

INTERTEXTUALITY THEME AND NARRATIVE TRANSFORMATION ON VERONICA ROTH'S *DIVERGENT*

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Abstract

This study investigates the intertextuality in Veronica Roth's *Divergent* by examining the thematic and narrative relationships between the novel and earlier dystopian literary works. Grounded in Julia Kristeva's theory of intertextuality and Gérard Genette's concept of transtextuality, the research explores how *Divergent* absorbs, transforms, and reconstructs established dystopian conventions to generate new meanings within contemporary young adult fiction. Employing a qualitative descriptive design and library research approach, the study uses *Divergent* as the primary source of data, while books and scholarly publications on intertextuality, dystopian literature, and literary criticism serve as secondary sources. Data were collected through close reading, textual documentation, and thematic coding, and analyzed using qualitative textual analysis focusing on thematic intertextuality and hypertextual narrative transformation. The findings reveal that *Divergent* establishes significant intertextual relationships with canonical dystopian novels, particularly *Nineteen Eighty-Four*, *Brave New World*, *The Giver*, and *The Hunger Games*. These relationships are evident in the reconstruction of major dystopian themes, including identity, social conformity, freedom, resistance, fear, knowledge, and social classification. However, Veronica Roth does not merely replicate these earlier texts; instead, she transforms their ideological and narrative structures to address contemporary concerns regarding diversity, individuality, ethical responsibility, and personal agency. From Genette's perspective, *Divergent* functions as a hypertext that creatively adapts the dystopian tradition by modifying the protagonist's developmental journey, institutional power structures, conflict patterns, and representations of authority. The concept of "Divergence" itself serves as a symbolic reinterpretation of identity that challenges rigid systems of categorization and promotes the coexistence of multiple human qualities. The study concludes that intertextuality in *Divergent* functions as a creative strategy for literary innovation rather than simple textual borrowing. By engaging in dialogue with earlier dystopian narratives, Roth constructs a novel that simultaneously preserves the conventions of the dystopian genre and redefines them for twenty-first-century readers. This research contributes to contemporary literary criticism by demonstrating how intertextuality enriches the thematic complexity and narrative originality of young adult dystopian fiction while expanding scholarly discussions beyond feminist, ideological, and sociological approaches that have dominated previous studies of *Divergent*.

Keywords: Intertextuality; *Divergent*; Veronica Roth; Dystopian Literature; Narrative Transformation; Young Adult Fiction.

Introduction

Literary works are not created in isolation but emerge from continuous interactions with previous texts, cultural traditions, historical narratives, and ideological discourses. Every literary text reflects, transforms, and responds to earlier works, making literature an ongoing dialogue across time and cultures. This phenomenon is known as **intertextuality**, a concept introduced by Julia Kristeva based on Mikhail Bakhtin's theory of dialogism. Kristeva, (1980) argues that *every text is a mosaic of quotations* and that each text absorbs and transforms other texts, suggesting that meaning is constructed through textual relationships rather than through the originality of an individual author alone. Consequently, readers interpret literary texts by recognizing references, allusions, adaptations, and transformations that connect one text with another.

The concept of intertextuality has become one of the most influential approaches in contemporary literary criticism because it enables scholars to examine how literary works borrow, reshape, and reinterpret previous narratives to generate new meanings. Expanding Kristeva's theory, Genette (1997) introduced the concept of **transtextuality**, which categorizes textual relationships into five forms: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. Through these categories, literary researchers can analyze quotations, allusions, genre conventions, adaptations, and narrative transformations that establish connections between texts. Similarly, Allen (2000) emphasizes that intertextuality challenges the notion of an entirely original text by demonstrating that every literary work exists within an extensive network of cultural and textual references. Marko Juvan (2008) further argues that intertextuality has transformed literary studies by shifting the focus from tracing literary influence to understanding how texts continually reconstruct meanings through dialogue with previous texts.

