

NARRATIVE TECHNIQUES IN ANGIE THOMAS' NOVEL *THE HATE U GIVE*

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Abstrak: Penelitian ini bertujuan untuk menganalisis teknik narasi menggunakan novel *The Hate U Give* dengan menerapkan teori narratologi yang diusulkan oleh Genette (1980). Studi ini termasuk dalam kritik sastra. Dalam menganalisa narasi dari novel ini terdapat lima unsur narasi; urutan narasi, durasi narasi, frekuensi, modus narasi dan suara. Susunan narasi adalah alur cerita anachronic, yang antara waktu cerita dan waktu bercerita yang tidak terjalin secara normal atau mendahului satu sama lain. Jenis anakronistik adalah analepsis. Durasi dalam novel adalah jeda dan adegan. Frekuensi adalah representasi berulang. Modus ini adalah modus mimesis karena cerita teller bukan penulis sendiri, sebaliknya, pendongeng adalah karakter fiksi dalam cerita. Suara novel ini didasarkan pada perspektif Starr yang merupakan sudut pandang orang pertama. Sementara itu, teknik narasi menyiratkan pada pembangunan karakter utama yang dijelaskan oleh penulis.

Kata Kunci: karakterisasi, narasi, unsur narasi, narratologi

Abstract: This research aims at analyzing the narrative technique used the novel *The Hate U Give* by appying the narratology theory proposed by Genette (1980). The study is included in literary criticism. In analyzing the narration of the novel there are five elements of narratives; narrative order, narrative duration, frequency, narrative mode and voice. The narrative order is anachronic storyline, which is between story time and storytelling time that are not intertwined normally or precede each other. An anachronistic type is analepsis. The duration in the novel are pause and scene. The frequency is repeating representation. The mode is mimesis mode since the story teller is not the author herself, rather, the storyteller is fictional character in the story. The voice of this novel is based on Starr perspective which is first person perspective. Meanwhile, the narrative techniques implies on the construction of the main character described by the author.

Keywords: characterization, narrative, elements of narration, narratology

Introduction

Novel is a literary work in the form of prose. One theory that can be used to analyze literary works is narratology. Narratology is one of the theories used in the study of literary criticism. The term "narratology" is used globally as an equivalent of the word "narrative theory," which refers to the study of narrative as a genre (Fludernik, 2009: 8). Prince (1982: 4) defines narratology as the study of narrative forms and functions.

One of the functions of reading a literary work is that it entertains the readers. The story inside a literary work gives pleasure to the readers. A literary work may present a new way of life that has many unique values. It can enrich readers with new experiences and knowledge they will never experience in real life through literary work. René Wellek and Austin Warren state that a literary work is an imitation of life (Wellek and Warren, 1956).

The narrative involves an action or an event to be told. People often associate narrative with literary types, like novels, short stories, fairy tales, sagas, or folk tales (Barry, 2002: 151). As a widespread activity closely related to the acts of telling and re-telling, narrative can have numerous variety of structures that produce different kinds of effects and responses (Barry, 2002: 151). The narrative is a way how the writer organizes every element in the story. The event is ordered along with the excellent combination of fiction or fantasizes, and how to bring all together in the appropriate time and location setting. The story also brings the causality of characters' actions to make the story come to more senses (Sarbin, 1986).

One of the experts who developed the theory of narratology is Gérard Genette. Narrative structure, viewed from the narrative level, can be divided into into three types; tense, mood, and voice. He further divided the tense into three categories; frequency, order, and duration. Then from this, the basic structure of narrative based on Genette's concept consists of five categories; (1) narrative order, (2) narrative duration, (3) narrative frequency, (4) narrative mode, and (5) narrative voice (Genette, 1980: 31).

In the fictional story, a character's existence is necessary because, in essence, a fictional story is a series of events experienced by someone or something that is the perpetrators of the story. If we read a novel or another story, it will arise in our minds about the characters in the story. We will imagine the face and personality traits of the character. Each character has its characteristics or aspects that are different from one another.

