was able to pass the physical exam and ranked above the line thanks to her role in the flag game.

She now officially became a Dauntless, they were taken out after that to move some luggage, fortunately, Tris was able to have some time with her mother who broke the laws, and come to meet her daughter, which shows also a possibility of revolution against the system rules, and consent of ‘Faction before Blood’ and she put her family above the system and the faction, this was on *Divergent* (2014, 1:07:49)Tris said: “TRIS: Mom, you can't be here. - I know, but you're in danger.” Natalie asked Tris about her result and told her that Divergent is always been a threat to Erudite, and this ideology is spread between all factions, which means that divergent are under coercion to stay hide or else will be killed. “NATALIE: People have always been so threatened by Divergent. But now Erudite is looking for them everywhere. They're actively seeking them out” (Divergent, 2014, 1:08:32). As a result, Tris requested the consent of her being a threat, and her mother stated to her the beliefs spread about her identity “NATALIE: You don't conform. Your mind works in a million different ways. They're scared of you” (Divergent, 2014,1:08:43).

Tris was warned again, the unluckily on a critical time, which is the time that dauntless will have psychological training. At the beginning of (section 5), Tris and the others get injected with a serum that will make them in simulation to their fears, this psychological coercion forces them to face their fears to prove that they are dauntless, “FOUR: Now, you're gonna be facing your worst fears, Tris. Most people have 10 to 15 really bad ones. You have to calm yourself. Slow your heart rate and your breathing, and deal with what's in front of you. Be brave” (Divergent,2014, 1:10:36). Also, it focuses on their consent of being brave. It is as well use of coercion to find divergent in this test and executed them. In this context, they have to go throw their weak points and win over them.



Figure 23: Tris get injected to train for the mental exam (69:59)

Point out that Tris is not like others, in fact in the first place the idea that Tris appeared as a divergent might reflect that she is divergent because she thinks differently than others and she is questioning and rejecting. Tris shows extensive behavior in the simulation, she was able to calm herself and tell herself that this is not real *Divergent* (2014, 1:11:12) she said: “This isn't real.”

The idea of this is similar to manufactured consent, and the way she dealt with the test might indicate how she dealt with the state's manufactured consent, when she realized that this consent and this ideology of the faction system are not real, she wakes up from the influence of ideology and was able to start her revolution, and as well that what happened in the test, she was able to stop her fears because she knows it is fake and has been created by the serum. This implies that the reason behind Tris' revolution is not only from her but also because the state's weak points and cracks start to appear and affect its stability and that's why the war started between the old ideology and Tris who are rejecting it. Luckily Four was a supervisor on the test which reduces the threat to her, but the result does make Four request Tris' identity because she passed the test in a very short time, Tris went back to Tori asking for more advice since she is about to be exposed, and maybe murdered. Tori said:

My brother was like you. During the second stage, he got good really fast. Last day of the simulations, one of the Dauntless leaders came to watch him. Then the next morning, we found his body at the bottom of the chasm. They got rid of him. TRIS: Who did? Dauntless leadership. You can't let them find out about you (Divergent, 2014,1:17:15).

To the whole faction system ideology, divergent is the flue of it, the threat that will break this manufactured consent and that's why they tempt to kill them all. In this stage, Tris is afraid, she goes to meet her brother who she trusts to ask him for help despite if it is against the rules or not, she is already resisting the power, consent, and

hegemony of this society. But she is still under the threat of being killed, and she does not have enough ability to shift power to her. In *Divergent* (2014, 0:18:37), the conversation between them does not go well, he says: “You have to fit in there. TRIS: I can't. I am just... I'm not like them. CALEB: I mean, who is? They're crazy.”

Here, Celeb obtains every faction concept he joins as what the consent in his mental process, as soon as he joins the Erudite, he starts to gain their hatred toward dauntless and divergent, which makes him ignore Tris' needs and stick with his clan rules. The ideology that Erudite spread and turns it to a belief, and he thinks it is his ideas for example:

TRIS: Maybe I can go back to Abnegation. CALEB: You can't go back. I know, but...They're never gonna let you do that. TRIS: Who? -CALEB: Erudite. They're not gonna let Abnegation break any more rules. -TRIS: They actually think that they're running the government now? -CALEB: They might be soon. -TRIS: Wait. Really? -CALEB: Erudite should be in charge. Certainly not Abnegation (*Divergent*, 2014, 1:18:57).

