



FRAMING RACISM AND RACIAL IDENTITY IN THE MOVIE “THE HATE U GIVE” AS A FORM OF POPULAR MEDIA RESISTANCE

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ABSTRACT

This research examines how *The Hate U Give* portrays racism and racial identity as forms of resistance against injustice. Using a qualitative method, the study analyses the film’s narrative through its visual elements, characters, dialogues, and symbolism, applying Robert Entman’s framing theory and Dominiq Strinati’s popular culture theory within the context of resistance. The findings show that the filmmakers strongly present the struggles of the Black community, using clear and powerful imagery to evoke empathy and raise audience awareness. The main character, Starr Carter, represents the collective experiences of Black individuals in confronting acts of racism. This study highlights the crucial role of popular film in shaping public consciousness about race and identity issues by framing a narrative of resistance that stimulates collective awareness of racism. The study also finds that the film’s visual and symbolic representations play a vital role in conveying critical messages about structural injustice. It further demonstrates how popular media can function as a site of ideological struggle. Overall, this research provides insight into how film, as a cultural text, can construct discourses of resistance and enable the formation of more inclusive and transformative social consciousness. The findings show that film not only depicts social reality but also has the capacity to influence public opinion and strengthen social solidarity.

Keywords: Framing, Movies, Racism, Popular Culture

ABSTRAK

Penelitian ini mengkaji bagaimana film *The Hate U Give* menggambarkan rasisme dan identitas rasial sebagai bentuk perlawanan terhadap ketidakadilan. Dengan metode kualitatif, penelitian ini menganalisis narasi film melalui visual, karakter, dialog, dan simbolisme, menggunakan teori framing Robert Entman dan teori budaya populer Dominiq Strinati dalam konteks resistensi. Temuan menunjukkan bahwa pembuat film secara kuat menampilkan perjuangan komunitas kulit hitam, menggunakan gambaran yang jelas untuk membangkitkan empati dan kesadaran penonton. Karakter utama, Starr Carter, mewakili pengalaman kolektif individu kulit hitam dalam menghadapi tindak rasisme. Artikel ini menyoroti film peran krusial populer dalam membentuk kesadaran masyarakat mengenai isu ras dan identitas, dengan membongkar narasi resistensi yang memicu kesadaran kolektif terhadap rasisme. Studi ini juga menemukan bahwa penyajian visual dan simbolik film sangat penting untuk menyampaikan pesan kritis tentang ketidakadilan struktural. Ini juga menunjukkan bagaimana media populer dapat menjadi tempat pertempuran ideologis. Penelitian ini memberikan pemahaman tentang bagaimana film sebagai teks budaya dapat membangun wacana resistensi dan memungkinkan pembentukan kesadaran sosial yang lebih inklusif dan transformatif karena penelitian ini menunjukkan bahwa film tidak hanya menampilkan realitas sosial tetapi juga memiliki kemampuan untuk mempengaruhi opini publik dan memperkuat solidaritas sosial.

Kata Kunci: Framing, Film, Rasisme, Budaya Populer

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INTRODUCTION

The mass media not only conveys information, but also functions as an agent of shaping social reality. Through the depictions they present, the media determine how the public understands events, groups, and identities. This presentation is not neutral, as it is laden with ideologies, interests, and values that shape society's collective worldview (Pamungkas et al. 2024). Mc Qual's (2010) analysis, in the context of popular culture, finds that films in today's popular culture not only function as entertainment but also serve as tools to spread ideology and internalize specific values to a broad audience. Films, as cultural and visual texts, have the power to influence collective perceptions and social values through recurring narratives and symbolic imagery (Atika 2024; Dowie-Chin, Cowley, and Worlds 2020). The portrayal of stereotypes in cinematic works can perpetuate biased attitudes toward specific communities and obscure the multifaceted nature of social identity. Among the many social realities represented in film, issues of race and racial identity remain some of the most persistent and critically discussed themes (Atika 2024; Prihatika and Rokhman 2020b).

