

Reading Young Adult Dystopia

Analysing teenage readers' portrayals of discursive positions about rebellion in Young Adult Dystopia in a mixed-methods research design combining Grounded Theory Methodology and Situational Analysis

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Abstract

In the process of growing up, young people need to make decisions where they try to balance the perspective of their present and their prospective future. Children and teenagers can negotiate with media they use what their life is supposed to be about. In the context of media education, there is few research on how females engage with media as an individual leisure activity that is more likely used by females rather than males.

Reading books is a common individual leisure activity among German female teenagers and has remained popular for female teenagers in the past two decades. Almost every second female teenager reads books several times a week or more often. In contrast, male teenagers spend way less time on leisure book reading. Therefore, researching how female teenagers read books and what kind of books they engage with can provide an insight on the properties that female teenage readers are likely to negotiate with what their life is supposed to be about.

Back in 2013, a book genre called "Young Adult Dystopia" (YA Dystopia) became very popular. Books that were labelled as this new genre sold many millions of book copies worldwide. Remarkably, there is a lack of research that focusses on readers' perspectives on reading YA Dystopia. Many female teenagers have or will live through their adolescence dealing with ideologies, convictions, or perspectives that they negotiated or negotiate with in context of reading YA Dystopia. Analysing reading YA Dystopia makes it possible to get an insight on teenage reading of YA Dystopia.

In this research project, I provide an insight on German teenage reading of YA Dystopia by displaying similarities and differences between concepts that teenage readers depict regarding their own life and the protagonists' lives in YA Dystopia.

Literary genre like dystopia should be considered constructions and their properties can both change or persist over time. Popular YA Dystopian series consist of several properties of the literary genre dystopia and introduce "new" properties to

the genre, too. "Classic" dystopian literature focusses on a change in the social system. By extrapolating recent deficits in society and politics into a feasible future society, the potential danger of these deficits is supposed to be presented to the readers. This way, readers should get engaged to prevent that these deficits become as severe as in the dystopia. To analyse this "purpose" of dystopia, I access both the readers' of YA Dystopia perception of the recent world and the perception of the dystopian world, too. What is most interesting about YA Dystopia are portrayals of discourses that are newly introduced to the genre dystopia. Via analysing popular YA Dystopia, I can identify that alongside discourses about oppression, authoritarianism, segregation, rebellion is introduced as a major new property of dystopia. Therefore, it is important to get an insight on common perspectives by YA Dystopian readers on all of these common and the new properties because these perspectives are likely to continue shaping recent and future perspectives on society, too. In order to display these complex relations, I portray the processes that maintain oppression in a dystopian state in YA Dystopia via authoritarianism and segregation that eventually lead to rebellion.

The lack of empirical research on properties of YA Dystopia and the process of reading YA Dystopia makes it necessary to incorporate both "constructed" fictional and "non-fictional" data into analysis. This specific demand requires a methodology that is capable of accessing both origins of data. Grounded Theory Methodology relying on paradigmatic roots and a theoretical foundation that is compatible with a constructionist theoretical concept of the literary genre makes it possible to access teenage reading of YA Dystopia. Incorporating additional methods via Situational Analysis into the research design allows to access young readers' perception of the recent world and their perception of the dystopian world on the same conceptual level.

Combining constructivist Grounded Theory Methodology and Situational Analysis should be considered a mixed-method-research design. Situational Analysis relies on the Grounded Theory Methodology's method Coding. Therefore, analysing data via methods of Situational Analysis is always affected by the theoretical foundation

of the method Coding. To provide an appropriate capability of displaying situations, both the method Coding and the methods of Situational Analysis need to rely on a similar and compatible theoretical foundation.

The design of the research process introduces a specific conjunction of methods in an iterative cycle by aligning them according to their interdependencies in a mixed-method-design. This makes it possible to systematically foster the construction of substantive theories via analysis. Coding segments follows the creation of Situational Maps that are merged in constructions of several different Social Arenas. Concepts that are constructed in several Social Worlds are accessed via Positional Maps to enhance the similarities and differences regarding the properties they consist of. With this foundation it is possible to display concepts that are present in the recent everyday life of young readers but are challenged in YA Dystopia. This process makes it possible to analyse the portrayal of recent deficits in society and politics and the extrapolated potential dangers in YA Dystopia. In conjunction with the outcome of the analysis, collective depictions of live in YA Dystopia can display that means of oppression by the sovereigns prevent rebellions in the short term and on an individual level. However, these means will eventually lead to a rebellion of oppressed citizens, too.

The outcome of the analysis of this research project shows that German teenager readers of YA Dystopia seem to portray and cope with discursive positions in diverse ways. By using strategic modes of inquiry in an iterative research process via the methods Coding, Memos, Situational Maps, Social Arenas and Positional Maps, it is possible to construct categories of discursive positions that teenage readers can be likely to depict by reading YA Dystopia.

Reading books can be considered a subjective and individual activity of German (female) teenage readers. YA Dystopia seems to appeal to teenage readers that consider reading one of their favorited leisure activities and there is little evidence that specific properties of reading books may relate to or promote reading YA Dystopia. It seems probable that YA Dystopia can appeal to all teenagers that like to read in their

leisure. Even readers who are younger than the recommended reading age of the German publishers seem to be interested in reading YA Dystopia, too. However, teenage readers do not seem to talk about the books they read and thus it does not seem likely that they negotiate discursive positions with other readers.

In both the recent world of the teenage readers and their portrayal of the life of YA Dystopia protagonists, close relations are an important or the most important thing in life. Close relations can develop when people support, trust, are there and care for each other. In the teenage readers' lives, the concepts of family and friendship share several properties that are considered important. A major difference in the context of the readers' lives is that they can choose their friends but their family remains their family. Another difference is that parents rely on their children's support in YA Dystopia whereas teenage readers can rely on their parents' support.

Close relationships are challenged by the living conditions in YA Dystopia where citizens compete against each other. In addition, actions that displease the sovereign can cause harm or death to the people who are close to you. Therefore, close relationships can increase the danger of either getting hurt or killed yourself or getting the people who are close to you hurt or killed. The lack of close relationships and their potential danger limits the likelihood that people ally for a rebellion against the sovereign and the oppressors – as long as people still have close relations. Eventually, citizens can join a rebellion to fight against inequality and the restriction of freedom if they are willing to endanger themselves or people close to them – if there are people left. In addition, people who profit from the means of oppression are not likely to join a rebellion and will try to prevent change by fighting the people that rebel.