The significance of intertextuality is particularly evident in contemporary dystopian literature, where authors frequently revisit and reconstruct earlier dystopian traditions to address modern social, political, and ethical concerns. Young adult dystopian fiction has emerged as one of the most influential literary genres of the twenty-first century because it explores issues of identity, authoritarianism, social inequality, surveillance, resistance, and individual freedom. Among the most successful novels in this genre is *Divergent* (2011) by Veronica Roth. Set in a futuristic Chicago where society is divided into five factions according to dominant human virtues—Abnegation, Dauntless, Erudite, Candor, and Amity, the novel follows Beatrice "Tris" Prior as she discovers that she is Divergent, an individual who cannot be confined within a single social identity. Through Tris's struggle against an oppressive social system, the novel examines questions of conformity, diversity, identity, sacrifice, power, and resistance that resonate with contemporary readers.

Although *Divergent* has been widely studied from feminist, psychological, sociological, and political perspectives, relatively limited attention has been given to its intertextual dimensions. In fact, the novel demonstrates numerous textual relationships with earlier dystopian classics and mythological traditions. Scholars have frequently observed similarities between *Divergent* and canonical dystopian novels such as *Nineteen Eighty-Four*, *Brave New World*, *The Giver*, and *The Hunger Games*, particularly in their representations of authoritarian governments, social classification, surveillance, and youthful rebellion. Rather than merely reproducing these narratives, Veronica Roth reconstructs familiar dystopian conventions into a contemporary story that reflects current concerns about identity, diversity, and individual autonomy. These intertextual relationships enrich the novel's thematic complexity and invite readers to interpret its meanings through broader literary and cultural contexts.

Investigating intertextuality in *Divergent* is therefore essential because it reveals how contemporary young adult literature negotiates tradition and innovation. Through the framework proposed by Kristeva and further developed by Genette, this study seeks to identify the forms of textual relationships embedded in the novel, including allusions, narrative transformations, genre conventions, and ideological adaptations. Such an analysis will demonstrate how Roth reworks existing literary traditions to construct new meanings concerning identity, social justice, and human agency. As Allen (2000) suggests, texts are always interconnected within a cultural network of meanings, while Juvan (2008) emphasizes that understanding these relationships enables readers to appreciate literature as an evolving system of cultural communication rather than as isolated artistic productions.

Accordingly, this research aims to analyze the intertextuality found in Veronica Roth's *Divergent* by employing the theories of Julia Kristeva and Gérard Genette. Specifically, the study seeks to identify various forms of intertextual relationships within the novel and examine how these relationships contribute to the construction of themes, characterization, and dystopian ideology. It is expected that the findings of this study will enrich contemporary literary criticism by providing a deeper understanding of how *Divergent* dialogues with earlier literary traditions while simultaneously reflecting the social realities and ideological concerns of the twenty-first century.

Despite the growing body of scholarship on *Divergent*, previous studies have predominantly examined the novel through stylistic, feminist, Marxist, ideological, psychological, and cultural perspectives. For instance, Adiningtyas (2020) analyzed the representation of thought presentation using stylistic theory, while Balisi et al (2017) investigated the sociocultural values reflected in the *Divergent* series. Likewise, Hosmawati & Suciati (2018) employed a Marxist framework to examine the faction system as a representation of social class, and other studies have focused on ideology, class division, and gender identity within the novel (Wardana & Roy, 2019; and Sari, 2022). However, these studies rarely address how *Divergent* constructs its meanings through relationships with preceding literary texts, particularly classical and contemporary dystopian fiction. Consequently, the intertextual dimension of the novel remains underexplored. This gap is significant because Veronica Roth's narrative exhibits numerous similarities with earlier dystopian works, including *Nineteen Eighty-Four*, *Brave New World*, *The Giver*, and *The Hunger Games*, yet few scholars have systematically investigated how these textual relationships shape the novel's themes, narrative structure, and ideological messages. Therefore, this study offers a novel contribution by examining *Divergent* through the theoretical perspectives of Julia Kristeva's intertextuality and Gérard Genette's transtextuality, providing a comprehensive analysis of how the novel transforms previous literary traditions to construct new meanings within contemporary young adult dystopian fiction.