The theme of race and racial identity remains one of the most frequently constructed and mediated social issues in contemporary film. Cinematic portrayals of minority groups, particularly black communities, often reproduce stereotypical images that sustain existing social hierarchies and inequalities (Tausel 2020; Xie et al. 2022). Negative photos that continue to be reproduced make racism a structural problem that is internalized in social systems and media (Andini 2025). This phenomenon of racism is not only happening in the West, but is also relevant in the Indonesian context. Racism is also an important issue in Indonesia. Negative representations of ethnic groups such as Papuans and Chinese still occur in the media. Local media reinforces stereotypes through unfair and discriminatory narratives (KomnasHAM, 2020; Suryani, Dewi, and Indonesia 2021). Although set in the United States, the dynamics of racism and identity struggle depicted in *The Hate U Give* have universal resonance, including in Indonesia, where issues of racism against minorities as well as racial injustice are still essential concerns. Therefore, analyzing this film can provide valuable insights into how popular media can serve as a tool for advocating social justice across various cultural contexts.

Seeing the urgency of racial representation in the media, the film "*The Hate U Give*" becomes a very relevant object of study. *The Hate U Give* depicts the complexity of racial identity through the character Starr Carter, who must navigate two different worlds: the white elite school and the black community. The story shows that racial identity is fluid and contextual. The movie not only raises the issue of police violence, but also illustrates the internal tensions that individuals experience due to social and racial pressures (Amjid, Ali, and Muhammad 2022). Framing in film works not only through narrative structure, but also through visuals, dialogue, and characters. *The Hate U Give* frames racism as a systemic symptom, not individual incidents, and encourages viewers to question the legitimacy of existing social structures (Entman, 2023Khan, 2020). As such, the movie becomes a tool of social criticism and opens up space for more conscious opinion formation.

Therefore, analyzing the framing in *The Hate U Give* is theoretically and practically significant, since it helps reveal how the media produces meanings about race and identity. Using the framing analysis approach, this research contributes to understanding the relationship among media, power, and social construction. Movies are not only cultural texts but also discourse terrains that shape collective consciousness and pave the way for fairer portrayals (Ismoyo 2021; Yunitri, Rajeg, and Isnu Maharani 2019). Based on this background, this study aims to examine how the film "*The Hate U Give*" frames racism and racial identity issues as a form of resistance through popular media.

LITERATURE REVIEW

This research is based on several previous studies relevant to the issue of racism and racial identity framing in *The Hate U Give*. Five key studies are analyzed to strengthen the academic position of this research, which examines the novel *The Hate U Give* and concludes that post-racial ideology is no longer relevant, as racism is still deeply rooted in American society (Prihatika and Rokhman 2020a). Uses a semiotic approach to analyze racial discrimination in film, focusing on symbolic messages related to justice and mental impact (Ridwan and Aslinda 2022). Agasta and Hidayat (2023) applied framing theory to uncover stereotypical representations of the black community. Uses Robert Entman's framing to analyze news coverage of child abuse cases, which provides a comparative perspective on how the media frames social issues.

Meanwhile, it emphasizes the importance of visual and narrative elements in shaping the understanding of racial injustice. The Indonesian context highlights how popular films reflect ideological structures and national identities, often simplifying cultural diversity. Revealed that Papua characters in news and entertainment media tend to be marginalized and stigmatized, reinforcing social hierarchies and ethnic stereotypes (Ikbal1 and Sukmawati2 2023).

While previous studies have offered valuable insights into the representation of racism and racial identity in the media, there remains a significant gap in providing a comprehensive analysis that connects these representations with broader socio-cultural contexts and the mechanisms through which films construct narratives of resistance within popular culture (Resakatmaja 2018; Ridwan and Aslinda 2022). The research gap lies in how popular films actively construct narratives of resistance against systemic racism through framing mechanisms embedded within popular culture, as exemplified in *The Hate U Give*. To address this, the study employs Robert Entman's framing theory to examine how the film articulates issues of racism and racial identity through its visual composition and dialogue (Schafran and Weinberger 2022). This theory serves to examine how the media shapes public perception by highlighting specific dimensions of social reality. According to Robert Entman, framing operates through four key functions: defining problems, identifying causes, making moral evaluations, and proposing remedies (Ariyanto 2024; Tausel 2020). In the context of film, these four elements can be identified through visual and symbolic narratives that influence the audience's interpretation of social issues.

