

Constructing Identity Through Language: A Critical and Appraisal-Based Analysis of Veronica Roth's *Insurgent*

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Abstract—Identity construction has recently received attention in psychology and philosophy, but little research has examined how identity is constructed linguistically and emotionally in Veronica Roth's *Insurgent*. This paper aims to investigate how identity is constructed through language, ideology, and emotions. The research adopts a qualitative approach based on identity types, Vignoles' functions, Bamberg's model of identity construction, intersubjective tactics, Van Dijk's ideological square, and Martin and White's appraisal framework to analyze the data. The findings reveal that identity in *Insurgent* is effectively constructed through personal, political, gender, and cultural dimensions. Furthermore, emotions and ideology operate interdependently to shape and construct identity through affect, judgment, and appreciation, which reveals internal struggle and social conflicts. The study concludes that identity construction in *Insurgent* came from the interaction between ideology and emotions with discourse, demonstrating how identity is developed and shaped in each situation with different ideologies and emotions.

Index Terms—Tris, emotions, ideology, identity

I. INTRODUCTION

In line with previous sociological and psychological views, scholars have moved to understanding identity as an interactive process. With the rise of social constructivism, identity studies have increasingly shifted focus towards a dynamic perspective, emphasizing its context-sensitivity and plasticity within communicative interaction (Bucholtz & Hall, 2005). Contemporary perspectives, however, argue that personal identity, which is usually called subjectivity, is also a product of social relations, which means, our understanding of "who I am" is a result of social relations and culture, and does not exist in isolation. As a result, the construction of identity is thoroughly connected to the processes of subjectification and governmentality (Taylor, 2015).

This phenomenon is particularly evident in diaspora communities, where people maintain ties with their cultural backgrounds while adapting to the norms of the host society. *Postcolonial scholars*, including Edward Said and Homi Bhabha, have examined how identities are constructed and challenged in the context of cultural interactions and unequal power relations (Paganelli, 2024). According to Gee (2000), identity is "[b]eing recognised as a certain "kind of person", in a given context" (p. 99). This definition clarifies that identity should be understood in different contexts and how people act and interact. Identity as a concept has been raised as a problem. While modernity has constructed a stable and fixed identity, postmodernity has made it more open to different options to resist rigidity. Therefore, this study investigates how identity is constructed through appraisal and critical points of view in an attempt to answer the following questions:

- 1- What are the main types of identity constructions in Veronica Roth's *Insurgent* Novel that shape a person's overall identity?
- 2- How far are personal, political, cultural, and gender identities manifested in the data scrutinized?
- 3- What functions are intended to be achieved by constructing different identities across the *Insurgent* Novel?
- 4- What are the main ideologies revealed in the construction of identity?
- 5- How do *attitudes* contribute to the construction and negotiation of identity?

II. LITERATURE REVIEW

Hall (2000) posits that identity construction is established within the social constructivist view and is based on the principle that identity is a relational phenomenon (as cited in Bucholtz & Hall, 2005). That is, social actors construct identity in *interaction*. This also means that anyone's identity is always linked to the people around him/her. Therefore, identity construction consists of presenting oneself in particular ways. These methods differ from one context to another. In this context, the construction of identity can be symbolized as the concurrent processes of reshaping and building an image. The process represents the various positions that an individual holds during social interactions; these positions

encompass judgments, attitudes, values, and roles that people align with throughout their interactions by using both linguistic and pragmatic tools (De Fina et al., 2006). The questions such as "Who am I?", "Who are you?", and "Who are we?" are utilized to analyze the process of construction and the differences between "self" and "others." From this perspective, language can be considered a primary medium through which humans express, communicate, and negotiate their identities (Locher, 2011).

