

**NARRATIVE AND CHARACTERIZATION TECHNIQUES  
IN ANGIE THOMAS NOVEL *THE HATE U GIVE***

**THESIS**

**By:**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2020**

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**THESIS**

Presented to

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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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MALANG  
2020**

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Malang, 17 June 2020

The researcher



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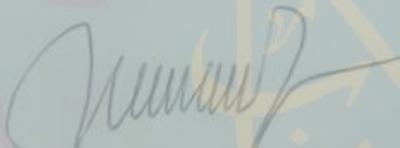
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This to certify that Moch. Fahrur Rizal Zakaria's thesis entitled *Narrative and Characterization Techniques in Angie Thomas Novel The Hate U Give* has been approved for this examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra (S.S.)*.

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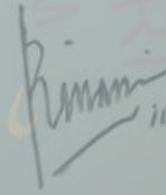
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## MOTTO

*Intelligence is not the determinant of success,  
But hard work is the real determinant  
Of  
Your success.*



## DEDICATION

This thesis is dedicated to my mother.



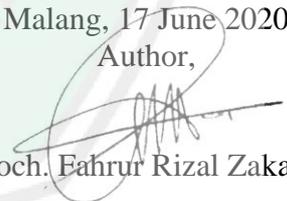
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I want to say thank you very much to Allah SWT who has given me everything in my life. Salawat and salam for my greatest prophet Muhammad SWA who has brought us from the darkness to the brightness in the name of Islam.

I say thanks to my family especially my mother who always support me until now. Thanks for all the sacrifices you have made. Secondly, I say thanks to all my lecturers who has taught me, especially to Mrs. Mundi who has very patient. Thanks for wanting to guide me so that I could finish my thesis. The last, I don't forget to say thank you very much to all my friends especially marisa who never stopped reminding me to keep on fighting.



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## ABSTRACT

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Advisor : Dr. Mundi Rahayu, M.Hum

**Keywords** Narrative, Characterization, Narratology.

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This research aims at analyzing the narrative technique in the novel. The theory applied in this study is theory proposed by Genette (1980) about narratology. The data were taken from novel *The Hate U Give* by reading and taking some evidence related to narrative technique. The research method used in this study is literary criticism with descriptive data analysis techniques.

Based on the findings and discussion, the story Narration 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. In contrast, the main character's narration constructions are based on physical description, dialogues, and action thoughts and feelings, what others say about the main character.

## ABSTRACT

Zakaria, Moch. Fahrur Rizal. 2020. *Naratif dan Teknik Penokohan dalam Angie Thomas Novel The Hate U Give*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang

Pembimbing : Dr. Mundi Rahayu, M.Hum

**Kata kunci** Naratif, Penokohan, Naratologi.

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Penelitian ini bertujuan untuk menganalisis teknik naratif dalam novel. Teori yang digunakan dalam penelitian ini adalah teori yang dikemukakan oleh Genette (1980) tentang narratologi. Data diambil dari novel *The Hate U Give* dengan membaca dan mengambil beberapa bukti terkait teknik naratif. Metode penelitian yang digunakan dalam penelitian ini adalah kritik sastra dengan teknik analisis data deskriptif.

Berdasarkan temuan dan pembahasan, narasi cerita dalam novel terdiri dari lima unsur; urutan naratif, durasi narasi, frekuensi, mode naratif, dan suara. Urutan narasi dalam novel *The Hate U Give* merupakan alur cerita yang kronis antara waktu cerita dan waktu bercerita yang tidak terjalin secara normal, tidak sejajar atau saling mendahului. Jenis anakronistik dalam novel ini adalah analepsis. Durasi dalam novel ini adalah jeda dan adegan. Frekuensi representasi berulang. Mode dalam novel *The Hate U Give* adalah mode Mimesis karena narator bukanlah penulisnya sendiri; sebaliknya, narator adalah tokoh fiksi dalam cerita. Suara novel ini didasarkan pada perspektif Starr, yaitu perspektif orang pertama. Sebaliknya, konstruksi narasi karakter utama didasarkan pada deskripsi fisik, dialog, dan tindakan, pikiran dan perasaan, apa yang dikatakan orang lain tentang karakter utama.

## المستخلص

زكريا، محمد، فخر الرجال. ٢٠٢٠. تقنيات السرد والتوصيف في *Angie Thomas* في رواية *The Hate U Give*. البحث الجامعي. قسم الآداب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

مشرفة : دكتورة. موندي راهايو، الماجستير.

