

Self-Society Conflict in Angie Thomas' the Hate U Give: A Critical Discourse Analysis

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Abstract

Self-society conflict in Angie Thomas' novel *The Hate U Give* is currently found in many countries. Racism and police brutality are among the significant themes reflected throughout this novel. This study aims at investigating the process of self-society conflict in this novel by examining the discursive strategies used to create a positive or negative representation of society. Such rhetorical devices play an important role in the field of spreading tyranny and racism between white and black people, even though they live in the same city. Consequently, this study selects seven extracts to be critically investigated by the adoption of six chosen strategies from (T. A. J. A. n. a. i. d. a. Van Dijk, 2005) combined with (T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011) to achieve the aims of this study. The findings of this study indicate that rhetorical devices are important in critical discourse analysis. They are used by the novel's characters to impose their political, economic, and social ideologies on society. Some themes represented by the macro-structure, such as racism, identity, self-society conflict, code-switching, and others, are used to impose white people's ideology on black people. The microstructure is achieved by using discursive strategies such as lexicalization, polarization, actor description, vagueness, metaphor, and victimization. It is concluded that lexicalization and polarization have the highest frequency, while metaphor has the lowest frequency, indicating a process of self-society conflict.

Keywords: Conflict, self-society conflict, critical discourse analysis, and discursive strategies.

INTRODUCTION

The man versus society struggle is visible in literature. It can also be viewed as a competition between individuals who have competing wants, ideas, beliefs, or objectives. Conflict does not have a preset outcome. Conflict may either increase or end in ineffective outcomes. Conflict is derived from the Latin verb *confingere*, which means "to hit each other." Conflict is a multilevel, multidimensional, and dynamic social phenomenon that has been investigated by a variety of disciplines, including psychology, sociology, anthropology, political and cultural

studies, philosophy, history, management, and public relations, to name a few. Though the word conflict has a negative connotation in everyday language, and the phenomenon itself is viewed as hazardous and undesirable, current researchers consider this ambivalent, if not good (Alyeksyeyeva, 2018). Self-conflict indeed is a form of dissension within the psyche of an individual. Character versus self is among the most interesting sorts of conflict since it portrays the truth of human existence, with morally ambiguous characters that are not always at peace with themselves. The term conflict refers to a disagreement or tension

between individuals or within a group. When one or more members of one group's thoughts or behaviors are either contested or rejected by one or more members of another group (Tschannen, 2001) so conflict can be characterized as a series of social disputes ranging from the occurrence of personal disagreement to international conflicts (as cited in Medalina, 2016). Self- society conflict could be found everywhere in this world. It is actually a struggle between two different forces. It is an international phenomenon that occurs in most countries. In the field of literature, it is noticed that many writers write novels, articles, or stories about the themes of racism, sectarianism, domination, and the theme of imposing control and influence for certain reasons related to imposing their authority by force. These hateful thoughts actually require treatments. Thus, this study tries to clarify the self-society conflict through the use of a critical discourse approach. This study aims to answer the following research question: What are discursive strategies that are used by the characters to create a positive or negative representation to convince the readers?

Literature Review

According to (Shah, 2013) "Conflicts arise as a result of the gap between the rate of development in a society's moral norms and men's desire, hopes, and demands". Internal conflict and external conflict are the two types of conflict in literary works. An internal conflict is a conflict that arises from the character himself, while external conflict occurs between individuals and others, (another person, group, or nature). Self-society conflict is a societal phenomenon that occurs in nearly every country on the planet. Humans, as social creatures, go through a period of time in society. The society, which is made up of numerous people and various social organizations, allows for a great deal of contact. Individual people, people and groups, and groups and groups can all interact. People will discover distinctions among themselves as a result of their interactions. Religion, economy, social status, and other factors all

