



تقاطع المصالح في رواية أنجي توماس (كراهيتك لي) من منظور نظرية العرق النقدية في العنصرية المنهجية والعدالة الاجتماعية

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المخلص

يهدف هذا البحث إلى مناقشة مفهوم تقاطع المصالح في رواية أنجي توماس (كراهيتك لي) (٢٠١٧) ضمن نطاق نظرية العرق النقدية. قدم هذا المفهوم العالم البارز ديريك بيل، الذي اقترح أن التقدم في تحقيق العدالة العرقية يحدث عندما يتماشى مع مصالح المجموعات المهيمنة. يستكشف البحث كيفية تصوير الرواية للعنصرية النظامية، وعنف الشرطة، والنشاط الاجتماعي في أمريكا المعاصر من خلال تطبيق هذا المفهوم. تمر البطلة، "ستار كارتر" بتجربة الالتحاق بمدرسة خاصة مخصصة للعرق الابيض وكونها من الجالية الافريقية الجذور، مما يعرضها لتقاطعات العرق والامتياز والنشاط الاجتماعي. يركز البحث على كيفية كشف أحداث الرواية، وخاصة استجابة المجتمع لمقتل "خليل"، عن لحظات تتلاقى فيها نضالات السود من أجل العدالة مع المصالح الاجتماعية أو المؤسسية الأوسع. يضاف الى ذلك، ينتقد البحث التحديات المرتبطة بمفهوم تقاطع المصالح في تحقيق المساواة. تسلط الدراسة الضوء على دور الأدب بشكل عام وأدب الشباب بشكل خاص في إظهار عدم المساواة الممنهج والطرق المختلفة المتعلقة بقضايا تحقيق العدالة الاجتماعية.

الكلمات المفتاحية: تقاطع المصالح، العنصرية المنهجية، الظلم الاجتماعي، قسوة افراد الشرطة، المجتمع الامريكي الافريقي

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Interest Convergence in Angie Thomas' *The Hate U Give*: A Critical Race Theory Perspective on Systemic Racism and Social Justice

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Abstract

This paper aims to discuss the concept of interest convergence in Angie Thomas' novel *The Hate U Give* (2017) under the scope of Critical Race Theory. This concept is introduced by the eminent scholar Derrick Bell, who proposed that advancements in racial justice take place when they agree with the interests of dominant groups. By applying this concept, the study explores how the novel depicts systemic racism, police brutality, and social activism in contemporary America. The protagonist, Starr Carter, goes through a white private school and her own Black community, which exposes her to the intersections of race, privilege, and activism. The study emphasizes how the events of the novel, especially the event of the community's response to Khalil's death, reveal moments in which Black struggles for justice side with the wider social or institutional interests. Moreover, it criticizes the challenges of interest convergence in



achieving equity. The study sheds light on the role of literature in general and Young Adult Fiction in particular in demonstrating systemic inequities and the different ways concerning the issues of achieving social justice.

Keywords: Interest Convergence, Systematic Racism, Social Injustice, Police Brutality, Black Community

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I. Introduction

Angie Thomas' *The Hate U Give* (2017) is considered an influential young adult novel that noticeably depicts the themes of systemic racism, the brutality of police, and social activism through the journey of its main character, Starr Carter, who encounters the complex relationship of her Black neighborhood and the white private school in which she attends. The journey she takes exposes her to different experiences in relation to race, authority, and identity. The novel centers around Starr's tough experience of witnessing the police shooting her defenseless childhood friend, Khalil, and following social reactions. Khalil's death becomes an impetus to protest and debate about the responsibility of the police which reflects a wider discussion of racial justice.

From a Critical Race Theory standpoint, the novel is discussed and scrutinized through the concept of interest convergence as it is proposed by Derrick Bell. The novel emphasizes how systemic modification and change frequently involve benefits or agreement with the interests of the dominant (white) groups. This is how Bell asserts that "the interest of blacks in achieving racial equality will be accommodated only when it converges with the interests of whites." (Alexander, 2019, p. 50).

The novel depicts how systemic modification and change often involve benefits or agreement with dominant groups' interests. This relationship can be noted in the novel when Thomas criticizes the recognition of injustice through the character of the Nurse, who says "Sometimes you can do everything right and things will still go wrong. The key is to never stop doing right." (Thomas, 2017, p. 154) Therefore, Bell's theory proposes that racial progress happens when it does not affect the current situation or when it goes with the dominant group's personal gains.