This perspective is further supported by Dominic Strinati's view of popular media not merely as a product of mass culture but as a site of ideological struggle between forces of domination and resistance. Strinati argues that popular culture plays a crucial role in either sustaining or challenging existing power structures, with film functioning as a cultural text that articulates resistance to the hegemony of dominant representations (Ananda and Al Hafizh 2020). The manifestation of resistance within popular culture emerges when popular media actively

reconstructs narratives, amplifies marginalized voices, redefines symbolic meanings, and fosters collective solidarity against systemic injustice (Gul et al. 2024). Within the scope of this study, Strinati's theory of popular culture is applied to examine how *The Hate U Give* leverages its position as a form of popular media to articulate resistance toward systemic racism (Fadhil, Situmeang, and Ma'arif 2022). In *The Hate U Give*, the protagonist's acts of resistance illustrate the intricate interplay of multiple social identities, such as race, class, and gender, that shape the lived experience of structural racism. This intersectional dimension highlights how resistance is not a singular or uniform process, but rather a dynamic negotiation influenced by social position and cultural context (Andini 2025; Dowie-Chin et al. 2020). Collectively, these studies underscore the importance of critically examining how media narratives construct and represent resistance, particularly in relation to racial and ethnic identity, as they play a crucial role in shaping public consciousness and challenging dominant ideologies (Agasta and Hidayat 2023). This research extends the discussion by combining global and local perspectives through the lens of framing and resistance in popular media.

By integrating framing theory and popular culture perspectives, this study contributes to a more nuanced understanding of how contemporary films function as spaces of ideological negotiation and social commentary (Abdullah and Sonni 2025). *The Hate U Give* not only reflects the realities of racial discrimination but also serves as a medium for raising awareness and fostering critical reflection among audiences. This integration enables a deeper exploration of how cinematic texts both mirror and shape societal discourses on race, identity, and justice. Thus, the research aims to bridge theoretical insights with cultural praxis, highlighting the transformative potential of popular film in contesting systemic inequality.

RESEARCH METHODS

Based on the theoretical framework described in the literature review, this research employs a qualitative approach with a descriptive analysis. The main object is the film *The Hate U Give*, which is analyzed using Robert Entman's framing theory (Sugiyono 2019). The analysis focused on narrative, visual, and dialog elements to identify the framing of racism and racial identity issues. Data were obtained through textual observation of key scenes in the movie and thematic coding based on Robert Entman's four framing elements: defining the problem, diagnosing causes, making moral judgments, and suggesting solutions.

In addition to Robert Entman's framing analysis, this research also integrates Dominik Strinati's popular culture theory, which sees popular media as a space for ideological struggle. According to Dominik Strinati, movies are not only entertainment but also an arena where resistance to the dominance of racial discourse can be articulated (Muhaemin 2020). Data were collected through textual analysis, repeated observations of the movie, recording of key scenes, and identification of the framing elements present in the movie.

The descriptive qualitative approach was chosen because it allows for a deep and interpretive understanding of the meaning constructed through cinematic elements. This approach does not aim to measure variables quantitatively, but rather to describe, interpret, and contextualize how films convey ideological messages about race and identity in contemporary socio-cultural contexts. Data selection is carried out through purposive sampling techniques, i.e., by selecting scenes that feature racial conflict, dialogue about identity, or symbols of resistance to inequality.

