

Exploring Chaos as a Form of Order: A Literary Approach to Gen Z Culture in Angie Thomas' *The Hate U Give*

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Abstract

As a demographic group, Gen-Z inherits the 'chaotic' culture that qualifies as modernism. These Gen-Zers are influencing the world prodigiously. So, our study explores the literary representation of Gen-Z in Angie Thomas' *The Hate U Give* with the aim of examining social identity and social justice as part of the major issues in Gen-Z culture. To achieve this, we employ the chaos theory as a theoretical framework to discuss the portrayal of Gen-Z culture in the above literary text. 'Chaos theory enables us to see the physical world in new ways and to look anew at texts that I call "chaotic"' (Jo Alyson Parker, 2007). Chaos itself is emblematic of modernism, which encourages continuity and 'connotes a cultural sensibility rather than a particular period in time' (Deborah Parsons 2007). Thus, the study of the cultural revolution that Gen-Z represents in literature here follows the thematic issues like police brutality and activism for discussion. The argument is foregrounded on the fact that we are living in a changing world and this change is driven by the media and the internet culture. So Gen-Z's life in the text is influenced by the social media through internet connectivity. This portrayal is in itself a new order that represents chaos, where youth are depicted as having clarity of self-identity for the purpose of pushing back against unwanted pressure. Even though the youth seem to have lost the battle in the text on the path of pushing back, they still remain hopeful.

Key Words: Gen-Z, identity, modernism, media culture, chaos, continuity

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Introduction

The title of this paper evokes the ambivalence that goes with the contemporary time. This ambivalence somehow stays with us. In the process of surfing the net on the topic of Gen Z, I came across a catchy description of books on *Libgen* and one of the sentences reads, ‘Gen Z emerges here as an extraordinarily thoughtful, promising, and perceptive generation that is sounding a warning to their elders about the world around them – a warning of a complexity and depth the ‘Ok Boomer’ phenomenon can only suggest’. If this is not chaotic then chaos ceases to exist; a situation where the younger generation seems to know the world more than their elders. This reality is indeed a disruption, a disruption that could be understood within the context of modernism, and it sounds almost like Virginia Woolf’s comment on her feeling about the modern novel as cited by Megan Quigley:

happier today than I was yesterday having this afternoon arrived at some idea of a new form for a new novel . . . For I figure that the approach will be entirely different this time: no scaffolding; scarcely a brick to be seen, all crepuscular, but the heart, the passion, humour, everything as bright as fire in the mist. (Virginia Woolf cited in *Modern Fiction and Vagueness* 2015)

This enigmatic thought of Woolf expressed here is not in error but the reality of the disorder in the modernist world, which its novel represents. This connects the claim cited earlier of a younger generation knowing the world more than their elders. It further conveys the deep sense of chaos, a condition that is considered as a new order, chiefly supported by the revolution in information and communication technology

With the presence of internet, we find a generation (Gen Z) that is sufficiently equipped to explore and influence its world. The Gen-Z own the internet, have the skills and do the jobs that pay well. We can’t deny this reality. However, important for us here is their response to social justice, with emphasis on police brutality and activism in Angie’s *The Hate U Give*. By engaging the Gen-Z’s response to social crisis/relation in *The Hate U Give*, we observe the sense of what seems chaotic; where responses to social problems differ from the traditional manner in which societies responded to crisis in the past, even the social relationship is influenced. This explains the interest in examining how Gen-Zees comport themselves in social relations and respond to social crisis as part of our discussion. This will go a long way to show how what we used to know as order in the past is now replaced by new order, which may somewhat look chaotic.

The idea of chaos in this paper as we discuss is simply the presence and the pattern of change with its complete effects as opposed to what had been known and established as the existing order. Nowhere else is this captured better than in the literary circle. In WB Yeats’s poems, ‘The Second Coming’ which would later provide the epigraph for Achebe’s *Things Fall Apart* (David Whittaker and Mpalive-Hangson Msiska 2007), Yeats announces the cataclysmic change that modernism brought to our world on the one hand, and on the other hand narrates the catastrophic presence of colonialism in one of the African villages. All these point to the fact of change that comes with various forms of order, including disorder.