In *The Hate U Give*, Thomas employs this relationship clearly by showing how social and institutional reactions to Khalil's death are expressed. Activists and members of the community call for justice, but the social and institutional recognition of Khalil's death as tragic is conditioned by political or social viewpoints. The novel criticizes this phenomenon by demonstrating the restrictions and difficulties of achieving equity in a society established based on racial inequities. The novel also describes the notion of Jessica S. Mitchell, Erin N. Vaughn, the two contrastive experiences that Starr goes through. She "is struck between two worlds" (Mitchell & Vaughn , 2019, p. 241), namely her Black community that is struggling

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for justice, and the dominant white space of her private school, where discussions around race are often superficial or misguided. This contradiction enriches the narrative of the novel by shedding light on how systemic racism functions at both structural and interpersonal levels, which makes the struggle for justice complex and personal.

The study emphasizes the novel's role in raising awareness about systemic racism and social justice through the genre of Young Adult Fiction. By raising such issues and presenting them to accessible to a younger readers, Thomas not only ignites significant discussions about race but also empowers contemporary readers to take responsibility for their own roles concerning the quest for justice. As Starr mentions, "People will keep rioting until it changes" (Thomas, 2017, p. 169). Starr's statement presents the novel's message of empowerment, which encourages contemporary readers to make a contribution to social change by discussing, exploring, and calling for change and justice in their own communities. Through the journey of Starr, the novel criticizes the restrictions of interest convergence in the way of achieving meaningful change. In addition to this, it affirms the power and the unity of collective work and activism in resisting oppression. Young Adult Fiction works like *The Hate U Give* act as a crucial role in revealing systemic inequities and inspiring contemporary readers to oppose and stand up of injustice.

II. Interest Convergence in Angie Thomas' *The Hate U Give*

Derrick Bell's concept of interest convergence offers a critical framework for discussing and analyzing systemic racism and police brutality in Angie Thomas' *The Hate U Give* (2017). Interest convergence suggests that progress among races is achieved only in one way, that is, when it matches the interests of dominant (white) groups. Through the tragic death of Khalil and the social and institutional reactions, the novel reveals how systemic oppression works and how justice is often based upon political and social views.

Khalil is a young, unarmed man who is killed by "a police officer during a routine traffic stop" (Phillips, 2021, p. 26). His death acts as the established systemic racism and injustice in American society. The circumstances surrounding his death resemble many everyday occurrences of killing where unstated prejudice and racism have led to the unfair deaths of innocent Black people. Starr describes the situations of black people concerning oppression by saying, "People like us in situations like this become hashtags, but they rarely get justice" (Thomas, 2017, p. p.169). This quote emphasizes the nature of social anger, in which Black innocent victims are dehumanized and killed rather than seen as individuals deserving justice. As Bell proposes, systemic oppression is perpetuated because it aligns with the interests of dominant groups.

Khalil's death exemplifies the general pattern of systemic oppression faced by Black people in their communities. Police brutality, which is a typical consequence of institutional racism, targets the marginalized groups in the society which confirms inequality in society. As Richard Delgado and Jean



Stefancic explain, “Racism is not aberrational; it is the usual way society does business, the common, everyday experience of most people of color in this country” (Delgado & Stefancic, 2023, p. 8) This notion indicates how racial hierarchies are deeply rooted in social systems, encouraging violence and inequality against the people of racial minorities. This violence, as Thomas depicts through Khalil’s death, is not only a series of isolated events but rather a recurring phenomenon that originates from a history of systemic exclusion and discrimination. Starr powerfully observes, “ I’m not even that dope, but these white kids think I am” (Thomas, 2017, p. 289).

The above quote highlights the superficial way in which aspects of Black identity are adopted by white individuals. It criticizes the cultural adoption in which Black culture is honored when it is entertaining or beneficial, but Black people are marginalized when they confront systemic oppression and discrimination. In this context, Khalil's death highlights the real issues in American society. These real systemic issues are rooted in historical and institutional inequalities of the dominant group, which are justified by the white ideologies, as described by (Delgado & Stefancic, 2023), where racism exists in the social and structural relationship of society, described as a "common, everyday experience" for people of color.