(Bahiyah and Gumiandari 2024). The scenes were selected based on their relevance to the research objectives and their suitability with the theoretical framework used. The data collection stages were carried out as follows:

1. Watch “*The Hate U Give*” movie multiple times to gain data through understanding of the storyline and character development.
2. Identify and document key scenes, dialogues, and visual symbols that depict racial issues.
3. Textual observation and transcription of key dialogues relevant to the research focus.
4. The provision of thematic coding is based on four elements of Robert Entman's framing, namely: 1) Defining problems; 2) Diagnosing *causes*; 3) Making *moral judgments*; 4) Suggesting *remedies*.
5. The interpretation and synthesis of the findings is carried out by integrating the popular culture theory of Dominic Strinati, who views popular media as an ideological battleground. Through this theory, film is understood not only as entertainment but also as a medium that articulates resistance to the dominance of racial discourse (Rijali 2019).

Through these stages and approaches, this research is expected to reveal how “*The Hate U Give*” builds, challenges, or even strengthens racial ideologies within the framework of today's popular culture.

FINDING

The findings of this study reveal that *The Hate U Give* frames racism and racial identity as a form of resistance against oppressive social systems. This framing operates through several core elements: visualization, character construction, narrative structure, dialogue, and symbolism, which work collectively to challenge dominant representations of the Black community. Each of these findings is elaborated in the following subsections:

1. Visualization

The visual elements of *The Hate U Give* play a crucial role in shaping the audience's emotional and moral understanding of racial injustice. The film employs dim lighting, dark colour tones, tense camera movements, and tight framing on facial expressions to convey fear, grief, and vulnerability. A striking example is the scene of Khalil's shooting, where the stark contrast between police car lights and the surrounding darkness heightens the sense of chaos and helplessness. This visual composition not only depicts violence but also immerses viewers in the emotional reality of systemic oppression.

These aesthetic choices support Robert Entman's framing components of *problem definition* and *moral judgment*. By visually emphasizing suffering, the film guides viewers to perceive racial violence not as an individual tragedy but as a systemic and institutionalized issue. The findings also indicate that this visual approach addresses a gap in prior scholarship, which has often focused on textual or news representations of racism. *The Hate U Give* demonstrates that cinematic visuals

themselves can function as ideological resistance, challenging normalized depictions of violence against Black communities.

Furthermore, the visual strategies contribute to the construction of counter-hegemonic narratives. Through carefully crafted imagery, the film disrupts dominant cultural frames that often justify or minimize police brutality. By placing the audience in emotionally charged visual spaces, the film transforms passive viewing into active moral engagement. Thus, visualization becomes a central element in constructing a politically conscious understanding of structural racism.

These findings show that the visual strategy in *The Hate U Give* serves as a form of *counter-hegemonic framing*, namely, resistance to dominant representations that often normalize violence against minorities. By showing suffering explicitly yet humanely, the film shifts the viewer's perspective from the position of observer to the position of emotional participant. This visualization aligns with Entman's (1993) idea that *framing* is effective when it defines problems, identifies causes, provides moral judgments, and offers solutions through empathy and social solidarity.

When compared to the film "*12 Years a Slave*" by McQueen (2013), which emphasized physical violence as the historical reality of slavery, *The Hate U Give* highlights more contemporary structural violence that takes place symbolically through the media and law enforcement. The visual approach is more modern, placing cinematography as a form of political communication. In addition, the film reinforces Hooks's (1992) findings in "*Black Looks: Race and Representation*," which argue that visual imagery can serve as an arena for the struggle for meaning, in which black identity is reclaimed from dominant stereotypes.

2. Character

The character of Starr Carter emerges as the emotional and ideological core of the film's framing of racial identity. Starr is constructed as a multidimensional figure navigating two contrasting environments: a predominantly white elite school and her racially marginalized hometown. This dual existence reflects the complex reality of many Black individuals who must constantly adapt their identities to survive within unequal social structures. Her emotional struggles, moral dilemmas, and moments of courage illustrate the psychological and social pressures imposed by systemic racism.