have a role in societal disparities. Previous studies examined this novel include (Khairuddin, 2019). The work title is "A Description of Leading Character's Conflict Found in Angie Thomas' *The Hate U Give*". The study aims at showing the conflict of the main characters of the novel. Then, the author quotes sentences or words indicating conflict, and describes them. In this study, (Tennyson, 1967) theory of conflict is used. Here conflict is divided into two parts, internal and external. This study describes Starr's internal conflict and also its external conflict with the surrounding people. Starr has its own conflict in her and is regarded as an internal conflict while conflicts with others with disputes with each other are external. Another study is that of (Yunitri, Rajeg, & Maharani, 2019) which is titled "Racism in *The Hate U Give*." This study looks into the novel's extrinsic elements as well as how the plot represented racism in America. The data for this study came from Angie Thomas' debut novel. This study used the documentation method and examined the data using two theories: the extrinsic approach offered by (Wellek & Warren, 1956) and the sociological approach proposed by (Laurenson, 1972). The results of the investigation revealed that the five proposed extrinsic components namely; Ideas, Society, Biography, Psychology, and other forms of Art were found in the novel. Furthermore, it was figured out that racism in America was depicted in a realistic way written based on a real-life occurrence in the United State. (Ayu Irawati, 2018) "The Struggle of Black People to Avoid Stereotypes in Angie Thomas' *The Hate U Give*" is another study. It examines the effects of racial discrimination and black people struggle against racism. The intrinsic and extrinsic approach is used in this study to examine racism and how to address it, including the types and impacts of racial injustice, black people's fight, and their participation. Throughout the novel the protagonist sees the murder of their companions by the white people. The findings of this study show that modern racial issues, including anti-black attitudes and discrimination, are simply exist and are not dismissible. In addition, racism has consequences such as subjugation and the death

of black people. Though earlier research focused on different issues of this novel, the current study is the first in that it attempts to bridge the gap by examining the self-society conflict in *The Hate U Give* through critical discourse analysis. Seven extracts are chosen to be critically analyzed using six strategies from (T. A. J. A. n. a. i. d. a. Van Dijk, 2005) in conjunction with (T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011)

The Hate U Give (2017)

This is Angie Thomas' first novel, which was released in 2017. Starr Carter, a sixteen-year-old girl, living in two worlds. She lives in an underprivileged neighborhood and studies in the posh Suburban Prep School. Seeing the police officer shooting her childhood best friend Khalil fatally destroyed the uncomfortable balance between both worlds. Not long after, his death becomes a nationwide headline. He has been dubbed a thug, a drug dealer, and a gangbanger by some. In Khalil's honor, protests broke in the streets. Cops and a local drug lord harass Starr and her family. The question of what happened that night, which everyone wants to know, can only be answered by Starr. Yet it is what Starr says — or does not say — those matters. When black people face adversity, they may develop psychological issues from the effects of discrimination. However, black people have taken a tiny step to combat racism. Racism has the potential to impact societal developments. There will be an uprising. This brings together black and white people who wish to fight racism together (Jarrar, 2020)

Methodology

Research Design

This research paper is descriptive and qualitative in nature. Qualitative analysis broadens their investigation and dig deeper into the cases. Qualitative research, (Merriam, 2009), views the researcher as the keytool of the study's main equipment for collecting and analyzing data. The present study is a critical discourse analysis, and it relies on adopting the

discursive strategies of (T. A. J. A. n. a. i. d. a. Van Dijk, 2005; T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011). In *The Hate U Give*, the researchers selected seven extracts to analyze self-society conflict in different situations.

Methodological Procedures

To conduct the research, the following steps must be followed:

1. Reading the novel multiple times, with the application of the proposed model through the identification of the discursive strategies and assessing the identified strategy demonstrating where it happens.
2. Selecting utterances from the extracts that utilize a certain self-society ideology in opposition to one or more discursive strategies.
3. Explaining the context of the extracts.
4. Deciphering the textual meaning: this refers to how each extract employs linguistic elements to present a certain worldview on the self-society conflict.