Chaos theory, as Parker observes ‘has changed the way in which we conceptualise so-called chaotic structures in the natural world’ (2), providing a ground to take a fresh look at the demographic group whose behavioural pattern is otherwise considered pathological because it is different from its predecessors, Gen Y and the rest. This difference is what Parker’s insight on Chaos theory enables us to study. In her words, Parker says:

By looking through a chaos-theory lens, we can gain new insights into narratives whose structures display chaotic qualities. Such a reading enables us to apprehend how their form is their meaning, which emerges from the particular social, cultural, and historical circumstances, and how their meaning is dynamical, entangling the reader in the interpretive process. Through the perspective afforded us by chaos theory, we can discern the disorderly order—the complex yet simple elegance—of these narratives. (2-3)

It is with the sense above that this discussion situates Thomas Angie’s *The Hate U Give* as a portrayal of the new order of our modern world that deserves to be studied in its own right.

Literature on Gen-Z

The literature on Gen-Z, as Twenge et al. (2010) rightly observed, is still on emerging phase even though there is a significant improvement, particularly in the social and behavioural sciences. However, there is still paucity of literature on this subject in the literary circle. This section provides an insight into the available literature on the concept and the nature of Gen-Z. Twenge et al., (2010) aver that ‘Individuals are collectively called a generation when they were born in the same chronological, social, and historical timeframe and therefore share similar characteristics and behaviours’ (Twenge et al., 2010; Thanh-Hang Pham et al., 2024).

In their study on personality and identity at work, Than-Hang et al., (2024) cite Chillakuri (2020) that Gen-Z’s cohorts are born from 1995 to 2012, and the generation is steadily joining a workforce ‘and will account for the quarter of workforce in 2025’. The United Nations and the World Bank’s consideration of who is a youth in terms of age is 15 -24 and 12 -24 respectively. Given this age bracket, it is understandable that the study of Akele, Ariyo & Ajayi is the study of the upsurge in Gen-Z’s Turnout for 2022 continuous Voter’s Registration and Nigeria’s 2023 Electoral Process. Even though their paper uses the word Youth instead of Gen-Z, the age bracket of the larger population of the people indicates that those youths fall within the demographic group called Gen-Z. Therefore, Akele et al. have corroborated Chillakuri above that Gen-Z is not only joining a workforce but are also participating actively in the Nigerian political process (Akele, Ariyo & Ajayi, 2025). Chillarkuri further argues that Gen-Z’s social influence is not just in the teenage so basically ‘infantile’ but they are already influencing the social workforce. Than-Hang et al. also point out that ‘As each generation distinct them-selves from others in terms of expectations, experiences, values, education,

family, lifestyle, and work ethics' so Gen-Z is also a generation that deserves to be understood so as to be accommodated. And they point out that Gen-Z as a generation 'prioritise individualization and diversity' (2024, p.2). This adds to the knowledge of who Gen Zers are and their nature.

Roberta Katz, Sarah Ogilvie, Jane Shaw and Linda Woodhead Further observe that:

As with so many aspects of Gen Z's life, the digital shapes identity formation. The starter-pack exercise, and the easy readiness with which our interviewees answered the question, shows how important the internet is in the articulation of identity markers that are clearly communicable in words and images. (2001)

This observation later supports our findings as we focus on the Gen-Z's life as represented in literature. The literary text under study shows how Gen-Z depends so great on social media which mostly runs on internet. Whether it is police resistance, public protest, social interactions, learning etc. the Gen-Z depends on internet both for models, inspiration and publicity. This raises a variety of issues about such communication. That's why Katz, et al. (2001), equally concur that, 'Many of the cues that can be relied on in offline encounters disappear in online ones; so do the contexts in which we used to meet people and work out who they are'. Therefore, the 'Digital technology also shapes the public curation of identity' among Gen-Zers (Katz et al. 2001). Similarly, Mathew Alugbin and Osas Iyoha's study, 'Narratives of Resistance: Discursive Strategies in Nigeria's 2020 #EndSARS Protest' (2024), aligns with Katz, et al., above implying that Gen-Zers see internet as a 'powerful tool for mobilisation, activism and agitation'. This 'emergent digital activism' became one of the major tools in the hands of the Nigerian youths during the #EndSARS protest in the 2020 (Alugbin & Iyoha, 2024, p.2). Evidently, #EndSARS became one of the protests in Nigeria that were largely coordinated through social media as its nomenclature suggests – begins with a harsh tag.

In *Gen Z, Digital Media, and Transcultural Lives: At Home in the World*, Bhatia, et al., (2024) have shown how digital media has influenced the lives of Gen-Z from personal physical outlook through social life to Romance. Their engagement with three young lives during their research activities explain how Gen-Z are globally transformed 'through digitally mediated cultural texts' (Bhatia, et al., 2024, Pp.1-6). This further explains the extent to which the Gen-Z dominate on the internet.