Furthermore, Derrick Bell's concept of interest convergence provides an essential perspective for analyzing this relationship. Interest convergence indicates that progress for racial minorities frequently happens only if it matches the interests of the dominant group. In this case, some elements of Black culture are accepted and celebrated by white people who exist in the same community because they find entertainment or benefit in them. Moreover, when this issue comes to address systemic oppression and support Black communities during the difficult times, there is often a meager motivation for the dominant group to act because these issues do not serve their interests.

Thomas depicts the cyclical nature of injustice in the novel, where victims like Khalil are turned to be criminals rather than being innocent victims crushed by the effects of racism. Starr laments Khalil’s death when the police call him “a Suspected Drug Dealer. They did mention that he was unarmed” (Thomas, 2017, p. 106). This speech illustrates how the novel is shaped to degrade victims and give the right to practise systemic violence. This matches (Ezorsky, 2015) When he argues, the criminal justice system functions “as a gateway into a much larger system of racial stigmatization and permanent marginalization” (p.259). Therefore, the lack of justice for Khalil indicates how these systems work to silence Black voices and keep the current situation further continuing marginalization.

Khalil’s death in *The Hate U Give* functions as an example of wider systemic issues that align with Critical Race Theory's assertion that racism is something ordinary and deeply involved in structures. Starr’s journey from silence to activism incites readers to face these realities and act against the injustices executed by systemic racism. She strongly declares, “What’s the point of having a voice if you’re gonna be



silent in those moments you shouldn't be?" (Thomas, 2017, p. 248), She motivates black people to resist and advocate for immediate, meaningful change. As she grows into her role as an activist, Starr reflects, "I can't change where I come from or what I've been through, so why should I be ashamed of what makes me, me?" (Thomas, 2017, p. 435) This speech emphasizes the empowerment that comes from acknowledging identity and using it as a force for justice.

In Thomas' *The Hate U Give*, the institutional reactions to Khalil's death show their interest in protecting the current situation of the police and systemic authority structures. Therefore, the police's focus immediately starts to change from the officer's criminal action to the past of Khalil in which they accuse him as a drug dealer to justify their act of shooting and killing Khalil. Starr comments on this strategy by saying, "That's the hate they're giving us, baby, a system designed against us. That's Thug Life" (Thomas, 2017, p. 169). The institutional report tries to erase Khalil's humanity and move the charge away from the officer and the system. Derrick Bell discusses similar notions concerning the issues of racial justice, in which he notes that reforms are accepted because they agree with white interests. As (Lamos, (2011)) explains "Interest of blacks in achieving racial equality will be accommodated only when it converges with the interests of whites" (p. 7). This novel clarifies this through the police's actions which prioritize their own interests over justice for Khalil. The jury's decision not to accuse the officer shows the agreement of institutional acts with dominant social interests. Starr expresses dissatisfaction at the jury's decision in which she says, "A sixteen-year-old black boy is dead because a white cop killed him. What else could it be?" (Thomas, 2017, p. 54) This tragic death agrees with Bell's assertion that legal systems often protect existing power structures rather than serve marginalized communities.

Ginnie Logan and Janiece Mackey argue that the power of *The Hate U Give* lies in "the use of social media to extend and perpetuate the conversation about the police brutality" (Logan & Mackey, 2020, p. 29). This means that social media acts as a tool for inciting collective action among the Black American community. Additionally, Christopher Hodges and Ruth Steinholtz mentioned that "The media plays a crucial role in shaping public opinion" (Hodges & Steinholtz, 2018). The means of social media like posts, protests, and Starr's televised interview show how individuals use media platforms to protest against the social racism to shape the public opinion. This is highly significant to the concept of interest convergence because such movements often gain acceptance and popularity when they attract the public attention to criticize those holding the political and social power in the state. For that reason, the media promotes the awareness of the society to be in a direct confrontation with rigorous reality, police brutality and racial injustice against the marginalized Black community. Therefore, the extent to which these confrontations results in a real change which depends on whether they agree with broader social or political interests. The media coverage in the novel exposes not only the systemic failure of the white dominance but it also points out the resistance to change against those who control the current system.