In this sense, it appears that his consent was manufactured on both the ideology of rejecting divergent as well as the ideology of faction before blood. Tris here stand for her ideology, she was clear and she tried to convey her ideology to him, she says: “TRIS: No. That's just what they're telling you here” (*Divergent*, 2014, 1:19:19). As someone who presents organic intellectuals and carries her organic ideology, she tried to spread her ideology and make Celeb consent to it, she said: “TRIS- There are liars here. There are people who know how to manipulate you. You need to understand that. TRIS: Faction before blood. Yeah?” (*Divergent*, 2014, 1:19:27).

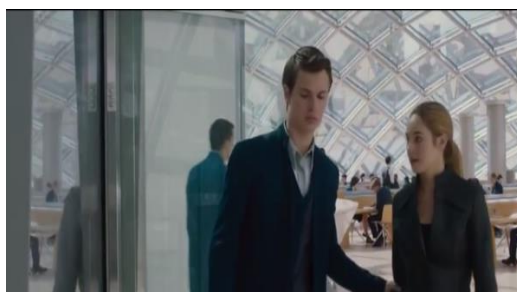


Figure 24: Tris meets her brother Celeb (79:19)



Figure 25: Jennine meets Tris (80:35)

As it is shown in the screenshots above as well as the quotes, Tris' meeting does not go well, and she had to meet Jennine the leader of Erudite, and have a talk with

her, Jennine is a symbol of a traditional intellectual that works as an agent to serve the ideology of the society, it also uses both coercion and consent to get the hegemony and became the power structure, she always shows an aggressive thought about divergent and loyalty to the faction system rules, She talks about is to ensure that people like Tris has the consent and then obey. According to her:

JEANINE: It's hard to let go. Faction before blood. It's an important ideal, but sometimes difficult to fulfill. It goes against our fundamental human nature. But that's exactly the weakness we need to overcome" (Divergent, 2014, 1:20:35).

As a result, these rules put members under pressure, it makes them do behaviors that are not like them to keep their place in the faction, as an example (section 6) starts with this screenshot from *Divergent* (2014,1:22:42), which shows AL trying to kill Tris because her success is putting him under a threat of being fired. Luckily, Four manage to save her he gets to know that she is divergent, and they had a conversation regarding what she discussed with Celeb, she says:

TRIS: My brother said that...He thinks Erudite is planning to overthrow Abnegation. Do you think they could do that? -FOUR: Yeah, I do. I think it's possible. Depends how far they're willing to go (Divergent,2014,1:26:00).

In this sentence several aspects appear, it shows how power relations exist between Abnegation and Erudite, in which, abnegation is in power and have hegemony, and Erudite resists this power, and rebel against them on a hegemonical battleground. At the same time, Four indicates that winning depends on how far they can go, which implies that a rebellion to happen needs more than spreading ideologies and gaining consent. As explained before, manufactured consent can create subjection but as well can create a rebellion, Tris and Four show a rebellious side, he decides to reject the consent and hide Tris as a divergent and help her to pass the exam "TRIS: And as soon as all the others find out, they're gonna kill me. FOUR: I'm not gonna let that happen" (Divergent, 2014, 1:8:37).

Both of them take the inject and went into his fears landscape to teach her how to act like a dauntless, among other fears they see one of them present coercion that is used

on soldiers to force them to obey and kill people while they don't want to, and he as a soldier does not have a choice, even in the psychological landscape he has to obey and kill innocent people otherwise he will be seen as someone not under the consent.

According to Four "As a Dauntless soldier, you have to follow orders you don't always agree with" (*Divergent*, 2014, 1:31:38). He does not know that he is under consent and he will obey no matter what, "FOUR: She's an innocent. I have to kill her. But I can never do it. Unless I look away" (*Divergent*, 2014, 1:31:51).



Figure 26: Will and Peter try to kill Tris (82:44)



Figure 27: Four killing an innocent person in the simulation (91:51)

The next fear for Four is being beaten by his father the leader of Abnegation Marcus, truth is, manufactured consent makes the person believe that he is the one making decisions while he is brainwashed, this kind of ideology makes the victim does not realize that he is being assaulted, in the film *Divergent* (2014, 1:32:52), Four's worst fears show who crimes made in the name of help because of this consent "MARCUS: Tobias. Tobias. Tobias. Tobias. I'm just trying to help you to be better." His father convinces him that he beats him for his own sake.