Gen-Z, fully known as 'Gen Zers, also called postmillennials, Zoomers, or iGen-ers is according to Katz et al. 'the first generation never to know the world without the internet' (2001). Of course this generation is first in many things. It is also as Katz et al. submits, 'the first generation to have grown up only knowing the world with the possibility of endless information and infinite connectivity of the digital age' (2001). Thus the generation has a unique experience and a unique responsibility. For 'Gen Zers are shaped by and encounter the world in a radically different way from those who know what life was like without the

internet; they seamlessly blend their offline and online worlds (Katz et al. 2001)'. The radical difference in how this generation encounters its world and the subsequent unique demand on it to blend the digital and offline communities present a lot of challenges. Despite its strength and brighter future, this generation inherently represents the chaos they inherit. However, together with the Millennial and Gen X, they can form a synergy that can rebuild social institutions 'that better reflect the need of digital age human' (Katz et al 2001).

So the study of Gen-Z is critical to reshaping our socio-political and economic realities. Hence their portrayal in literature gives a clearer picture of who they are, what they pursue and how they pursue. This deepens our insight in their peculiarity which further inspires the innovation on how they respond to social reality in this digitally defined and internet oriented society. Yet, as brilliant and promising as this generation is the chaos around it is complicated in the fact that they do not 'know how to operate within... existing institutions and hierarchies, and this can sometimes lead to standoffs with their elders' (Katz et al. 2001). This literature studies works on the concept and the nature of Gen-Z, exploring their views about life and how they deploy internet for personal and social use. Having studied these, we dedicate the subsequent sections of this paper to explore the quality of the life of the Gen-Z in *The Hate U Give* focusing on three major strategies this group uses internet to navigate their lives. These include clarity of self-identity for the purpose of pushing back against unwanted pressure; creation of the online communities for support and; rejection of hierarchy for a wider distribution of voice and power on the basis of equality and collaboration (Katz et al.2001).

Gen Z in *The Hate U Give* as the portrait of new order

The major characters in *The Hate U Give* are Starr, her parents and classmates. All of them are internet savvy in varying degrees. They create new communities through internet, and the communities they create are a reflection of the social reality with Gen Z. One must always take into account that it is a generation that is driven by popular culture, where folk culture has collapsed into mass culture. This totally complicates the traditional definition of identity and belonging. A case in point here is Maverick who is conscious of the gulf between black and white, and would always see Whites as being against Blacks, such that he would not want his daughter to date a white boy. Starr elsewhere reminisces thus:

I can't get the guts to tell Daddy though. And it's not just because he doesn't want me dating yet. The bigger issue is that Chris is white.... I mean anytime he finds out a black person is with a white person, suddenly something's wrong with them. I don't want him looking at me like that. (32-33)

To exacerbate this, a white cop pulled Khalil over in the company of Starr and killed him. The social relationship gets tensed particularly in the mind of blacks against white and Maverick in particular buys into that. Yet, his daughter's best friend is a white boy as she affirms, 'And I know, I'm sitting here next to my white best friend' (73).

On another occasion Starr in a rage of anger, yelled at Chris saying,

“You are white, Okay?” “You are white!” but in a contrast Chris responded, “I’m white?” ... “What the fuck’s that got to do with anything?” “That doesn’t matter!” “I don’t care about that kinda stuff, Starr. I care about you.” (108)

Starr’s rage of anger above, however contradicting, her choice of friendship with Chris demonstrates a break away from the traditional cultural boundary (black Vs white) highlighting the sense of individualism in these two youngsters, which places them above the stereotype of race. This therefore bridges the gap of racial gulf for a meantime. DeVante, a black boy who used to pass nasty comment against Chris because he is white is now attached to Chris and their acquaintance is finally cemented by the digital culture, computer game. Hence, the narrator reports that ‘According to DeVante, Chris’s massive video game collection makes up for his whiteness’ (185). It was the friendship between Starr and Chris that first brought DeVante close to Chris and finally the video games cemented it.