الكلمات الرئيسية : السرد، التوصيف، علم السرد

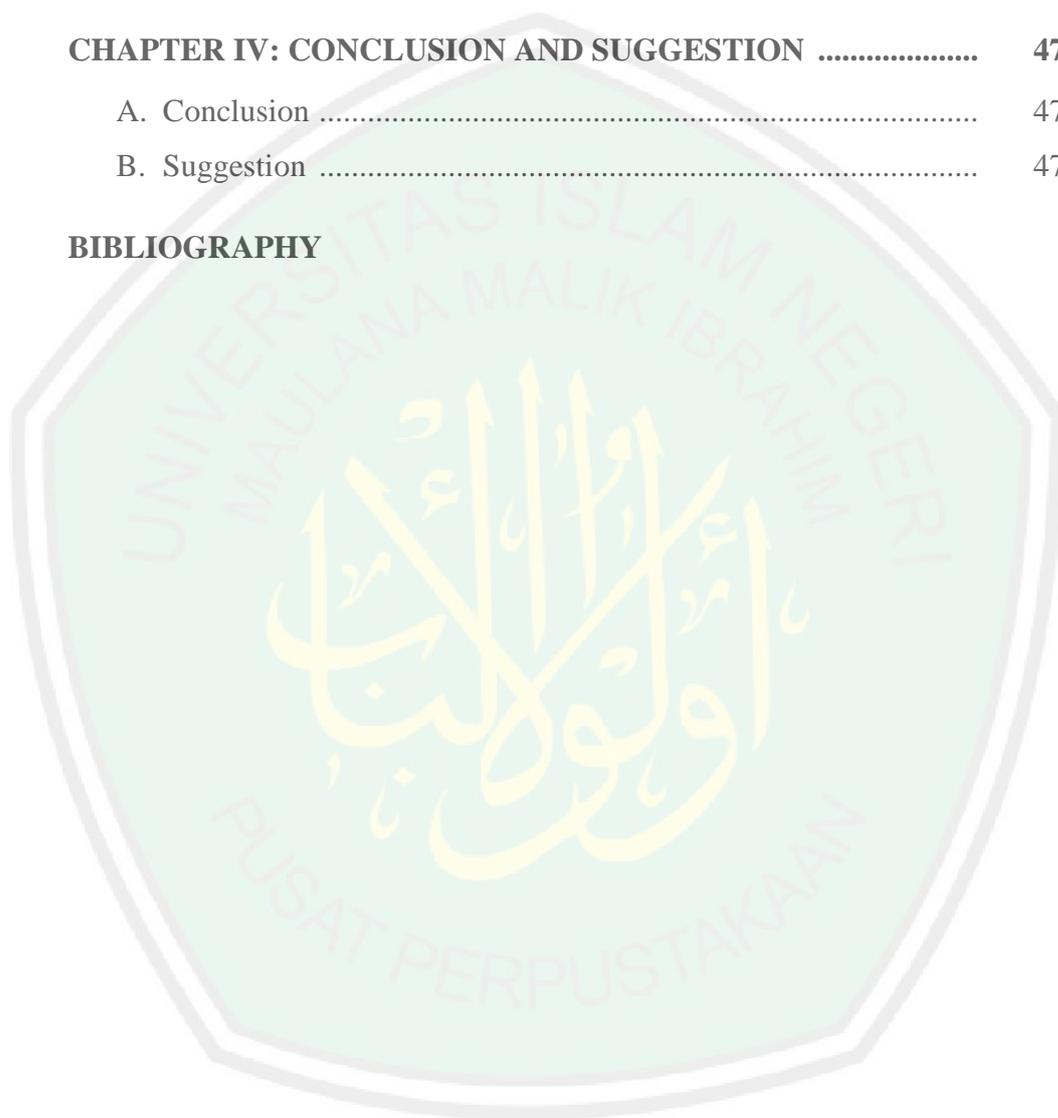
الهدف من هذا البحث هو تحليل تقنيات السرد في الرواية. النظرية المستخدمة في هذا البحث هي النظرية التي عرضها جينيت (١٩٨٠) عن علم السرد. كانت البيانات مأخوذة من رواية *The Hate U Give* بطريقة القراءة وأخذ البراهين المتعلقة بعلم السرد. استخدم هذا البحث بحث النقد الأدبي بطريقة تحليل البيانات الوصفي.

بناء على نتيجة البحث، يتكون سرد القصة في الرواية من خمسة عناصر: مراتب السرد، مدة السرد، التردد، شكل السرد، والصوت. مراتب السرد في رواية *The Hate U Give* هي دسياسة مزمنة بين زمان القصة وزمان الإبلاغ حيث لا يرتبط بشكل طبيعي، لا يتوازي، ولا يسبق بعضها ببعض. نوع المفارقة التاريخية في هذه الرواية هي التحلل. المدة في هذه الرواية هي الوقفة والمشهد. تردد التفسير هو التكرار. الشكل في رواية *The Hate U Give* هي مناجم لأن الراوي ليس كاتبه، وبالعكس كان الراوي شخصية خيالية في القصة. اعتمد صوت هذه الرواية على وجهة النظر *Starr*، وهي وجهة نظر الشخصية الرئيسية. وبالعكس، اعتمدت بنية سرد الشخصية الرئيسية على وصف الجسد، الحوار، والسلوك، الفكر والعاطفة، مايقوله الآخر عن الشخصية الرئيسية.

## TABLE OF CONTENTS

<b>TITLE SHEET</b> .....	<b>i</b>
<b>STATEMENT OF AUTHORSHIP</b> .....	<b>iii</b>
<b>APPROVAL SHEET</b> .....	<b>iv</b>
<b>LEGITIMATION SHEET</b> .....	<b>v</b>
<b>MOTTO</b> .....	<b>vi</b>
<b>DEDICATION</b> .....	<b>vii</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>viii</b>
<b>ABSTRACT</b> .....	<b>ix</b>
<b>TABLE OF CONTENTS</b> .....	<b>x</b>
<b>CHAPTER I: INTRODUCTION</b> .....	<b>1</b>
A. Background of the Study .....	1
B. Problems of the Study .....	6
C. Objectives of the Study .....	6
D. Scope and Limitation .....	6
E. Significance of the Study .....	6
F. Definition of Key Terms .....	7
G. Research Method .....	7
H. Previous Studies .....	9
<b>CHAPTER II: REVIEW OF RELATED LITERATURE</b> .....	<b>11</b>
A. Narration and Narratology .....	11
B. Genette's Theory of Narratology .....	15
1. Narrative Order .....	17
2. Narrative Duration .....	18
3. Frequency .....	19
4. Narrative Mode (Mood).....	20
5. Voice.....	22

C. Characterization .....	23
D. Novel .....	25
<b>CHAPTER III: ANALYSIS .....</b>	<b>27</b>
A. Story Narration in <i>The Hate U Give</i> .....	27
B. Narrative Construction of the Main Character .....	39
<b>CHAPTER IV: CONCLUSION AND SUGGESTION .....</b>	<b>47</b>
A. Conclusion .....	47
B. Suggestion .....	47
<b>BIBLIOGRAPHY</b>	



## CHAPTER I

### INTRODUCTION

#### A. Background of The Study

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. Jannidis (2003: 36) defines narratology as the study of how speech and thinking are reproduced in narrative texts. Meanwhile, Bortolussi and Dixon (2003: 10) state that narratology is a study that deals with the identification and theoretical description of the formal characteristics of narrative texts.

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 that is 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. Also, how to bring all together in the appropriate time and location setting. The account 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. Unlike other narrative theorists, Genette distinguishes three meanings of the word *récit* in French, which is translated narrative in English, and 'narrative' or 'storytelling' in Indonesian. First, narrative as a statement of narrative discourse, both orally or in writing, along with all relationships of linking (linking), opposition, repetition, and others. Third, narrative refers to how an event is told, including one's actions in telling his own story (1980: 25-26).

Narrative structure, when viewed based on the narrative level, Genette's divided narrative structure 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 consists of five categories; (1) narrative order, (2) narrative duration (duration), (3) narrative frequency (frequency), (4) narrative mode (mood), and (5) narrative voice (voice) (Genette, 1980: 31). Narrative order (order) refers to the relationship between the sequence of story events and their arrangement. Narrative duration illustrates the difference between the actual time of an event (story time) and

the time it takes for the narrator to tell the event (narrative time) (Genette, 1980: 31).