Apparently, Tris and Four have fallen in love with each other, Tris shows a noticed choice to fall in love with her own leader! The surprise is that Four is the dark horse in this film, which shows a hidden seed of rebellion that has been motivated by Tris to appear. He shows her the tattoo he had on his back, and like Tris, his tattoo reflects his desire to be free and break the faction system ideology. He said to her on *Divergent* (2014, 1:34:35):

TRIS: It's amazing. The factions. Why do you have all of them? -FOUR: I don't want to be just one thing. I can't be. I want to be brave and I want to be selfless. Intelligent and honest and kind. Although I'm still working on kind.

Erudite and its leader Jennine attempts to gain hegemony in the society, while she already consented to citizens, she needs coercion to ensure their obedience. In the film this scene presents Erudite plans to get the upper hand on the society using coercion in (Section 7):

TRIS: What are they doing at Dauntless? -FOUR: Loading in supplies. Computers. And these. FOUR: I think it's some kind of cognitive transmitter. You inject it like a serum. FOUR: It's supposed to make you more susceptible to suggestion, but as many, as they have, they could create an army." (Divergent, 2014, 1:36:39).

Create an army, this is what Jennine is trying to do by manufacturing their consent literary by giving them a serum and being an army that follows order blindly. She manufactured the dauntless, her army, consent to use them as her repressive apparatuses and became a killing machine without any cognition, an army created to never disobey, "ERIC: All right, listen up! Before you leave tonight, I want you all in four lines. Everyone gets a tracking device. Don't ask questions. It's just a precaution" (Divergent, 2014,1:42:36).



Figure 28: Erudite send serums to dauntless (96:39)



Figure 29: Dauntless being injected with serum (100:36)

Fortunately, Divergent cannot be controlled therefore Tris was not affected in this campaign and Four for one reason or another was not under this injection as well, it might be because he choose to rebel and it could be because he is divergent as well! While Tris was injected by Eric he said: "ERIC: Now you're really one of us" (Divergent, 2014, 1:43:19). It can be understood that only when Tris is fully manufactured consented will be one of the dauntless.

To be the hegemonic class, Jennine has to be engaged in ideological warfare with abnegation, she first wants to get rid of her rival. However, an expected rival has engaged on this battleground; both Tris and Four disobey the consent and decided to

make a change. The first faked their subjection to the serum and went to the abnegation to help Tris' parents, however, they were exposed. A shift of power is about to happen at the beginning of (Section 8), when they were exposed, Eric tried to shoot Four, and Tris ended up shifting the power and shooting Eric who doubts her ability to do so because just like Peter, he has discriminated against her as a female, he said: “ERIC: She's not gonna shoot me. TRIS: Think you might be overestimating my character” (Divergent, 2014, 1:49:17).

Then they were brought back to Erudite and brought back to Jennine, she believes that she is saving the society she said: “Innocent people? Abnegation, if left unchecked, will destroy the faction system. The same can be said of both of you. Somebody has to stop you. If we don't, peace will be lost” (Divergent, 2014, 1:50:02).



Figure 31: The army (107:16)



Figure 32: Tris shooting Eric (109:17)

It is clear here that Jennine has the upper hand, she is the power structure, she is the hegemonic power, and she controls both coercion and consent, however, hegemony is fragile, just when Tris was about to be killed, Hegemony was shifted when Tris' mother saved her and runs away, Tris and her mother now has power since they fight back the consent and coercion of the Erudite. However, to be on the same level of a fight on this ideological battleground, Tris cannot rely on spreading her organic ideology only, at some point she needs to use coercion, and this point came faster than expected, she tried to wake up her friend Will “TRIS: Will! Will! Will! Will, stop! Stop!” (Divergent, 2014, 1:53:15). But she ended up killing him to stay alive and keep her rebellion alive. But she as well lost her mother who shows powerful behavior by saving her daughter and fighting back for her faction against the offender.