a) *Identity Construction Types*

- A. *Personal Identity Construction*: It refers to the perception that each individual has of themselves a unique and distinct individual. It includes aspects such as personal characteristics, beliefs, values, skills, and experiences of each person. Personal identity is constructed through life interactions with the environment, lived experiences, and internal reflections that are made about ourselves (Mentes Abiertas Psicología, n.d.). The self becomes acutely aware of its uniqueness from others and engages in self-reflection and self-evaluation as it develops its personal identity. This procedure entails the distinction between the "I" (the agent or speaker) and the "me" (the self as experienced and observed), as well as the positioning of oneself in relation to social groups, or "We/Us–Them/Other." Consequently, personal identity is derived from one's ability to reflect, regulate, and comprehend, thereby establishing a sense of meaningful continuity and consistency over time (Bhatia et al., 2008).
- B. *Political Identity Construction*: Political identity is the least "natural" of all possible identities an individual or a group may possess (Berezin, 2001). It is based on personal identity, but is related to politics and ideology. According to Grove et al. (1974), political identity is a person's self-concept based on their ideology, reflecting how they see themselves within a particular political system with their goals and ideas to achieve in society. Further, Erikson and Tedin (2003) argue that political identity extends beyond just self-concept and includes a set of beliefs about the desired social and political system, the goals society wants to achieve, and the means and methods for achieving these goals.
- C. *Cultural Identity Construction*: Cultural identity is a process of acceptance of the cultural norms, beliefs, attitudes, and values of one cultural group rather than another. Identity is constructed in multiple cultures, which means that it allows individuals to identify with more than one cultural group. This may change their identity in a new cultural context or they may have developed the ability to move between different cultural contexts without losing their sense of personal identity. More recent theories of cultural identity highlight the complexity of individual cultural identity in culturally diverse nations by proposing the existence of multiple cultural identities (Campbell, 2000).
- D. *Gender Identity Construction*: *Gender* is a social concept that goes beyond biological differences and includes the roles, expectations and behaviours that society imposes on people based on their *sex*. While *sex* is determined by biological factors, it is shaped by cultural norms and socialisation, which influence how people dress and interact with others. Concepts such as masculinity, femininity, and the division of labour differ across societies and time periods, demonstrating that gender is neither fixed nor innate. Recognizing gender as a social concept enables a critical examination of rigid norms, confronts inequalities, and promotes more inclusive and accepting societies for all gender identities (Kang et al., 2020).

b) *Identity Construction Functions*

Identity is not built randomly, but rather is shaped by "identity functions." These functions are like needs that push a person toward "certain identities" and away from "others" (Vignoles et al., 2006; Vignoles, 2011). The factors that affect the strength of these functions are *individual predispositions* and *contextual features*. *Individual predispositions*: This refers to a person's nature, personality, past experiences, values, and interests. *The features of the context* can be fixed situations or temporary events (Cooper & Thatcher, 2010). There are at least fifteen functions, but this study will focus on five functions. The following functions were adopted for the analysis:

TABLE 1
IDENTITY CONSTRUCTION FUNCTIONS

Identity function	Definition of the function
Belonging: personalized	It is the need to be known and loved as a unique individual, not just as a member of a group.
Belonging: depersonalized	It is the need to be known and loved as a member of a group not as an individual person, but as part of a broader social identity.
Self-expansion,	It's the need to feel good about who you are and who you are becoming.
Self-knowledge	It is a person's need to know himself accurately, especially in contexts where his identity is revealed and others are focused on his actions.
Optimal distinctiveness	It is the need to find a balance between belonging to others and maintaining one's uniqueness.

III. METHODOLOGY

To explore personal identity construction, Bamberg (2001) suggested three aspects to explore: *constancy /change, Agency/non-agency and uniqueness/specificity*.

Constancy and change: Bamberg et al. (2011) underscored one of the three realms in their approach to identity construction. He describes this dimension as a past-to-present relation so individuals could claim that they are still as they are (exactly the same people) even in the passage of time or they could claim that they have witnessed some gradual and continuous change over time that results in a distinct persona, such as being transformed, having grown up, developed, deteriorated, fallen apart, etc. The dilemma lies in how we navigate and construct our identity into who we used to be.

Agency and non-agency: Identity is constructed through *passive* and *active agency* (Bamberg et al., 2011). Active is "subject to world direction of fit". This means that actions and thoughts are designed to fit the reality that the individual wants to change or influence. For example, a person may want to build a house. They plan, purchase materials, and begin construction. Here, the individual moves toward the world and changes it in accordance with their goals. *Passive agency* means "world-to-person direction of fit"; it means how the world imposes itself on the individual, and the individual adapts or responds to it. For example, if a person is afflicted with a disease, the only way to treat it is by adapting to the treatment. Here, the world (the disease and circumstances) influences the person, not the other way around.