METHODOLOGY

This study employs a qualitative descriptive research design because it aims to interpret and explain the intertextual relationships embedded in Veronica Roth's *Divergent*. Qualitative research is appropriate for literary studies because it focuses on understanding meanings, interpretations, and textual phenomena rather than measuring variables statistically (Creswell & Poth, 2018). The study adopts a library research approach in which the primary data are obtained from literary texts and relevant scholarly publications.

The research is grounded in intertextual literary criticism, viewing literary texts as products of continuous dialogue with previous texts. The analysis combines Julia Kristeva's concept of intertextuality, which

emphasizes that every text is an absorption and transformation of earlier texts (Kristeva, 1980), and Gérard Genette's theory of transtextuality, and narrative transition (Genette, 1997). These complementary theories enable the researcher to identify both explicit and implicit textual relationships within the novel.

RESULTS AND DISCUSSION

Intertextuality of Theme and Narrative Transformation in *Divergent* by Veronica Roth

Intertextuality of Theme

The thematic construction of Veronica Roth's *Divergent* demonstrates a complex network of intertextual relationships with earlier dystopian literature. Rather than producing an entirely original narrative, Roth reconstructs established dystopian conventions and adapts them to contemporary concerns surrounding identity, diversity, autonomy, and social inclusion. Consistent with Julia Kristeva's (1980) concept of intertextuality, *Divergent* may be understood as a text that absorbs and transforms previous literary texts into a new narrative system. The novel does not merely imitate earlier dystopian fiction; instead, it reshapes inherited themes to address the expectations of twenty-first-century young adult readers.

One of the most prominent intertextual themes is **identity versus social conformity**. The conflict between individual identity and institutional control has been central to dystopian fiction for decades. In *Nineteen Eighty-Four*, the protagonist Winston Smith struggles against a totalitarian state that seeks to regulate not only behavior but also thought itself. Similarly, in *Brave New World*, social stability is maintained through biological engineering and psychological conditioning, effectively eliminating individuality. Veronica Roth adopts this thematic tradition by presenting a society divided into five factions, each representing a single human virtue. Citizens are expected to dedicate themselves exclusively to one faction throughout their lives, thereby reducing human identity to a single dominant characteristic.

Unlike Orwell and Huxley, however, Roth transforms this thematic conflict through the concept of Divergence. Tris Prior is neither a passive victim of authoritarianism nor merely a rebel against political oppression. Instead, her identity itself becomes the source of resistance. The designation "Divergent" symbolizes the inability of institutional systems to categorize complex human beings into rigid classifications. In this way, Roth shifts the dystopian emphasis from political surveillance alone to the broader question of plural identities. This transformation reflects contemporary social realities in which individuals increasingly negotiate multiple cultural, ethnic, professional, and ideological identities rather than belonging to a single fixed category.

Another significant intertextual theme concerns **social classification**. Earlier dystopian novels consistently portray societies organized through rigid hierarchical systems. Orwell's *Oceania* divides citizens according to political loyalty, while Huxley's *World State* categorizes people into biological castes ranging from Alpha to Epsilon. Likewise, *The Giver* presents a highly regulated community where occupations, family structures, and life choices are predetermined by governing authorities.

Roth clearly participates in this literary tradition through the faction system of Abnegation, Dauntless, Erudite, Candor, and Amity. Nevertheless, her narrative introduces an important innovation. Unlike biological caste systems or political hierarchies, the factions are organized around moral virtues. Each

faction represents qualities generally regarded as admirable: selflessness, bravery, intelligence, honesty, and peace. The resulting social conflict therefore arises not because these virtues are inherently oppressive but because society insists upon elevating one virtue while excluding others. This thematic transformation suggests that even positive moral principles may become destructive when institutionalized in absolute forms.