The findings show that Starr is framed not merely as a victim but as an active agent of resistance. Her decision to speak publicly about Khalil's death signals a transformative shift from silence to voice, aligning with Entman's framing function of *suggesting remedies*. Starr embodies a proactive stance against racial injustice by challenging media narratives and institutional silence. This representation fills a noted gap in mainstream films, where Black female characters are often marginalized or depicted within narrow stereotypes.

Starr's identity conflict offers symbolic insight into broader social tensions between assimilation and resistance. Her journey reflects the collective experiences of Black communities struggling to assert dignity within oppressive systems. The film positions her as a catalyst for social awareness, suggesting that resistance can begin with personal courage and self-realization. Thus,

the character framing contributes to redefining Black female identity in popular culture as assertive, critical, and transformative.

An interpretation of these findings suggests that Starr's framing of the character reflects a paradigm shift in the representation of black women in popular culture, moving from a previously passive, marginalized role to an active subject challenging hegemony. In Entman's theory, this reflects the elements of *moral judgment* and the suggestion of *remedies*, in which characters are used to assess the morality of oppressive systems and to offer alternatives to social change through empathy and courage.

Compared with other studies, such as Hooks (1992) in *Black Looks: Race and Representation* and Collins (2000) in *Black Feminist Thought*, Starr's characters share a similar effort to reconstruct Black women's identities as the center of the narrative. However, *The Hate U Give* offers a new perspective by centering the teenage girl as the protagonist, articulating resistance to structural injustice through social awareness and personal courage. Thus, the film not only presents the story of individual struggle but also projects a form of ideological resistance to racial domination within popular culture, showing that characters can serve as an important means of framing social issues and transforming collective consciousness.

3. Storyline

The storyline of *The Hate U Give* is structured to reveal racism as an interconnected and systemic phenomenon. Rather than presenting racial injustice as isolated incidents, the narrative links individual experiences with institutional practices involving law enforcement, media framing, schooling, and community dynamics. This systematic arrangement emphasizes that racism is embedded in everyday social interactions and organizational structures.

The narrative progression from Starr's personal trauma to large-scale protests underscores the relationship between individual awareness and collective mobilization. Starr's conflicts with friends who trivialize racism, with police who distort the truth, and with school environments that suppress uncomfortable conversations serve to illustrate how oppressive structures operate at multiple social levels. Through this narrative framing, the film challenges the dominant discourse that often blames individuals rather than systems for racial inequality.

Moreover, the storyline demonstrates the transformative power of collective action. Scenes of community gatherings, public demonstrations, and intergenerational conversations highlight how resistance emerges through solidarity. The narrative thus operates not only as a fictional account but also as a political commentary that encourages audiences to recognize the necessity of structural change. The findings affirm that the film uses narrative framing to cultivate critical consciousness and to redefine racism as a collective problem requiring collective solutions.

4. Dialogue

The dialogue in this film serves as a tool to convey criticism of the existing social system. Through conversations between characters, filmmakers convey moral messages that challenge social stereotypes and prejudices. In the context of *framing* theory, dialogue helps to build moral judgments against discriminatory actions and strengthens the audience's sympathy for the victims. For example, when Starr recounts her experiences with the police and how the media frames the

narrative about Khalil, the conversation reinforces the audience's understanding of the injustices experienced by the black community. This kind of dialogue directly builds a form of resistance through language, by dismantling dominant narratives, challenging established assumptions, and provoking critical discussions about issues of racism and justice.

Dialogue functions as a central rhetorical tool that reinforces the film's resistance-oriented framing. Conversations surrounding Khalil's death, media manipulation, and unfair policing practices expose the ideological mechanisms that justify racial injustice. Starr's verbal reflections, debates with peers, and exchanges with family members articulate the internal and external tensions caused by systemic racism.

The findings show that dialogue serves to dismantle dominant narratives that portray Black victims as perpetrators or justify police violence. By articulating alternative perspectives, the film constructs *counter-narratives* that challenge institutional bias. The dialogue also performs Entman's component of *moral evaluation*, guiding the audience toward empathy and ethical reflection.