According to Sudjiman (1990: 78), characters are "fictional individuals who experience events or treatment in various events in the story." Conceived stories, including novels, are central characters, a person who takes part in most of the events in the story. Usually, the event or events that cause a change in attitude towards the character or changes in our view as readers of nature, for example, to be hateful, happy, or sympathetic to him (Semi, 1988). There are also additional characters, the characters who appear once or several times in his presence only if there is a connection with the main character (Nurgiantoro, 1995: 176).

The writer's narrative technique is highly related to characterization. Characters and narrator, in some literary works, are associated with each other. The narrator can be in the form of the character; for example, in the first-person point of view, the narrator is usually the character itself. A character can hold the responsibility to become the narrator, in which by seeing the character's thoughts, the message of the story can be delivered well (Keen, 2003). The narrator narrates the story to determine the image of the characters in the story (Keen, 2003).

Narration or storytelling is the author's means to explore various aesthetic possibilities. The way of narration or storytelling reflects the author's skill in delivering his meaning by setting a reasonable and logical event in a quiet, neat order which contained a specific message and them. Narration can be seen in any form of prose both in the novel or in the short story (Marcus, 2006). To give specific effects, the authors develop individual

strategies in their telling technique. By applying narratology theory, it can be seen how narration builds the meaning in the story to create good fiction.

One of the fictions that has an excellent narration is the work of Angie Thomas, a novel entitled *The Hate U Give* published in 2017. The book is categorized as a Young Adult novel, which is aimed at mid-teens. This novel tells us the story of Starr Carter. The point of view of this novel is the first-person point of view that can make the reader understand the thoughts and feelings of Starr Carter. Starr is a teenager who attends a high school full of rich white teenagers. The story began when Starr had to witness how a white police officer shot his innocent childhood friend. Although he was hesitant and afraid, he finally dared to deliver and testify to the shooting that happened to his friend at the Grand Jury. The verdict was favorable to the white police who did not receive the punishment even after killing an innocent human being. Since then, Starr has committed to continue voicing if there is injustice going on around her. Therefore, in this study, I use Genette's narratology theory to understand the narrative technique of the story.

Literature Review

Narration and Narratology

A narrative may relate with the verb narrate, a standard used term that can be associated with narrating or telling a story. It may also have multiple definitions. Narratives are based on cause-and-effect relationships applied to sequences of events (Fludernik, 2009, p.1). Narrative theory, or narratology, is the study of narrative as a genre. Its objective is to describe "the constant, variables, and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies)" (Fludernik, 2009, p. 8).

Ratna (2004: 131) states that the development of narrative theory can be traced to the time of Aristotle (stories and texts). The narrative structure is then discussed by formalism groups, especially regarding

Fabula and *sjuzhet* or stories and plots. Fabula is a causal, temporal sequence in which any way of telling it is the story itself, while *sjuzhet* is the story of the reader (Bramantio, 2010: 24). In general, the structuralism period was involved in this dichotomy of Fabula and *sjuzhet*. Structural period narratives, including Claude Levi Strauss (structure and myth), Tzvetan Todorov (*historie* and *discours*), Mieke Ball (Fabula, story, and text), Algirdas Julian Greimas (narrative grammar and act structure), and Shlomith Rimmon-Kenan (story, text, narration). Poststructuralism then goes on to present the deconstruction and rejection of the central element in general. The pioneers of narratives of this period include Gérard Genette (order, duration, frequency, mode, and speech), Gerald Prince (narratee structure), Seymour Chatman (narrative structure), Jonathan Culler (literary competence), Roland Barthes (kernels and satellite) and Mikhail Bakhtin (polyphonic discourse).

