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Intersecting Feminism, Race, and Class in Angie Thomas's The Hate U Give: A Critical Social Analysis

Dr. Raed Nafea Farhan

Assistant Professor, General Directorate of Education in Al-Anbar, Ministry of Education, Iraq

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Abstract: This paper examines the intersectional feminist lens on The Hate U Give (2017) by Angie Thomas, exploring how Feminism, race, and class intersect to shape the subjectivity of the main character, Starr Carter. Although past scholarly literature has focused on race, activism, or fractured identity, few studies have provided a holistic reflection that incorporates gender, race, and socio-economic inequalities. The research problem is that there are no comprehensive intersectional readings of the text. The textual analysis is guided by intersectionality (Crenshaw, 1989, 2013) and the matrix of domination (Collins, 2020, 2022), which inform the analysis of qualitative texts and critical discourse. The process of silence to activism that Starr goes through is interpreted as a performance of Black female agency inseparable from systemic racism and class discrimination. The analysis reveals that Feminism is highlighted in Starr's reclamation of her voice, race is exposed in the scene of police violence and media bias, and the contrast between Garden Heights and Williamson Prep underscores class. The research examines how Starr's identity is constructed through intersecting oppressions and situates the novel within the context of an intersectional literary tradition. The results advance feminist, race, and class-based criticism through an integrative framework. The paper concludes that young adult fiction can be used as both literature and cultural pedagogy, developing critical consciousness of inequality.

Keywords: Angie Thomas, The Hate U Give, intersectionality, Feminism, race, class

INTRODUCTION

The Hate U Give (2017) by Angie Thomas is an impressive and powerful young adult book, which on the surface tells the story of the outcomes of police brutality towards a Black teenager, Starr Carter. However, concealed in its obsessional narrative is an extended game of subjects around Feminism, race, and class that intersect in an interesting way that makes the text a fertile location of critical social analysis. Acting as a child of an environment that was shaped through the prism of a systemic racism heritage, Thomas employs a narrative that acts as both a recreation of the Black lived experience and an appeal to social justice (Soni & Chauhan, 2025; Parya, 2024). The contradictions of the transfers between two social worlds are explicitly shown when she describes Starr in terms of her dual confinement - between Garden Heights and Williamson Prep (Ananda & Lumbanbatu, 2024; Aqdas & Ain, 2024).

The Hate U Give may be especially well-suited to the reconsideration of the contemporary literary discourse in American Feminism, addressing the ways modern texts can be used to express intersectional Black female resistance. Although Feminism in American literature of the 20th century has tended to focus on white, middle-income women, the narrative of Thomas prefigures the emergence of a Black teen girl whose awakening to Feminism cannot be separated by race or socio-economic status (Hawkins, 2022; Westby, 2022). Those opposed to the novel have observed the clashes it has with systemic racism and biases in the media (Lenviel, 2024). Still, comparatively few works have critically interrogated the intersection of Feminism, race, and class in the contexts of the novel to reveal the broader contours of oppression.

The gap in the analysis, hence, is that *The Hate U Give* has been read in selective terms previously in its engagement with race (Mehra, 2022), activism (Maziyya and Udasmoro, 2022), or psychological dualities (Aqdas & Ain, 2024), but not substantively across the emphasis of intersectional feminism-social perspective. This paper aims to bridge the gap in the divide by critiquing the compilation of gendered bodies, race, and class positionality into a singular narrative of resistance in Starr Carter. This disjunction, as it were, is in a lack of concerted analysis of how these identity axes intersect not in an accumulative but in an exponential manner to form a structure of multidimensional oppression and empowerment.

One can see that intention in the title of this paper: Intersecting Feminism, Race, and Class in The Hate You Give (2017): A Critical Social Analysis by Angie Thomas. All the title themes are not only different but co-constitutive: Feminism, race, and class. Here, Feminism invokes Black feminist awareness (Collins, 2022; Crenshaw, 1989), race is systemic anti-Blackness and state violence (Lenviel, 2024), and class is economic marginalization as experienced in Garden Heights versus Williamson (Soni & Chauhan, 2025).

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The central research question is: *How does Angie Thomas's* The Hate U Give *portray the multiplicative intersections of Feminism, race, and class, and what are the social and political implications of this portrayal?*
From this question derive two primary objectives:

- To elucidate how overlapping experiences of sexism, racism, and economic marginalization shape Starr Carter's identity as a Black female adolescent.
- To demonstrate how *The Hate U Give* contributes to an intersectional literary tradition that challenges mainstream feminist, antiracist, and socio-economic discourses.

The academic importance of this study is that it could contribute to interdisciplinary discourses of feminist literary criticism, racial justice studies, and the analysis of classes. Placing *The Hate U Give* in contexts that move beyond single-axis critique, this paper offers a more insightful account of how young adult fiction can mobilize critical awareness of inequality amongst more general audiences (Westby, 2022; Hawkins, 2022).