Beyond its narrative function, dialogue creates spaces for broader social discussion. Conversations among characters mirror real-world debates about racial inequality, media framing, and justice. This positions the film not just as entertainment but as a pedagogical text capable of initiating reflection and social critique. The findings highlight that dialogue is an underexplored yet powerful mechanism through which films can shape public consciousness about racism.

5. Symbolism

The film also uses powerful symbolism to challenge dominant narratives about the black community. The slogan “*THUG LIFE*” and other visual elements serve as tools of cultural resistance, showing that identity can be redefined and used to counter harmful stereotypes. In terms of framing theory, these symbols serve to direct the audience's attention to the deeper meaning behind the representations they see. Filmmakers strategically select these symbols to prompt viewers to reflect more deeply on the meanings embedded in the representations they encounter. This symbolism is central to the construction of resistance, as it directly reinterprets existing symbols to challenge hegemony and build an empowering collective identity.

Symbolism serves as an ideological bridge connecting personal experience with collective resistance. The film reinterprets culturally loaded symbols such as “*THUG LIFE*,” transforming them into critiques of social systems that produce and sustain violence against marginalized communities. Rather than accepting negative stereotypes, the narrative reframes these symbols as calls for awareness and change.

Metaphorical visuals, such as flowers blooming in harsh environments, represent resilience, hope, and communal strength. These images contribute to constructing an alternative narrative that emphasizes endurance and empowerment rather than victimhood. The findings show that symbolism enriches the film's ideological depth, providing layers of meaning that support its counter-hegemonic framing.

Moreover, the study identifies a gap in previous research regarding symbolic resistance in popular media. While earlier studies have focused on racial representation, few have examined how symbols can function as tools for reframing dominant cultural narratives. Through its symbolic strategies, *The Hate U Give* reclaims Black identity from negative stereotypes and invites viewers to engage with a more complex, humanizing representation.

DISCUSSION

The discussion elaborates on how the five research findings, visualization, character, storyline, dialogue, and symbolism, work together to construct the framing of racism and racial identity as a form of resistance in *The Hate U Give*. Using Robert Entman's framing theory and Dominiq Strinati's popular culture perspective, this section explains how the film produces a counter-hegemonic narrative that challenges dominant media representations of the Black community.

The film's visualizations play a significant role in fostering emotional and moral awareness among viewers regarding systemic racism. The use of dim lighting, high-contrast visuals, and camera compositions that focus on the characters' emotional expressions creates a dramatic effect that forces the audience to feel the fear, grief, and psychological pressure experienced by Black characters. In Entman's terms, these visual strategies perform the functions of *problem definition* and *moral evaluation* by framing police violence not as an isolated incident but as part of a wider structural injustice. From a popular culture perspective, the power of visualization becomes a form of resistance, unsettling mainstream narratives that tend to normalize violence against Black individuals.

Beyond visual elements, the character of Starr Carter becomes the central figure articulating resistance in the film. Starr is portrayed at the intersection of two social worlds her predominantly white private school and her Black community—creating internal tension and identity conflict. Her transformation from a quiet observer into a vocal advocate for justice reflects the idea that resistance emerges through a deep process of self-awareness and moral courage. In Entman's framing model, Starr embodies the functions of *causal interpretation* and *treatment recommendation*, identifying the systemic roots of racism and presenting courage, solidarity, and collective action as paths toward change. This representation also fills a gap in mainstream cinema, where Black women are often depicted as victims rather than active agents of social transformation. *The Hate U Give* challenges that tendency by positioning Starr as a strategic, politically conscious protagonist who drives the narrative forward.

The film's storyline systematically constructs the understanding that racism is embedded within broader social structures. The narrative transitions from Starr's personal experience to broader social tensions involving the police, the media, schools, and the surrounding community. This structure highlights the multiple levels at which racism operates—individual, institutional, and systemic. Within Entman's framework, the storyline guides the audience to see the interconnectedness of injustice and to understand that meaningful social change requires collective awareness rather than momentary empathy. From a cultural studies perspective, the narrative

functions as a bridge between personal trauma and structural critique, reinforcing the film’s ideological stance on resistance.