Narrative frequency (frequency) relates to the frequency of an event occurring in the story and how often it is mentioned in the story. Narrative mode (mood) focuses on the concepts of 'distance' and perspective or focalization (Genette, 1980: 31). Meanwhile, the narrative voice (voice) relates to who is telling the story and where it is saying. Each of these structures has sections subjected to analysis in narrative discourse (Genette, 1980: 31).

The term characterization has a broader understanding than "character" and "characterization" because it also includes the problem of who the character is, how to characterize, and how to place and illustrate it in a story so that it can provide a clear picture to the reader (Sudjiman, 1990: 78). 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 cause specific effects, the authors develop individual strategies in their telling. 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*. Angie Thomas published his work *The Hate U Give* in 2017. The book is categorized as a Young Adult novel, which is aimed at mid-teens. This novel tells 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 and understand the thoughts and feelings of Starr Carter. Starr is a teenager who attends a high school filled with rich white teenagers. He lives in a relatively poor black area but chooses to go to a school outside his district, which is a little far away for better education. 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, Star has committed to continue voicing if there is injustice going on around her.

There are several previous studies relevant to this study. The first is a study conducted by Abood (2013) that analyzes the narrator in Edgar Allan Poe's *The Tell-Tale Heart*. This study examines the unreliable narrator's narrative technique in the story of Edgar Allan Poe, "The Tell-Tale Heart." Abood (2013) considers both rhetoric and cognitive approaches in the unreliable narrator detection taking the definition of Booth as a starting point, and to analyze the textual signals in history. The second is a study conducted by Abdullah (2016), who examines thematic and technical views of Hemingway and Edgar Allan Poe and the importance of narrative technique in the analysis and criticism. The last previous study is conducted by Pritafania (2016) that analyzes the narrative in the novel by Sue Monk Kidd's *The Secret Life of Bees* (2002) using Genette's theory of narratology (1980).

To analyze the novel, the researcher will apply Genette's narratology theory. This research attempts to explain the narrative technique of the story.

Thus, the researcher is interested in studying "Narrative and Characterization Techniques in Angie Thomas Novel *The Hate U Give*."

## **B. Research Questions**

Based on the background of the study, the research questions are:

1. How is the story narrated, as evidenced in the novel *The Hate U Give*?
2. How does the narrative construct the main character in the novel *The Hate U Give*?

## **C. Research Objectives**

Based on the background of the study, the research questions are:

1. To analyze how the story is narrated in the novel *The Hate U Give*
2. To analyze how do the narrative constructs the main character in the novel *The Hate U Give*.

## **D. Scope and Limitation**

This study focuses on the story narration and narrative construction of characters in the novel by using Genette's narratology theory. The data will only take from the novel *The Hate U Give* by Angie Thomas.

## **E. Significance of the Study**

This study can be beneficial in the field of literature, especially in the view of culture. The results of the study should be able to provide the following advantages: (1) To inform people about how the story can build the character in the novel (2) If all goes well, the author gives a contribution public to broaden their knowledge on various aspects revealed in the novel.

## **F. Definition of The Key Terms**

To avoid misunderstanding about the terms used in this research, the researcher provides definitions of key terms as follows:

1. **Characterization:** The figures in a literary text can either be characterized as types or individuals (Klarer, 1998: 133).
2. **Narrative:** Narrative is a way of organizing and representing all kinds of events or ideas in a story highlighting the movement of time (Thwaites, 1994: 112).
3. **Narratology:** Narratology is a literary structuralism branch. It focuses not only on the structure of the story but the stories, so they say. The main objective of narratology then conceived as an attempt to discover the general outline of the story (Bertens, 2001: 71).

## **G. Research Methodology**

This section discusses the research method that is going to be applied in this study. It consists of a research design, data source, research instrument, data collection, and data analysis.

### **1. Research Design**

This study applies a literary criticism. In other words, literary criticism is a natural human response to literature. In literary criticism, there is a specific method or approach to analyze in literary work; it was called literary theory (Gillespie, 2010). Then, this research can be categorized as library research. It is a research in which the way of collecting data taken

from a variety of literatures. The writer wants to describe narrative techniques in the novel *The Hate U Give* by Angie Thomas. The things that will be represented are the answers to the research problems about how the story is narrated in the novel *The Hate U Give* how do the narrative constructs the main character in the novel *The Hate U Give* that based on theories. Literary criticism will be the best method related to this research. With the experiences from the reading process, the writer can describe what he gets from the study.

## **2. Data and Data Source**

The data from this research is from the first source; in this case, the primary data are in the form of text from the novel *The Hate U Give* by Angie Thomas, published by Harper Collins on February 28<sup>th</sup>, 2017, 444 pages and contains twenty-six chapter.

## **3. Data Collection**

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.

## **4. Data Analysis**

After collecting the data from the data source, the researcher continues to do data analysis. The first step in data analysis is the researcher begins by determining the context of each datum. In the second step, the data were analyzed and classified by the theory proposed by Genette about narratology.

Then the last step is the researchers discussed the finding to conclude getting the result of the analysis.

## H. Previous Studies

Several previous studies have similarities in the term of the topics of the study, the theory used, and the novel used. The topic of narratology or narrative has been discussed in several researches. For instance, the research conducted by Gholami (2013) analyzes the narratology used by Conrad in his novels. He performs a narratological reading of selected novels of Joseph Conrad from different periods of his creative career (early, middle, and late). Then, there is a study conducted by Kisurulia (2012) that analyze the point of view and the meaning of Kiswahili selected novel. He uses narratology analysis that only focuses on the end of view aspects' which are ideological, perceptual, and psychological.

The researches that have similarities in terms of the theory used are the research conducted by Fauziyyah (2013) that analyzes the novel *Frankenstein* by Mary Selley. She examines the novel *Frankenstein* by using the same theory, Genette's theory of narratology. The research conducted by Didipu (2018) is to describe the narrative structure of the novel *Osakat Anak Asmat Ani Sekarningsih*. The narrative structure of the novel *Osakat Anak Asmat* is analyzed according to the theoretical perspective of Genette, which focuses on five narrative structures; order, duration, frequency, mood, and voice.