The theme of **freedom and resistance** also illustrates Roth's dialogue with dystopian predecessors. Resistance movements constitute a defining characteristic of dystopian fiction. Winston secretly resists Big Brother through independent thought. Bernard Marx questions the values of the World State. Jonas rejects emotional suppression in *The Giver*. Katniss Everdeen becomes the symbolic leader of political revolution in *The Hunger Games*.

Although Tris likewise challenges authoritarian structures, the nature of her resistance differs significantly. Her struggle begins with personal identity rather than organized political rebellion. She first resists psychological categorization before confronting governmental corruption. Consequently, resistance in *Divergent* develops from self-understanding into social transformation. This progression reflects a distinctly contemporary perspective that political resistance often begins through recognition of personal diversity and individual agency.

The theme of **fear** further demonstrates intertextual continuity and transformation. Fear functions as an instrument of political control throughout dystopian literature. In Orwell's Oceania, fear is generated through constant surveillance, torture, and ideological manipulation. Huxley's society eliminates fear through excessive pleasure and consumerism, thereby producing passive conformity. Roth synthesizes these traditions by representing fear both as psychological experience and institutional technology. The Dauntless initiation process requires individuals to confront simulated fears, while political leaders manipulate fear to maintain power. Fear therefore operates simultaneously as an internal psychological obstacle and an external mechanism of governance.

Importantly, Roth transforms fear from a purely negative condition into an opportunity for personal growth. Tris becomes successful not because she lacks fear but because she learns to understand and regulate it. This reinterpretation reflects contemporary psychological discourse emphasizing emotional intelligence and resilience rather than simple courage.

Another intertextual theme concerns **knowledge and power**. Intellectual control appears repeatedly in dystopian fiction. Orwell presents language manipulation through Newspeak as an instrument of ideological domination. Huxley portrays scientific knowledge as a means of biological control. Lowry depicts selective memory as the foundation of social stability.

In *Divergent*, knowledge becomes associated primarily with the Erudite faction. The novel questions whether intelligence can remain ethically neutral when combined with political ambition. Roth therefore transforms earlier discussions of knowledge by emphasizing ethical responsibility rather than merely exposing authoritarian manipulation. The conflict between Erudite and Abnegation suggests that knowledge without moral accountability may become oppressive despite its rational appearance.

The theme of **choice** further distinguishes *Divergent* from earlier dystopian narratives. Choice frequently appears in dystopian fiction as an illusion controlled by political authorities. Roth, however, places genuine choice at the center of individual identity. The Choosing Ceremony symbolizes not only social assignment

but also existential decision-making. Nevertheless, the narrative simultaneously critiques the limitations of apparently free choices that occur within predetermined institutional structures. Consequently, the novel engages contemporary philosophical debates concerning agency, identity, and structural constraint.

The intertextual treatment of **community** also deserves attention. Traditional dystopian societies frequently sacrifice individual freedom for collective stability. Roth complicates this binary opposition. None of the factions represents absolute virtue or complete corruption. Instead, each embodies valuable ethical principles while simultaneously illustrating the dangers of ideological extremism. Through this thematic transformation, the novel proposes that healthy societies require balance among multiple values rather than exclusive commitment to one ideological principle.

Gender similarly contributes to the novel's thematic intertextuality. Female protagonists have become increasingly prominent within modern dystopian literature, particularly following the success of *The Hunger Games*. Yet Tris differs from Katniss in important respects. Whereas Katniss initially acts primarily for familial survival, Tris's development centers upon ethical self-discovery. Roth therefore reworks the young adult heroine archetype by emphasizing psychological growth alongside physical resistance.

Ultimately, the thematic intertextuality of *Divergent* demonstrates that Roth's novel functions as a dialogue with the dystopian canon rather than as an isolated literary production. Themes inherited from earlier works—including identity, conformity, freedom, knowledge, fear, and resistance—are retained while being substantially transformed to address contemporary concerns about diversity, pluralism, and self-definition. This process exemplifies Kristeva's argument that literary meaning emerges through textual interaction rather than independent originality.