Figure 33: Tris and her mother fighting (109:17) Figure 32: Tris' mother dies (109:17)

After this critical moment, she reaches her father, her brother, Marcus, and others and motivates them to stop being a consent to Erudite ideology, she starts gaining their consent to her ideology of fighting back and destroying the faction that rejects divergent. It appears that even Celeb has been affected by Tris' ideology, and he was able to run from the consent of the faction system he said: "CALEB: I should have believed you. I left as soon as I realized" (Divergent, 2014, 1:57:30). He is no longer under the consent of the faction before blood he was able to rebel against this manufactured consent and resist the power practice on him, however, it is only because Tris has suggested an opposing consent. They continue their revolution and they followed Tris leading head the way to the dauntless faction to stop Jennine.

A couple of critical things happen, her father is killed, and she shot Peter who is like Eric understatement her because she is a girl and doubts her ability to shoot them on *Divergent* (2014, 1:59:22): "PETER: Why would I tell you that? It's not like you're gonna shoot me. TRIS: Why do people keep saying that?" Tris' father before he ended up dead, was able to change his consent and resist power, he took the weapon from Tris and start fighting until he dies. He is a member of the rebellion people who were able to escape the manufactured consent of the state and resist the power.

Tris and her fellowship, who are a side of this ideological warfare, were able to reach Jennine. Four was right there but he was under a simulation that forbids him from recalling feeling or thinking and this is a plan from Erudite to destroy humanity to ensure control "JEANINE: He can't hear you. Amazing, isn't it? Everything we think of that makes up a person, thoughts, emotions, history. All wiped away by chemistry" (Divergent, 2014, 2:02:46). As soon as they destroy people's will, everything will be under control, although it used chemistry to shape their minds and brainwash them, it is similar to the way ideology works since it erases a person's will and replaces it with the

ruling class ideology, to create a subjected citizen, according to Jennine on *Divergent* (2014, 2:02:58):

The brilliance of the faction system is that conformity to the faction removes the threat of anyone exercising their independent will.

Divergents threaten that system. Don't get me wrong. There's a certain beauty in your resistance, your defiance of categorization. But it's a beauty we can't afford.

Jennine gave Four the order of killing Tris. However, Tris believed that he can escape this control, and she was right after fighting for some time, he was able to escape the control, resist the power and shows a rebellion, and stand by Tris' side in the fight against Jennine. At this time Jennine was input the order of executing the abnegation on the dauntless minds by the screen of mentoring. But Tris engaged in a physical conflict with her asking her to shut down the system, and it is not like Jennine will obey even if Tris is on the hegemonical side now of this battleground and she is practicing power over her, she resists and insist that she is doing a favor to the society on *Divergent* (2014,2:06:47) she said: “TRIS: I am not gonna ask you again. Do it! Shut it down. JEANINE: I admire your willing to die for what you believe... But so am I.”



Figure 33: Jennine input orders (109:17)



Figure 34: massive execution (109:17)

Tris' power was underestimated again however, it was from Jennine she said in *Divergent* (2014, 1:07:35): “You can't do it, can you? Maybe you're not quite as Dauntless as you thought you were.” Tris declared her winning in this revolution, her freedom from this society's consent, and her superiority as a power structure in this hegemonical war, and she says: “you are right. I am not. I am divergent” (*Divergent*, 2014, 1:07:36). She not only said that but act as well, she injected Jennine with the serum and ordered her to stop the execution and wipe the program. She used Jennine's weapon against her, she saved abnegation, stop dauntless from being a killing machine,

and defeat the hegemonical statues of Erudite. She was able to break the system's coercion and consent.

One might interfere that after Tris win this battle, she would be the new power structure, but things do not work like this. There are other factions under consent besides Erudite, and there are other leaders who desire hegemony along with Jennine. Hegemony is fragile and this power Tris have will be resisted by others. Therefore, Tris, Four, and others have to leave society, they went outside the wall. Tris at the end of the film described how they don't belong anymore to this society, to this system, to her old self. She said they will fight again any power structures that will force them and manufacture their consent, they will rebel and will resist. Tris on *Divergent* (2014, 2:11:28) said:

TRIS: Now we have nothing. We have no home, no faction... I don't even know who I am anymore. We're like the Factionless now. We've left everything behind, but we found ourselves and each other. Tomorrow we may have to fight again, but, for now, we'll ride the train to the end of the line... And then we'll jump.