Theoretical Framework

The paper under consideration is contextualized by the critical race feminist theory and is implemented with the use of intersectionality and the matrix of domination as the tools of analysis. Such paradigms are essential in the unwrapping of the stratified essence of power, identity, as well as opposition, as illustrated in *The Hate U Give*. The analysis is above the level of the individual prejudice as it preempts the structural and systemic forces to challenge the way in which the experience of life is determined by race, class, and gender. Taken together, these theories provide an excellent prism through which one can analyze the way in which Starr negotiated the issue of identity and activism in both ambivalent regimes of oppression and possibility. The current paper has its foundation in two theoretical tools that are supportive of each other:

Intersectionality (Crenshaw, 1989, 2013; Collins, 2022)

Intersectionality, as the concept developed by Kimberle Crenshaw (1989), addresses the issue of the impossibility of portraying the experiences of Black women in terms of race and gender, yet in terms of their interaction. Patricia Hill Collins (2022) elaborated this too with the matrix of domination, which gives the account of race, class, and gender as interlocking structures of oppression. Intersectionality criticizes the additive models of oppression with the multiplicative models-according to it, Black women are oppressed in different ways, which cannot be understood as the summation of the axes (King 1988; Collins, 2022; Crenshaw, 2013).

Matrix of Domination (Collins 1990)

The concept of Collins explains how institutions incorporate overlapping power systems that shape people's life opportunities. In *The Hate U Give*, Starr faces not just the individual bias but the institutionalized trends that the system of policing, education, and media representations constructs. Using the matrix framework, one can examine the gendered, racial, and classed identity of Starr that places her both as the oppressed and the empowered (Collins, 2022; Westby, 2022).

Applying the Theoretical Framework to the Novel

These theories are used analytically by the study, which first visualizes how the experiences of Starr and the way she is pressured into silence reveal the gendered anticipation of Black girls in Williamson Prep and the economic precarity of Garden Heights, displaying the tuning racial vulnerability of classes (Soni and Chauhan, 2025; Mehra, 2022). Intersectionality does not portray them as two distinct struggles but as highly interconnected ones. Then the matrix of domination will exploit the implications of the subjectivity of Starr, through which institutional forces, policing, media representation, schooling, and others, pressurize and limit the subjectivity of Starr (Lenviel, 2024; Westby, 2022).

To illustrate the point, when one examines the reluctance of Starr to speak at school until compelled by her father, one can observe that Black feminist self-expression is simultaneously subject to external authority to be monitored and self-doubted internally (Aqdas and Ain, 2024; Hawkins, 2022). At the same time, her dual identity, as a person with the name Garden Heights Starr and Williamson Starr, is the manifestation of a lived matrix when race, class and gender compel code switching, which is the same as the doubling of the consciousness into the triple or the triple consciousness in the case of race, class, and gender (Ananda & Lumbanbatu, 2024; Westby, 2022). Through this dual-theoretical lens, the analysis will trace how Thomas's narrative pedagogy invites readers to perceive structural injustice not as discrete incidents but as intersecting, systemic phenomena.

Overall, this paper aims to fill a gap in the literary scholarship of *The Hate U Give* by offering a new intersectional feminist social interpretation of the text, which brings Feminism, race, and class to the forefront in the process of constructing the narrative of Starr Carter. It adds to critical literary analysis, demonstrating that intersectionality is an indispensable approach to understanding modern Black female protagonists, particularly in young-adult fiction that targets both academic and general audiences.

LITERATURE REVIEW

The current review of literature examines current academic debates related to the novel *The Hate U Give* (2017) by Angie Thomas, situating the novel within the broader context of feminist criticism, socio-racial and social justice studies, and American literary studies. The section is divided into four subsections: the work done by previous authors on Thomas' novel, feminist and Black feminist criticism, the studies

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focusing on the aspects of race and the lack of justice, and the studies concentrating on the problem of class and socio-economic inequality. The review concludes with a statement of the research gap that this study aims to fill. Moving through these subsections, the evaluation demonstrates how much of the current scholarship has adopted elements of the novel's critical possibilities without addressing the integrative point of intersection between Feminism, race, and class.

Previous Studies on *The Hate U Give*

The Hate U Give has been the focus of considerable academic discussion since the time it was published, particularly due to the cultural relevance of the book to the Black Lives Matter movement. Reese (2023) underlined the role of the novel in reminding the audience of the continued existence of racism in American society, as the novel had the power to deliver a strong political message to young readers. Hawkins (2019) put the novel into a wider background of young adult African American literature, asserting that it develops critical racial awareness in teens. Mehra (2022) examined how media narratives were represented in the novel, indicating that Thomas criticizes one-sided social discourses of police violence.

Soni and Chauhan (2025) played a further role and presented the novel as a work of protest literature, which gives voice to the marginalized. More recently, Aqdas and Ain (2024) examined how social expectations fragment Starr's identity, while Parya (2024) highlighted her growth into political activism. Regardless of this accumulating body of scholarship, the majority of the studies only extrapolate either race or activism, ignoring the intersecting position of gender and class in the experiences of Starr.

Feminist and Black Feminist Criticism.

Feminist literary criticism has always highlighted how the voice of women is resisting the silencing of their voices by the patriarchal system. Scholars, such as bell hooks (2000) and Collins (1990, 2020), have formulated Black feminist models within the African American context, aiming to reclaim the Black female subjectivity in a society that discriminates against it both racially and gender-wise. Collins (1990) formulated the matrix of domination, which demonstrates that race, class, and gender are intersecting power structures.