Narrative Transformation

While thematic intertextuality reveals how *Divergent* reinterprets inherited ideas, narrative transformation demonstrates how Veronica Roth reconstructs the structural conventions of dystopian fiction itself. Gérard Genette's concept of **hypertextuality** is particularly useful in explaining this process. According to Genette (1997), a hypertext transforms an earlier text (the hypotext) without necessarily quoting it directly. Hypertextuality therefore concerns creative adaptation rather than simple imitation.

Viewed from this perspective, *Divergent* may be understood as a hypertext drawing upon multiple dystopian hypotexts. Rather than depending upon one single predecessor, Roth synthesizes narrative structures originating from Orwell, Huxley, Lowry, Collins, and the broader dystopian tradition. These influences become recognizable through similarities in setting, characterization, institutional conflict, and narrative progression, yet each element undergoes significant transformation.

The first major narrative transformation concerns **the construction of dystopian society**. Earlier dystopian fiction typically presents highly centralized political systems characterized by surveillance, censorship, or scientific control. Roth retains this structural convention but introduces a decentralized social organization based upon factional identity. Political power appears less through visible dictatorship than through ideological institutions that encourage citizens to internalize faction identities. This transformation reflects modern understandings of power as dispersed across social institutions rather than concentrated exclusively within governments.

A second narrative transformation involves **the protagonist's developmental trajectory**. Classical dystopian protagonists often experience gradual recognition of political oppression before confronting authoritarian regimes. Winston discovers historical truth, Jonas receives forbidden memories, and Bernard questions social conditioning.

Tris follows a similar narrative pattern but with an important modification. Her development begins through internal conflict rather than political awareness. She initially struggles to understand her own identity before recognizing systemic injustice. Consequently, personal identity becomes the narrative gateway to political consciousness. This structural transformation reflects contemporary young adult fiction's emphasis upon adolescence as a period of identity formation.

The narrative treatment of **institutional initiation** also represents a significant innovation. Many dystopian novels portray education or socialization as mechanisms for producing ideological conformity. Roth adapts this convention by depicting Dauntless initiation as simultaneously empowering and oppressive. The initiation process develops courage, discipline, and resilience while also encouraging violence, competition, and exclusion. This narrative ambiguity distinguishes *Divergent* from simpler oppositions between freedom and oppression.

Another transformation concerns **the function of conflict**. Earlier dystopian narratives often emphasize direct confrontation between individuals and authoritarian states. In *Divergent*, conflict emerges on multiple levels: psychological, interpersonal, institutional, and political. Tris must confront her fears, negotiate interpersonal relationships, survive faction competition, and ultimately oppose governmental corruption. The multiplication of narrative conflicts produces a more psychologically complex protagonist than many earlier dystopian heroes.

The representation of **authority** likewise undergoes transformation. Orwell portrays authority through the singular figure of Big Brother, while Huxley emphasizes institutional systems. Roth distributes authority among competing factions whose conflicting ideologies generate instability. This decentralized structure reflects contemporary political realities characterized by institutional competition rather than singular authoritarian leadership.

The narrative role of **technology** further illustrates hypertextual transformation. Classical dystopian literature frequently presents technology as an external instrument of surveillance or biological manipulation. Roth instead integrates technology with human psychology through simulation technology and aptitude testing. Control becomes effective because technological systems interact with cognition, emotion, and perception. This shift reflects twenty-first-century concerns regarding digital technologies, neuroscience, and algorithmic decision-making.

Roth also transforms the narrative function of **romance**. Romantic relationships have generally occupied secondary positions within classical dystopian fiction. In *Divergent*, however, the relationship between Tris and Four contributes directly to character development, ethical decision-making, and resistance. Romance therefore becomes integrated into the political narrative rather than functioning merely as subplot. This transformation corresponds with conventions of contemporary young adult literature while maintaining thematic consistency with broader dystopian concerns.