While the researches that have similarities in term of the novel used are the research conducted by Yunitri et al. (2019) that aims to know the extrinsic elements that have been exposed in the novel *The Hate U Give*, and analyze

how the story reflects racism in America. This study applied the method of documentation. Data were analyzed using two theories; the extrinsic approach proposed by Wellek and Warren and the sociological approach proposed by Laursen and Swingewood. Then, the study conducted by Suryaningrum (2018) that analyze the effects of racial discrimination and the struggle of blacks against racism to avoid stereotypes in the novel. The method used in this thesis is the intrinsic and extrinsic approach. Meanwhile, the present research focuses on analyzing narrative techniques in *The Hate U Give* using Genette's Theory of Narratology.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Narration and Narratology

The narration of the world consists of the stories narrated by people. Each person has his or her own story, a narrative in seeing the world. Narratives shape almost everything in life unexceptionally. However, what is narrative? Why do people need to bother with it? There are many stories about the meaning of narrative. In the narrative study, the meaning of narrative has changed through time from the development of its study. It may sound trivial and straightforward when people hear the word "story" or even "narrative". Yet, it is a complex concept.

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). The study of narrative, as put forward by Fludernik (2009), is narrative theory. Narrative theory, or narratology, is the study of narrative as a genre. Its objective is to describe "the constants, 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 main problems of 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).

Narrative, referring to Herman and Vervaeck's understanding inspired by Susan Onega and Jose Angel Garcia Landa's definition, is "the semiotic representation of a series of events meaningfully connected" (2005: 13). It means a narrative must be meaningful or has a meaning(s). This definition is probably the most concise and straightforward definition for a new learner to begin exploring the grandeur study of narrative. It is a structuralist's paradigm about narrative. The narrative is indeed inseparable from structuralism.

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.

Criticism is undoubtedly a prerequisite for better and constructive interpretation and understanding. The history of slavery or the infamous story of Hitler is a narrative. Those who did not get involved in or experience those tragedies may only hear or read through individual narratives while its doers also had their narratives. There might be a different narrative from a different individual. This shows how a narrative can be so diverse. Those diverse narratives may speak different realities. However, the dominant narrative is

usually the one that shapes society. This dominant narrative is commonly attributed to the grand narrative (Herman and Vervaeck, 2005).

There are many grand narratives among topics. Most of them are the source of today's happenings. Postclassical or poststructuralist narratology is not bounded to the structuralist's definition, which says narrative is a sequence of events. It covers that definition but also covers the context of a text itself. The narrative is beyond its form or its narration, as called by structuralists. Narrative also relates to the external matters outside of the form, such as ethics, gender, or even religious belief (Herman and Vervaeck, 2005).

Herman and Vervaeck assert that there is no exact definition of poststructuralist or postmodern narratology, but at least three main characteristics (2005: 108-111). The first is postmodern narratology has no synthesis. The second is it rejects the hierarchy in seeing text. The third is it avoids any classification or systematization like which structuralism did in seeing narrative. Thus, this makes postmodern narratology remains a freedom field which does not submit to any narratives. However, it leads postmodern narratology for not having any fixed methodology that an individual narratologist consequently may function as the central figure in constructing it (Herman and Vervaeck, 2005:109). The starting point of individual narratologists in analyzing a text, then, becomes the basis of understanding. Ergo, there must be a specific narrative being used by an individual narratologist that plays as the lens of viewing in conducting his or her research.

## B. Genette's Theory of Narratology

In the original text of *Narrative Discourse: An Essay in Method* written in French, Genette (1980: 31) uses the term *récit*, which is translated into narrative in English and narration or narration in Indonesian. Genette explained that the term narrative in general usage has three different meanings. First, narration is an oral or written speech that conveys an event or series of events. Second, narration means a series of events, real or fictitious, which is the subject of the speech, along with all the relationships of relationship, conflict, repetition, and others.

Third, narration is an event in which someone tells something, including the act of telling it (Genette, 1980: 25-26). The narrative study targeted by Genette is in the first sense, namely the narrative study as oral or written speech that conveys an event or series of events. Narrative, in this sense in this study, is specifically devoted to the term storytelling. Genette focuses on the study of narrative texts in literature, or in other words, textual studies.

This review of storytelling means the study of relationships: first, the relationship between discourse and events that are recounted. This relationship refers to the understanding of the second narrative. Second, the relationship between the speech and the actions that result in the speech. To identify aspects of these two types of relationships, Genette proposed three terms. First is the story, which is a signified or narrative content. Another term that is equivalent to the story is history or story. The second is narrative, which is a signifier, statement, speech, or narrative text itself. The narrative is equivalent to *récit*, diegesis, discourse, or storytelling. The third is narrating, which is producing a

narrative along with real and fictional situations where the events in the narrative take place. Narrating is equivalent to raconter une histoire or narration. Thus, the study of storytelling is the study of the relationship between storytelling and storytelling; storytelling and storytelling; and stories and storytelling.

In the categorization of narrative devices, Genette departs from the Todorov categorization. Todorov divides the structure of literary works into three things, namely tense, aspect, and mood. Aspect has another subcategory, distance. Based on Todorov's categorization, Genette made its significance by making distance discussion a separate and naming it with mood. Genette also distinguishes the viewpoints that Todorov put into the mood discussion only, into two parts, mood, and voice. The mood determines which character's perspective the narrator uses, while the voice seeks the narrator's existence (Genette: 1980: 10). The result, Genette 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. According to Zaimar (1991: 33), the sequence is formed by each part of speech that forms a unit of meaning. Sequences can be sentences, paragraphs, or several paragraphs. To limit complex sequences need to pay attention to several criteria. First, the sequence must be centered on a single point of attention, observed to be a single and the same object. In other words, include the same event, the same character, the same idea, the same field of thought. Second, the sequence must enclose a coherent time and space, meaning something that happens at a particular place. Third, sequences are sometimes marked by things outside the language, such as a blank part in the middle of the text, writing, layout in writing text, and others.

An understanding of storytime and narrative time is the basic concept of Genette in understanding time in narrative discourse (1980: 33). Storytime referred to when a real event happened, while narrative time refers to how the storytime is presented in a narrative discourse text. Storytime is usually marked in units of seconds, minutes, hours, days, months, and years, while narrative time is usually measured in rows and pages (Genette, 1980: 87--88). The relationship between the two (storytime and storytime) creates a story structure called a narrative order. 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 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).