The recent scholarship develops these insights. Jokari and Hesampour (2023) and Farhan (2025, August) examined the reflection of feminist consciousness in young adult literature, while Brooks (2021) applied Black feminist theory to the topic of resistance in modern fiction. According to Soni and Chauhan (2022) and Farhan (2024), the voice of Starr is the feminist agency in their opinion, yet they have not incorporated the element of class. Aqdas and Ain (2024) did not deny the gendered subjectivity of Starr but regarded it as a secondary concept to her racial identity. Therefore, although Thomas offers a feminist interpretation of the novel, it remains incomplete, as it does not fully consider the implications of intersectionality.

Race and Social Justice

Scholars have interpreted *The Hate U Give* through the supreme lenses of race. The theoretical Framework for analyzing the intersection of racism and gender was laid out by the work of Crenshaw (1989, 2013) on intersectionality. The fact that Starr witnessed the murder of Khalil and the way she managed to navigate the silence of most people demonstrates how the media and institutions of policing were rife with anti-Blackness.

Mehra (2022) revealed how the novel criticizes media representations that criminalize victims of color who are Black. According to Ananda and Lumbanbatu (2021), the psychological burden of switching racial codes is also a factor, which argues that Starr has some triple consciousness. As Hawkins (2022) emphasized, the novel is a powerful teaching resource in pedagogical approaches to racial literacy. Rodriguez (2022) sensitized the racial trauma of young adults in the narratives and used the text of Thomas as a prime example of literature on collective injustice.

Although these studies are analytical in terms of race, they seldom incorporate gender and class in one Framework. They confirm racism as paramount and run the risk of de-globalising the subjectivity of Starr by ignoring her gender and socio-economic statuses.

Class and Socio-economic Inequality.

Although class is less discussed, it is critical to the interpretation of *The Hate U Give*. The importance of literature in reflecting socio-economic diversity has been previously emphasized by Westby (2022), a fact that can be applied to Thomas's text. Garden Heights is the symbol of stagnant poverty, crime, and marginalization, and Williamson Prep is the representation of privilege and opportunity. According to Soni and Chauhan (2022), the cross-border mobility of Starr in these spaces dramatizes the stratification of classes.

The author Rodiguez (2022) connected the economic marginalization to the racism and states that in the novels of young adults, the accumulating impacts of poverty and racism are frequently revealed. Of the more recent analyses (Aqdas and Ain, 2024; Parya, 2024), the subtle dynamics of classes in the novel were observed but not systematically theorized. Such a lack of concentrated scholarship on class is indicative of a larger deficit in the discipline at large: the scholarly criticism of literature tends to adopt a more racialized and gendered paradigm, rather than the paradigm of interdependence of the latter that Collins (2020) ruthlessly advances.

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Research Gap

According to the examined literature, *The Hate U Give* has been extensively reviewed based on its depictions of racism and activism, moderately on the feminist front, and barely on the question of how it deals with the issue of class. However, these axes of identity are not meaningfully separable as Crenshaw (1989, 2013) and Collins (1990, 2020) insist. It is the subjectivity that is formed as a result of the interplay between her femaleness, her Blackness, and her class position that makes Starr Carter subjective. Existing literature, however, disaggregates these aspects and discusses them separately.

The disjuncture, then, is that there is no cohesive intersectional analysis that vindicates the position of *The Hate U Give* at the intersection of Feminism, race, and class. This paper fills such a vacuum since it provides a critical social response where such dimensions are interrelated, thus broadening the scope of the necessary literary investigation of the young adult and adding to the overall discussion of Feminism, critical race, and class-based theory.

METHODOLOGY

This paper will take a critical approach of a qualitative nature to analyze how Feminism, race, and class interact in the novel *The Hate U Give* by Angie Thomas (2017). Since the research question revolves around how overlapping identities influence the subjectivity and narrative path of the protagonist, the best design will be a qualitative textual analysis. As opposed to the quantitative approach, which makes use of numerical data, the qualitative criticism focuses on the interpretive richness, allowing the researcher to shed light on the subtle interactions of the novel with systemic injustice (Rodriguez, 2021; Jokari and Hesampour, 2023). The approach is thus a literary and socio-critical methodology with a foundation in feminist and intersectional theory.

Research Design

This study has employed the critical social analysis framework, which is a textual analysis combined with a critical discourse analysis. Textual analysis is needed to identify the narrative techniques, symbols, and development of characters, and discourse analysis is required to contextualize the findings in the social and political context (Black Lives Matter and structural racism) (Hawkins, 2022; Brooks, 2021). This design will ensure that the novel is not exposed as a literary piece of work that exists on its own, but rather as a piece of writing that is embedded within the existing social struggles.

Research Approach

It is an interpretivist methodology, which is focused on the meaning-making process based on language use and narrative (Aqdas and Ain, 2024). It denies the optimistic assumptions of objectivity and goes on to recognize that the interpretation of literature must necessarily be mediated by theoretical constructs and the positionality of the researcher (Collins, 2022). This interpretivist position is consistent with Black feminist epistemology that appreciates lived experience, narrative, and dialogic knowledge production (hooks, 2000; Collins, 2020).