The study of the narrative begins from structuralist's principle that states everything is a text. Narratology, as the theory of narrative, emerges from this point. Though, it mostly does not fully conform to structuralism. In its development, narratology goes even further in seeing narrative that it is probably best fitted in poststructuralism or postmodernism. This development of narratology happens due to the differing views on how to see and analyze a narrative. Classical structuralist tends to see a narrative from a structure-based analysis. At the same time, the postclassical paradigm does not endorse and base its analysis merely on structure, but also it can go beyond that. Due to this entanglement, Herman and Vervaeck claim that postclassical narratology also never leaves structuralism ultimately (2005: 103).

The study of narrative is essential as it affects a lot on how humans conduct their lives. People see things from a specific narrative, and this narrative continues to construct their beliefs. The narrative certainly takes a big deal in dictating the world. As long as there is a message, there must be

a narrative. The goal of understanding narratology is to raise awareness that everything is under the control of a narrator. Thus, it is wiser to criticize a particular narrative before it is accepted as a piece of information or knowledge. Eagleton (1978: 43) also argues that criticism functions to point out what it is lacking or not spoken from the text. The researcher also believes criticism helps uncover what is unknown or hidden in any reading material.

Genette's Theory of Narratology

Genette's categorization, includes three things, namely tense, mood, and voice. Tense includes a study of the temporal relationship between telling and stories; mood includes a study of the modalities used in the realization of narrative (modalities of narrative "representation"), while voice includes a study of the effect of storytelling on storytelling, including narrators and viewers, explicit or implied (Genette, 1980: 31). Intense, Genette breaks its discussion into three subcategories, namely order, duration, and frequency. Thus, overall, Genette's narratology is divided into five things, namely (1) order, (2) duration, (3) frequency, (4) mood, and (5) voice.

1. Narrative Order

Narrative order refers to the relationship between the sequence of events in the story and their arrangement in the story. The order is related to a sequence or unit of the story. Narrative order (order) refers to the relationship between the sequence of events in the story and the arrangement of those events in a narrative. Narrative order (order) consists of two types.

- a. Akroni (irony), i.e., if the story and story time are normal, together and parallel.
- b. Anachrony (anachronic), i.e., if the time between story and time of storytelling is not established normally, is not parallel, or

precedes each other. Anachrony is divided into two types, namely:

- 1) Prolepsis or flashforward occurs when the story discourse leaps forward towards events after intermediate events. Todorov (1985: 28) called it prospecting.
- 2) Analepsis or flashback, if there is a break in the story's flow to recall previous events. Todorov (1985: 28) calls this the term retrospect).

2. Narrative Duration.

Narrative duration illustrates the difference between the actual time of an event (storytime) abbreviated (ST) and the time needed by the narrator to tell the event (narrative time) abbreviated (NT). Genette (1980: 95) distinguishes four narrative movements: pauses, scenes, summaries, and ellipsis. Genette summarizes the four narrative movements as follows.

- a. A pause occurs when the storytime is interrupted to create a particular space, while there is still narrative text. So, the narrative time has a dominant position than storytime.
- b. Scenes, if the narrative time is following the storytime. Dialogue is an excellent example of this.
- c. Summary occurs if some parts of the story (storytime) are summarized in the narrative (narrative time), thus creating acceleration. In this case, narrative time is shorter than the storytime.
- d. Ellipsis occurs if the narrative discourse stops, even though the storytime continues to pass. So, the storytime is more than the narrative time.

3. Frequency

Narrative frequency relates to the frequency of an event occurring in the story and how often the event is mentioned in the

story. Narrative frequency is the relationship between frequency (or simplicity of repetition) between narrative and diegesis. Frequency is related to the frequency or frequency of an event occurring in action, and several times the event is mentioned in the text.

4. Narrative Mode (Mood)

Narrative mode relates to the author's position or position, narrator, and character in a story. In this case, Genette (1980: 186) divides the narrator's position into the following four types.

- a. Narrator as a character in the story; internal analysis of events: the narrator becomes the main character who tells the story.
- b. Narrator as a character in the story; observation outside the event: the narrator becomes a subordinate character who tells the main character of the story.
- c. Narrator is not a character in the story; internal analysis of events: omniscient or analytical authors tell stories.
- d. Narrator is not a character in the story; observation outside the event: the author tells the story as an observer.