At last, when the final judgement on Khali’s murder was passed, this same Chris, a white boy followed her black girlfriend, Starr, and her brother, Seven to rescue DeVante, a black boy from a black King Lord. They ended up moving round town together and found themselves at the arena of the protest. This protest was indirectly a black affair, an attempt to fight racial injustice against blacks. So the presence of Chris seems odd and the narrator says, ‘A couple of folks glance at Chris with that “what the hell is this white boy doing out here” look. He stuffs his hands in his pockets’ (253). This elicits a racial conversation among the three, two blacks and one white. The conversation is revealing of how racial minorities feel in the midst of the racial majority. Chris opens the conversation as he stuffs his hands in his pocket saying:

“Guess I’m noticeable, huh?” he says.
 “You’re sure you wanna be out here?” I ask.
 “This is kinda how it is for you and Seven at Williamson, right?”
 “A lot like that,” Seven says.
 “Then I can deal.” (253)

This reality is revealed only through the agency of the Gen Z spirit; a spirit that upholds individuality above collectivism. And further, introduces the challenge of the insecurity of cultural and social identities, where cultural and social identities are no longer static or natural but created by the reason of individual’s focus and pursuit. For Starr and her brother, Seven, the quest for knowledge overweighs racial segregation so they attend a white school where they are a minority. And for Chris, it is not about race, but being among or with the one you love, and Starr also reciprocates this.

Times have changed in *The Hate U Give*. There is a new dawn. Due to the endless internet connectivity, the media has gone berserk. Through the social media, the conventional

media can no longer sit in isolation and determine what the general public hear and believe as truth. The dissemination of information and its management is in the hand of everybody. On the contrary, the media culture is now the folk culture. This further harps on the radical ambivalence between folk culture and the mass culture; a situation where the masses create the news, manage it, and disseminate it, a practice Susie O'Brien and Imre Szeman describe as, 'do it yourself' culture (2018). So the folk culture in *The Hate U Give* takes on the social media to connect the population by building communities online for the purpose of information sharing. So now the folk culture 'depends on electronic (or mechanical) media to convey its message to the largest possible audience' (O'Brien and Szeman, 2018). This is exactly what happened when Khalil was killed. Seven told his own family, "People from the neighbourhood are already talking about it on Twitter," "I saw it last night." (Thomas 2017, p.27). I wonder what neighbourhood on Twitter could really mean in physical sense. Literally, Seven meant the people in the Garden Height quarter; but in a virtual sense, the impact is simply widely felt wherever there is connectivity and followers.

Of course, the individuals in the text simply engage the new media that yielded the desired outcome. At least the authority finally rises up to responsibility as the result of the wide spread of the information through social media. It shows Gen-Z's approach is more effective as they break the barrier of conventional media that is controlled by government and its allies. We see the resonances of this approach and outcome in real life situations. For example, about two hundred individuals were massacred in a village (Yelewata) in Benue State of Nigeria on the 14/06/2025, Saturday evening. By the 15th of June, the following morning Pope Leon XIV had heard of it in Rome and was praying for the local community (Yelewata), Benue State and Nigeria during the Sunday Mass, before the president of the country could utter a word in that regard. The wide spread of the information and how fast it was done underscore the implication of Gen-Z interface with the social media and the internet.

Another aspects of Gen-Z's culture to take a look at is the media influence and the music. Starr and her friends are influenced by the YouTube activities of Jonas Brothers. She and her classmate simulate the musical group. She says,

So there's a video deep in the depths of YouTube of the three of us lipsyncing to the Jonas Brothers and pretending to play guitars and drums in Hailey's bedroom. She decided she was Joe, I was Nick, and Maya was Kevin. I really wanted to be Joe—I secretly loved him the most, but Hailey said she should have him, so I let her. (54)

The three school friends do not just simulate the musical group but they go as far as creating a video, which they upload on YouTube. Beneath this simulation and beyond it, is the love of these youth for the musicians whom they adore and who also serve as their mentors. This manner of influence is what is regarded as digitally mediated cultural text, which influences the lives of youth irrespective of their location. We would later learn that even when the

friendship between Stars and Hailey failed, this video remained a bonding object, a memory as she tells her mother that ‘A lot of the good stuff is from the past. The Jonas Brothers, *High School Musical*, our shared grief. Our friendship is based on memories’ (173).

Due to this media influence, Gen-Zers are ‘crazy of brands’, wishing to look like celebrities. Hence producers of brands seek celebrities’ endorsement to capture the youth who buy with less restraint. Starr again discloses this reality when she confessed that ‘It’ll be stuck in my head for days. We were obsessed with the movies around the same time as our Jonas Brothers obsession. Disney took all our parents’ money’ (74).