The Adopted Model

Van Dijk's Strategies towards Critical Discourse Analysis

Van Dijk demonstrates the importance of knowledge in creating and structuring discourse by showing the methods and structures. As a result, language users should activate a vast quantity of world information in order to absorb the text and speak effectively. Furthermore, we acquire this world knowledge mostly through discursive speech and engagement, rather than through our non-discursive daily experiences. This demonstrates how discourse and knowledge research are intertwined. Besides, Van Dijk (2005) highlights some of the most prevalent critical discourse analysis strategies and structures that are influenced by knowledge management (as cited in Nasih & Abboud, 2020). He proposes twenty-five strategies in all, but only six will be explored by the researchers in this study because they are suitable for the chosen data since they fit the study's theme. Yet, next is a

full description of the six structures and strategies to be examined in this study:

Actor Description

Actor description presents precise and complete information on an entity in terms of a place, person, or item, as well as the manner in which this entity performs its role in a social environment in a positive or negative way (T. A. J. A. n. a. i. d. a. Van Dijk, 2005). Individuals are depicted in discourse through ideologies. Members of the in-group strive are described positively or neutrally, whereas out group members strive to be defined negatively.

Lexicalization

Lexicalization is the use of semantic aspects of words to depict or represent something or someone in a good or bad light (Rashidi, Souzandehfar, & Education, 2010; T. A. J. A. n. a. i. d. a. Van Dijk, 2005).

Victimization

It is organized by depicting out-group members in an unfavorable light and portraying in-group members as victims of unfair/deplorable treatment.

Modality

Modality appears on the discourse producer's objectives (Trousdale, 2003; T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011). So, it has some bearing on the current study since it conveys the way in which information about the characters is expressed, namely, in regard to probability, possibility, and necessity, as evidenced by modal phrases, modal verbs, and pronouns.

Polarization

The categorical division of people is in in-group "us" and out group "Them". Polarization divides individuals or ideas into two totally opposing groups.

Metaphor

According to (T. A. Van Dijk, 2006), this strategy refers to the invocation of a direct similarity between two objects.

The Ideological Square

The Ideological Square is a "manifestation of the ideology schema's group relations category"(T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011). It investigates how 'in-groups' and 'out-groups' are represented in text and speech, and how they are expressed in prototypical terms by employing the ideological pronouns 'We versus They' or 'Us versus Them,' relating to the polarized ideology structure underpinning the discourse(T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011). It is made up of four steps that make up the ideological communication inside a particular discourse:

- a) Emphasizing the positive and good (things/information/qualities) about US (in-groups);
- b) Emphasizing the negative and bad (things/information/qualities) about THEM (out-groups);
- c) To de-emphasize the negative and bad (things/information/qualities) about US (in-groups); and
- d) De-emphasizing the negative and bad (things/information/qualities) about THEM (out-groups)(T. A. J. A. n. a. i. d. a. Van Dijk, 2005; T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011).

Within Van Dijk's ideological square, the use of positive self-presentation vs. negative other-presentation in language reaches a pinnacle. This self always is the language of the user membership group/community, referring to anything (political, racial, etc.). 'Self-glorification' and 'national rhetoric' are two typical semantic macro-strategies captured for use of positive self-presentation, particularly in argumentative situations (discourses) in which the key aim is enhancing the positive self-image while emphasizing the negative other-presentations. The micro-level analysis includes lexicon, syntax, topics, local semantics and schematic structures. Thus, the social analyses involve —overall societal structures, e.g., institutional/ organizational structures, e.g., racist political parties; group relations,

e.g., discrimination, racism group structures, e.g., identity, tasks, goals, norms, position and resources. The macro-level analysis, on the other hand, conveys power, dominance, and inequality among social groups.(T. A. J. A. n. a. i. d. a. Van Dijk, 2005; T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011) has shown the most shared critical discourse analysis strategies and structures influenced by knowledge management(as cited in Akbar& Nawal, 2019).

Data analysis

This part shows the analysis of the chosen data using VanDijk's approach that has been discussed in the previous section. To do so,seven extracts are chosen from Thomas' novel The Hate U Give.