A major difference between the interviewees' own and the YA Dystopian protagonists' potential future is they believe or do not believe they can change the way things are in the future. On the one hand, the interviewees explained they can change their own behaviour and inspire people close to them: However, they feel powerless because people who are in power will fight to prevent change. On the other hand, the

protagonists in YA Dystopia are risking their own life and the life of people close to them because at a certain point they realize they can change the way things are in the future.

Overturing the oppressors in YA Dystopia via a violent rebellion limits the chances of reconciliation among all citizens. Hurting or killing people fosters grief among all citizens. The grief threatens future reconciliation because many people will never get over losing people close to them and will continue to hate the people who they consider responsible for their losses.

This research project provides several indications that future German teenagers readers may continue to read YA Dystopia. Even though YA Dystopian films seem to be able to draw attention to this genre, only people that started reading a YA Dystopia seem likely to stay interested in a series. By reading these books, teenage readers face and process contradictions in the discursive positions that they depict in these series. Many will not be exposed to the multitudes of depictions of their properties if they do not talk about YA Dystopia with other teenage readers. Therefore, individual reading YA Dystopia will only foster processing contradictions in terms of the readers' properties of recent life and society.

Teenage readers are likely to struggle depicting YA Dystopia as a feasible future society that is the central property of the theoretical concept of this literary genre. Therefore, fostering dispute about YA Dystopia between teenage readers can enhance reflection on the feasibility of dystopian states as a potential future in order to promote the genre's major property and converging readers with other readers' depictions. The analysis of 15 interviewees depictions of discursive positions shows that a group of people this size can already provide several opposing discursive positions regarding different properties of YA Dystopia. Thus, instances for media socialisation like schools could foster dispute about discursive positions in YA Dystopia. This way, teenage readers could be encouraged to reflect on potential dangers of the deficits they depict in recent society if teachers foster dispute among students about the individual possibilities of each person to prevent a dystopia future from unfolding.

Preface

Prior the SARS-CoV-2-pandemic, this introduction was supposed to be about providing several arguments for a need to perform research on the perception of teenage readers of YA Dystopia. The events in the year 2020 seem similar to fictional events in YA Dystopian literature that are presented as crucial for the development of totalitarian states. Two of the YA Dystopian book series that were taken into consideration to perform research on in 2014 – the *Divergent* series and the *Maze Runner* series – take place in dystopian states that emerged after a pandemic (Dashner, 2014c, pp. 8–9; Roth, 2014a, pp. 120–124).

With the recent events of the SARS-CoV-2-pandemic in the year 2020, there is a probability that recent democratic states could turn into totalitarian “dystopian” states via measures of uniformity in all areas of life (Zeißler, 2008, p. 42). In many states all over the world, citizens face similar orders, regulations and guidelines that restrict the fundamental rights that are granted to them by their state’s constitution. In other states, citizens protested against restrictions and referred to symbols of the YA Dystopian series *The Hunger Games* in their protest (Perras, 2020a, 2020b).

Different properties of YA Dystopia have entered the everyday lives of people who have read YA Dystopian book series that they may not have encountered themselves prior.

The German President Frank-Walter Steinmeier declared the SARS-CoV-2-pandemic a global crisis that puts all societies and political systems to the test (Steinmeier, 2020). In this context, he emphasized to question the alleged efficiency and pace of autocratic reigned states and issues a warning about people and forces that try to exploit this pandemic to discredit sciences, politics, media and reason.

My dearest hope is that all restrictions of fundamental rights that all people on this planet face due to the SARS-CoV-2-pandemic will only last temporarily. However, there is a chance that citizens will continue to face restrictions of their fundamental

rights even after the SARS-CoV-2-pandemic is considered to have been successfully managed and its threat has become possible to handle.

Hopefully, this research project can provide an insight of how life in a dystopian totalitarian state is perceived by German teenage readers and can help to try to understand readers' potential perspectives on the recent events of the SARS-CoV-2-pandemic and potential fears about the future.

1 Introduction

In the process of growing up, young people need to make decisions where they try to balance the perspective of their present and their prospective future (Reinders, 2012, p. 55). In recent times, many young people have made the decision to take part in a global movement in order to prevent an “eco-apocalypse” (Bittner, 2019). They seem to have felt an “urgency” to make decisions that “raise awareness about climate change” and demand climate actions by their governments (Schreuer et al., 2019). They have come to a point where their convictions, beliefs and perception of the world led towards making decisions to take action.

Children and teenagers can negotiate with media they use what their life is supposed to be about (Fleischer & Grebe, 2014, 153; 159; Treumann et al., 2007, p. 21). Hence, teenagers' perception of society and politics is likely to be negotiated via media teenagers engage themselves with.

Recently, there is a lack of research on properties of youth that is mostly shaped by girls (Ferchhoff, 2011, p. 9). Research on media that mostly female teenagers negotiate with what their lives are supposed to be about can help to analyse their recent convictions and beliefs. This way, research can contribute to point out specific properties that are likely to be part of female youth. In the context of research in media education, there is the possibility to analyse the reception of media products (Gehrau, 2008). Media products are an integral part of German female adolescence, so they can contribute to research properties of recent female youth in Germany. In this context, Sander and Vollbrecht (1987) considered everyday research design as good conditions to perform research on media usage of children and teenagers (p. 127).

When it comes to media products that are used by young people in their everyday life, a lot of research interest seems to be drawn to the introduction of designated “game changing” software or hardware. Less attention is drawn to perform research on renowned media products who remain similar in their hardware over time

but are still popular. New media hardware is not likely to be used by young people because they often have less money to spend on new media hardware than adults. Instead, research on renowned popular media products that stayed relevant can help to research properties of female youth more appropriately because the likelihood of its usage is most likely higher and more persistent. Therefore, researching popular media products among German female youth is suitable to perform research on how they negotiate what their life is supposed to be about.

Reading books seems to be a common leisure activity among German female youth. In the mid to late 2010s, almost every second female teenager reads books at least several times a week and only few female teenagers do not read books in their leisure at all (2.1 German teenage reading habits, pp. 15). In contrast, male teenagers spend less time on leisure book reading and many do not occupy themselves with reading books for fun. Additionally, reading has remained to be similar popular for female teenagers at least in the past two decades. Hence, it seems probable to contribute to research of recent female youth by performing research on media that are preferred by female rather than male teenagers for minimum the last two decades.