Social responses to Khalil's death additionally demonstrate interest convergence. Media coverage immediately reduces Khalil to a stereotype, emphasizing his supposed association with drugs rather than his humanity. As Starr observes, "You hear all the stuff they're saying 'bout him on the news, calling him a thug" (Thomas, 2017, p. 195). This framing serves the interests of the dominant group by supporting stereotypes that justify Khalil's death in order to maintain and act on the behalf of the dominant group which is the white community.

As a means to achieve the interest convergence, Thomas employs the media's portrayal towards Khalil's death demonstrates the deeply rooted racial prejudices that keep systemic injustice. Khalil is described in the novel as a "suspected drug dealer," which moves the attention away from the circumstances of his death and to his defects. Starr criticizes this distortion by saying, "It seems like they always talk about what he may have said, what he may have done, what he may not have done." (Thomas, 2017, p. 284) This speech sides with Derrick Bell's concept of interest convergence, as media prefers accounts that maintain social structure of power whether it is right or wrong rather than challenge them.

Critics have tackled how media coverage acts to serve the interests of dominant groups by maintaining stereotypes which legitimize and support racial inequality. As Katie Pak and Sharon M. Ravitch explain "Social media has given voice and visibility to systemic racism and injustices in a way that can no longer be denied, dismissed, or minimized" (Pak & Ravitch, 2021, p. 40) In the previous quote, it is clear that Pak and Ravitch affirm the role of the media which amplifies systemic racism and injustices in promoting the concept of interest convergence.

This observation about social media is associated with how Starr and other Black people employ media to express their dissatisfaction about Khalil's unjust killing. Therefore, the social media reflects the role of media in the novel as a platform in which marginalized people can expose systemic injustices. They challenge the dominant current narratives which seek to ignore or belittle these issues. For example, Starr's final decision to speak in public about Khalil conveys how individuals use media to make their voices heard. Thus forcing society to face the bitter truths. The protests happening after Khalil's death are not only demanding justice but also implying empowerment and resilience. Starr's awareness that "Her words used to have power" (Thomas, 2017, p. 164) conveys the main message of the novel which is the transformative power of voicing out in front of injustice.

As Bell proposes, racial justice profits often appear when they are common with the interests of white institutions. In this novel, this is reflected when Starr's activism becomes a tool for wider social discussions on the police. This is how Starr express this when she says "People are realizing and shouting and marching and demanding" (Thomas, 2017, p. 437). This speech presents a crucial moment in Starr's journey as an activist concerning racial justice. The notion of collective action corresponds to the concept of





interest convergence. Starr's activism becomes a part of a larger societal dialogue that appeals to white institutions concerned about keeping the public order. By participating in protests and voicing out, Starr's actions presents a recognition of the police violence in which violence threatens the social stability.

As the major character in Angie Thomas' *The Hate U Give*, Starr Carter is presented with dual identity; her black identity and the white one in which she engages with the white community at the white school. This dual identity is a major theme that illustrates her struggle to deal with the Black neighborhood of "Garden Heights, the improvised urban neighborhood in which they grew up" (Soloway, 2019, p. 38) and her white school, Williamson Preparatory School. This duality is a good example that paves the way to the concept of interest convergence to be applied in relation to the events of the novel. In this case, Starr is well aware that she performs different roles of herself in these two places. At Williamson Prep, she realizes that she needs to change parts of her behaviour and identity to avoid being distinguished as an outsider to the dominant white community or being stereotyped. This is clearly shown in the following quote: "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.'" (Thomas, 2017, pp. 73,74)

The quote demonstrates how Starr changes her behavior to side with the expectations of the white dominant group at Williamson Prep. This highlights the way in which her Blackness is seen differently based on the situation. This matches with the interest convergence as Starr's assimilation helps her to keep the social unity in a place which is dominated by white group. Since she is in a different community, Starr is obliged to modify her black dialect to agree with the dominant group of the white community at Williamson's Prep in which she is no more using slang. Not only that, she does not even imitate her friends in the white community when using slang in order to avoid being recognized as "angry Black girl". Starr also takes the burden to protect her Black identity while at the same time keeping her position in the dominant white place. This is affirmed in the following: "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". (Thomas, 2017, p. 97)

Starr's change in her way of speaking "voice" shows her internal conflict as she deals with two different social worlds. Her intentional attempt to modify her speech to fit with her white colleagues shows the psychological effect of hiding her real self to agree with social norms. This behavior corresponds to the concept of interest convergence. In this case, Starr's adaptation secures her place in a safe position among her white colleagues, thereby maintaining the current status of white comfort and interest.