Genette (as quoted by Chatman, 1980: 65), distinguishes three possible anachronies in the course of a story, namely external, internal, and mixed. If the initial event and the final event occur before the present event, it is called an external anachrony. If the initial events occur after the present event, it is called an internal anachrony, finally, if the initial event occurs before the present event. In contrast, the final event occurs after the present event, which is called a mixed anachrony.

## 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. Genette (1980: 114–116) mentions four types of narrative frequencies as follows.

- a. A single representation (singulative representation), is one-time storytelling (1N / 1S). Example: “Yesterday, I slept early.”
- b. Anaphoric representation (anaphoric representation), telling several times what happened several times (nN / nS). Example: “Monday, I go to bed early, Tuesday I go to bed early, Wednesday I go to bed early, etc.”
- c. Repeating representation, which tells some times what happened once (nN / 1S). Example: “Yesterday I slept early, yesterday I slept early, yesterday I slept early, etc.”
- d. Iterative representation (iterative representation), is the telling of one time (or more precisely: at one time) what happened several times (1N / nS). Example: “Monday, I go to bed early, Tuesday, etc.”

#### 4. Narrative Mode (Mood)

Narrative mode (mood) focuses on the concepts of ‘distance’ and ‘perspective’ (perspective) or focalization. Narrative mode relates to the author's position or position, narrator, and character in a story. The mode focuses on observing the way the author arranges the narrator in the story. Is the narrator the most crucial character who tells the story, or is it outside the 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.

Furthermore, Genette (1980: 189-190) introduced the term focalization as a substitute for the term perspective and point of view. The concept of focalization is used to see the position of the narrator in the story. Focalization is related to the question, "who is the character whose point of view or the narrative perspective?"

Genette divides narrative focalization techniques into three categories: zero focalization or non focalized narrative, internal focalization, and external focalization.

- a. Zero focalization or non focalized narrative is a narrative focalization technique whose narrator knows more than the character. In other words, the narrator says more than what one character knows. Pouillon called it the 'vision from behind', while Todorov symbolized it with the Narrator > Character formula. The narrator can find various facts about several characters, physical form, movements, ways of thinking, and feelings. This zero focalization technique is identical to the omniscient narrator technique.

b. Internal focalization, namely the narrator only says what is known by the characters. Pouillon called it 'shared vision', while Todorov symbolized it as narrator = Character. Internal vocalization can be grouped into three types, namely:

- 1) Fixed focalization (fixed focalization) that is a narration narrated by one figure from a fixed position.
- 2) Variation focalization (variable focalization) that is narration told from several characters alternately.
- 3) Multiple focalizations, namely the narration of an event from several figures.

c. External focalization, i.e., the narrator says less than the character knows. Pouillon called it 'vision from the outside', while Todorov symbolized it as narrator < Character. In this external focalization, the narrator only acts as an observer and reports his characters' actions from the outside, and he cannot guess their thoughts.

#### 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. Genette (1980: 217) divides four types of time of telling, namely subsequent, prior, simultaneous, and interpolated.

- a. Subsequent or narrative of the past, the narrator tells the events that occurred at some time that has passed.
- b. Before or predictive narrative, the narrator tells the story of what will happen in the future. This type of dream or prediction.
- c. Simultaneous or narrative today, the narrator tells about events and actions that occur in the present.
- d. Interpolated narrative is a complex act of telling; that is, the narrator combines current and future events.

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.

### C. Characterization

Characterization is often also equated, meaning with character and character refers to the placement of certain characters with certain characters in a story. The problem of characterization is one of the things whose presence in fiction is significant. It would not be possible to have a work of fiction without the characters being told and without a moving character who finally formed the storyline. Characterization is the author's way of developing characters in

story characters. Fiction is a form of narrative with the nature of the form of a story (Semi, 1988: 36). Events in fictional work are like events in daily life that are always carried out by certain characters or actors. These figures are then displayed with their respective behaviors (Aminuddin, 2013: 79).

Characterization is an essential element in the narrative work (Nurgiyantoro 1988: 164). The characterization of the problem is a party where the presence in fiction is significant and even decisive, as there would be no fiction without characterization (half 1988: 36). Characterization is an essential element that gives life to the story. Furthermore, characterizations are part of the intrinsic elements of romance fiction (Jauhari, 2013: 158).

Characterization etymologically comes from the English character or the character that means character or role. Nature or character can also mean people, society, race, mental and moral attitude, the quality of reason, famous people, figures of literary works (Minderop, 2011: 2). Then the word character gets an extra suffix -ization meaning the process so that the means of characterization, drawing characters.

While in words, characterization is a representation of the character in a work of fiction (Minderop, 2011: 2). Characterization is the way to introduce a character or the author of the actor (Jauhari, 2013: 161). Characterization represents a clear picture of someone in a story posted (Nurgiyantoro 1988: 165).

The long-term nature and characterization do not suggest the same meaning, the long-term character actors in history. Characterization is often

equated with nature and character, namely the placement of certain characters with a character in a story (Nurgiyantoro 1988: 165).

The author presents figures or actors convincingly that the reader seems to be confronted with the truth (Jauhari, 2013: 161). The author has managed to revive the characters in history, who managed to complete flesh and blood, as will be convinced of the truth of history (Sumardjo 2004: 19) However, in the background these two terms refer to the understanding of how the author presents characters or actors in a literary work that literary readers seem to treat. Therefore, the authors use the characterizations of the characters and characteristics according to the source.

#### **D. Novel**

Nowadays, most people are already familiar with the term "novel." As one kind of fiction, the novel is one of the written literature genres currently enjoyed by people. The word of novel itself was derived from Latin word *Novus/Novello* or the Italian word *novella Storia* or French word *nouvelle*, which means "new", "news", or "short story of something new". In the beginning, the novel is only a term used for "piece of news," which later developed to describe a short story, whether fiction or non-fiction. Although the term has been used long before it, the first in a novel to be recognized is *Don Quixote* that, the writer, Cervante considered to call it history. Cervante refers to it as a novel to define only the main narrative during chapters 33-35. (Schlueter, p. 138, 2012)

Sometimes when referring to the novel, the word "fiction" and "narratives" come into heading because both words seem to characterize the

novel. Regarding the standard definition to rule out, fiction excluded factuality, while narratives excluded the discourse not told despite both being stories. It is that McKeon (2000) argued that both “fiction” and “narrative” are a good deal broader than “the novel.” Therefore, novel can be assumed as part of both terms.