Data Sources

The data discussed in the paper is the novel *The Hate U Give* (2017) by Angie Thomas, which will be examined through a close reading of its narrative lines and character growth, as well as its thematic focuses. Special emphasis is placed on the negotiations of identity, familial bonds, and interactions with law enforcement and the school establishment that Starr Carter experiences.

The secondary sources consist of peer-reviewed journal articles, books, and critical essays that address the novel, young adult literature, or other themes in the studies of Feminism, race, and class (e.g., Soni and Chauhan, 2022; Reese, 2023; Ananda and Lumbanbatu, 2024). These publications offer interpretive frames, which enable the research to locate its results within the existing academic controversies.

Analytical Tools

Two critical tools are used in the Methodology:

- **Close Textual Reading:** The close examination of words, discussion, and symbols to show how Thomas develops the intersectional identity of Starr (Hawkins, 2022).
- **Critical Discourse Analysis (CDA):** The platforms and procedures through which institutions (police, media, schools) are regarded, and reproduce inequalities in the system (Mehra, 2022; Rodriguez, 2021). CDA allows the shift between the study of specifics and a structural analysis of texts, literature, and society.

Theoretical Application

It is based explicitly on intersectional Feminism (Crenshaw, 1989, 2013) and the matrix of domination (Collins, 1990, 2020). These frameworks will assist in the codification and classification of textual evidence:

- ***Feminism*:** How the gendered subjectivity of Starr does not give in to erasure.
- ***Race***: Racism is systemic: The ways police use violence and the media indulge in bias.
- ***Class*:** The economic inequality predetermines the experiences of Starr in any of the social spaces.

Through the correspondence of the narrative with these theoretical categories, the analysis illustrates that the oppression and resistance are multiplicative, but not additive (Jokari and Hesampour, 2023; Brooks, 2021).

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Validity and Reliability

Validity in qualitative literary research is ensured through the application of triangulation, which involves the use of multiple frameworks (feminist, racial, and class analysis) to interpret the text (Rodriguez, 2021). It contributes to reliability because it is transparent: the passages analyzed in the study are indicated, and the ways the interpretation is drawn based on the text are clarified (Soni and Chauhan, 2025). In addition, the application of well-known paradigms, like intersectionality, enhances the level of methodological rigor since the theories are popular in feminist and critical race research.

Ethical Considerations

Even though no human subjects are involved in the study, it is ethically responsible to present the text and its social issues honestly and truthfully. Black feminist theorists underline the threat of appropriation or superficial interpretations of the Black women's experience (hooks, 2000; Collins, 2020). In my effort to pay it due respect, the study anticipates the voice of Starr and does not diminish her story to a symbolic gesture, but recognizes its reflection on the actual plight of struggles against systematic racism and sexism.

Limitations of the Methodology

The research is also constrained by the fact that it concentrates on one novel, a factor that might limit the generalizability of the results. Nevertheless, due to the work of Soni and Chauhan (2025), it is possible to find valuable insights in the single-text analysis as well, albeit in a context of larger movements, such as Black Lives Matter. Another weakness is the interpretive positionality of the researcher; all readings are biased by theoretical loyalty and cultural positions (Brooks, 2021). This has been achieved, and hence the study identifies itself squarely within the intersectional feminist criticism.

Overall, this Methodology is a qualitative textual analysis that is complemented by the critical discourse analysis, grounded in intersectional Feminism, which is the exploration of how Feminism, race, and class intersect in the novel *The Hate U Give*. The heavy reliance on primary and secondary data, the use of well-known theories, and the validity provided by triangulation make the study a well-founded and ethically sound contribution to the current state of literary criticism. The specified methodological design also guarantees that the analysis will not merely read the novel by Thomas as a piece of literature only, but as a piece of social critique that has a loud voice regarding the contemporary discourses on issues of justice, identity, and resistance.

ANALYSIS AND DISCUSSION

The review and discussion of Angie Thomas's *The Hate U Give* (2017) aim to uncover how the novel navigates the intersections of female, racial, and social identities in the experience of its main protagonist, Starr Carter. Instead of dissecting these categories into discrete themes, the sections below see them as constitutive forces that constitute each other and which define Starr in her subjectivity and resistance. This section shows that the gendered identity of the young Black woman known as Starr cannot be undone through both critical discourse analysis and close textual analysis, in which the systemic racism she experiences can not be separated from her socio-economic situation or that of her community. Feminism is portrayed in the novel as Starr slowly becomes vocal, as opposed to silent, and the race stands out the most clearly in the novel through the police violence and media prejudice. Class, in its turn, is expressed in the extreme difference between Garden Heights, with all its poverty and vulnerability, and Williamson Prep, which is dominated by relative privilege and whiteness.

This section has been divided into two general sections: analysis and discussion. Each theme, i.e., Feminism, race, and class, is analyzed in the analysis section, followed by a conclusion in the form of a synthesis that highlights the intersections. The discussion section thereafter places these findings into the context of the current scholarship, emphasising the manner in which this study fills a significant gap through providing a thorough intersectional reading. Collectively, these sections seek to address the overall research question: how does *The Hate U* Give represent the interrelation of gender, race, and class, and what social commentary does this social commentary have?