Extract 1

Starr: "They leave Khalil's body in the street like it's an exhibit. Police cars and ambulances flash all along Carnation Street. People stand off to the side, trying to see what happened".

"Damn, bruh, some guy says. They killed him!"

Starr: "The police tell the crowd to leave. Nobody listens".

"The paramedics can't do shit for Khalil, so they put me in the back of an ambulance like I need help.I don't feel special. I feel sick."

"The cops rummage through Khalil's car. I try to tell them to stop. Please, cover his body. Please, close his eyes. Please, close his mouth. Get away from his car. Don't pick up his hairbrush. But the words never come out".

Starr: "One-Fifteen sits on the sidewalk with his face buried in his hands. Other officers pat his shoulder and tell him it'll be okay".

Starr: "They finally put a sheet over Khalil. He can't breathe under it. I can't breathe.

Starr: I can't."

Breathe.

Starr: "I gasp.And gasp.And gasp."

Starr: "I couldn't say much to the cops, but I did manage to give them my parents'names and phone numbers."

Dad: "Hey, Daddy says. C'mon, let's go."

Starr: "I open my mouth to respond. A sob comes out."

Starr: "Daddy is moved aside, and Momma wraps her arms around me. She rubs myback and speaks in hushed tones that tell lies."

Mom: "It's all right, baby. It's all right."

Starr: "We stay this way for a long time. Eventually, Daddy helps us out the ambulance."

Contextualization

This extract is narrated by the main character Starr after shooting her childhood friend Khalil when they return from Height Garden party. Starr is conflicted on if or not to testify against the officer as the only mainwitness to her friend's murder.

Analysis of Extract 1

The whole content of the current extract reflects the writer's emphasis upon the negative impact of policy upon the black people. The expression of the pronouns in these two utterances "They killed him!" and, "We stay this way for a long time" as well as throughout the whole extract reflects a sort of ideological polarization of the participants in the extract into in-groups as she refers to them with pronouns (we, us) (black people) and the out-group as she refers to them with the pronoun (they) (police, white people). Eventually, this ideological polarization of the pronouns reflects the writer's use of the strategies of positive-self presentation versus negative other depiction.Also, the multiple uses of the pronoun "we" and "us" that can be identified throughout the extract reflect the writer's attempts to show herself as the voice of the black people, being one of them, and at the same time, minimize the distance between herself and the reader in order to reflect the ideology of patriotism. Lexicalization is clear in the utterance, "I try to tell them to stop, but

the words never come out.” through the verb ‘try’ which reflects Starr’s conflict in facing the cop. Modality is also obvious through the use of the negation of the modal verb “couldn’t say,” in the utterance, “I couldn’t say much to the cops” reflects Starr’s conflict in facing the cop. Through the use of the negative adjectives “special” and “sick” in the utterance, “I don’t feel special. I feel sick.” The actor’s description presents precise and complete information about Starr as well as the manner in which she performs her role in a social context in a negative way. Through using the negative adjectives in the utterance, “I don’t feel special.” I feel sick.” Starr expresses her conflict when everyone’s eyes are on her, but she does not feel special. She wishes she could throw all the words that collide in her head, but she cannot. The negation of the modal verb in “I can’t breathe” reflects the strategy of modality which in turn serves to mirror Starr’s inability to face the reality of Khalil’s murder. This contributes to reflect Starr’s conflict.

Extract 2.

Khalil: “The Hate U Give Little Infants F---s everybody, I censor myself. This is my daddy I’m talking to; you know?”

Dad: “You know about that?”

Starr: “Yeah. Khalil told me what he thought it means. We were listening to Tupac right before . . . you know.”

Dad: “A’ight, so what do you think it means?”

Starr: “You don’t know? I ask.”

Dad: “I know. I wanehere what you think.”