Until the end of the film, Tris shows possibilities of revolution; she is questioning, thinking, and challenging. She tells the truth, and she revolts. She is a Divergent.

Discussion Regarding the Analysis of the Film Divergent

Hitherto, this thesis tried to answer the first research question I) What is the relation between ideology, hegemony, power, and the possibilities of revolution in the film Divergent? therefore it has examined the film Divergent, within the theories of ideology, hegemony, and power to discuss the possibilities of revolution that can be in a society full of coercion and manufactured consent. Thus, it is safe to state here that this thesis argues that the incubated revolution in the society of Divergent, can be activated only when these contexts exist in a certain society and they are indeed related.

These contexts are nothing but ideology, particularly coercion and consent, hegemony by Gramsci, ideology, particularly ISA and RSA by Althusser, and some contributions about power and power resistance by Foucault. In addition, ideology is a

double-edged sword: it is both a decisive mechanism for starting a revolution and a cage for suppressing it. For a revolution to start in society, ideological warfare between the suppressed ideology and the organic ideology and its ramifications and relation with hegemony and power is a must. Through the previous section of this chapter, this thesis presents the evidence from the film that shows how these theories exist in the film, where and how they perform the whole image of the revolution that Tris started.

To answer the second question of this thesis which is II) What is the role that coercion and consent play in Tris' possible revolution against the existing structure? It is safe to explain this thesis analysis and findings regarding this question. From the beginning of the film, it shows how Chicago is made by creating the unquestionable faction system, it is safe to argue that the idea of the faction system itself works as an ideology in the society. Therefore, the standpoint of this analysis lies in the ideology and how it functions in society. To analyze the role of ideology in the film, Gramsci's contributions about coercion and consent were introduced and how they play a critical role in the revolution, as well as Althusser's ideology and explanation of the ISA and RSA and their role in spreading these ideologies.

Going a step further, the state in Divergent, created this belief system to ensure control over they used coercion and consent. So, when the founders built the faction system and decided the way the society will be organized, dress, live, eat and think which make they tighten up the freedom and will and put the people inside a cage, however this excessive use of coercion and consent and the exaggeration of usage in manufacturing people consent make a weak point a crisis happens in the system which makes people like Tris who question and rebel appears.

To explain more, any group that tempts to suppress and be hegemonic needs coercion and consent to ensure people's subjection, and any group that wants to rebel needs to break this coercion on ideological warfare. A balance revolution consists of organic intellectuals that came with an organic ideology and threatened the hegemonic position of the leading group and traditional intellectuals with their traditional ideology.

Just like in the film, because it is not a belief it is just an ideology that has been put in their mind, Tris comes up with an alternative belief and give an opposing consent, like accepting divergent and rebelling on the faction system and Erudite. In this way, she

shifted the power statues and win the ideological battleground, and that's when a revolution occurs after attacking the ideological defenses of the ruling class, and once it loses its reliability and its institutions, it collapses. When Erudite plans were discovered and its ideology was exposed, Tris was able to succeed in her revolution and put the bases on her ideology.

Whenever there is coercion and consent there is hegemony, whenever there is hegemony there is power, and power is everywhere, therefore resistance according to Foucault is everywhere. So, when there is a power structure, there always will be someone who resists this power. But one cannot escape power, it will either be subjected to it or resist it. Even if Tris resist the power, there will be someone who resists Tris' power, in fact, Erudite are resisting the Abnegation power.

Summary

To sum up, this thesis found out that in the film *Divergent*, the system spread its ideologies to brainwash people and gain their consent, then Erudite sought hegemony by using both coercion and manufactured consent and being able to be the power structure and practice power over factions. However, Tris first believes in the society faction system then suddenly she finds out that she is divergent so at that moment her beliefs have shifted, and she realizes that she was under the consent and subjectivity of this system. Therefore, it opens up her chance to start a revolution and created her organic ideology. Tris decides to deal with the fragile power structure and hegemony of Erudite by resisting this coercion, consent, and power and starting her revolution.