From time to time, reading books can draw media attention. One of the latest examples of global media interest in reading books that lasted longer than a single event happened around the turn of the Millennium. Several millions of children and teenagers worldwide dressed up as characters from a book and waited in line for hours in order to get the newest part of a book series (*Potter Book Smashes Sales Records*, 2005). The midnight sale of J.K. Rowling's *Harry Potter and the Goblet of Fire* can be remarked as one of the most successful global media events in history. During the noughties, the successors in this book series and their film adaptations let *Harry Potter* become one of the most popular media series for children and teenagers. The following parts of the series drew many fans to wait in line for hours in order to get a copy as fast as possible, too (Frosch, 2007).

Several hundreds of million female children and youth grew up reading and watching the *Harry Potter* series and have been dealing with its ideology in their individual development (Babenhäuserheide, 2018, pp. 15–16). Because this series has been commercially successful, several scientists performed research on this brand from different kind of traditions and perspectives – such as economics, film and media studies, gender studies, and philosophy.

Unfortunately, almost a decade has passed since the publication of the last part of the series and it is uncertain if these books still appeal to recent children and teenagers. It is likely that other series could have become similarly popular to girls and female teenagers who grow or grew up with reading books more than a decade later. Therefore, you need to find out which kind of books are popular among female youth a decade later in order to research the properties that these readers are likely to negotiate with what their life is supposed to be about.

Back in 2013, when I started to get interested in the reception of popular media products for female teenagers, a specific book genre was all over the place in German book stores: Dystopia. Being an irregular reader of young adult books myself, I noticed in my visits to the teenage section in different chain bookstores in different cities that Suzanne Collins' *The Hunger Games* series and Veronica Roth's *Divergent* series were very often placed next to popular books and best-selling authors I knew. Most of the time during 2010 and 2015, these display spots continued to highlight best-selling series like Stephanie Meyer's *Twilight Saga*, Jeff Kinney's *Diary of a Wimpy Kid* series, J.K. Rowling's *Harry Potter* series, or John Green's books.

A little later in 2013 and the following two years, other similar looking and sounding book series popped up on display spots in several chain bookstores and were labelled by the staff as "dystopia for teenagers" or "Young Adult Dystopia" (YA Dystopia). This was a point when I felt it would be rewarding to perform research with people who read these books because this genre had not been that remarkably present

for young readers before. The dystopia I knew did not seem to be desired readings of young readers to me.

According to book sales in total, dystopian¹ literature for young readers made up a large amount of commercial successful titles in 2014 (Schnaars, 2014). Adults may likely think about dystopia in the context of compulsory readings in school like *1984*, *The Handmaid's Tale*, or *Brave New World* (Atwood, 1988; Huxley, 1989; Orwell, 1970). However, this literary genre has had steady publications with an increase in publication during the 1990ies (Zeißler, 2008, p. 19). This rise in circulation is a reason why this genre has brought attention to researchers to analyse popular specimens of this genre (Meyer, 2001; Zeißler, 2008). However, there were little dystopian novels that were specifically marketed at young readers till *The Hunger Games* trilogy was published in the late noughties (Dominus, 2011). This trilogy sold many millions of book copies and should be considered very popular literature – but not even close as popular as the *Harry Potter* series². Since then, there is much literary research on the content and narrations in YA Dystopia – especially on *The Hunger Games* trilogy.

Some authors considered the heyday of dystopia for young readers to be over (Grady, 2017; Reiß, 2019). However, there are still publications of successors of commercially popular YA Dystopian series and a “classic” dystopia with an accompanying web television series (Atwood, 2019; Collins, 2020; Miller, 2017) . Therefore, dystopia should still be considered a probable popular book genre for female teenagers at the end of the second decade of the 21th century.

Remarkably, there is a lack of research that focusses on teenage reading of dystopia and especially *The Hunger Games* trilogy. More likely, analysis is conducted that most likely disregards the aspect of the readers' perspective on dystopia. Several

¹ Respectively anti-utopian or negative utopian literature (Claeys, 2010, p. 107; Zeißler, 2008, p. 9).

² According to the publisher Scholastic, till 2018 *The Hunger Games* trilogy sold 70 million copies and the *Harry Potter* series 500 million copies (2.2 Dystopia as young adult literature, pp. 23; Scholastic Inc.). Considering the factor of parts per series, both *The Hunger Games* and the *Harry Potter* series could be considered to have sold more than 20 million copies per part in the United States of America due to the three respectively seven parts they consist of.

million girls and female teenagers grew and are likely to grow up reading and watching dystopian series. These young people have or will live through their adolescence dealing with the ideologies, convictions, or perspectives that they construct, deconstruct and reconstruct whilst reading dystopia. Given that past published dystopian literature deals with discourses about oppression, authoritarianism, segregation, and rebellion, it is important to get an idea about common perspectives by YA Dystopian readers about society and their own lives because these people are part of our society. It seems likely that this genre introduces different discursive positions that have not been as present in popular books before.

I wondered how young readers cope with the discursive positions in dystopia for young readers. Right from the start, I did not consider it to be sufficient to analyse this evolution of the genre solely on its evolution of storytelling. An approach like this would most likely concern itself with the level of narratives and discourses but would have neglected the actual perspectives of individual readers. Therefore, exploring female teenage media reception can contribute towards analysing properties that shaped female adolescence in the 2010s rather than only performing content analysis.

1.1 Research questions

I want to find out how teenage readers engage themselves with YA Dystopia and the world and society they depict in these books. In order to find answers to this general question, it is necessary to analyse different aspects of teenage reading of YA Dystopia in detail. I want to explore different aspects of reading YA Dystopia in order to get an insight in how teenage readers cope with the discursive positions they notice in these books.

In order to be able to analyse teenage reading of YA Dystopia, it is necessary to access the books themselves first in order to be able to choose suitable methods of analysis that are able to construct data in a processible and appropriate format.

Otherwise, it would be unlikely to design tools for data construction that are able to access discourses that are likely to be noticed by readers of these books.

By accessing the portrayals of the recent world via teenager readers of YA Dystopia and the portrayals of live in a dystopia separately, it gets possible to construct data via strategic methods of comparison instead of solely relying on teenage readers' portrayals of YA Dystopia means of comparison. Therefore, teenage readers should be addressed in two different perspectives: a non-fictional and a fictional context.