Starr: “Here he goes. Picking my brain. Khalil said it’s about what society feeds us as youth and how it comes back and bites them later, I say. I think it’s about more than youth though. I think it’s about us, period”

Dad: “Us who? Dad asks.”

Dad: “Black people, minorities, poor people. The oppressed, says Daddy.”

Yeah. We’re the ones who get the short end of the stick, but we’re the ones they fear the most.

That’s why the government targeted the Black Panthers, right? Because they were scared of the Panthers?”

Dad: “Uh-huh, Daddy says. The Panthers educated and empowered the people. That tactic of empowering the oppressed goes even further back than the Panthers though. Name one.”

Contextualization

This extract brings out the conversation between Starr and her father Maverick when they talk about the panthers. The panther is the political movement that fights for black liberation and organizes community programs.

Analysis of the Extract 2

In the whole extract above, the ideological square is clear throughout the representation of the participants into “in-groups” expressed by the pronoun (we) (the black people), on the one hand, and the “out-groups” (white people), on the other hand, which refers to them by using the pronoun (they), serves to emphasize the positive self-presentation of the in-groups and the other-negative representation of the out-groups. There is a sort of ideological polarization of the participants into in-groups (black people), which can be figured out through the use of the possessive pronouns (our), versus out-group (white people), which can be figured out through the expression “bites them later,” which suggests the exclusion of white people as the out-group. The description of the actors in this extract (the black people) reflects the ideological polarization as the out-groups throughout the use of the negative adjectives “black, minority, poor, and oppressed”. This, in turn, serves to emphasize the other-negative representation, which gives an impression of excluding black people as being strangers in the U.S., which in turn reflects the conflict of black people in society. The presence of crime and violence is indicated by the use of lexical items associated with crime and violence, such as “bites,” “targeted,” and “scared.” This negative representation of black people suggests the ideology of criminalization. Victimization is organized by depicting out-group members in an unfavorable

light portraying in-group members as unfair treatment victim. The white people are introduced as victims of the bad results of black people, as in this utterance, "Yeah. We're the ones who get the short end of the stick, but we're the ones they fear the most. That's why the government targeted the Black Panthers, right? Because they were scared of the Panthers?". There is another use of lexicalization through the word "panthers," which refers to the fact that Panther is a name that every black person knows. The phrase "everybody at the bottom of society" suggests the ideology of victimization towards black people.

Extract 3

Dad: Exactly. Drugs come from somewhere, and they're destroying our community, he says. "You got folks like Brenda, who think they need them to survive, and then you got the Khalils, who think they need to sell them to survive. The Brendas can't get jobs unless they're clean, and they can't pay for rehab unless they got jobs. When the Khalils get arrested for selling drugs, they either spend most of their life in prison, another billion-dollar industry, or they have a hard time getting a real job and probably start selling drugs again. That's the hate they're giving us, baby, a system designed against us. That's Thug Life."

Contextualization

This extract is Maverick's speech when he talks about the black people living matter and the cause of selling drug of the black people.

Analysis of Extract 3

The use of the possessive pronoun "our" on the one hand, and the pronoun "they," on the other hand, reflects the ideological polarization of "Us" versus "Them," which in turn functions as a means to support the writer's argument about the negative impact of the white people, represented by the police, on the black people. This utterance, "exactly, drugs come from somewhere," reflects the ideology of apprehension, as does the use of the vague word "somewhere." The use of the negative lexical items "hate" and "against" implicitly

refers to white people as the out-group. This contributes to the negative other-representation of white people. In this utterance, "That's Thug Life." Lexicalization is clear through the word "Thug," which represents the acronym of The Hate U Give, which reflects the idea that the hate practices to young children could cause harm to them and those around them for life. This contributes to the theme of conflict that black people face in their everyday lives. Besides, there is a sort of ideological polarization of participants into in-group (the black people), which can be figured out through the use of the possessive pronoun in "our community," versus the out-group (the white people), which can be figured out through the expression "they are destroying," which suggests the exclusion of whites as the out-group.

Extract 4.