Uniqueness: No one wants to be ordinary. A state of being special and unique is desired. At the same time, we are like everyone else in society. This contradiction stems from people's attempts to define themselves by comparing themselves to others rather than across time. To know who we are, we must consider others by comparing, classifying, and identifying social differences. The sense of self as 'the same person, but different from others' is often built on daily routines. This refers to how a person positions himself or herself in relation to others. By positioning themselves, people attempt to distinguish themselves from others. For any person who wants to construct himself, it is possible to encounter multiple versions of himself, embracing certain aspects while discarding others. This process shapes personal identity, highlights individuality, and distinguishes oneself from others. This is an ongoing process of social construction and negotiation, not something fixed, based on predetermined traits (Bamberg et al., 2011).

To explore *culture, gender, and political identity* construction, tactics of intersubjectivity will be applied to show how identities are constructed in different situations.

Adequation and Distinction: The key concept in the text is that identity is not built on the exact sameness of individuals or groups, but rather on what is called adequation, or "*adequacy/closeness*." This means that people or groups do not need to be completely identical to be perceived as similar; rather, it is sufficient for them to appear "close enough" to achieve the purpose of the interaction. In this context, similarities that benefit the situation or discourse are emphasized, whereas differences that might obstruct the process of highlighting similarity are overlooked or mitigated. Conversely, the concept of distinction emerges when differences are highlighted to create distance or clear boundaries between identities. In this way, the theory demonstrates that identity is a dynamic and selective process, whereby similarity or difference is emphasised according to what a social or communicative situation requires (Bucholtz & Hall, 2005).

Authentication and Denaturalisation: These relationships focus on how identity is perceived as real or artificial in a social context. The basic idea is that identity is not fixed or essential, but rather something constructed and reproduced through language and discourse. Authentication means that people, narrators, and speakers attempt to present their identities or stories as credible and real in the eyes of others. This does not mean that identity exists as an "original essence", but rather that society perceives the person or story as "real", because it has been linguistically and socially affirmed. A good example of such authenticity is the Icelandic legend of Kraftaskald, in which the narrator begins and ends the story in a way that makes people trust the narrator. Language serves as a mechanism for enhancing the credibility of both the narrative and the narrator (Bucholtz & Hall, 2005).

Authorization and illegitimation: Authorisation refers to how a particular identity is granted or imposed on individuals or groups through institutional power and ideological authority. For example, in Joseph Park's (2004) study of Korea, Park (2004) presented an ideological idea that says speaking English fluently is "un-Korean" or culturally inappropriate. In a conversation between Korean students studying in America, they laughed at their friend who pronounced the word "Denver" with an American accent. Here, the authorisation or illegitimation process occurred through mockery. Illegitimation occurred when they belittled their friends who spoke English. At the same time, they reinforced or authorised the prevailing idea that a "real Korean" would not speak English that way. This serves as an example that illustrates how people can contribute to the spread and establishment of ideas of authority or ideology through simple everyday actions (Bucholtz & Hall, 2005).

c) *Van Dijk's Ideological Square*

How do we connect small details (micropatterns) in a text, such as word choice or linguistic structures, with larger patterns (macropatterns) in society/culture, such as power, dominance, and ideology? (as cited in Maani et al., 2022).

The sociocognitive approach of van Dijk (2012) is composed of three aspects: cognition, society, and discourse. These dimensions have two levels: micro and macro. The macro aspect refers to society, which focuses on power dynamics and relationships that influence individuals' conversations and the structure of global institutions. Social power is defined as a way to manipulate the minds and behaviours of people within a society. Conversely, discourse represents the micro side, which refers to the language structure that acts as a container for ideologies. Furthermore, the core difference between van Dijk's framework and Wodak's historical approach (2001) is the inclusion of *cognition (ideology)*.

Van Dijk's ideological square is based on ideology and how groups mentally map themselves and others around an "Us versus Them" framework. This dichotomy indicates that individuals, or members of the group, usually portray their good qualities as positive self-presentation while highlighting the negative qualities of the opposing group through negative other-presentation. These distinctions are clear and detectable through the language used in the text. Consequently, the language is considered socially constructed and is shaped through the use of meanings in the language, such as 'female' vs 'male' (van Dijk, 1998).