What I am most interested in are the portrayals of discourses that are newly introduced in the genre dystopia via YA Dystopia. I want to find out how teenage readers explain how dystopian states prevent rebellions of their citizens and how they explain why the protagonists of these books get engaged with rebellion and/or coup d'états despite the danger they face. In this context, it is crucial to address the similarities and differences in the portrayals of teenage readers regarding their own perspective future and the perspective future of the protagonists. This makes it possible to get an insight on their potential impact on the likelihood to participate in rebellious actions. In this context, it is possible to construct a theory that incorporates the readers' portrayals of how a dystopian reign at the same time tries to prevent but also fosters the development of rebellions (6.3 Constructing a substantial theory: Oppressing citizens both prevents and fosters a rebellion that eventually will lead to continuous civil war, pp. 258). In summary, I want to address the following questions in this research project:

- (1) How popular is reading as a youth leisure activity (2.1 German teenage reading habits, pp. 15)?
- (2) How popular is YA Dystopia as a genre in youth leisure reading (2.2 Dystopia as young adult literature, pp. 18)?
 - a) How do teenage readers of YA Dystopia engage themselves with books (5.2 Reading books, pp. 131)?

- b) How have teenage readers of YA Dystopia gotten engaged with reading YA Dystopia (5.3 Getting engaged with YA Dystopia, pp. 141)?
- (3) How similar are the concepts that teenage readers of YA Dystopia depict regarding their own life and life in a dystopia (5.11 Core Categories, pp. 232)
- a) What properties are similar or different in YA Dystopia compared to the definitions of the literary genre dystopia (4.2 Properties of dystopia and YA Dystopia, pp. 74)?
 - b) What do teenage readers of YA Dystopia consider important in their own life (5.5 Recently important in life for the interviewees, pp. 149) and what do they consider important in the life of the protagonists of YA Dystopia (5.6 Important in life for the protagonists of YA Dystopia, pp. 164)?
 - c) How do teenage readers of YA Dystopia imagine their own future to be like and how do they portray the future of the protagonists of YA Dystopia (5.9 The future, pp. 191)?
 - d) How do teenage readers of YA Dystopia portray the society they live in (5.7 Points of view on recent society, pp. 174) and how do they portray the society in dystopian states (5.8 Dystopic states, pp. 181)?
- (4) How do teenage readers of YA Dystopia portray the processes that maintain oppression in a dystopian state (6.3 Constructing a substantial theory: Oppressing citizens both prevents and fosters a rebellion that eventually will lead to continuous civil war, pp. 258)?
- (5) How do teenage readers of YA Dystopia relate to the civil wars and/or coup d'états that unfold in YA Dystopian (5.10 Rebellion in YA Dystopia, pp. 209)

1.2 Research process

Considering the recent lack of research on properties of youth that is mostly shaped by girls, I laid out that researching female teenagers' reception of media products they prefer can be a possible way to find out about some commonalities in recent convictions that are addressed in them.

At first, I want to provide evidence that reading books should be considered a common and continuously popular leisure activity – especially among girls and female teenagers (2 Reading books as a youth leisure activity, pp. 14). I will show that between 2012 and 2016, dystopian series remained popular books and German teenagers were reading them (2.2 Dystopia as young adult literature, pp. 18). Therefore, many of their readers have been dealing with the ideologies, convictions, or perspectives that are part of dystopian books. Therefore, performing research on reading YA Dystopia gives the opportunity to get an insight in how they relate to the discourses that the books they read focus on.

Choosing methods for constructing data requires a methodological design in order to provide consistent and reflexive analysis. The lack of empirical research on reading YA Dystopia demands the construction of a methods design that does not require empirically founded hypotheses or data to start research. By explaining that literary genres should be regarded constructions with changing properties (3.2.2 Dystopian literature, pp. 29), YA Dystopia are likely to have both developed properties of “classic” dystopia and constructed new properties. Therefore, I will argue that performing research on the reception of YA Dystopia requires a prior analysis of its properties (4.2 Properties of dystopia and YA Dystopia, pp. 74) before you are able to construct appropriate methods for constructing data (4.3.3 Interview design, pp. 108).

By showing that original dystopia focus on a change in the social system by extrapolating recent deficits in society and politics into a feasible future to portray the potential danger (3.2.2 Dystopian literature, pp. 29), it is necessary to access two

different levels via analysis: The individual readers construction of recent society and politics and their portrayal of the society and politics in dystopia.

I will show that using Grounded Theory Methodology allows to incorporate both “constructed” fictional data in order to both analyse dystopia properties and “non-fictional” data via interviewing YA Dystopian readers in analysis. By using approaches of Grounded Theory Methodology that are compatible with the fundamental theoretical concepts of this research project (3.1 Epistemology, Ontology, and Paradigm, pp. 22), I will argue that they are capable of providing appropriate choices in methodology to access the analysis of reading YA Dystopia. Hence, choosing appropriate approaches of Grounded Theory Methodology needs to be guided by the ability to analyse data in terms of individual constructions by people (3.3.1 Moving Grounded Theory Methodology from Symbolic Interactionism towards Constructivism, pp. 33). In order to raise the conceptual level of analysis (3.3.4 Theorizing in Grounded Theory Methodology, pp. 49), it is possible to combine the analysis of both fictional and non-fictional data by incorporating methods of Situational Analysis into the research design, too (3.4 The evolution of Situational Analysis, pp. 52). This allows to access young readers’ perception of the recent world and their perception of the dystopian world on the same conceptual level as common “Social Worlds” (3.4.1 Social Worlds, pp. 53).

Even though Situational Analysis is regarded as a development of Grounded Theory Methodology, combining constructivist Grounded Theory Methodology and Situational Analysis (3.5 Intertwining Grounded Theory Methodology and Situational Analysis in a Mixed-Method-Design, pp. 65) needs to be considered a mixed-method-research design due to their different theoretical foundations (3.5.1 Considerations on mixing methods, pp. 66). I will show that due to the dependence of the methods of Situational Analysis on the Grounded Theory Methodology’s method Coding, Situational Analysis needs to be integrated into a mixed-method-design with Grounded Theory Methodology.

The access of young readers' perception of the recent world and their perception of the dystopian world demands proper knowledge of the properties of YA Dystopia (4.2 Properties of dystopia and YA Dystopia, pp. 74). The analysis of the properties leads to developing a survey and an interview design to get in touch with teenage readers (4.3 Designing , pp. 106; 4.3.3 Interview design, pp. 108).