The act of change not only shows the systemic difficulties faced by marginalized people but also emphasizes the concept of the dual consciousness “ that really entail equality” (Wehnert, 2008, p. 13) as it is described by W.E.B. Du Bois in relation the people of dual identity like Starr. Starr wants to avoid exclusion as a result of “ structural inequalities and systematic racism” (Steffes, 2024, p. 286). Thus, Starr is conscious of the consequences related to structural inequalities and systematic racism that surround her. This is why she is careful enough of her choice of words and pronunciation that can be considered as a means of survival which is related to the concept of survival mechanism which means “ a way of protecting oneself from potential hurt or disappointment” (Desmarques, 2024, pp. 3- 4). Therefore, Starr tries to protect herself from racism by being described as “ghetto” that leads her to be disappointed.

In addition to this, some critical scholars have noted that the concept of interest convergence supports the white control in racial hierarchies. (Brooks, 2017) says, "Bell's interest convergence thesis is sometimes seen as prescription for redressing white hegemony”(177). Starr's attempts to assimilate by speaking in a way that is "acceptable" to the white community indicate this issue. Her acceptance is dependent on the standards that prefer white comfort and privilege, consequently this supports the white hegemony over the black people.

While the concept of interest convergence presents a powerful insight to get a complete picture of systemic racism and social justice in the novel, it additionally demonstrates the essential limitations in achieving equity and eliminating systemic oppression. Through Starr Carter's journey , the novel shows that social and institutional changes prompted by interest convergence frequently fail to tackle the basic causes of systemic inequalities.

Interest convergence often results in a slight or superficial changes that do not affect or address the division between classes in the society. Starr notices this limitation in how Khalil's death is viewed by the media and the public people in the society. While there is widespread anger and dissatisfaction, much of the attention stays on Khalil's presumed flaws rather than the core systemic issues. Not only that, even the police's improper tackling of Khalid's death shows the inhuman treatment toward the marginalized individuals. This is clear when Starr says: “The cops rummage through Khalil's car. I try to tell them to stop. Please, cover his body. Please, close his eyes. Please, close his mouth. Get away from his car. Don't pick up his hair-brush. But the words never come out.” (Thomas, 2017, p. 29)

The above quotation describes Starr's desperate experience, grief, helplessness, and the dehumanization she witnesses in the aftermath of Khalil's death. It effectively shows the lack of respect and regard for Khalil's humanity by the police. Starr's touching requests for Khalil's body to be treated with dignity when she says "Please, cover his body. Please, close his eyes" emphasize her desperation and the obvious absence of respect from the officers. Their behaviours, such as rummaging inside his car and picking up his personal belongings like the hairbrush, indicate a wider systemic pattern of reducing Black

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people to objects of suspicion even after their death. This behavior is associated with Critical Race Theory and its assertion that systemic racism operates not as an aberration but as a normal act part in the social structures (Delgado & Stefancic, 2023). By concentrating on Khalil's car and his items, the police distract the general's attention from the reality of the unjust and cruel killing to an incident that seeks to criminalize Khalil even after his death. Starr's frustration and her inability to express her dissatisfaction shows the power imbalance between the marginalized people and the dominant group in addition to the silencing effect of systemic racism on the marginalized communities.

It is clear that the concept of interest convergence often leads to meager changes that fail to tackle the main reasons of the systematic inequality. This is noticeable in how Khalil's death is treated by both the police and the media that are controlled by the dominant group. The officers' behaviors at the killing scene presents a clear picture of their justification over paying no regard to Khalil's humanity. They search for Khalil's belonging through his car shows a little or no respect not to a life lost but the search is conducted to find evidence which criminalizes the victim and legitimizes the police's cruel act. As Uncle Carlos later notes: "I hate that I let myself fall into that mind-set of trying to rationalize his death. And at the end of the day, you don't kill someone for opening a car door. If you do, you shouldn't be a cop." (Thomas, 2017, p. 252). Uncle Carlos who assimilates into the white community and becomes a police officer comments on his own actions and attitude in relation to Khalil's death in which he expresses regret for justifying it. This moment emphasizes his internal struggle and his view on justice and accountability. In this case, Uncle Carlos acknowledges justifies Khalil's death by initially embracing an attitude that excuses the actions of the police. This justification represents the social norm that frequently protects police officers even in situation of violence or unjust acts particularly against marginalized people like Khalil. His recognition that "you don't kill someone for opening a car door" indicates a break from that norm and emphasizes his struggle with balancing his role as a police officer and his empathy with the marginalized community.