In defining novel, some scholars have different arguments. Sumardjo and Saini (1986:29-30), for instance, argued that “novel is a story with the prose form in a long shape, this long shape means the story including the complex plot, many characters, and various setting.” Regarding this definition, the novel is seen as a unity of words, an entirety, a whole work that is artistic and complex with a certain length. In connection with length, Forster (1927) broadly define a novel as any prose of at least 50,000 words.

## CHAPTER III

### ANALYSIS

#### A. Story Narration in *The Hate U Give*

##### 1. Narrative Order

An understanding of story time and narrative time is a basic concept of Genette in understanding time in narrative discourse (1980: 33). Story time refers to the time of an event that actually occurs, while narrative time refers to the way the story time is presented in a narrative discourse text. Story time is usually marked in units of seconds, minutes, hours, days, months, and years, while narrative time is usually measured in rows and in pages (Genette, 1980: 87--88). 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 Khalid to get out of the car and not move,	D	6

but Khalid opened the car door to make sure Starr is okay. The gun shoot happen that killed Khalid		
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

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). There are two narrative movements in the novel *The Hate U Give*, which are scenes and pause. Both scenes and pause are dominant in the story. The scene is dominant in the story because it supports sequences that align the storytime and narrative time. Pause occurs when the story time is interrupted to create a special space, while there is still narrative text. There are many pauses in the story since this story uses first-person narration, there are so many pauses that show what Starr thought that is not related to the next sequence. The pause is not too long because it only inserts at the core of the story. The pauses found in the novel are only brief flashes whose function is simply to convey the Starr imagination to the focus of the next story. A pause occurs when the narrative is interrupted because it is interrupted by another story that is not dominant. .

*I know the answer to her question. I knew it when I saw Khalil at the party. He never wore new shoes. And jewelry? Those little ninety-nine-cent chains he bought at the beauty supply store didn't count. Ms. Rosalie just confirmed it. But what the hell does that have to do with him getting murdered? Is that supposed to make all of this okay? (2)*

(Thomas, 2017: 41)

The passage above happens in the middle of the interview. The story pause for a while as Starr recalls what happened at the party when she at that day meeting Khalil for the first time after a long time. It is can be said as pause because in the middle of the story, the author created special space, it is supposed that the story flow with the the dialogue between Starr and police but the scene is

paused because Starr recalled her past event. In the middle of giving testifying in the police.

*But that moment he grabbed my hands and I flashed back to that night, it's like I suddenly really, really realized that Chris is white. Just like One-Fifteen. And I know, I'm sitting here next to my white best friend, but it's almost as if I'm giving Khalil, Daddy, Seven, and every other black guy in my life a big, loud "fuck you" by having a white boyfriend. Chris didn't pull us over, he didn't shoot Khalil, but am I betraying who I am by dating him? I need to figure this out. (3)*

(Thomas, 2017: 50).

The passage above happened while Starr was at school. The sequence tells the life of Starr's school at William High. When she was joking with her friends Hailey and Maya. Starr sees her boyfriend Criss, and suddenly she is lost in thought. In this case, there is a pause from the story when Starr explores her mind, which becomes uncontrollable when she remembers that the Khalil shooter was a white policeman just like Criss.

*I can't lie, he's kinda cute. Hey, just 'cause I have a boyfriend doesn't mean I can't look, and as much as Chris drools over Nicki Minaj, Beyoncé, and Amber Rose, I dare him to get mad at me for looking (4)*

(Thomas, 2017: 68).

The passage above shows the pause in the story. It happens when Starr in Rose Park with Seven. They play basketball for a while, and ten several teenagers approach them. The teenagers are King's members. One of them named Vante. It seems like Starr adore Vante because he is good looking.

*The living room looks just like it did when Khalil and I played hide-and-peek in it. There's still plastic on the sofa and recliner. If you sit on them too long in the summer while wearing shorts, the plastic nearly glues to your legs (5)*

(Thomas, 2017: 31).

The passage above shows the pause in the story. The story starts when Starr visits Khalil's house. She greeted by Khalil's grandmother. When she enters the house, the first view in her eyes is the living room. Then the story is paused into Starr's thought. Starr thought about Khalil and her when they were a kid. They used to play hide and seek on the sofa. The sofa is still the same as what she remembered back then several years ago.

Based on the data above, there are two narrative movements used in the novel *The Hate U Give*, which are scenes and pause. Both scenes and pause are dominant in the story. The scene is dominant in the story because it supports the presence of sequences that align the storytime and narrative time. While the pause is not too long, but there are many pauses in the story since this story uses first-person narration, there are so many pauses that show when Starr wanderer in her thought that is not related to the next sequence. The pause can be seen such as in (1) when Starr was thinking about her brother and his girlfriend, in (2) when Starr thinks about Khalid in the middle of the interview, she recalled and visualized her memories of Khalid shooter, in (3) when Starr think about his identity as Black girl surrounded by her white friends, (4) Starr think about a Black boy in her area, and in the data (5) Starr recalls her happy memory with Khalid back then when they were children.

### **3. Frequency**

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

mentioned in the text. Frequency in narratology is the relationship between frequency or repetition between story and storytelling. An event cannot only happen once but can occur repeatedly. A concrete example is the rising and setting of the sun. Repeated events do not mean the same events, but preferably identical events. This kind of thing also happens in storytelling. 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).

Data (6)-(8) shows the repetition of three sentences “*Keep your hands visible. Don’t make any sudden moves. Only speak when they speak to you.*” Those three sentences are rules for Starr. Her father taught about what she has to do as a Black person in front of White Police. Those three are the rules that she has to obligate in order to survive in her society. Data (6) is her father's advice for his children (Starr and her brothers) when dealing with White police. Her father told her that in front of White police, she must listen and obey what the White police say. As Black people, the Whiteface police have to keep their hands visible so that White police would not suspect them bring anything harm. They also have to stay still, "no sudden moves" so that White police would not think that they

intended to harm the police. Data (7) happen in the event when Starr and Khalid face White police in the road. The white police stop the car and order Khalid to get out of the car. Starr recalls the rules and obeys what the police say, she put her hands in the car dashboard so police can see her hands and stay still and obedient. While on the other hand, Khalid did not know such rules, so he recklessly led him to be shot by the police.