The outcome of analysis will capture how the interviewed teenagers read books in their leisure (5.2 Reading books, pp. 131) and how they started reading YA Dystopia (5.3 Getting engaged with YA Dystopia, pp. 141). In the context of the interviewee's depiction of their own life, the analysis will cover the interviewee's points of view on what they consider important in their life (5.5 Recently important in life, pp. 149), how they describe the recent society they reside in (5.7 Points of view on recent society, pp. 174) and what they think of their personal and the world's future going to be like (5.9.1 The interviewees' personal future, pp. 191; 5.9.5 Interviewees' perspectives of the world in the future, pp. 202). In the context of reading YA Dystopia, the analysis will cover the interviewee's depiction of what they consider important in the life of the protagonists (5.5 Recently important in life, pp. 149), how they describe the life in a dystopia (5.8 Dystopic states, pp. 181) and how they depict the evolving rebellion in the dystopia and the protagonists' involvement in it (5.10 Rebellion in YA Dystopia, pp. 209).

In the next step, I will present the core categories of the analysis via methods of Grounded Theory Methodology and Situational Analysis (5.11 Core Categories, pp. 232). These will cover major discourses that the young readers engage themselves within both their own world and the dystopia they describe. These results will foster how differently readers of YA Dystopia perceive their own life, their potential future and similar and different depictions of the life of the protagonists. In depth, these fundamental discourses offer an access point to grasp how readers of YA Dystopia can relate to discourses about civil wars that unfold themselves in the YA Dystopian series.

Finally, I want to present the results of this research project. These will cover reflections on the research design (6.1 Reflections on the research design, pp. 254), reflections on reading YA Dystopia (6.2 Reading YA Dystopia, pp. 256) and (6.3 Constructing a substantial theory: Oppressing citizens both prevents and fosters a rebellion that eventually will lead to continuous civil war, pp. 258). In the end, I will explain how the results from this research project can be outlined to argue for reading and talking about YA Dystopia as part of media education (7 Conclusion, pp. 270).

1.3 Origins of the research project

The origin of the research project was similar to the origin of Glaser's & Strauss' "discovery" of Grounded Theory: a "deeply personal motivation" (Bryant & Charmaz, 2011b, p. 7). The importance of reflecting on the researcher's motivation and its consequences for the research process was still discussed in recent versions of Grounded Theory Methodology (Charmaz, 2014a; Clarke et al., 2015b; Clarke & Charmaz, 2014; Corbin & Strauss, 2015). Hence, I want to explain how I got involved with YA Dystopia and how I considered it to be of interest for media education research.

It is not easy to determine the exact moment when I started getting personally interested in YA Dystopia³. In general, my first research interest was to get to know media that was popular among teenagers in the early 2010s. I started my research with a focus on cross-media products for Tweens in my master's thesis and eventually found out that the cross-media aspect of series from Nickelodeon were not as important for German teenagers as the TV-series themselves. In conclusion, I decided to look for different media series that were popular among young teenagers. In my regular visits to different chain bookstores in 2013, I noticed that Suzanne Collins' *The Hunger Games* series was set up next to John Green's *The Fault In Our Stars* and an unknown

³ In order to get an impression of how common the terms "young adult dystopia" "YA Dystopia" are at the time you are reading this text, I recommend using these terms in a search engine. There does not seem to be a single German equivalent; "Dystopien für Jugendliche" (books for youth) and "Jugenddystopien" seemed to be the most common.

book series on the best display spots in the store. We already had *The Hunger Games* series back home and I wondered about why an unknown book series – it turned out to be the *Divergent* series by Veronica Roth – was recommended for teenagers who liked *The Hunger Games* series. Thus, I read both series and found out that both series were sometimes sold under the label “YA Dystopia”⁴. What troubled me was that I would not have depicted the *Divergent* series a dystopia myself because there was no obvious reference to an authoritarian state and leader. Additionally, the last volume of the series shifted the narration and setting to genetic and social experiments with humans. Genetic and social experiments were not exactly the kind of focus in narration that I expected from my past readings of “classic” dystopia, so my curiosity in YA Dystopia continued to grow.

A little later that year, other book series popped up on the same display spots in several chain bookstores under the label dystopia and were recommended for fans of *The Hunger Games* series, too. Again, I read two of these particular series – *The Maze Runner* series by James Dashner and *The Selection* series by Kiera Cass – and was still confused about how these kind of series could be labelled dystopia. The setting of the *Maze Runner* series resembles the setting of the *Divergent* series and I was challenged to discover dystopian properties in-between all the romance trouble in the *Selection* series, too.

Fortunately, I realized that I frequently encounter some similar confusion regarding genre when it comes to my music. I discover a new artist or band and cannot comprehend why music critics or music labels assign their music to a specific genre that I am familiar with. Hence, the constant evolution of genre is inevitable in music and may be present in book genre, too. A music genre like Soul evolved into Funk, Funk evolved into both HipHop and Disco, Disco evolved into Chicago House and Detroit

⁴ Unfortunately, I did not take pictures of the shelves and tables because at that time I was writing my Master's thesis. After I chose to conduct research on Ya dystopia, almost all Dystopian series had left the most popular spots on the shelves and tables.

Techno... And several decades later, some artist publishes music that is influenced by this whole process of genre evolution and is assigned to these genres by resellers. This may be the same case when it comes to book genres and authors and what inspired their publications.

In the following year, the most prominent display spots at chain bookstores in 2013 and 2014 accompanied both dystopia and Fantasy next to each other. *The Shadowhunter Chronicles* and the *Lux* series were set next to the newest volumes of the *Divergent* and the *Selection* series. At that time, I was not sure if I should consider either reading Fantasy or reading Dystopia my research interest. Hence, I read *City of Bones* of *The Shadowhunter Chronicles* and a couple of pages of *Obsidian* of the *Lux* series and realized that these kind of series seemed not to be nearly as special and as “new” as the novels that were labelled YA Dystopia.

In order to narrow down participant research on YA Dystopia to a manageable size, it was necessary to exclude several YA Dystopian series from analysis (2.2 Dystopia as young adult literature, pp. 18). For example, other dystopian series – like Lauren Oliver’s *Delirium* trilogy or Marie Lu’s *Legend* trilogy – were displayed in less prominent spots in the teenage departments next to Fantasy series like *Warriors* by Erin Hunter and bestsellers like Stephanie Meyer’s *Twilight* series. Additionally, these series did not seem to sell as many copies as other series. Hence, I did not consider them as popular as the other YA Dystopian series that I had read.