5. Voice

The narrative voice is related to who is telling the story and where it is from. The narrative voice focuses the study on narrating, the person (actor), and the narrative level. Here are the main points of Genette's thought about the three focuses of the narrative voice study. The time of narrating is the position of the narrator is describing the time in the story.

The person aspect has to do with who told the story. In this case, Genette (1980: 244--245) divides two types of narrators: heterodiegetic and homodiegetic.

- a. A heterodiegetic narrator is a type of narrative whose narrator is not present in the story he tells.

- b. Narrator homodiegetic is a narrator whose narrator is present as a character in the story he tells. If the homodiegetic narrator becomes the main character or protagonist in the story, he is called the autodiegetic narrator.

Method

This study applies a literary criticism. The writer wants to describe narrative techniques in the novel *The Hate U Give* by Angie Thomas. The data from this research are from the first source, the primary data, in the form of text from the novel *The Hate U Give* by Angie Thomas, published by Harper Collins on February 28th, 2017, 444 pages and contains twenty-six chapter. The data collection is conducted by doing the following steps. Firstly, the researcher read the novel to understand the story. Then, the researcher collects the data by re-reading the novel from the beginning to the end. To identify narrative techniques and the characters' constructions, the researcher analyzes it by using Genette's narratology theory.

Story Narration in *The Hate U Give*

1. Narrative Order

The novel *The Hate U Give* uses an anachronic storyline between story time and storytelling time that are not intertwined commonly, are not parallel or precede each other. An anachronistic type in this novel is analepsis, a storyline interruption to recall previous events. In the following table, the sequence of events are listed in order of storytime (with letters) and time of telling (with a number).

Table 3.1 Narrative Order in *The Hate U Give* by Angie Thomas

Story Events	Storytime	Narration Time
Starr attends at the neighborhood party with Kenya	A	3

Starr runs into her childhood best friend, Khalil Harris, whom she hasn't seen in a long time. Gunshots from a gang fight interrupt the party, and Khalil offers to take Starr home.	B	4
Khalil and Starr drives home	C	5
On the way home, police officer pulls them over. The police ordered Khalil to get out of the car and not move, but Khalil opened the car door to make sure Starr is okay. The gun shoot happen that killed Khalil	D	6
Starr recalled the memory of her friend Natasha who died of gang shooting.	E	1
Starr goes into the police station after school with her mother, Lisa, to testify about Khalil's shooting.	F	7
The police ask questions about Khalil	G	8
Starr recalled the memory of Khalil shooting	H	2
The interview ended as Starr realize that the police not interview to know the detail and looking for justice rather the questions lead to blame Khalil for the shooting.	I	10
At Khalil's funeral, a lawyer and activist named April Ofrah confirm Starr's fears when she announces that the police will not pursue legal action against One-Fifteen and invites the attendees to a rally in Khalil's honor.	J	11
The news that the police won't prosecute One-Fifteen leads to days of protests in Garden Heights.	K	12
During this time, Maverick, Starr's father, explains to her his interpretation of Tupac's phrase "Thug Life." He believes that Thug Life describes a system designed against black communities. Only by speaking out can black communities begin to break the cycle.	L	13
A few days later, Maverick gets into an argument with the neighborhood barber, Mr. Lewis. Although the argument is peaceful, two police officers intervene, and when they see Maverick is Starr's father, they push him to the ground and search him. Between this scary event and pressure from Kenya, Starr decides that she will no longer be silent.	M	14