Tris shows these possibilities of revolution from the beginning of the film, it is safe to say because there is coercion and consents there is a revolution. For a revolution to start, an opposing ideology should emerge to combat the official ideology, and here is where Tris according to this study engaged in ideological and hegemonical warfare to overturn Erudite regulations and ideologies about the repression of people who find out themselves being Divergent as Tris or opposing the faction system as Abnegation. If it is to be ordered then, to have a possibility of revolution an ideology should be spread over the place, to be spread ISA and RSA should use coercion and consent, due to their used hegemony of one class over others will achieve by putting them on a position of

practicing power, the revolution starts when someone appears and resists this power and come up with a new ideology to support him and form the new organic ideology.

CHAPTER V

Conclusion and Recommendations

Conclusion

This study aimed to examine Gramsci and Althusser's ideology, hegemony, Foucault's power, and the possibilities of revolution in the film *Divergent*. It aimed to investigate and determine how, in the context of manufactured consent and coercion, it might be possible to have a revolution against the existing structures of society. Based on a qualitative analysis of the film *Divergent*, the audiovisual copy directed by Neil Burger by analyzing the screenshots as well as the conversations, and the script of the film. As well as using data from articles, books and YouTube regarding the theories that this thesis examines the film through.

The results indicate that the issues of ideology, hegemony, power, and the possibility of revolution exist in the context of the film, and the discussion chapter presented examples, quotes, and screenshots from the film after exploring these concepts and how they appeared on the film. Further findings show that they are related to each other and within the film story this combination is inevitable if the revolution needs to start. In this sense, the first research question is answered, which is I. What is the relation between ideology, hegemony, power, and the possibilities of revolution in the film *Divergent*?

Furthermore, results were found to answer the second research question. II. What is the role that coercion and consent play in Tris' possible revolution against the existing structure? This thesis finds that coercion and consent are critical elements that need to be there in order to have a revolution, not only this but they are the basics of the relation of the theory of ideology, hegemony, and power. This thesis connects them to portray the full image of Tris the heroin of the film revolution against the power structure that already is in power because of using coercion and consent. Therefore, this thesis shows that to have a possible revolution, both sides are required, and they must engage in the battleground, the first side, refers to the power structure, and in the film *Erudite*, use coercion and consent to ensure their hegemony, the other side which reflects a civil group on the film Tris has the possibility to start a revolution because they start

questioning, thinking and refuse the coercion and consent that are exercised over them by the manufactured consent.

When the founders of Chicago city and faction Erudite ruled over other factions and expressed power, they used coercion and consent to achieve hegemony and manufactured the people's consent. This manufactured consent or this hegemony was fragile because they applied an excessive amount of coercion and consent which led to a weak point that devastated this power structure and gave the chance to Tris and her Fellows who wanted to shift the power, ideology, and hegemony towards them by starting a revolution to make a change.

The finding and discussion will contribute to the field of film analysis as well as to the field of literary theory especially ideology, hegemony, power, and revolution. Theoretically, it will provide more sources regarding film analysis in light of these theories, and practically, it will give a deep understanding of the theories related to each other and how this combination addresses the main theme of the film which is revolution.

This study is more concerned with the possibilities of revolution in societies might occur, therefore the society of the film was chosen to be explored how it might be possible to rebel against the power structure when it is applied coercion and consent. It addresses more than just why or how Tris rebels; it also talks about the main characters Tris and four who attempt to break the roles assigned by their society and rebel against the ruling class, in ideological warfare, under the influence of the government's coercion and consent. In addition, this study will also contribute to the body of knowledge on studying and analyzing films. It will also inspire scholars to examine films through the lens of literature, analyzing them as literary texts with an emphasis on context rather than visuality.

It as well addressing three different theories of three different philosophers and draw a line that connects them and helps in understanding more about the film and the theories. It is not only analyzing the plot and context of the film, but also the characters, conversations, and screenshots from the film that proves the claims of the study. It rises the conflict of the film and produces a critical point of view regarding this film that has been seen as a science fiction about a girl looking for her identity and as a dystopian society or as a gender role case study.