I wondered what appeals to young readers in YA Dystopia. I knew that *The Hunger Games* series became much more present in book chain stores after the first film of the series had been in cinemas. Then, I started research by conducting a literature review on reading as a teenage leisure activity.

2 Reading books as a youth leisure activity

Reading books is a common leisure activity of German young adults. The interest in reading books remained stable in the past decade. There are indications in the context of German media education that reading books was considered a similarly popular media leisure activity from the 1950ies till the 1990ies, too (Baacke, 2007, p. 70).

Most conducted research on German teenage reading as a leisure activity is accessing it in comparison to other types of media. Therefore, performing reception research on teenage reading can provide an additional insight alongside research on media usage and hypo-deductive content analysis of books that are popular among teenage readers.

The Youth, Information, Media (JIM) and kids + media, computer + internet (KIM) series of studies provide representative data on German teenager's and children's media usage since 1998. Unfortunately, these two series of studies seem to be the major source for research on German teenage leisure reading. The Progress in International Reading Literacy Study (PIRLS) series of studies solely covered primary school reading in its four past iterations from 2001 to 2016 (Hussmann et al., 2017). The German Stiftung Lesen (reading foundation) published three reports of studies on reading habits. However, these studies did not specifically focus on teenage reading habits and the two reports that have been published in 1993 and 2000 did not provide much in-depth analysis (Stiftung Lesen, 1993, 2000). More than a decade ago, Treumann et al. (2007) analysed reading books as a youth media activity in their Bielefelder Medienkompetenzmodell. Unfortunately, the research has not been rerun yet and therefore it is necessary to foster the focus on studies that provide more recent insights of German teenage leisure reading.

The JIM- and KIM-series of studies do not solely focus their research on reading habits and do not provide much analysis that derived from social empirical qualitative

research. Additionally, both series of studies use different research instruments and do not focus on similar aspects of media usage. Both series of studies overlap on the age of twelve and thirteen. Therefore, both series of studies can provide different data for this age span. However, these series of studies provide an empirical overview on teenager's and children's basic reading habits in order to get an idea of how popular reading books is in this age span. Hence, the JIM- and KIM-Studie provide an appropriate access point to determine if reading as a leisure activity should be considered an essential part of female German teenage media usage.

2.1 German teenage reading habits

Reading has been a common leisure activity for German teenagers over the past decade. Approximately 40% of German 12- to 19-year-olds read books several times a week (Medienpädagogischer Forschungsverbund Südwest [mpfs], 2017a, p. 19). Throughout the past decade, the amount of 12- to 19-year-olds who read daily or several times a week had only fluctuated mildly roundabout 40% (mpfs, 2017a, p. 19). However, many other media were considered to be more important than books by children and teenagers.

Considering that many German children start going to primary school when they are six or seven years old, the KIM-Studie covered the age span where children gain "reading literacy" (Goy et al., 2017, p. 143) at primary school. However, reading books as an leisure activity seemed to be only popular for every second child: Almost every German child from age six to 13 watched TV at least once a week, whereas only about every second child read books once a week or more often (mpfs, 2017b, pp. 10–11). However, German children aged between eight and 11 years old showed more interest in leisure reading than six to seven year olds who literally just started learning to read (mpfs, 2017b, p. 21).

Reading a book should most likely be considered an individual activity rather than an activity that children join with others. 13 percent of German children from age

six to 13 considered reading a book an important leisure activity when they spent time on their own at home, whereas two to four per cent stated that reading a book is important when they are among friends or family (mpfs, 2017b, p. 19). Sadly, there was no information in the JIM-series of studies if reading was considered an individual rather than collective activity for teenagers, too.

German female and male teenagers seemed to differ regarding their leisure reading habits. Female teenagers tend to read more regularly than male teenagers: About 50% female teenagers read books several times a week counterpart about 30% male teenagers (mpfs, 2017a, p. 20). Female teenagers from age 12 to 19 spent more time on reading weekdays – 80 minutes in average – than male teenagers – 47 minutes in average (mpfs, 2017a, p. 21). Male children and teenagers from age six to thirteen were even more likely non-readers than female children and teenagers – 21% counterpart 11%; There was a similar pattern regarding German female teenage non-readers – 11% – and male teenage non-readers – 24% (mpfs, 2017a, p. 20). These results were similar to the data that the PIRLS series of studies that assessed reading of German children in primary schools provides (Goy et al., 2017, p. 152).

Growing up seemed to have different effects on leisure reading habits. Throughout the age span of eight to 13, the amount of children who read daily remained similar – around 15% with a single peak of 19% for the span from eight to nine years (mpfs, 2017b, p. 21). However, the amount of children who read at least once a week varied more rapidly from about 30% for age six to seven and 12 to 13 up to 41% for age ten to eleven (mpfs, 2017b, p. 21). The average time spent on weekday reading was slightly the largest for teenagers that are aged between 12 and 13 and was only slightly lower in the context of 16- to 19-year-olds (mpfs, 2017a, p. 21).

Regarding older teenagers, the amount of frequent readers was higher whereas the amount of weekly readers was lower in contrast to children. 21% teenagers from age 12 to 19 read daily whereas only 19% read repeatedly each week (mpfs, 2017a, p. 13). The JIM study showed a break between age 12 and 15: 51% 12- and 13-year-

olds read daily or several times a week but only roundabout 35-40% of the 14- to 19-year-olds considered themselves daily or weekly readers (mpfs, 2017a, p. 20). Interestingly, the share of non-readers almost doubled between age 12 to 13 and 13 to 14 and fluctuated mildly around 20% till age 18 to 19 (mpfs, 2017a, p. 20).

As teenagers, there were likewise differences regarding the gender of young people in relation to their reading habits. 49% female teenagers read daily or repeatedly weekly but only 32% male teenagers shared the same interest in books (mpfs, 2017a, p. 20). However, gender did not seem to have an effect on book possession because female teenagers did not own more books than male teenagers (mpfs, 2017b, p. 23).