How about Jordans? Another brand in which our protagonist seems to be obsessed with. This lifestyle is simply but a representation of the entire Gen-Z. Jordan is now a household name such that there is a metaphor on it. She says, ‘I have to earn coolness in Garden Heights, and that’s more difficult than buying retro Jordans on release day’ (13). Starr made this statement at a party when she was thinking about herself. Retro Jordan is a product of Jordan Brand, the division of Nike. It originates from a partnership between basketball player, Michael Jordan. Due to Michael Jordan’s influence on the young lives, the product has become one of the dream wears of most of the young people today. Starr herself like other Gen-Zers is obsessed with Jordan as we later read her saying, ‘I get out of bed and put on my basketball shorts, LeBron jersey, and my Thirteens like Jordan wore before he left the Bulls’ (96). All these are the portrayal of the life of Gen-Z in the *Hate U Give*.

Clarity of self-identity for the purpose of pushing back against unwanted pressure

As portrayed through the character of Starr, Maya and the others, Gen Zers are conscious of their identity. We first encounter Starr’s assertiveness in a party at Garden Height. She followed Kenya around and when Kenya told her to stop following her or else people will give a wrong interpretation of their relationship, Starr responded by saying: “‘Do I look like I care what people think?’” (9). This suggests Starr may be naïve, but she is not living her life to please others. And as a representational character, Starr particularly engages her self-identity to push back on racial pressure in two folds. First, at the instance of Khalil’s death, which she is a sole witness, the population which knew nothing about what transpired maligned Khalil because he is black and also known for selling drugs. In the beginning Starr is afraid to speak up but as soon as several media groups and individuals continue to pour in their lopsided views as the account for why Khalil is murdered by a white policeman; coupled with the challenge from Kenya, Starr takes on the challenge to speak up. And one of her strategies to speak is to create a Tumblr with a handle ‘The Khalil I Know’. She says, “In just two hours, hundreds of people have liked and reblogged the pictures. I know it’s not the same as getting on the news like Kenya said, but I hope it helps. It’s helping me at least” (136).

The college students at Williams protest, thou for an ill motive, they equally demonstrate Clarity of self-identity for the purpose of pushing back against unwanted pressure. The narrator says,

Hailey's older brother, Remy, sent out the first message.

Protesting today @ 1st period.

Then curly-haired, dimpled Luke replied:

Hell yeah. Free day. I'm game.

And Remy came back with:

That's the point, dumbass. (121)

The college students are to protest the unlawful killing of Khalil who had been killed by a white police man. The protest as it is common with Gen-Z is scheduled against the injustice to one of them, a youth, an American, and human being, irrespective of race. But most characteristic of this demographic group is their use of social media to plan, organise and carryout protest. So Starr informs the readers that:

Mr. Warren tells us to take out our MacBooks and begins the lesson on British literature. Not even five minutes in, someone says, "Justice for Khalil." "Justice for Khalil," the others chant. "Justice for Khalil." Mr. Warren tells them to stop, but they get louder and pound their fists on the desks. (122)

The students disrupt the class on fact of injustice for one is injustice for all. Their demonstration is a remarkable push back against police brutality in their community.

Continuous Experimentation with new outlet of Communities

Gen-Zers do not only have clarity of self-identity for the purpose of pushing back against unwanted pressure, they also continue experimenting with new outlet on social media, building communities for self/identity preservation. The postmodern-capitalist culture's influence on Gen Z is deeply rooted in the technological innovation and the mass culture, which 'depends on electronic (or mechanical) media to convey its message to the largest possible audience in order to secure maximum profit, which is its ultimate goal' (O'Brien and Szeman, 2018, pp.7-8). This demographic group has in a real sense no culture other than the mass culture, and as O'Brien and Imre Szeman have argued,

Mass culture has begun to take on elements of folk culture as ordinary people—those whose role was once confined to that of the audience for commercial culture—use social media platforms like Tumblr, Twitter, and Instagram to compose and share their own stories, commentaries, videos, and images. (O'Brien and Szeman, 2018, p.8)

This influence is here with us in *The Hate U Give*. Starr describes as the 'big group text with about a hundred names on it' (121), one of the mass media means the college student used for coordinating their protest. This underlines the fact that Gen Z is active in cultural production and reproduction; they are not merely consumers but active participants through the new media as represented in *The Hate U Give*. So they create online communities through

social media and connect like minds on issues of interest. The generation's knowledge of ICT inspires a continuous creation of new social media platforms to communicate.