The novel's narrative pacing similarly reflects intertextual adaptation. Earlier dystopian works frequently prioritize philosophical exposition and political reflection. Roth adopts a faster-paced structure

characterized by action sequences, training, simulations, and competitions. Nevertheless, beneath this accessible narrative style remain familiar dystopian questions regarding power, conformity, and human freedom. Thus, narrative modernization occurs without abandoning intellectual engagement.

The conclusion of *Divergent* also represents a transformation of dystopian endings. Classical dystopian novels often conclude pessimistically, emphasizing the overwhelming power of authoritarian systems. By contrast, Roth offers cautious optimism. Although the protagonists survive and challenge institutional corruption, the social order remains unstable and unresolved. This ending balances hope with uncertainty, encouraging readers to view resistance as an ongoing process rather than a completed revolution.

From Genette's perspective, these transformations demonstrate that *Divergent* functions not as a derivative imitation but as a creative hypertext. The novel preserves recognizable dystopian structures while adapting them to new historical, cultural, and literary contexts. Rather than reproducing Orwell, Huxley, Lowry, or Collins, Roth reconstructs their narrative conventions to address contemporary debates concerning identity, diversity, ethical responsibility, and institutional power.

Kristeva's theory further suggests that such transformation is fundamental to literary production itself. Meaning emerges because readers recognize relationships between *Divergent* and earlier texts while simultaneously appreciating the differences introduced through adaptation. The novel therefore occupies a dynamic position within the dystopian tradition: it inherits established conventions yet modifies them sufficiently to generate new interpretations.

Overall, the narrative transformation of *Divergent* illustrates how contemporary young adult dystopian fiction extends rather than replaces the classical dystopian canon. Through hypertextual adaptation, Veronica Roth preserves enduring concerns about authoritarianism, identity, freedom, and social control while reconfiguring narrative structures to reflect twenty-first-century experiences. The novel's originality thus lies not in the absence of influence but in its creative transformation of existing literary traditions. This process confirms both Kristeva's assertion that every text is an absorption and transformation of other texts and Genette's argument that hypertextuality enables literature to evolve through continual reinterpretation of preceding works.

Table 1. The theme of Intertextuality on *Divergent*

Theme	Short Excerpt from <i>Divergent</i>	Intertextual Analysis
Identity	"My conclusion is that you display equal aptitude..."	This statement introduces Tris's inability to fit a single category. It supports the argument that Roth transforms the traditional dystopian concern with conformity into a contemporary exploration of multiple identities. Unlike Winston Smith in <i>Nineteen Eighty-Four</i> , whose conflict centers on political thought, Tris's conflict begins with identity itself.
Social Classification	"Faction before blood."	This recurring slogan illustrates how institutional ideology supersedes family relationships. It parallels social conditioning in

Theme	Short Excerpt from <i>Divergent</i>	Intertextual Analysis
		Brave New World while adapting it into a moral rather than biological classification system.
Choice	"I have a choice."	The emphasis on individual decision differentiates <i>Divergent</i> from earlier dystopian novels where genuine choice is largely absent. Roth reconstructs the dystopian genre by placing agency at the center of identity formation.
Fear	"Fear doesn't shut you down; it wakes you up."	Rather than portraying fear solely as oppression, Roth presents it as a catalyst for growth. This transforms the function of fear found in Orwell's dystopia, where fear is primarily an instrument of political domination.
Resistance	"Be brave."	This brief imperative symbolizes personal courage as the foundation of resistance. Unlike collective revolution in <i>The Hunger Games</i> , resistance in <i>Divergent</i> begins with individual self-recognition.