Feminism and Black Female Agency

The Hate U Give has one of the strongest dimensions in its depiction of the Black female agency. Starr Carter enters the story between voicelessness and voice, in an unstable place between being a young woman and a member of a racially marginalized community. The fact that she does not talk much about Khalil's death in the first chapters is indicative of how gendered expectations meet with racialized fears. As she confesses, *"I've gotten so good at pulling myself in two, I can manage it without even noticing"* (Thomas, 2017, p. 71). This quote is characteristic of the so-called outsider-within status that Collins (2022) describes as being internalized by the Black women as they formulate their survival mechanisms.

The final example of Starr choosing to voice structural injustice is the action of bell hooks (2000), who refers to Talk Back as a specifically feminist explanation of voice reclaiming in silencing. Her voice, which has been so far curtailed in fear, becomes a sort of protest. Soni and Chauhan (2025), Farhan (2024) assert that Starr is a sort of feminist awakening where the individual is restructured into political in the open manifestation of the truth. It resembles what Jokari and Hesampour (2023) demonstrate: nowadays, young adult fiction is inclined to

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employ female protagonists as the agents of social change.

But the feminist agency is also fostered by Starr in private life through family and community relations. Her mother urges her to take education as empowerment, and her father inculcates in her a sense of pride in being Black. These are the forces that show why hooks (2000) is adamant that Black feminist consciousness is not born in the solitude of individuals, but in relationships and community. In this way, the novel breaks down the dominance of feminist narratives that place white, middle-class women in the center by preempting the distinct struggles and triumphs of a Black teenager who has to endure structural violence.

The feminist agency of Starr also finds an echo in the language of Aqdas and Ain (2024) regarding the fragmented self of young adult fiction. She uses the code-switching of Williamson Starr and Garden Heights Starr to demonstrate that the pressure to be female and to adhere to racial and class pressures is what informs gendered self-presentation. Nevertheless, instead of diminishing her to a state of fragmentation, Thomas presents this negotiation as an opportunity to grow and gain strength, and, therefore, Crenshaw (2013) is right when stating that intersectionality can be both oppressive and empowering. Taking back her voice, Starr is an excellent example of how vulnerability can be turned into agency and make Black female subjectivity the center of social criticism.

Race and Systemic Racism

Race stands out as the most aggressive theme in *The Hate U Give* as it is manifested through the racial system in place and, in particular, the repetition of the theme of police brutality used towards the Black communities. The narration captures the brutality of racialized policing in stark terms: *"He's unarmed, but the officer's hand is on his gun. Khalil raises his hands, but it doesn't matter"* (Thomas, 2017, p. 22). It is the only moment that can be seen as a quintessence of structural violence, as presumed in Crenshaw (1989, 2013): the congruence of racial identity and state power that has lethal outcomes.

Several researchers have highlighted the way the novel predicts racial injustice. *The Hate U Give*, according to Reese (2023), was a breakthrough in literature among young adults to challenge the readers with the issue of racism in their daily lives. Mehra (2022) also observed the manner in which the media outlets that are deployed in the novel create Khalil as a criminal and demonstrate how the racist discourses are not limited to police agencies but are being used by the masses to enable them to perceive. This is because Rodriguez (2021) agrees that young adult fiction can be used as a platform to process racial trauma.

However, Thomas does not act only as a dramatizer of the cruelty of police, but she also displays the psychological and social consequences on the black youth. The state of being a citizen of two worlds, as Starr describes her identity as divided into two: Garden Heights Starr and Williamson Starr, is a manifestation of the racialized pressure of code-switching.: *"At Williamson I don't talk about Garden Heights, and at Garden Heights I don't talk about Williamson"* (Thomas, 2017, p. 120). Ananda and Lumbanbatu (2021) understand this as tripled consciousness in race that cuts through class and gender to generate compounded identity negotiation.

This imposed silence is finally broken by Starr's decision to speak out, which, according to Hawkins (2022), is the process of developing the so-called racial literacy in adolescent readers. Her witnessing of the killing of Khalil turns her personal trauma into a collective action, thus answering the argument of Soni and Chauhan (2025) that the novel is protest literature that would align with the spirit of Black Lives Matter. This description helps Thomas to emphasize the idea that it is impossible to consider systemic racism as a single act of police violence and to interpret it as a system of institutional practices that influence the lives of Black people.

Class and Socio-economic Inequality.

Although race and gender play a leading role in *The Hate U Give*, the novel also demands that the inequity of socio-economic belonging has an enormous effect on the lives of Black people. The world of Starr is characterized by the contrast of two realities: Garden Heights, a poor, crime-ridden neighborhood with limited opportunities, and Williamson Prep, a high-priced private school where Starr studies and where the majority of students are wealthy white kids. This dual existence prefigures the encounter of the stratification between classes, race, and gender, as experienced by Starr. As she reflects, *"Williamson is one world, Garden Heights is another, and I have to keep them apart"* (Thomas, 2017, p. 153). The quote is also a good illustration of what Collins (2020) describes as the matrix of domination, where structural inequalities of race, class, and gender interplay to limit life opportunities.