The concept of interest convergence is clearly found through the character of Uncle Carlos who has dual identity as a member of Starr's Black community and as a police officer. This puts him distinctively to represent the tensions of interest convergence. At first, his acceptance of police action about Khalil's death may come from the effort to side with the dominant authority with whom he serves. His position helps him both professionally and socially as someone assimilated into the predominantly white community. Uncle Carlos's regret shows the situation of the American Black individuals who are assimilated with the white community. They are in a middle ground, torn between their original roots and their acquired positions within the dominant white group. Uncle Carlos's statement shows a moral awakening and emphasizes how the systems of power often require marginalized individuals to suppress their community in order to maintain their position.





The protagonist Starr Carter also represents the combination of identities that include both her Black neighborhood of Garden Heights and the white space of Williamson Prep. Her dual identity enables Thomas to address how systemic racism displays both marginalized communities and privileged spaces. Starr's illustrates how interest convergence is a double-edged sword that voices up the marginalized only when they agree with dominant social interests. In spite of Starr's activism and the protests, the novel criticizes the limitations of interest convergence in achieving real change. The institutional reaction to violent acts reveals how systemic racism continues in spite of dissatisfaction. Starr reflects on this when she says: "I once posted a picture of Emmett Till, a fourteen-year-old black boy who was murdered for whistling at a white woman in 1955. His mutilated body didn't look human" (Thomas, 2017, p. 80)

Starr's speech makes a link between historical and contemporary racism, which emphasize the brutality imposed upon Black people. Emmett Till's murder like a large number of violent acts in Starr's time represents the failure of social and institutional structures to protect the marginalized communities. This has a direct relation to the concept of interest convergence, which indicates that real change in racial justice frequently takes place only when it agree with the interests of the dominant group. While Starr raises awareness, the systemic response falls because the basic structures of the privileges remain unaffected. Institutions might seem to be responding to public dissatisfaction but their actions do not go beyond superficial changes. Starr's speech on Till acts as a reminder of how little advancement has been made in eliminating these oppressive systems because the same moves of violence and injustice proceed.

Angie Thomas's *The Hate U Give* uses the concept of interest convergence to raise awareness and promote the Black discourse about racism, police brutal acts and the social justice. By depicting the social circumstances related to Khalil's death and the reaction of Starr Carter and her community, Thomas presents an account that criticizes systemic inequality and emphasizes the conditions under which racial justice achieved.

Conclusion

Angie Thomas's *The Hate U Give* is a paradigm of the use of the concept of interest convergence in which the novel effectively connects Derrick Bell's concept of interest convergence with the events of everyday life like systemic racism, police brutality, and social justice. Under the tent of the Critical Race Theory, the study clearly shows how racial progress is frequently conditional on the agreement with dominant social and institutional interests. Khalil's death and subsequent events represent the systemic dehumanization of Black individuals and emphasize the barriers between the marginalized people and the dominant group in relation to achieving equity.

The study criticizes and exposes the limitations of interest convergence especially in its relation to its tendency that leads to superficial change which fails to address the basic causes of systemic

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oppression. Thomas affirms this through the protagonist of the novel, Starr Carter, who has dual identity, allowing her to swing between her Black community and the predominantly white community of her private school. Starr's journey from silence to activism demonstrates the power of collective resistance which seeks to achieve meaningful reform. Furthermore, the study emphasizes the important role of literature particularly Young Adult Fiction in promoting awareness, voicing out the marginalized, and taking action among contemporary readers.

Ultimately, through the concept of interest convergence, Thomas's novel not only criticises systemic racism but also acts as an urgent call for justice, encouraging individuals and communities to encounter social injustices and advocate for transformative change concerning class divisions. Through Starr's journey, actions, and resilience, *The Hate U Give* encourages readers to acknowledge their own power and responsibility in eliminating systemic oppression and heading for social justice.

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