The District Attorney calls Lisa to announce that a grand jury will hear the case against One-Fifteen and asks if Starr will testify.	N	15
Starr goes to television interview to talk about what happened to Khalil, and she also reveals about Khalil's drug dealing that involves King.	O	16
The night before her grand jury testimony, someone throws a brick and fires a gun into the Carter household.	P	17
Starr almost backs out of testifying. However, she ultimately decides that Khalil needs her truth. She testifies before the grand jury.	Q	18
Almost two months later, the grand jury announces their decision not to indict One-Fifteen.	R	19
Grand jury decision an outbreak of violence and riots causing a lot of damage within the community. A gang ends up starting Starr's family store on fire after she speaks out about the incident.	S	20
Residents of Garden Heights turn in the gang that burned down the family business which strictly goes against the "no snitch" policy. Following this, Starr and her family clean up the store and move out of Garden Heights to a house closer to Williamson, where they go to school.	T	21
Starr is left to think about Khalil for the rest of her life and will never forget him. She will always stand up for what she knows is right and speak out about in knowing she made a difference, no matter if Officer Cruise ended up in jail or not. Starr knows how powerful the truth is and promises to make sure it is known.	U	22

Based on the pattern of the story timeline and the time of the telling told by Genette, the novel story formula is as follows:

A3-B4-C5-D6-E1-F7-G8-H2-I10-J11-K12-L13-M14-N15-O16-P17-Q18-R19-S20-T21-U22

The novel *The Hate U Give* consists of 26 chapters, but based on the order of events; there were 22 events. Number 3 to 22 indicate the events that

occur with a flow forward, sequential events well. While the numbers 1 and 2 indicate events that occurred in the past. Event 1, when Starr recalls the death of his childhood friend Natasha who was killed during a gang member shootout. Whereas incident 2, when Starr recalls the shooting carried out by Police One-fifteen against Khalil.

2. Narrative Duration

There are two narrative movements in the novel *The Hate U Give*, which are scenes and pause.

One example of a pause in a novel is the following quote:

Honestly, though, I don't have a problem with Layla. She's a geek like Seven, smart enough for Harvard but Howard bound, and real sweet. She's one of the four black girls in the senior class, and if Seven just wants to date black girls, he picked a great one.
(1)

(Thomas, 2017: 41).

At the passage above, Starr was heading to her home. She saw Layla in front of their house with Seven. Layla is Seven's girlfriend. When looked into Layla, the sequence pause as Starr thinking about Layla in a slight view second. Then after that, she continues her step heading home and greets Layla.

3. Frequency

In the novel *The Hate U Give*, mostly, the narrative is described one time. However, there is one repeating representation in the novel. That can be seen below:

He said. *"Keep your hands visible. Don't make any sudden moves. Only speak when they speak to you."* (6)

(Thomas, 2017: 14)

Keep your hands visible.

No sudden moves.

Only speak when spoken to. (7)

(Thomas, 2017: 46).

*Keep your hands visible.
No sudden moves.
Only speak when spoken to. (8)*

(Thomas, 2017: 76).

Another repetition in the novel is the moment Starr saw Khalil was shot. The repetition shows that the shooting incident was a significant event. It was textually embedded in the novel and mentioned more than once, while other events were not mentioned more than once.

*Khalil opens the door. "You okay, Starr—"
Pow! (9)*

(Thomas, 2017: 15)

*He opens the door to ask if I'm okay.
Then pow-pow— (10)*

(Thomas, 2017: 177)

Based on the data above, it can be seen that there are two repetitions found in the novel. The first repetition is the sentences "*Keep your hands visible. Don't make any sudden moves. Only speak when they speak to you,*" which repeated three times in the novel, while the second repetition is the shooting scene. The repetition in the novel shows the importance of the event itself.

4. Narrative Mode

The mode in the novel *The Hate U Give* is Mimesis mode since the storyteller is not the author herself. Instead, the storyteller is a fictional character in the story. The mode in this novel can be seen from the passage below:

I get out of the car. For at least seven hours I don't have to talk about One-Fifteen. I don't have to think about Khalil. I just have to be normal Starr at normal Williamson and have a normal day. That means flipping the switch in my brain so I'm Williamson Starr. Williamson Starr doesn't use slang—if a rapper would say

it, she doesn't say it, even if her white friends do. Slang makes them cool. Slang makes her "hood." Williamson Starr holds her tongue when people piss her off so nobody will think she's the "angry black girl." Williamson Starr is approachable. No stank-eyes, side-eyes, none of that. Williamson Starr is nonconfrontational. Basically, Williamson Starr doesn't give anyone a reason to call her ghetto. (11)

(Thomas, 2017: 35).