The ideological discourse structure (van Dijk, 1998) is elaborated as follows:

- Emphasise the positive aspects of *Us*.
- Emphasise the negative side of *Them*.
- De-emphasise the positive side of *Them*.
- De-emphasise the negative of *Us*.

d) *System of Attitude*

Attitude refers to how feelings are expressed and realised as a system of meanings. According to Martin and White (2005), this system can be categorized into three fundamental semantic principles.

- 1- *Affect (emotions)*: This refers to how people express positive or negative feelings.
- 2- *Judgment (ethics)*: This involves how individuals evaluate behaviours or their attitude towards those behaviours. For instance, admiration, criticism, praise, and condemning.
- 3- *Appreciation (aesthetics)*: It is related to how individuals evaluate things, whether natural objects or cultural/semiotic phenomena, according to the value assigned to them in a specific context.

Martin and White (2005) suggested that the region of meanings of *affect* can be organized by means of a typology of six variables:

- 1- Feelings may be positive or negative.
- 2- Feelings are "a surge of emotion involving some kind of embodied paralinguistic or extralinguistic manifestation, or more internally experienced as a kind of emotive state or ongoing mental process" (Martin & White, 2005, p. 47), which are realized through behavioral, mental, and relational processes.
- 3- Feelings can be expressed as reactions to a particular emotional stimulus or as a broad, ongoing mood. Grammar encodes this distinction through mental and relational processes.
 - Reaction to others: *The boy liked the teacher.*
 - Undirected mood: *The boy was happy.* (Martin & White, 2005; as cited in Oteiza, 2017)
- 4- Feelings can vary in different levels and intensities toward higher or lower levels.
 - *Low intensity*: *The boy liked surprise.*
 - *Medium intensity*: *The boy loved the surprise.*
 - *High intensity*: *The boy adored surprise.* (Martin & White, 2005; as cited in Oteiza, 2017)
- 5- Feelings can be related to the *future or unrealized states* and *feelings related to the present existing ones*.
 - *Realis*: *The boy liked the surprise.*
 - *Irrealis*: *The boy wanted surprise.* (Martin & White, 2005; as cited in Oteiza, 2017)
- 6- The final component of AFFECT is the three essential subcategories that can be positive or negative.
 - *In/security*: *the boy was anxious/confident.*
 - *Dis/satisfaction*: *the boy was fed up/absorbed.*
 - *Un/happiness*: *the boy was sad/happy.* (Martin & White, 2005; as cited in Oteiza, 2017)

The semantic domain of *JUDGEMENT* pertains to how people are evaluated or judged. Rather than being merely personal, this domain reflects social norms that address questions such as: How do members want to participate? Alternatively, what behaviors are usually accepted or rejected? The judgment system and its subcategories can be negative or positive, and they can be inscribed or evoked in discourse. Martin and White (2005), based on Iedema et al. (1994), divided judgment into two main groups:

Social Esteem:

- *Normality* (special): *she is charming / she is not charming.*
- *Capacity* (capable): *she is a skilled woman /she is an incompetent woman.*
- *Tenacity* (resolute): *she is determined /she is lacking drive.* (Martin & White, 2005; as cited in Oteiza, 2017)

Social Sanction:

- *Veracity* (truthful): *she is trustworthy /he is misleading.*
- *Propriety* (ethics): *she has good manners /she has bad manners.* (Martin & White, 2005; as cited in Oteiza, 2017)

The third and final subsystem of attitude is *APPRECIATION*. The basic idea is that appreciation concerns how we evaluate things (products, offerings, or even natural phenomena) in terms of value, beauty, or quality. Appreciation is related to three variables taken from Halliday's mental processes (affection = emotion, perception = perception, cognition = thinking). *Appreciation* can be divided into reactions to things, composition, and value.

Based on this, appreciation can be divided into three categories.

Reactions (affection): *The movie was captivating/boring.*

Composition (perception): *The argument was consistent/ The argument was contradictory.*

Valuation (cognition): The movie was creative and prosaic (Martin & White, 2005; as cited in Oteiza, 2017).