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)

In the novel *The Hate That U Give*, the moment Starr saw Khalil was shot repeated once. The repetition shows that the shooting incident was a significant event so that it was textually embedded in the novel and mentioned more than once, while other events were not mentioned more than once.

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. Data

(6)-(8) shows the importance of “*Keep your hands visible. Don’t make any sudden moves. Only speak when they speak to you,*” as Starr keeps recalling these sentences. Then the second repetition shows that important events in the novel, the moment when Khalid shot.

#### 4. Narrative Mode

Narrative mode relates to the author's position or position, narrator, and character in a story. The mode focuses on observing the way the author arranges the narrator in the story. Is the narrator the essential character who tells the story, or outside the story. The mode category discusses the level of attendance of events told in the text. According to Plato (via Genette, 1980: 165), there are two kinds of telling: pure narrative and imitation. In pure narrative or also called diegesis, the author confirms that he tells the story. Meanwhile, imitation or mimesis is a story that makes a fictional character seem to be a storyteller. This figure is used as an intermediary for the author telling the story, so the story seems to be told from someone else's mouth.

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).

Mimesis mode is when the author addresses the narrator, the fictional character inside the story. It can be any fictional character in the story, not necessarily the main character. However, in this novel, the mode is based on the main character. The mode allows for the creation of great detail and intimacy between the character and the readers, creating the illusion as if the readers are seeing and hearing things for themselves. Another example can be seen below:

*Kenya is about the only person I hang out with in Garden Heights—it's hard to make friends when you go to a school that's forty-five minutes away, and you're a latchkey kid who's only seen at her family's store. (12)*

(Thomas, 2017: 8).

The novel *The Hate U Give* has internal focalization because the story viewed from the character perspective. It belongs to fixed focalization since there is only one point of view for the whole story, Starr's point of view.

*I knew it must've been serious. Daddy has the biggest mouth of anybody I know, and if he said to be quiet, I needed to be quiet. I hope somebody had the talk with Khalil. (13)*

(Thomas, 2017: 14).

From the beginning to the end of the story, the focalization does not change. It comes from Starr, the main character, the use of the word "I" that addresses to Starr. Another example can be seen below:

*I've seen it happen over and over again: a black person gets killed just for being black, and all hell breaks loose. I've tweeted RIP hashtags, reblogged pictures on Tumblr, and signed every petition out there. I always said that if I saw it happen to somebody, I would have the loudest voice, making sure the world knew what went down. (14)*

(Thomas, 2017: 20).

The mode in the 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. Mimesis in the novel can be seen in data (11)-(12). Besides, the author uses internal focalization since the narrator is focalized inside the story in the presence of Starr. Despite the internal focalization, the author also uses fixed focalization since the narrator is not changed at all from the beginning of the story until the end.

## 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 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)

The datum (15) shows the voice in the novel *The Hate U Give*, the uses of "I" above indicates the first person point of view, which is Starr's point of view. The data above describe the suffering of Starr after Khalil died. She lost her

friends, lost Natasha when she was ten, lost Khalil, and even she could not befriend Hailey anymore.

The other example of voice in the novel is the datum below:

*I swallow and whisper, "I don't know that Khalil."*

*It is a betrayal worse than dating a white boy. I fucking deny him, damn near erasing every laugh we shared, every hug, every tear, every second we spent together. A million "I'm sorry"s sound in my head, and I hope they reach Khalil wherever he is, yet they'll never be enough. (16)*

(Thomas, 2017: 45)

The datum (16) above indicates the point of view also the voice in the novel *The Hate U Give*. The voice in the novel is Starr's voice that shows what happens to her and about Starr's feelings. The data above happens when Starr had a little quarrel with Hailey, Hailey snaps and protested to Starr because she suddenly burst out her anger to Hailey. In order to not make the situation worse, Starr lies when Hailey asked about Khalid. Starr does not want to be seen as a drug dealer's girl, so she lied about knowing Khalid. She said that she does not know Khalid, and she feels she had betrayed him and their happy moments.

*Ms. Ofrah arranged for me to interview with one of the national news programs today—exactly a week before I testify before the grand jury next Monday. It's around six o'clock when the limo that the news program sent arrives. My family's coming with me. I doubt my brothers will be interviewed, but Seven wants to support me. Sekani claims he does too, but he's hoping he'll get "discovered" somehow with all those cameras around. (17)*

(Thomas, 2017: 124)

The datum (17) above shows the voice in the novel. The voice in the novel is Starr's voice that shows what happen to her and about Starr's feelings. The words "I," "me," and "my" indicates the first-person point of view as well as the

indicator of the narrator in the story. The data above tells about Starr is going to get an interview on the TV related to the Khalid shot tragedy.

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. If the homodiegetic narrator becomes the main character or protagonist in the story, he is called the autodiegetic narrator. Data (15)-(17) show the voice of *The Hate U Give*, the voice is in Starr's narrative perspective, and the narrative voice techniques use in the homodiegetic narrator.

## **B. Narration Construct the Main Character**

### **1. Physical Description**

The narrative techniques that the author choose 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. Physical description is a description given by the author about the physical character. Everything that can be seen from end to end of human organs, both visible and invisible. Physical figures describe the physical, but all that is attached to the body of the character. It can be said that the physical description of the character if the object that refers to the physical definition of the character is described and explained in words.

The description of the person must tell clearly and in detail about the person. The author may succeed in describing the shape of the body, face, and

limbs that can be absorbed by the five senses. Descriptions of the external or body shape are generally objective aspects because they are based on details that can be seen or tested by everyone. Physical elements are considered elements that provide the most objective possibility as long as the goal is only to make a description of the physical form.

*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.

*I did not know it would be this many people. Girls wear their hair colored, curled, laid, and slew. Got me feeling basic as hell with my ponytail.*

*The hoodie's way too big, but I like it that way.*

*I'm in a hoodie, looking a straight-up mess. (19)*

(Thomas, 2017: 7).

Based on the passage above, it can be seen the physical description of Starr Carter. She has long hair that can be the ponytail. Another physical description is that Starr has a small body at least smaller than her brother Seven because when she wears Seven hoodie, the hoodie is too big for her. Starr does not put makeup

on her face. It can be seen when she a bit at facing Khalil because she thinks that she does not look good looking, and her face is “mess.”