Seven: "Why did they shoot him? Seven asks."

Seven: "Was he a threat or something? No, I say quietly".

Starr: "I stare at the table. I can feel all of them watching me again".

Starr: "He didn't do anything, I say. We didn't do anything. Khalil didn't even have a gun".

Dad: "Daddy releases a slow breath. Folks around here gon' lose their minds whenthey find that out. People from the neighborhood are already talking about it on Twitter,"

Seven: "Seven says. I saw it last night".

Mom: "Did they mention your sister? Momma asks".

Seven: "No. Just RIP Khalil messages, fuck the police, stuff like that. I don't thinkthey know details"

Starr: "What'sgonna happen to me when the details do come out?"

Mom:I ask. "What do you mean, baby? my mom asks. Besides the cop, I'm the only person who was there. And you've seen stuff like this. It ends up on national news. People get death threats; cops target them, all kinds of stuff."

Dad: "I won't let anything happen to you, none of us will. He looks at Momma and Seven. We're not telling anybody that Starr was there".

Contextualization

This extract is narrated by many characters Starr, Seven, and Starr's parents when they are at home. Starr and her family discuss the accident of Khalil's murder.

Analysis of Extract 4

The ideological square is clear through the pronouns "they" and "we" in the utterances, "Why did they shoot him?" and "We didn't do anything." Khalil didn't even have a gun." The entire extract reflects the ideological polarization of the extract's participants into in-groups (as she refers to them with the pronouns "we" and "us") and out-groups (as she refers to them with the pronoun "they"). Eventually, this ideological polarization of pronouns reflects the writer's use of the strategies of positive self-representation versus negative other-representation. Lexicalization can be regarded as an overall ideological strategy for negative other-representation through the semantic feature of choosing negative words for describing the actions of others. Lexicalization is used in the extract above to highlight self-society conflict. In the utterance, "People get death threats; cops target them," Starr employs the negative lexical item "death, threats" that can be largely applied to people who use violence. Starr uses lexicalization to depict her particular beliefs in the minds of the readers. Starr aims to represent them positively and to present others negatively. The lexical item "only" in this utterance, "Beside the cop, I'm the only one who was there" Starr implies that she is the only person who knows everything about Khalil's death. Following Khalil's death, Starr faces the difficult choice of speaking out against police violence or remaining silent in order to deter King from pursuing her and her family. The actor descriptions are evident via the pronominal distinction and nominal group identified in this utterance. "I stare at the table. I can feel all of them watching me again". Starr describes herself individually in her speech via

the use of first-person pronouns in subjective and objective cases, "I" and "me." By using "I" and "me" in her speech, she lends credence to their story. Their abusers are described by using the pronoun "them" to show that they are white. Also, actor descriptions are further elaborated via the use of "we/us versus they/them," in which, by implication, the characters are described as in-groups—black people, while their abusers are classified as out-groups. Besides, the utterances, "I won't let anything happen to you" and "We're not telling anybody that Starr was there," reflect the ideology of apprehension as the use of vague words like "anything" and "anybody" in addition to the modal verb "won't," which implies the resistance of the conflicts, which in turn contributes to give a strong impression and sense of the unknown danger and threat of the white.

Extract 5

Starr: "I shouldn't have come to this party".

Starr: "I'm not even sure I belong at this party. That's not on some bougie shit,

either. There are just some places where it's not enough to be me".

Contextualization

The context of this extract is stated by the main character Starr when her friend Kenya begs her to come to the Height Garden party.

Analysis of the Extract 5

The use of the negative modal verb "shouldn't" denote the necessity of Starr to be out of the party which in turn reflects the strategy of modality. In the extract above, vagueness strategy is used as it shows in the utterance "I'm not even sure I belong at this party. There are just some places where it's not enough to be me". By using the phrase "some places," Starr does not define a definite number of places; she does not name or describe the places where she is present." The self-society conflict here depicts Starr's feeling of being out of place at the party because she attends Williamson Prep, a posh, majority-white school, whereas Garden Heights is impoverished and black. Starr cannot

act like a teenager from Garden Height at Williamson, and she cannot act like a Williamson student in Garden Height. Starr becomes a completely different person. She struggles to fit in with Garden Height 's party.