IV. RESULT

TABLE 2
TYPES OF IDENTITY CONSTRUCTION

Types	Freq.	Perc.
Personal	2	28.57%
Political	2	28.57%
Cultural	2	28.57%
Gender	1	14.29%
Total	7	100%

Table 2 reveals that Tris's identity is not static but changes according to the situation, and it is ideologically embedded. The identity types that constructed Tris's overall identity were personal, cultural, and political, with (28.57%) for each and gender about (14.29%). The types are not fully constructed overall identities because not all identity types will be activated at the same time, but there are dominant ones, and there are fewer dominant ones; they will be activated according to the situation of each identity.

TABLE 3
MANIFESTATIONS OF IDENTITY CONSTRUCTION THROUGH BAMBERG LEVELS AND INTERSUBJECTIVE TACTICS

Types	Category	Freq.	Perc.
Personal	Change\constancy	4	23.53%
	Agency\non-agency	3	17.65%
	Uniqueness	3	17.65%
Political	Authorization	2	11.76%
	Illegitimation	2	11.76%
Cultural	Authentication	2	11.76%
	Denaturalization	0	0%
Gender	Distinction	1	5.88%
	Adequation	0	0%
Total		17	100%

Table 3 shows that personal identity construction through Bamberg levels dominated other types of identity by about (58.82%). After that, political identity is constructed through the authorization and Illegitimation of about (23.53%). In addition, cultural identity is constructed through authentication (11.76%), and gender identity is the least constructed through distinction (5.88%).

TABLE 4
FUNCTIONS OF IDENTITY CONSTRUCTION

Functions	Freq.	Perc.
Belonging: personalized	1	25%
Belonging: depersonalized	1	25%
Self-expansion	0	0%
Self-knowledge	1	25%
Optimal distinctiveness	1	25%
Total	4	100%

Table 4 shows that of the five identity construction functions, four were used to construct identity. They were personalized, depersonalized, self-knowledge, and optimal distinctiveness, with (25%) of each.

TABLE 5
TYPES OF IDEOLOGIES

Types	Freq.	Perc.
Positive ideology	3	43%
Negative ideology	4	57%
Total	7	100%

Table 5 shows that ideology works effectively to construct identity because it shows different beliefs and ideologies that have changed. The negative ideology is dominant (57%) but the positive ideology is not dominant as previous one, it is about (43%). This shows that Tris focuses on describing the bad and negative side of the system rather than emphasising its positive side.

TABLE 6
APPRAISAL THEORY ANALYSIS

Appraisal Theory		Freq.	Perc.	
Affect	Negative Polarity	4	61.5%.	
	Behavioral process	4		
	Mental process	4		
	Relational process	0		
	High\Mid\Low intensity	1		
	Reaction to others undirected Mood	1		
	Unhappiness\insecurity	2		
Judgment	Social Esteem	Normality	1	26.9%
		Capacity	2	
		Tenacity	2	
	Social Sanction	Veracity	0	
		Propriety	2	
Appreciation	Reaction	1	11.5 %	
	Composition	1		
	Valuation	1		
Total		26	100 %	

Table 6 illustrates that the affect subsystem dominates the discourse with the highest proportion of language (61.5%). This reflects that identity is constructed extensively through the use of negative polarity (15.4%), mental process (15.4%), and behavioural process (15.4%), with unhappiness/insecurity feelings (7.7%). Furthermore, the judgment subsystem represents 26.9% of all instances, and capacity and tenacity both dominate social esteem at 7.7%, while propriety represents 8% of all social sanctions. Finally, the appreciation subsystem appears less frequently, consisting of 11.5% of the overall analysis.