Regarding daily routine, children had a clear preference by almost exclusively choosing books as their favourite media around bedtime. Apart from not spending time with media at all, books were the most popular media this time of day: 17% preferred books counterpart 32% that do not prefer a single media (mpfs, 2017b, p. 18). This may be related to the consistency of daily reading duration that remained similar from age eight to 13 with 24 to 26 minutes (mpfs, 2017b, p. 64). 12- to 19-year-olds' average reading duration on weekdays exceeded the reading duration of younger children: Male teenagers that age spent 47 minutes and female teenagers spent 80 minutes each weekday on reading books – which yielded 63 minutes on average in total (mpfs, 2017a, p. 21).

Treumann et al. stated that German teenagers selected books in the mid-noughties as a leisure activity most likely according to their topics, what they got as a gift, what they were recommended, and what they found by browsing (2007, p. 128). Additionally, Treumann et al. presented that German teenagers find it most likely important in books that they have great stories, shed light on important things, and lead to thinking about them (2007, p. 129).

In conclusion, reading books can be considered a popular regular individual leisure activity of German six- to 19-year-olds. About half of German young readers spend time on reading books several days each week and roundabout 20% percent

read books on a daily basis. Reading books is more popular among German male teenagers than male teenagers because female teenagers tend to read more regularly and tend to spend more time on reading in their leisure. Conducting research on teenage reading should affect a part of leisure that is important to many female children and teenagers.

2.2 Dystopia as young adult literature

Childhood and teenage overlap with the target group of young adult literature (YA) which ranges vividly depending on the different available definitions. An open definition that appeals to this study's approach focussing on the recipients' perspectives was developed by Glaus (2014). Her evolution of Herz' and Gallo's definition claims that young adult literature should be considered "texts in which teenagers are the main characters dealing with issues to which teens can relate" where "outcomes usually depend on the decisions and choices of main characters" (Glaus, 2014, p. 408). This definition solely takes the age of the protagonists and the readers into consideration and excludes almost any content or properties. Ergo: If teenagers like to read specific dystopian books that have teenage protagonists, then these books should be considered young adult literature. Therefore, it is necessary to find out which dystopian series with teenage protagonists are popular among teenagers in order to perform research on YA Dystopia that young readers can relate to.

In the past decade, a remarkable amount of best-selling literature series that take place in a dystopia has been published. Due to most dystopian series have been published by American writers, most of the publicly available sales numbers concern sales in the United States of America. To date, the best-selling YA Dystopia *The Hunger Games* series sold more than 70 million copies – 20 to 29 million copies of each title of the series (Scholastic Inc.). In order to assess these sales numbers, it is helpful to oppose them with another best-selling dystopia. *1984* was estimated to have sold roundabout 30 million copies worldwide (Rooney, 2017). It is probable that more people

have bought a copy of *The Hunger Games* rather than a copy of *1984*. Hence, *The Hunger Games* series could be considered the best-selling dystopia in the year 2021.

There are three other dystopian series that have sold several millions of copies in United States till 2015. The *Divergent* trilogy sold more than 6.7 million copies in the United States of America, the *Maze Runner* series sold more than 2.4 million copies, and the first part of the *Selection* series sold more than 3.5 million copies worldwide (Fleming, 2015; Lodge, 2013; Roback, 2014). The *Divergent* series was estimated to have sold more than 35 million copies worldwide (Burnett, 2016).

All four series have been made or were planned to be made into films till 2015. However, the *Selection* series had not been screened as a film or TV-series till 2021 but the rights had been sold to several different film companies (Fleming, 2015). Another reason why I would include this series into analysis is that *The One* instantly became the best-selling fiction in Germany when it was published in 2015 (Keller & Hammelehle, 2015).

The only other dystopia that had sold several million copies and had been made into a film in the past decade seemed to be *The Giver* (Lowry, 1993; Pomerantz, 2014). Though *The Giver* was turned into a series, the individual parts had been published over a time span of 19 years (Lowry, 1993, 2012). Therefore, I would argue that the series was not planned to be read as a continuous series right from the start with frequent publications. In contrast, almost all parts of recent YA Dystopia the *Divergent* (2011-2013), *The Hunger Games* (2008-2010), the *Maze Runner* (2009-2012, 2016), and the *Selection* (2012-2016) series had been released year after year.

Other series that had been labelled respectively sold as YA Dystopia either do not take place in a dystopian state, have not sold many copies and/or have not had a film adaptation. Many series that were considered best-selling with several millions of copies that could be confused with YA Dystopia should be Fantasy series like *The Mortal Instruments* (Clare, 2014; Green, 2016). This series does not take place in a

dystopian state and the narration mainly revolves around magic, artefacts and non-human-beings.

Just looking at sales sheets and target audiences of products does not necessary mean that YA Dystopian novels are popular with or important to teenagers. *The Hunger Games* series could be considered popular young adult literature in Germany because it was a popular recent reading of German twelve- to 19-year-olds between 2012 and 2016 and German six- to 13-year-olds⁵ between 2014 and 2016 (mpfs, 2012, p. 19, 2013, p. 20, 2014, p. 19, 2015a, p. 23, 2015b, pp. 27–28, 2016, p. 16, 2017b, p. 22). I would like to stress that the JIM- and KIM-Studie only asked about recent readings and did not take any past or concluded readings into account. The problem of using recent readings as an indicator for popularity of books is the dependency on the point of time of data collection. All other books that have been read outside the time span of data collection cannot be accessed by these studies.

Though it is not possible to determine via the KIM- and JIM-Studie how many German children and teenagers had read *The Hunger Games* series, it is nevertheless noteworthy that the JIM-Studie displayed that the series was read for at least four years. The *Divergent* series was the third common recent reading of German teenage readers in 2014, coming in third behind *The Hunger Games* series and the *Harry Potter* series (mpfs, 2014, p. 19).

The *Divergent* series, the *Maze Runner* series and the *Selection* series could be similarly popular readings like *The Hunger Games* series because they could have been read outside data collection of the JIM- and KIM-Studie. Therefore, it is necessary to conduct an own data collection regarding if young people had read these best-selling YA Dystopian series to find out about if (and which) YA Dystopian series are a common reading for young readers.

⁵ There was a remark in this study that participants who are age ten up have been more likely to mention *The Hunger Games* trilogy their recent reading (mpfs, 2015b, p. 27).