To construct the figure of the main character well, the author uses the physical description to describe the appearance of the main characters. Physical description is a description given by the author about the physical character. The physical description of Starr Carter can be seen in data (18) and (19) that she is a small and short girl that smaller than her brother. Starr does not put makeup in her face, and she often ponytail her hair.

## 2. Dialogues and Action

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)

Above, the main characters stated clearly that she is black and not rich. Ever since the day Khalid was killed, Starr has to deal with many emotions and thoughts. She finally knows how badly and unjust the treatment of white toward black. She could not be the same Starr as before, and then she becomes confused about her relationship with Criss, her boyfriend since Criss is white and rich.

*I turn toward the crowd. They watch me expectantly. The bullhorn is as heavy as a gun. Ironic since Ms. Ofrah said to use my weapon.*

*I have the hardest time lifting it. Shit, I have no idea what to say. I put it near my mouth and press the button. “My—” It makes a loud, earsplitting noise.*

*“Don’t be scared!” somebody in the crowd yells.*

“Speak!”  
 “You need to exit the street immediately,” the cop says.  
 You know what? Fuck it. “My name is Starr. I’m the one who saw what happened to Khalil,” I say into the bullhorn. “And it wasn’t right.”  
 I get a bunch of “yeahs” and “amens” from the crowd.  
 “We weren’t doing anything wrong. Not only did Officer Cruise assume we were up to no good, he assumed we were criminals. Well, Officer Cruise is the criminal.” (21)

(Thomas, 2017: 278)

From the action of Starr, it can be seen that the narration through Starr's action indicates the construction that the author wants to make Starr as a brave teenager. She hesitated for a while because she never has the experience of talking in the protest. However, as the cops keep insulting the protestor, she decided to speak bravely.

Besides physical characteristics, the construction of the main character in the novel *The Hate U Give* is also from the dialogues and actions of the main character. Data (20) shows the characters live through dialogue. She could not be the same Starr as before, and then she becomes confused about her relationship with Criss, her boyfriend since Criss is white and rich. Then the construction also can be seen from the action in the novel. The author wants to make Starr a brave teenager by describing Starr's action in the protest.

### 3. Thoughts and Feelings

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).

Starr is not happy when people address her as Ghetto. She used to be a different person when she communicates and deals with white people.

*I’m black. I can go out there and do a silly dance move I made up, and everyone will think it’s the new thing. White people assume all black people are experts on trends and shit. There’s no way in hell I’d try that at a Garden Heights party though. You make a fool of yourself one time, and that’s it. Everybody in the neighborhood will know and nobody will forget. (23)*

(Thomas, 2017: 41).

Sometimes she also does not know how to act when she is in her neighborhood. She rarely hang-out with people in the Garden Height except for Kenya. Kenya is her only friend in Garden Heights. In her neighborhood, she does not want to act silly because everyone will remember her.

*I’ve seen it happen over and over again: a black person gets killed just for being black, and all hell breaks loose. I’ve tweeted RIP hashtags, reblogged pictures on Tumblr, and signed every petition out there. I always said that if I saw it happen to somebody, I would have the loudest voice, making sure the world knew what went down. Now I am that person, and I’m too afraid to speak. (24)*

(Thomas, 2017: 41).

Also, through the narrative in the mind of the main character, the reader is brought to feel how the injustice that usually befalls black people. Like most people, Starr posted on her social media about some of the human rights violations that happened to black people. However, taking action through social media is different from being directly involved in the incident. Starr always thought she would dare to fight injustice, but when he was involved in it, she also felt afraid.

The constructions of Starr are mostly based on feeling and thought since this novel uses a first-person voice. Starr's firm figure is constructed through her thought and feeling, as can be seen in data (22)-(24). Starr thought, and feeling let the reader know how she is doing, the mood changing in her, including all of her personality. The author shows the main characters, personality by stating clearly what the main character thought and feeling. The reader can understand the worry teenage side of Starr that sometimes is confused with her actions and keeps changing her behavior regarding her environment. She also merely a mediocre teenager that sometimes cannot get along well with people of her age. However, it turns out that she also can become someone brave when, for the sake of her black friends.

#### **4. What other characters' say about the main character**

Another narrative is illustrated by the words of the other character about the main character. There are some data obtained as below:

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

(Thomas, 2017: 41)

The passage above was spoken by Maya, Starr's best friend at William High. Maya praises Starr that Starr looks beautiful so that it can make Criss really like Starr.

*She plants kisses all over my face and hugs me again. "I'm proud of you, baby. You are so brave."*

*That word. I hate it. "No, I'm not."*

*"Yeah, you are." She pulls back (26)*

(Thomas, 2017: 41)

The passage above was spoken by Ms. Starr against Starr, news of protests led by Starr spread on television and other print media. Starr's mother felt proud that her child had dared to do that.

*"They calling you brave," Daddy says. "But you know, that one network gotta complain, saying you put them cops in danger."(27)*

(Thomas, 2017: 188)

The data above shows that the main character is constructed as a brave girl. She even gets the society to acknowledge her as a brave girl after leading the protest and speaking through the bullhorn. Her father heard that the people from Garden Heights call his daughter brave but also his father then warn Starr that there will be one group that does not like her bravery.

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

*"I prefer: Beautiful. Amazing. Starr." (28)*

(Thomas, 2017: 164)

From the data above, it can be seen that 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.

The author also constructs the figure of Starr through dialogue from other characters. The other characters speak nicely about Starr. They praise Starr as being a beautiful, brave, and amazing girl. Data (25) shows that her friend has a good impression of her in the ball. She said that Starr looks pretty so that Criss falls for her. Data (26) and (27) show the reader Starr's brave personality that makes her parents proud of her. Data (28) shows the reader she is a beautiful and amazing girl that cannot be compared to a White, rich girl.

## CHAPTER IV

### CONCLUSION

#### A. Conclusion

Based on the findings and discussion, the story Narration 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. In contrast, the main character's narration constructions are based on physical description, dialogues, and action thoughts and feelings, what others say about the main character.

#### B. Suggestion

In this regard, the writer suggests that young adult literature can also be analyzed using many other theories besides Genette's Narratology to enhance the study of narrative techniques. The theme of novel that similar to this novel is worth being taught to school students as well as the university level. Therefore, it is potentially worth conducting much research about similar theme novel.

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