V. DISCUSSION

Extract (1)

"Tobias's expression does not change. I think I understand: Eric doesn't really care about me. But he knows exactly where to hit Tobias, and how hard. And one of the places to hit Tobias the hardest is to hit me. This is what I wanted most to avoid: for my rises and falls to become Tobias's rises and falls. That's why I can't let him step in to defend me now. I say, as evenly as possible: "You conspired with Erudite. You are responsible for the deaths of hundreds of Abnegation." As I go on, I can't keep my voice steady anymore; I start to spit out the words like venom. "You betrayed Dauntless. You shot a child in the head. You are a ridiculous plaything of Jeanine Matthews." His smile fades. "Do I deserve to die?" he says. Tobias opens his mouth to interrupt. But I respond before he can. "Yes. fair enough." His dark eyes are empty, like pits, like starless nights. "But do you have the right to decide that, Beatrice Prior? Like you decided the fate of that other boy—what was his name? Will?" I don't answer. I hear my father asking me, "What makes you think you have the right to shoot someone?" as we fought our way to the control room in Dauntless headquarters. "He told me there is a right way to do something, and I needed to figure it out. I feel something in my throat, like a ball of wax, so thick I can barely swallow, barely breathe I'm not going to die—but I don't know that. We live in a dangerous world, and I am not so attached to life that I will do anything to survive. I can't reassure him" (Roth, 2012, p. 194).

Personal identity is constructed through change and constancy. The change has started taking another radical level with another strange constancy, which shows how identity is constructed differently in the same moment. The radical change is her decision that Eric should be killed, and her strong response to him when he asked, "Do I deserve to die?" She says, "Yes." This change is really scary because she started judging people's lives and who deserves to live. This shows a positive leadership sign, but a bad sign of how to deal with people. The constancy is illustrated through Tris's feelings in response to Eric's questions, "But do you have the right to decide that, Beatrice Prior? Like you decided the fate of that other boy—what was his name? Will?" This question is just like a shock realization that she killed someone and decided his fate; the evidence for this shock is that she did not give him any answer. This question shows the constancy in her character as she remembers her father's question when he asked the same question about her decision to shoot someone, which breaks her morals: "What makes you think you have the right to shoot someone? He told me there is a right way to do something, and I needed to figure it out." The change in her character seems to be increasing in her selfishness, as clearly stated in her words: "I'm not going to die—but I don't know that. We live in a dangerous world, and I am not so attached to life that I will do anything to survive. I can't reassure him." This change increases her uniqueness because the change shows her positive agency and her role in making important decisions, such as deciding to kill someone.

The *political identity* is constructed through the illegitimization of the whole political system when she accused Eric of being a traitor, he killed a lot of abnegation, and a puppet in Jeanine Matthews's hand: "You are a ridiculous plaything of Jeanine Matthews." She represents Erudite and Eric as the destruction of the system, but she legitimized the power of Dauntless when she mentioned that the political system treats them badly, so they should take authority, as she shows them as victims. The *construction of gender identity* is clearly manifested in her way of speaking and confronting her

former leader: she seems aggressive and direct, "*You conspired with Erudite... You betrayed Dauntless. You shot a child.*" She uses her emotions as a weapon to break the traditional image of women, rather than submitting to it, as she says, "*spit out the words like venom*" so she distinguishes herself from the old and traditional feminine image by positioning herself as a leader to face struggles. *Cultural identity* is constructed through authentication. Tris's identity is authenticated in her new factionless culture to be a killer, as this culture encourages people to kill each other. As a sixteen-year-old teenager came from a moral and closed society, any culture will influence, so the culture has a major role in shaping and negotiating identity.

Self-knowledge and optimal distinctiveness are the main functions used to construct identity. Self-knowledge is clearly manifested in her actions because she knows Eric is a traitor and a threat to the political system, she knows what she is capable of, and her actions. Optimal distinctiveness is a complementary function that refers to the balance between uniqueness and group belonging. She wants to belong to Dauntless society and uphold its values. At the same time, she wants to keep her personality by refusing to let Tobias defend her, which shows courage, independence, and moral agency.

She represents Dauntless and Abnegation positively by not mentioning any kind of negativity or shortcomings, showing them as victims. In contrast, she shows a negative representation of the out-group, Erudite, and deemphasizes their positive side. She labels them as killers; they destroyed the system and she accused Eric for betraying his faction and went with the enemies. She frames Eric and the entire political authority as a symbol of evil "*You betrayed Dauntless. You shot a child in the head. You are a ridiculous plaything of Jeanine Matthews*".