Extract 6

Starr: "Suddenly I'm Eve in the Garden after she ate the fruit—it's like I realize I'm naked. I'm by myself at a party I'm not even supposed to be at, where I barely know anybody. And the person I do know just left me hanging".

Starr: "Funny how it works with white kids though. Its dope to be black until it's hard to be black".

Starr: "a familiar voice says. The sea of people parts for him like he's a brown-skinned Moses. Guys give him daps, and girls crane their necks to look at him. He smiles at me and his dimples ruin any G persona he has".

Contextualization

This snippet is set in the background of the main character Starr being at the Height Garden party when Kenya and two of her friends were talking and leaving her alone.

Analysis of the Extract 6

Starr's speech is replete with many metaphorical expressions. In the utterance, "Suddenly I'm Eve in the Garden after she ate the fruit—it's like I realize I'm naked." The use of "naked" symbolizes loneliness. By saying that she has realized "I'm by myself at a party I'm not even supposed to be at," Starr expresses her feelings of isolation from that party. A metaphorical strategy is evident when Starr compares herself to Eve in the Garden after she eats the fruit. Similarly, Starr feels naked at the party because she is alone. By comparing herself to Eve in the garden, Starr feels horribly vulnerable all of a sudden. There she is all alone, in an unfamiliar social environment without anyone to talk to. Through the use of negative lexical items, "dope" and "hard," Starr's conflict with society is evident in the utterance, "it is dope to be black until it's hard to be black." Starr tries to be different from how she used to be in Garden

Height. Starr struggles to navigate the primarily black world of Height Garden and the primarily white world of Williamson Prep. Starr's attempt to fit into two worlds causes her to have an identity crisis, preventing her from being her true self and fully connecting with others. In the following utterance, "The Sea of people parts for him like he's a brown-skinned Moses," the metaphorical expression is clear because there is a comparison of Khalil to Moses by using the words, "Starr compares Khalil to Moses because Khalil parted his way through people at the party just like Moses parted his way through the red sea." The use of direct comparison ideologies enhances the negative portrayal of black abusers while projecting white people as threats to them. Thus, the metaphors used in Starr's speech are mostly negative and thus are categorized as ideological discursive strategies of the negative type. Starr insists on talking about Khalil's existence as a human being rather than a symbol for the cops to cast their conceptions of blackness onto. Finally, the explication of information in this extract is totally based on Starr's negative beliefs about whites.

Extract 7

Starr: "Think about Khalil and his whole situation. Before he died".

Starr: "He was a drug dealer. It hurts to say that and possibly a gang member".

"Why was he a drug dealer? Why are so many people in our neighborhood drug dealers? Apply to the protests and the riots? I have to think about that one for a minute. "Everybody's pissed cause One-Fifteen hasn't been charged," I say, but also because he's not the first one to do something like this and get away with it. It's been happening, and people will keep rioting until it changes".

Starr: "So I guess the system's still giving hate, and everybody's still getting fucked?"

Starr: "Daddy laughs and gives me dap".

Dad: "My girl. Watch your mouth, but yeah, that's about right. And we won't stop getting fucked till it changes".

Dad: "That's the key. It's gotta change".