Dialogue in the film serves as a powerful rhetorical tool that exposes social biases and media distortions directed at the Black community. Through conversations between Starr, her family, and peers, the film articulates critiques of media misrepresentation, racial stereotyping, and legal injustice. These dialogues dismantle dominant narratives that often justify police violence by criminalizing Black victims. Starr’s spoken reflections create a clear counter-narrative grounded in humanity and truth. According to Entman, such dialogue performs the function of *moral judgment*, encouraging audiences to reassess who holds power and who suffers within the prevailing social order. From a cultural perspective, the film’s dialogue opens space for public reflection and discussion, further establishing the film as a medium for social critique and awareness-building.

Symbolism deepens the film’s ideological dimension of resistance. The reinterpretation of the phrase “THUG LIFE,” popularized initially by Tupac Shakur, becomes a critical lens through which the film critiques structural violence and its generational impact. Metaphorical symbols such as flowers growing in harsh environments emphasize resilience, survival, and collective strength within the Black community. Symbolism in the film challenges long-standing stereotypes and reconstructs Black identity as dignified and empowered. Through Entman’s model, symbols reinforce the film’s moral and political messages, whereas, within Strinati’s cultural resistance perspective, symbols serve as sites of meaning-making through which marginalized communities reclaim agency from dominant cultural narratives.

These five elements: visuals, character, narrative structure, dialogue, and symbolic imagery—form an integrated framework of resistance within *The Hate U Give*. The film does not merely depict racism; it intentionally frames it as a systemic issue rooted in power imbalances and cultural domination. Through emotional engagement, moral argumentation, and symbolic reinterpretation, the film succeeds in shifting viewers’ perspectives toward empathy, solidarity, and collective responsibility. In doing so, *The Hate U Give* functions not only as entertainment but also as a powerful cultural instrument for social transformation, demonstrating the potential of popular media to shape public consciousness and contribute to broader struggles for racial justice.

CONCLUSION

Based on the findings and discussion, this research concludes that *The Hate U Give* frames the issue of racism and racial identity effectively as part of a complex social reality. Through Robert Entman's framing analysis and the application of Dominiq Strinati's popular culture theory to understand the articulation of resistance, the film is proven to present a narrative of resistance to the systemic injustices experienced by the black community in the United States. The film uses narrative and visual power to criticize discriminatory social and legal systems, and invites audiences to understand that racism is not an individual phenomenon, but part of a broader power structure. By highlighting the victim's perspective, the film reinforces the message of social justice and the importance of solidarity across identities. As such, the film's framing is a conscious

strategy to counter the dominance of mainstream representations and narratives, making it a concrete example of how popular media can intervene, redefine, and drive change within established social structures. This research makes an important contribution to understanding how popular media can frame issues of racism and critically construct narratives of racial identity, demonstrating the power of film as a tool of social change that gives voice to injustice and promotes collective consciousness.

The implications of this research extend to several broader domains. First the findings highlight the significant role of popular media as an influential platform for shaping public awareness and collective understanding of structural racism. *The Hate U Give* illustrates how film can function as a pedagogical tool that encourages viewers to reflect on their own assumptions, biases, and positions within social systems. Second, this study implies that filmmakers and cultural producers hold substantial responsibility in determining how marginalized communities are represented. The film demonstrates that alternative and counter-hegemonic framings can challenge dominant narratives and foster empathy, solidarity, and critical awareness among audiences.

The study implies the need for enhanced media literacy, particularly in educational spaces, to help viewers critically evaluate the ideological messages embedded within popular culture. Understanding how framing operates in media can empower audiences to question representations of race, identity, and justice more deeply. Finally, the research opens pathways for future studies to examine how films and other cultural texts can function as instruments of social resistance, contributing to broader movements for racial equality and the dismantling of oppressive structures.

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