While in a restaurant, Starr explains to her mother the weird behaviour of her friend, Hailey saying, "Really though, things have been weird for a while. She stopped texting me and unfollowed my Tumblr" (172) The statement of Starr above is followed by a conversation that prompts a wryly response from Starr but further gives credence to this fact of continuous experimentation with social media outlets. It goes: 'Momma reaches her fork onto my plate and breaks off a piece of pancake. "What is Tumblr anyway? Is it like Facebook?" "No, and you're forbidden to get one. No parents allowed. You guys already took over Facebook"' (172). Starr's mother Lisa is a nurse working in the hospital. She does not know Tumblr. Her high school daughter who belongs to this demographic group of Gen Z already uses it to solve her problems. Moreover, Starr's claim of parents taking over Facebook sounds as if the younger generation has deliberately moved on from Facebook to a new outlet that the older generation may not know. Of course the older generation as we see in Lisa, does not know much about this social media. In this way, Gen Z can cut the other generations away from their own circle of influence (social media), if need be.

A generation that is hopeful

With all the chaos in the text, *The Hate U Give* ends with a yearning, a wish that lies in hope. The protagonist who is also the narrator of the text came to a point of exhaustion on narrating what has happened and turns to hopeful wish. She is not just a narrator but a central character in the story. Her multiple roles are the representation of her multiple identities (black, oppressed, activist and a Gen-zer). She represents all these identities and fights possibly along with others to reposition her identities in the face of resistance. Not satisfied as a character in any of her identities, and not satisfied as a narrator, she gives up by deferring her hope. The story may not have ended but she couldn't tell any longer so she rests in courage.

Starr, as Gen Zer we observed is situated at a period of transition from social structures and values of the previous generation to present. Those structures and values of the previous generation cast their shadows in the present time but Gen Zers reject such values and approaches. In this way they are not only chatting the new way for resistance but also teaching the remnants of the previous generation how to carry-on life. That is why when Khalil was killed, Maverick with all his exuberance for the cause of justice for the black did not know the best path to chat nor engage the social media for the purpose of mobilising, even though he supported his daughter as much as he could. But for Starr, when she did all she could but could not get the desired outcome, Justice, she retired into memory and remembered Khalil and how he is cut short. This memory serves her reasons for the fight for the future. So even when her memory makes her feel she is dreaming, she speaks to herself, saying:

Fairy tale? No. But I'm not giving up on a better ending. It would be easy to quit if it was just about me, Khalil, that night, and that cop. It's about way more than that though. It's about Seven. Sekani. Kenya. DeVante. It's also about Oscar. (287)

The list becomes endless and a reason to keep the fight both for the past, present and future. But most important is how the history of her people and their present inspire hope in face of the present destitution. In this way, she bids Khalil bye and ends the narrative with a promise, never to forget.

Conclusion

This study explores the life of Gen-Z in *The Hate U Give* as the portrait of new order, emphasising that the generation, unlike others may have portrayed it as not having focus, it has clarity of self-identity for the purpose of pushing back against unwanted pressure. So given the availability/connectivity of internet, which is highly dynamic, Gen-Z engage in continuous experimentation with new social media to create communities of likeminded individuals. So we observe in *The Hate U Give* that due to the unlimited opportunities and limitless flow of internet connectivity, Gen-Z connects far and wide, and much easier. It is a brave generation that remains hopeful even in the face of seeming loss, as they preserve their struggle in memory.

Again, engaging Gen Z in *The Hate U Give* inspires courage and strength for the younger generation as well as grant insight into social relation between Gen-Z and the previous generations. The seeming contradictions in the values of Gen-Z, which are considered as chaos are understood as the new order in postmodern society which is orchestrated by capitalist society and executed by the internet connectivity that has distinctively distinguished Gen-Z in thought and method. So, there is consistent subversion of the old order by the new order, which seems more like chaos to the older generation. But to simply put, through Gen-Z we meet the reality of the changing world, where cultural identities are reconstructed; folk culture take up the form of mass culture; and how in the end, how people are being transformed through digitally mediated cultural texts.

Very importantly, the study has shown how Gen-Z are not limited in terms of space since they operate more on the digital space through internet. That's why in *The Hate U Give* we see endless connectivity among youth; from creating awareness to organising protests for the purpose of demanding justice. Looking at the new realities that Gen-Z represents, it suffices to say that Gen-Z cannot be tagged as belonging to a particular physical environment but it's a generation that has dual habitats: virtual and physical. So by implication physical location does not define Gen-Zers, they are the citizens of the earth operating mostly online. Therefore, Gen-Zers are significantly same across the globe with one factor, internet; providing internet connectivity that enhances global transformation through digitally mediated cultural texts.

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