The most dominant feelings were negative polarity, and Tris's language revealed high-intensity affect and judgment. She expresses her intensity and moral disgust through using metaphor, which exposes her anger and emotions: "*I start to spit out the words like venom.*" The inner turmoil of Tris is manifested in *behavioral and mental* processes when Eric reminded her of Will's death (Tris's friend), whom she killed, "*I can't keep my voice steady anymore.*" This shows the composition and complexity of her situation, which led her to construct her identity to show him who she was. She is not a vulnerable girl he knows, but different.

Tris's *reaction* demonstrates strategic thinking to Eric's hateful words when she realizes that his true intention is to provoke Tobias into killing him, so she speaks and leads the conversation, "*Eric doesn't really care about me. But he knows exactly where to hit Tobias, and how hard.*" Unhappiness is clear in the extract, like guilt over Will. *Judgment* illustrates the social esteem *capacity*; she insults Eric's weakness and betrayal: "*You are a ridiculous plaything of Jeanine Matthews.*" The tenacity shows a lack of loyalty and courage "*You betrayed Dauntless.*" Social sanctions reveal a lack of ethical *propriety*, as he shoots a child. Furthermore, *appreciation* is found in Tris's reaction to Eric, as she evaluates his situation, "*His dark eyes are empty, like pits, like starless nights*".

Extract (2)

"Could I do that? Could I stay here, fix things with him, let someone else die in my place? Looking up at him, I believe for a moment that I could. And then I see Will. The crease between his eyebrows. "I believe Jeanine Matthews wanted to see me," I say. "So I would appreciate it if you would contact her." "Divergent?" one of them finally asks as the man behind the desk picks up the receiver of the building's communication system. If I close my hands into fists, I can stop them from shaking. I nod. "We've been instructed to take you upstairs," says Peter. Peter starts toward the elevators, and I follow him. I expect them to take me to Jeanine, but they don't. The traitor Dauntless surround me, shoulder to shoulder, forming a narrow tunnel for me to pass through on my way into the room. In each corner is a tiny black camera. I finally let myself panic. I look from corner to corner, at the cameras, and fight the scream building in my stomach, chest, and throat, the scream that fills every part of me. Again I feel guilt and grief clawing inside me, warring with each other for dominance, but terror is stronger than both. I breathe in, and don't breathe out. My father once told me it was a cure for hiccups. I asked him if I could die from holding my breath. "No, he said. Your body's instincts will take over, and force you to breathe." A shame, really. I could use a way out. The thought makes me want to laugh. And then scream. I curl up so I can press my face to my knees. I have to make a plan. If I can make a plan, I won't be so afraid. But there is no plan. No escape from deep in Erudite headquarters, no escape from Jeanine, and no other escape from what I've done. The thought makes my hands tremble, but I don't try to push it from my mind. Instead, I tell myself that I am Dauntless and I am no stranger to fear. I will die in this place. Perhaps soon. Those are the facts. But there are other ways to think of it. Soon, I will honor my parents by dying as they died. And if all they believed about death was true, soon I will join them in whatever comes next" (Roth, 2012, pp. 215-217).

Personal identity is constructed through changes in one's beliefs about many things. She is no longer afraid of anything; the fear is her friend. As a result of being Dauntless, she waits for her death to make her parents proud of her. She accepts death and embraces it rather than fearing it. Constancy is reflected in continued guilt, and the value of sacrifice for others is an integral part of her identity. This proves her agency because she is now a decision-maker who has the ability to do anything, such as submit herself to the government or oppose it, which will lead to her uniqueness within society that appreciates people for their function, not themselves.

Political identity is constructed through authorization because Tris submits to the political system. She surrendered herself so that the rest could live in peace; she was the only person the authorities were looking for. She admits through doing this that Jeanine Mathew and the opposing political system have more power than her. At the same time, she illegitimizes her faction, "Dauntless", when she labels the soldiers of her own faction as "traitors", arguing that the government as a whole is a traitor with their people.

The cultural identity appears as Tris came from Abnegation, which values altruism; she transitioned to Dauntless, who are valued courage, and now confronts Erudite, who value science and knowledge; this led to cultural identity. Tris faces the political system through her culture, not theirs. She authenticates her identity by showing her Dauntless identity, and sacrificing herself as Abnegation, so she introduces herself differently from what they wanted her to be.