Contextualization

This extract is stated by Starr after the police (one- fifteen) kills Khalil

Analysis of Extract7

A number of strategies are used together in the extract to show the self-society conflict. The first strategy is victimization; it is obvious when real victims are systematically represented in situational descriptions of occurrences. The demonstration of out-group members negatively and representing in-group members as the victims of unfair treatment organizes it. This is clear in the utterance, "He was a drug dealer, and possibly a gang member. "Everybody's pissed cause One-Fifteen hasn't been charged", when Starr's friend Khalil is described as a drug dealer and has a weapon." The category of victimization is used here to attract the feelings of readers and reduce others' hard attitudes toward them. Another strategy is actor description, which involves introducing the details of an entity, such as a person, either positively or negatively in discourse. In the utterance "He was a drug dealer, and possibly a gang member," negative expressions are used in order to identify Khalil as an out-group member, and in turn, they reflect the ideology of criminalization. When One fifteen (the police) kills Starr's friend Khalil, the audience refuses to accuse the killer because he uses negative expressions in describing him. It means that Khalil hurts society. After the police shots, Khalil's drug dealing becomes the justification for his death. That is why he deserves to be killed. Of course, the white people believe the police, and they think that One-fifteen is a good officer, and he did that in order to keep the security safe. The problem of identity is clear when white people ignore black people's rights in their daily lives. Another strategy used in this extract is lexicalization, and this is obvious in the utterance "So I guess the system's still giving hate, and everybody's still getting fucked?" by using the word "hate." Starr emphasizes the maliciousness of this system, and how the black people trapped within it are intentionally

set up to fail. She wants to show the bad treatment of the system to black people. Through Khalil's life and death, Thomas analyzes the crushing cycle of poverty, how it limits African Americans' choices, and how their crimes offer justification for the white people to continue to reject and oppress them. The strategy of modality is seen in these utterances: "I have to think," and "people will keep rioting until it changes". The modal verbs of necessity and certainty "have" and "will" are used to depict the white people's bad treatment of black people in order to underline that the black people must take action to defend themselves from their abusers.

Discussion of findings

The findings of the analysis conducted on the seven selected extracts of Angie Thomas's novel *The Hate U Give* in the present study are discussed in this section. After conducting the analysis, it was found that lexicalization occurred in all of the seven selected extracts analyzed, with a percentage of 30%. It is mostly used by the characters (the blacks) for the reflection of the negative representation of others (the whites), which in turn highlights the conflicts of the black people. The actor description strategy, which occurred in four extracts out of the seven selected, scored a percentage of 17%, in which the white people are described as the "out-group" and as the source of threat to the black. Concerning the strategy of polarization, it occurred in five extracts out of the seven selected extracts, scoring a percentage of 20%, reflecting positive-self presentation versus other-negative representation. The strategies of vagueness and victimization occurred in two out of the seven selected extracts, for a percentage of 8%, and this reflects how black people are neglected by the white. It also reflects the conflict among black people in society. The strategy of modality occurred in five extracts out of the seven selected extracts, with a percentage of 20%. The use of modal verbs shows the strength of the belief that the characters (the black ones) attempt to reflect in terms of facts. Finally, the strategy of metaphor occurred in

one extract out of the seven selected extracts, scoring a percentage of 4% to enhance the negative portrayal of black abusers and project the white as threats to them.

Conclusion

This section presents the concluding remarks that are obtained after analyzing the seven selected extracts from *The Hate U Give*. The findings of the analysis show that the discursive strategies and their ideological functions analyzed above show the reality of the process of self-society conflict which represents the macrostructure within the character's speech. This study demonstrates that the overall use of the selected extracts appears to be within (T. A. J. A. n. a. i. d. a. Van Dijk, 2005; T. A. J. C. d. s. i. c. Van Dijk & cognition, 2011). The linguistic features of the character's speeches

are set deliberately for serving ideologically "positive-self representation and other-negative representation." This represents the microstructure that is achieved by using rhetorical devices. This is portrayed through the polarization strategy of "I/me; we/us vs. them," the strategies of positive-self presentation, and other negative representations. The analyses have provided insights into the various ideological discursive strategies and structures deployed by the black to reverse the typical in-group-out-group polarization. In order to undo the dominant positive-self and other-negative presentations in power abuse discourses, the black now project themselves as members of in-group and their abusers as members of out-group. Finally, the black characters create polarization structures and cognitions that represent their own people as a dominated group and their abusers as the dominant group.

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