The scholars have started to investigate these class dimensions. Soni and Chauhan (2025) noted that the novel dramatizes the role of protest literature in highlighting the issue of economic inequality. As Aqdas and Ain (2024) observed, Starr did not just have a fragmented racial identity but was also highly classified in that her presence at Williamson had to negotiate the privilege and marginality constantly. On the same note, Rodriguez (2021) had claimed that economic disadvantage exacerbates racial trauma, which is further supported in the narration of the story of Garden Heights by Starr as a place of comfort and a place of vulnerability.

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The issue of inequality at the level of class and the perpetuation of disadvantage cycles are also brought out in the novel. The death of Khalil, as an example, does not come as a pure result of racist policing, but also is influenced by socio-economic vulnerability; the drug dealing he is engaged in is the result of the structural poverty and not his failure. Thomas emphasizes this when Starr recalls: *"Khalil didn't want to sell drugs. He had to"* (Thomas, 2017, p. 170). This aligns with Reese's (2023) observation that the novel critiques society's tendency to criminalize poverty rather than addressing its underlying causes.

Meanwhile, Thomas describes education as a place where the privilege of the classroom hits racial politics. Williamson offers Starr an opportunity to engage in code-switching, effectively silencing her identity. Aananda and Lumbanbatu (2024) view this as a symbolic manifestation of social mobility that is limited by systemic racism, wherein being privilege-accessible according to white, middle-class norms requires one to assimilate.

This is one reason why the novel believes that I cannot study class without race and gender. The lived reality of Starr demonstrates that poverty in Garden Heights and privilege in Williamson are not two independent factors but interact in a complex relationship to lead to a complex relationship of struggles. In this respect, Thomas reiterates the caution of Collins (1990, 2020) that subordination of classes is not subordinate to that of race and gender but relatively equal. The Hate U Give dramatizes these intersections to provide a rare literary explanation of how socio-economic inequality structures Black life, through racism and sexism, to confirm the necessity of an intersectional approach.

Intersections of Feminism, Race, and Class

The Hate U Give analysis demonstrates that Feminism, race, and class are not separate matters, but rather more of an interconnected layer of identity and experience that Starr Carter has to deal with. Thomas elaborates the Starr subjectivity as a location of intersectional struggle where the burden of sexism, racism, and economic alienation co-exist in the formation of vulnerability and opposition. As Starr remarks, *"Sometimes you can do everything right and things will still go wrong. The key is never to stop doing right"* (Thomas, 2017, p. 224). This quote sums up the argument suggested by Crenshaw (2013) that the oppression is multiplicative and not additive, and that it generates compounded forms of disadvantage for women of color living in marginalized communities.

It emerges through the narrative that the feminist awakening of Starr cannot be perceived without reference to her racialized experience of police violence and gender-class negotiation between Garden Heights and Williamson Prep. Hawkins (2022) emphasizes the way her turn to becoming an outspoken activist is racial literacy, yet such literacy is predetermined by her socio-economic position and gendered silencing. Likewise, Rodriguez (2021) and Aqdas and Ain (2024) state that the code-switching of Starr is not only racial but also classed and gendered and mirrors a more comprehensive social hierarchy of domination (Collins, 2020).

Through the complex interplay of these aspects, Thomas reminds us that it is impossible to distinguish one axis of identity. The feeling of perseverance, which Starr cultivates as a result of the interrelation among gender, race, and class, reflects the idea of the Black feminist resistance as proposed by hooks (2000), which is brought forth by the margins. Last but not least, the novel is a literary play of intersectionality, where the interdependence of the struggle against sexism, racism, and class oppression is defined. This kind of synthesis not only enriches feminist and critical race discourses but also establishes *The Hate U Give* as a literary icon in the young adult field, exemplifying the effectiveness of intersectional narratives.

DISCUSSION

The current paper aims to discuss how *The Hate U Give* (2017) by Angie Thomas negotiates the intersections of Feminism, race, and class through its protagonist, Starr Carter, and to elaborate upon the social implications of such a depiction. Through an intersectional feminist approach (Crenshaw, 1989, 2013; Collins, 2022, 2020; hooks, 2000), the analysis has demonstrated that the novel locates the subjectivity of Starr in the intersecting systems of oppression and, at the same time, provides avenues of resistance. This discussion will explain the findings as understood by the existing literature, the contribution of this study, and how this study addresses the gap in the current literature.

Revisiting the Research Question and Objectives

The overarching research question was: In what ways does *The Hate U Give* render visible the interplay of two or more structures of inequality, gender, race, and class, and what social commentary has this commentary made? This question has been answered in the analysis by dramatizing the oppression as an inseparable web of racial, gendered, and classed forces. The development of Starr as someone silent to the voice depicts how feminist agency can be found at only one point where racism and economic marginalization exist in the system. Through this, the study achieves its initial objective, which is to explain how the intersecting forms inform the identity of Starr in relation to oppression.