Tris constructs her identity according to personalized and depersonalized belonging. Tris tries to prove that she is a loyal daughter to her parents, who belong to Abnegation "*Soon I will honor my parents by dying as they died.*" Despite her personalized identity, Tris still feels a sense of belonging to the Dauntless faction and shows her *depersonalized belonging* when she says, "*I am Dauntless and I am no stranger to fear.*" This led to her *optimal distinctiveness* in clarifying the balance between being a unique individual and a collective belonging.

She emphasized the positive aspects of the in-group "US". Tris represents "us" as courage, sacrifice and a commitment to moral values. Even when she is afraid, she describes herself as "*I am Dauntless and I am no stranger to fear.*" She emphasizes that we are people with principles. She emphasizes the negative side of them as she clearly labels them as "*Traitor Dauntless.*" Tris deemphasizes the positive side of them; she does not recognize the positive side of Jeanine as a leader to the Erudite faction, despite their intelligence and organization. She deemphasizes the negative aspects of us. Although Tris killed Will, she represents herself with duty and sacrifice, "*Soon I will honor my parents by dying as they died.*"

The negative feelings are clearly manifested in the extract, which explains horror, terror and fear, such as "*I finally let myself panic*", "*Again I feel guilt and grief clawing inside me*," and "*terror is stronger than both.*" *The behavioral process* illustrates the fear in her identity within the Erudite faction, such as the constant surveillance of cameras, "*I look from corner to corner, at the cameras*", "*I curl up so I can press my face to my knees*", and "*I fight the scream building in my stomach.*" The mental process shows another level of internal struggles that construct identity, such as when she expresses a momentary feeling that she can survive, but she will not, "*I believe for a moment that I could.*" The use of the verb "expects" in "*I expect them to take me to Jeanine*" shows a previous knowledge of the process of the opponent, but what happens otherwise, what increases insecurity and danger. The verb "make" and the mental process "thought" with physical action "tremble" demonstrate her lack of self-control in the moment of the crisis. Tris forces herself to remember who she is because she needs to know herself and resist fear, "*I told myself that I am Dauntless...*"

Social esteem shows that *capacity* is ineffective because she is arrested inside the Erudite government. Furthermore, *tenacity* is clearly found in Tris assessing herself as a strong character: "*I tell myself that I am Dauntless and I am no stranger to fear.*" The *normality* shows her distinctiveness by asking the enemy, "*Divergent?*" She was treated for a very special characteristic that required surveillance and siege.

The social sanction is clearly expressed in her *propriety* because each time she tries to prevent memories of her friend Will, who was killed, she experiences feelings of guilt. This clarifies her ethics and morals, "*I finally let myself panic... Again, I feel guilt and grief clawing inside me... no other escape from what I've done.*"

Appreciation is obviously found in Tris's reactions to the place, such as terrifying, desperate, and panic-inducing, as she said, "*The thought makes me want to laugh. And then scream.*" The *composition* clarifies how the system was monitoring her and watching her in each move: "*In each corner is a tiny black camera.*" The *valuation* shows the meaning of her death, that she will make her parents feel proud of her and her sacrifices, "*Soon I will honor my parents by dying as they died.*"

VI. CONCLUSION

The analysis demonstrates that identity in Veronica Roth's *Insurgent* is constructed through four interrelated types of identity: personal, political, cultural and gender. The Bamberg model and intersubjective tactics have revealed the dynamic and context-dependent nature of identity construction. It is shown that change/constancy, agency/non-agency, and uniqueness worked effectively to manifest identity construction. Intersubjective tactics are strongly used to construct political, gender, and cultural identity. Furthermore, the study identified four functions that construct identity: personalized, depersonalized, self-knowledge, and optimal distinctiveness. Ideology plays a crucial role by reflecting different and dominant beliefs with opposing ideologies, thereby shaping how identity is negotiated and constructed with power dynamics. In addition, emotions proved to be a powerful indicator of identity construction, as characters interact with each other and highlight internal conflict. Finally, the appraisal system, particularly the attitude subsystem, is used extensively to show affect, judgment, and appreciation. Overall, the study concludes that identity construction is a process of the interaction between ideology, emotions, and discourse.

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