Conclusion

This study examined the intertextuality in Veronica Roth's *Divergent* through the theoretical perspectives of Julia Kristeva's intertextuality and Gérard Genette's transtextuality, with particular emphasis on thematic intertextuality and narrative transformation. The findings demonstrate that *Divergent* is not an isolated literary creation but a contemporary dystopian novel that constructs meaning through continuous dialogue with earlier literary traditions. In accordance with Kristeva's proposition that every text is an absorption and transformation of previous texts, Roth's novel incorporates and reinterprets numerous thematic and narrative conventions found in canonical dystopian literature, especially George Orwell's *Nineteen Eighty-Four*, Aldous Huxley's *Brave New World*, Lois Lowry's *The Giver*, and Suzanne Collins's *The Hunger Games*.

The analysis of thematic intertextuality reveals that Roth reconstructs several enduring dystopian themes, including identity, social conformity, freedom, resistance, fear, knowledge, and social classification. Rather than merely reproducing these themes, the novel transforms them to reflect contemporary social realities. The concept of "Divergence" functions as a reinterpretation of the traditional dystopian protagonist by emphasizing plural identity instead of ideological deviation alone. Likewise, the faction system reimagines earlier models of political hierarchy and caste division through a framework based on moral virtues, illustrating how seemingly positive values may become oppressive when institutionalized in rigid forms. Through these thematic transformations, *Divergent* addresses contemporary concerns regarding diversity, individuality, ethical responsibility, and social inclusion.

From the perspective of narrative transformation, the study finds that *Divergent* operates as a hypertext in Genette's sense, creatively adapting rather than directly imitating earlier dystopian narratives. Roth preserves recognizable conventions of the genre—such as authoritarian social structures, institutional control, and the protagonist's struggle against oppression—while simultaneously modifying narrative structure, characterization, conflict development, and the representation of authority. The protagonist's journey begins with the search for personal identity before expanding into political resistance, reflecting a significant departure from many classical dystopian narratives. Furthermore, the novel integrates psychological development, emotional resilience, and interpersonal relationships into the dystopian framework, making the narrative particularly relevant to contemporary young adult audiences.

The findings also demonstrate that intertextuality functions not simply as literary influence but as a creative strategy for generating new meanings. Roth's engagement with previous dystopian texts enables readers to recognize familiar narrative patterns while appreciating the novel's innovative reinterpretations. This confirms Kristeva's assertion that literary meaning emerges through textual interaction and supports Genette's argument that hypertextual transformation allows literature to evolve through continuous reinterpretation of earlier works. Consequently, the originality of *Divergent* lies not in its separation from literary tradition but in its ability to reconstruct inherited conventions in response to the cultural, social, and ideological contexts of the twenty-first century.

This study contributes to literary scholarship by demonstrating that intertextuality provides an effective framework for understanding the development of contemporary young adult dystopian fiction. Whereas previous studies on *Divergent* have primarily focused on feminism, ideology, Marxism, psychology, and stylistics, this research highlights how textual relationships with earlier dystopian literature shape the novel's themes, narrative structure, and ideological perspectives. The study therefore expands the critical understanding of *Divergent* while illustrating the continuing relevance of intertextual theory in contemporary literary analysis.

Nevertheless, this research has several limitations. The analysis is confined to one novel and primarily examines thematic and narrative intertextuality through the frameworks of Kristeva and Genette. Future studies may broaden the scope by analyzing the complete *Divergent* trilogy, comparing Roth's works with a wider range of dystopian and post-dystopian literature, or incorporating complementary theoretical perspectives such as Bakhtin's dialogism, adaptation theory, archetypal criticism, or cognitive narratology. Comparative studies involving contemporary dystopian novels from different cultural traditions may also provide a more comprehensive understanding of how intertextuality contributes to the evolution of the dystopian genre.

In conclusion, *Divergent* exemplifies how contemporary literature continually renews established literary traditions through creative transformation. By reinterpreting the themes, narrative structures, and ideological concerns of earlier dystopian fiction, Veronica Roth constructs a novel that simultaneously honors the dystopian canon and responds to contemporary issues of identity, diversity, agency, and social justice. The study thus reaffirms that intertextuality is not merely a process of textual borrowing but a dynamic mechanism through which literature evolves, negotiates cultural change, and generates new meanings for successive generations of readers.

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