The second aim was to show how the novel contributes to an intersectional literary tradition of American youthful adult fiction. Thomas disrupts the central discourses of Feminism and racism by making a Black teenage girl the centre of a story that criticizes police brutality, racial prejudice, and poverty. This affirms that both of the aims outlined in the study and the guiding question were successfully met.

***Corresponding Author:** Dr. Raed Nafea Farhan

Comparison with Previous Scholarship

In the literature review, it can be seen that the majority of the scholars used single-axis approaches to *The Hate U Give.*

The persistence of racism in the workplace was highlighted by Reese (2023), and the novel serves as a critical intervention in young adult fiction, illustrating the injustice of racism to the reader. Although Reese is very insightful, she made Starr mainly a witness to racism without considering how her gender and socio-economic status influenced her lack of any action and the subsequent choice to become an activist. This paper builds upon the study of Reese by showing that the resistance of Starr cannot be reduced to race, but instead has to be interpreted as gendered and classed.

Hawkins (2022) concentrated on the subject of racial literacy, as she argued that the novel helps to raise awareness about systemic injustice among the adolescent audience. The present paper agrees with Brooks but goes further to demonstrate how this literacy is embedded in the feminist agency of Starr and her bargaining with the stratification of classes. Her ability to educate about racial literacy cannot be considered without her experiences as a Black girl navigating life in both Garden Heights and Williamson Prep.

Mehra (2022) used the criticism of media framing in the novel, demonstrating how Khalil is depicted as a criminal. Although this discussion brings to the fore institutional racism, it lacks the factor of Starr's gendered voice and her socio-economic status in influencing her most believable witness. This paper follows up on Mehra by exposing how the silence of Starr is a racialized and gendered experience, which is intensified by a vulnerability based on her class.

Soni and Chauhan (2025) read the novel as protest literature, highlighting its postcolonial feminist aspects. They have emphasized that Starr has become an activist, but they failed to analyze the intersection of class in this resistance by feminists. This paper adds to their viewpoints by anticipating the class as an equal axis of analysis, as it proves that the agency of Starr is impossible to separate in her journey between poverty and privilege.

It was hypothesized by Ananda and Lumbanbatu (2024) that Starr is a kind of negotiator of racial, class, and gender identity at once, which can be described as a form of triple consciousness. Although Ananda theorized the intersection, the analysis itself was descriptive as opposed to being integrative. This observation is furthered in the present work, in which intersectional feminist theory is applied to the textual evidence systematically, thus demonstrating not only the presence of triple consciousness but its functioning as a lived experience.

Rodriguez's (2022) underlying research question was in the area of examining trauma and racial injustice in young adult literature, where *The Hate U Give* is a reaction to the racialized violence. Nevertheless, the feminist and socio-economic connotations of the identity of the Starr person were sidelined in the work of Anderson, who continued to concentrate on the racial and trauma implications. The paper extends the frame created by Anderson, connecting trauma to feminist empowerment and disadvantage based on class.

Fragmented identities in the novel were discussed by Aqdas and Ain (2024), who remarked how Starr code-switches between Garden Heights and Williamson. Although it is crucial, they did not see fragmentation as a place of resistance but as a dual identity problem. The current research redefines fragmentation as a means of power, as Hook (2000) asserts that marginality can be transformed into a zone of opposition.

Parya (2024) devoted attention to resistance and Black girlhood in *The Hate U Give* and emphasized the political awakening of Starr. Nevertheless, Aqdas did not methodically place this development within the Framework of domination that interconnects race, class, and gender. This paper will supplement Aqdas's work by demonstrating how the story of Thomas exemplifies the theoretical model of Collins (2020).

Lastly, Lenviel (2024) touched upon the systemic police violence in modern fiction and placed *The Hate You Give* in a broader literary context. Although this analysis underlines the centrality of racism, it fails to explain the gendered and classified position of Starr. This work sheds new light by bringing together these dimensions, thereby providing a more holistic interpretation.

Filling the Research Gap

The above comparison makes apparent the gap in the literature. The earlier works have generated valuable information on race, activism, identity, and protest, but have mainly examined these factors individually. There is a paucity of scholars who have incorporated entirely the axes of Feminism, race, and class into one analysis. This disjunction risks oversimplifying the subjectivity of Starr and overlooking the intricacy of Thomas's critique.

The current paper bridges this gap because it makes use of intersectionality as a methodological approach rather than a metaphor. Basing the analysis on the idea of multiplicative oppression formulated by Crenshaw (1989, 2013) and the concept of a matrix of domination as proposed by Collins (1990, 2020), the film *The Hate U Give* will be shown as implementing intersectionality in the narrative form. Starr's resistance

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and her cross-space struggles through poverty and privilege depict the interrelationship between sexism, racism, and classism. This way, the analysis demonstrates that the novel qualifies not only as a piece of protest literature but as an intersectional feminist text that questions the reductive interpretations.

Theoretical and Academic Contributions.

This study has two contributions to the study of literature. To begin with, it advances the feminist literary theory, highlighting the importance of Black girls as a priority in the studies of young adult fiction in America. Unlike in the earlier feminist debate, where women of color were pushed to the margins of the feminist discourse (hooks, 2000), The Hate U Give has the voice of Starr as the center of the criticism. Second, it expands critical race and class studies because Thomas's novel not only dramatizes racial injustice but also the socio-economic and gendered conditions that remain the origin of inequality.