However, there are some limitations to this study, for example, it focuses on one film from the *Divergent* trilogy, which means that the whole argument cannot be full since the story is not completed and other films can show an opposite view. The second limitation was regarding the film exploration methodology in which it relays on the thematic analysis and content analysis only, for example, there is no mise en theory focus or discourse analysis although it might show more wide up results. It also uses the film only as a case study and the original version of the novel by Veronica Roth is not analyzed, therefore some of the claims might be stronger or weaker than the original text. Another limitation that can be added is that this study investigates the film using different theories but it focuses on a specific aspect of these theories which lacks a full understanding of the whole theory and leads to generalizability. Finally, the limited research experience of the writer might be a limitation to this thesis.

Recommendations

The researcher recommends other researchers and examiners who are interested in the film *Divergent*, to widen up the scoop of this research by for example conducting a discourse analysis or expression analysis to power up the finding. It can also complete this study but apply the same theories to the next two movies of the same trilogy *Divergent*. Another recommendation would be to compare and contrast using the same theories or issues of coercion, consent, ideology, hegemony, power, and revolution, between this film and others that have the same SCI-FI genre. It is also possible to conduct an analysis that discusses the type of power that appears in the film by Foucault's concept of power. In the end, this research might influence the field of film analysis as well as the field of literary theory for different scholars and researchers.

Recommendations According to Findings

Regard the findings of this study, that indicate the relation between ideology, hegemony, and power with the possibility of revolution, and their existence in the film *Divergent* which follows up Tris' rebellion. It also presents the role of coercion and consent in the film and its critical part in the rebellion made by Tris. It shows that whenever there is a state there is an ideology spread, and whenever there is an ideology

there is coercion and consent to keep it stable, and whenever there is coercion and consent there is manufactured consent therefore hegemony and hegemony gives a certain group the ability to be a power structure and practice power over the whole society. To rebel, an ideological and hegemonical battleground should start to shift the power, and change the ideology to the new power structure.

Therefore, regarding these findings this researcher recommends using the film ideas about ideology and revolution in the real world by telling the story of the way incubated revolution might start, this could influence subjected people and manufacture people's consent to question and think about their position and their abilities to make a change in the society and themselves and refuse the ideologies that have been brainwashed. The result also shows how this film can be used as a source to know more about political conflicts, if it emerged for educational purposes, it might give positive results.

Recommendations for Further Research

For further studies on the future regarding this film, several ideas can be recommended to focus on more specific aspects that this research has not addressed, for example; How power works different for men and women, is it possible that revolution is dealt with in a different way according to the gender? and also might be about Why does the film focus on females existing, the heroine is a woman, the leaders, the active role, and the writer does this imply something? Other researchers can also study the existence of propaganda through the trilogy as well as if the film is used as propaganda to convey some ideology! More focus studies can address the reason that the author presents all the leaders in the film with a negative perspective is it a side effect of being in power? and does it show on Tris' character or not? Lastly, this researcher recommends conducting a psychological analysis to study the psychological aspect of the film, for example, unconsciousness, love, fear, death, and isolation. In the end, the film *Divergent* can be a proper field to study and investigate tens of other literary theories.

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CV



Takwa Alawad
Professional Title

taqwamfarrej@gmail.com 

+962 79646349 

SALHYAT ALABED, AMMAN, Jordan 

I am an English language and literature specialty, with 2 years of experience in translating and transcribing audiovisual files. I have a MA and BA degree in ELL.

EDUCATION

- **Highschool**
Omama High School
2013 - 2015 Amman. GPA: 90.7

Courses
 department of IT
 (Information
 Technology)
- **University Bachelor**
Al Balqa'a Applied University
2015 - 2019 Amman. GPA: 3.18
- **University Master**
Near East University
North Cyprus, LefRosa. GPA: 3.63

SKILLS

- Multilingual Arabic and English
- Reading and researching skills
- Analysis and interpretation
- Knowledge in literary theory
- Fluent in English skills
- Film critic and analysis

WORK EXPERIENCE

- **Freelancer translator**
PHD student
2020 - 2022 North Cyprus

Achievements/Tasks
 - Translating and transcribing audiovisuals files from
 Arabic to English for Syrian student in Turkey.

PERSONAL PROJECTS

MA Thesis in English language and literature
(2020 - 2022)

- Title: Ideology, hegemony, possibilities of revolution in Neil Norman Burger's film Divergent 2014.

LANGUAGES

English Full Professional Proficiency	Arabic Full Professional Proficiency
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INTERESTS

- Films
- Literature
- English