5. Voice

The voice of this novel is based on Starr's perspective, which is a first-person perspective. The story is told from the first person "I" who is also the main character in the story, and the narrator directly tells us only what she thinks and experiences.

I pull my polo over my mouth and scream until there aren't any screams left in me. If there are any, I don't have the energy to get them out. I cry for Khalil, for Natasha, even for Hailey, because damn if I didn't just lose her for good too. (15)

(Thomas, 2017: 150)

Overall, the voice of the novel *The Hate U Give* is Starr's voice as the main character, and the author uses the first-person point of view. Besides, when viewed from a person aspect, the narrative voice belongs to the narrator homodiegetic. Narrator homodiegetic is a narrator whose narrator is present as a character in the story he tells.

The Narration Constructs the Main Character

The narrative techniques that the author chose can construct the way the reader sees the main character. One of which can be seen in the novel *The Hate U Give* is how the author describes the main character's physical description.

But it's like when I was nine and Seven, and I got into one of our fights. He went for a low blow and called me Shorty McShort-Short. A lame insult now when I think about it, but it tore me up back then. I knew there was a possibility I was short— everybody

else was taller than I was—and I could call myself short if I wanted. It became an uncomfortable truth when Seven said it.
(18)

(Thomas, 2017: 65)

The passage above implies the physical description of Starr. Starr said that she was short because of her tiny figure, Seven, her brother called her as Shorty MacShort-Short to mock her of her short body. She acknowledges that what he said is true that she was short back then when she was little. That mockery is true, but she felt torn up and uncomfortable with that truth.

Besides physical characteristics, the main character's construction in the novel *The Hate U Give* is also from the dialogues and actions of the main character. That can be seen below:

“Everything! You’re white, I’m black. You’re rich, I’m not.”(20)

(Thomas, 2017: 74)

The constructions of Starr are mostly based on feeling and thought since this novel uses a first-person voice. Starr thought, and feeling let the reader know how she is doing, the mood changing in her, including her personality.

My voice is changing already. It always happens around “other” people, whether I’m at Williamson or not. I don’t talk like me or sound like me. I choose every word carefully and make sure I pronounce them well. I can never, ever let anyone think I’m ghetto. (22)

(Thomas, 2017: 46).

Another narrative is illustrated by the words of the other character about the main character.

she says when I get there. "You look good! I know Chris went crazy when he saw you." (25)

(Thomas, 2017: 41)

"Not Hailey. But you know. Blond. Rich. White."

"I prefer: Beautiful. Amazing. Starr."

(Thomas, 2017: 164)

The author wants to construct Starr as an amazing and beautiful girl by making the other character praise her. That praise comes from her boyfriend, Criss. As a black girl, Starr has insecurity that she does not deserve a white handsome, and rich boy like Criss. However, Criss denies that thought of Starr by saying that he sees Starr as an amazing and beautiful girl that he does not need a white, rich girl.

Conclusion

Based on the discussion, the narrative in the novel consists of five elements; narrative order, narrative duration, frequency, narrative mode, and voice. The narrative order in the novel *The Hate U Give* is anachronic storyline between story time and storytelling time that are not intertwined normally, are not parallel or precede each other. An anachronistic type in this novel is analepsis, a storyline interruption to recall previous events. The duration in the novel is pause and scene. The frequency is repeating representation. The mode in novel *The Hate U Give* is Mimesis mode since the storyteller is not the author herself; rather, the storyteller is a fictional character in the story. The voice of this novel is based on Starr's perspective, which is a first-person perspective. The narrative strengthens the main character's constructions which are presented on physical description, dialogues, and action thoughts and feelings, and what others say about the main character.

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