These dimensions combined have further contributed to the debate, showing that intersectionality is not a far-fetched element but a reality that flows and radiates through literature. It promises young adult fiction the prospect of critical awareness of inequality, thereby making it a fundamental field of scholarly discourse and social education.

In conclusion, it can be stated that this study has achieved its primary research question and objectives. As a result of the analysis, one can observe that The Hate U Give introduces the issue of systemic injustice as a by-product of intersectional oppressions, and demonstrates how Black female agency can be the outcome of the intersection. The study reflects its originality by placing the results within the context of existing literature, providing an integrated intersectional reading that has not been fully developed in previous studies. In this manner, it not only fills another major gap in the literature but also proves the topicality of the novel as a classic of American literature, along with the discussion of intersectional Feminism.

CONCLUSION

This paper has explored Angie Thomas's *The Hate U Give* (2017) through an intersectional feminist lens, examining how the novel exposes the interlacing formations of Feminism, race, and class. Analysis has revealed that the path from silence to voice represents the dynamics of multiplicative oppression and the opportunities for resistance, as exemplified by Starr Carter's case. Through the analysis of the novel in terms of gendered agency, endemic racism, and socio-economic inequality, the study has shown how young adult fiction can be both a literary work and a social commentary. By so doing, the research has answered its primary research question and fulfilled its aims: first, it demonstrates in what ways Starr is constructed as a result of the convergence of axes of oppression, and second, it places *The Hate U Give* in a wider intersectional tradition of American literature.

Contributions of the Study

The most significant contribution of this study is that it approached The Hate You Give with an integrative application of the intersectional feminist theory. Whereas earlier research has discussed the novel in terms of race (Reese, 2023; Hawkins, 2022) or protest literature (Soni and Chauhan, 2025) or fragmented identity (Aqdas and Ain, 2024), this study has provided an all-encompassing framework that would explain the novel in terms of gender, race, and class. In so doing, it addresses a significant gap in the literature and demonstrates that Starr's subjectivity cannot be understood in isolation from the structures that interrelate her life.

The other contribution is an extension to feminist literary criticism in the inclusion of Black teenage girls in the classification of protagonists who are empowered. Unlike previous feminist readings, which focused on white, middle-income women, this work prefigures how Thomas asserts a Black adolescent girl as a significant figure of opposition. This view supports Black feminist studies and the young adult literary criticism by endorsing the significance of the novel as a text that instigates mainstream feminist, racial, and socio-economic discourses.

Implications

These findings have academic and social implications. At the educational level, the paper proves the usefulness of intersectional feminist theory as a methodology used in the study of literature, specifically in the analysis of fiction in young adult literature. It confirms that the concept of intersectionality (Crenshaw, 2013) and the matrix of domination (Collins, 2020) offer good frameworks to unpack the way identities are produced by a set of systems that interact at the same time.

On a social front, the research paper notes that the novel has the capacity to create a critical awareness within the minds of young readers. Thomas presents a complicated set of societal issues, namely, systemic racism, gender inequality, and marginalization due to class, in a way that is easy to understand by the audience, without it becoming any less important. It thus serves as a cultural pedagogy, illustrating how new generations perceive injustice and resistance. This aligns with Haekinss' (2022) argument that *The Hate U Give* promotes racial literacy, and it further demonstrates that the book fosters feminist and class awareness.

RECOMMENDATIONS

Based on these results, it is possible to suggest three groups of recommendations:

- **For literary scholarship:** Research in this area should persist in using intersectional models in the

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exegesis of contemporary fiction, especially that of young adults. This will ensure that analyses are not confined to individual axes of experience, but rather encompass the multiplicity of identities. *The Hate U Give* may also be improved by comparative studies that would place the piece with other intersectional texts, including On the Come Up by Angie Thomas or Dear Martin by Nic Stone.

- **For education:** Teachers and curriculum developers need to include *The Hate U Give* in secondary and high-level education syllabuses as a text of literature and as a text of social discussion. Its racist, sexist, and class-inequality themes are good places to start to discuss justice and equity.
- **For social discourse:** Activists and policymakers can use the cultural influence of such novels as The Hate U Give to create awareness about the inequalities of the system. Political education should not be undervalued, particularly through literature, among the young.

In conclusion, this paper has demonstrated that The Hate U Give is not only a poignant tale of a young individual struggling with grief and injustice but also a literary performance of intersectionality, illustrating how different genders, races, and classes interrelate to create their experiences. By making a black teenage girl the witness and the activist, Thomas puts the feminist, racial, and class discourse into its limits. The positive aspects of this work lie in its scope, the practical application of the theory, and the validation of young adult literature as a powerful tool for social criticism. The implications are not limited to the academic world, and a broader meaning of the significance of literature in the process of creating critical awareness should be taken into account. Recommendations made here reiterate the fact that scholarship and practice still have to be open to the intersectional perspectives to address the dynamics of inequality in contemporary society.

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