3 Methodology

In order to develop a research design to perform participant research on YA Dystopia, the lack of theoretical and empirical research on YA Dystopia restricts the use of hypo-deductive approaches. Though research on physical and digital publications⁶ suggest that there has been conducted research on individual YA Dystopia – especially *The Hunger Games* series, I was not able to find any publications that approach YA Dystopia via recipient research. Hence, the lack of empirical data on YA Dystopia recipient research limits the possibilities to design a research process with a hypothetical and/or deductive approach. Thus, it is necessary to access recipient research of YA Dystopia via a methodological design that does not require empirically theoretically founded hypotheses and/or empirical data in order to develop the research design.

The Grounded Theory Methodology offers several possibilities that can enable me to perform research in the recent state of recipient research on YA Dystopia. Its initial goal is to restrict the gap between theory and empirical research (Glaser & Strauss, 1999, p. VII). Glaser's and Strauss' (1999) fundamental concept was to ground theory in social research itself by generating it from the data because they believed that theory is embedded in the data. They argued that this concept requires the usage of "methods for comparative analysis and with various procedures designed to generate Grounded Theory" (Glaser & Strauss, 1999, p. VIII). This way, they created a "systematic qualitative research [that] had its own logic and could generate theory" (Charmaz, 2014a, p. 7). Their general concept involved a research logic that enables researchers to systematically move "from the particular to the more general" (Bryant & Charmaz, 2014, p. 15). Glaser and Strauss (1999) highlighted the advantage that their approach is capable of analysing different kind of data formats. What stands out – but

⁶ Between 2014 and 2020, each year I used Bielefeld University's *Catalogue.plus!* search engine with the search terms "dystopia", "YA Dystopia", "young adult dystopia", "Divergent", "Maze Runner", "The Hunger Games" and "The Selection" to research possible new publications.

is rarely paid attention to – is that they addressed the possibility to analyse fictional data (Glaser & Strauss, 1999, pp. 169–170). “Constructed” fictional data was already acknowledged to be an equally valid data format as “non-fictional” data in the initial concept of Grounded Theory Methodology. I want to stress that conducting recipient research with fictional data that derives from YA dystopia would already have been possible with Glaser’s and Strauss’ (1999) initial approach.

Unfortunately, Glaser and Strauss did not systematically explain the course of research in Grounded Theory Methodology (Charmaz, 2014a, p. 5). Since the 1960s, several scientists reworked this initial approach and established different approaches towards systemizing the research process in the Grounded Theory Methodology. Thus, it is necessary to get used to the different approaches because they reworked the theoretical foundation of Grounded Theory Methodology⁷.

Although it is not always possible to display each potential individual impact of used methods during analysis, reflecting on each means of data construction can outline their most apparent interrelations.

In order to construct an appropriate research design, it is necessary to determine suitable approaches in Grounded Theory Methodology by examining their determinations in epistemology, ontology, or paradigm in the context of the research interest. This way, I can determine suitable data formats that make it possible to perform analysis on several different levels of abstraction including both non-fictional and fictional data.

3.1 Epistemology, Ontology, and Paradigm

Lincoln et al. (2017) argued that research methodology is “challenged by proponents of contending paradigms.” (p. 108) and “[...] is inevitably interwoven with

⁷ For example, the research process was systemized differently in Reflexive Grounded Theory or Constructivist Grounded Theory because they rely on different concepts regarding epistemology, ontology, or paradigm (Breuer et al., 2018; Charmaz, 2014a). Even though the approaches of Corbin and Strauss (2008) and Strübing (2014) shared several commonalities regarding epistemology, ontology, and paradigm, they described the execution of methods differently.

and emerges from the nature of particular disciplines [...] and particular perspectives [...]” (pp. 108–109). An additional challenge that researchers need to face is that “paradigms are beginning to ‘interbreed’ such that two theorists previously thought to be in irreconcilable conflict may now appear [...] to be informing one another’s arguments.” (Lincoln et al., 2017, p. 109). Hence, researchers need to reflect on the theoretical roots and foundation of their methods before they start the research process in order to predict and reflect on the methodologies’ impact on the outcome of analysis.

Lincoln et al. (2017) systematically analysed different paradigms regarding their Basic Belief (Metaphysics) and their Practical Issues (pp. 109–113). They provided and constantly update tables that can help researchers to reflect on the paradigms’ preconceptions and assumptions of reality that methodologies rely on. This way, it is possible to either reflect on the paradigms preconceptions that using specific methods imply or to reflect on the possible compatibility of using more than one methodology in either Mixed- or Multiple Method-Designs⁸. These tables focus on the paradigms’ conceptions of nature of knowledge, knowledge accumulation, goodness or quality criteria, values, ethics, inquirer posture, and training (Lincoln et al., 2017, p. 112). They highlighted the purpose of using these tables to reflect on combining methodologies to access a “great potential for interweaving of viewpoints [and] for the incorporation of multiple perspectives” (Lincoln et al., 2017, p. 113). These issues “create the intellectual, theoretical, and practical space for dialogue, consensus, and confluence to occur.” (Lincoln et al., 2017, p. 113).

Lincoln et al. (2017) stressed that their considerations on paradigms are related to their own roots in constructivism (p. 113). This perspective implies that “meaning-making activities themselves are of central interest [...] because it is the meaning-

⁸ Morse and Niehaus (2009) defined Mixed-Method-Designs as an “[...] incorporation of one or more methodological strategies, or techniques drawn from a second method, into a single research study, in order to access some part of the phenomena of interest that cannot be accessed by the use of the first method alone.” (p. 9). In contrast, Multiple-Method-Designs contain “[...] two components [that] [...] could be published separately in their own right [...]” that makes them appear to be “[...] two or more related scientifically rigorous research projects conducted over time.” (Morse and Niehaus, 2009, p. 10).

making, sense-making, attributional activities that shape action (or inaction).” (Lincoln et al., 2017, p. 113). Hence, reflections on the paradigmatic roots of methodologies foster the capability to analyse and reflect on “meaning making activities of groups and individuals” (Lincoln et al., 2017, p. 113), too. Therefore, it is necessary to reflect on the paradigmatic roots and the theoretical foundation of the research methodology that I want to rely on. This makes it possible to construct a research design that can foster constructing answers to the research questions (1.1 Research questions, pp. 5). Without this step of reflection, it would be possible to refer to research methodologies that may not be able to handle neither the research questions nor construct appropriate data.

Regarding Grounded Theory Methodology, there has been a development of a variety of approaches that rely on different paradigms. This multitude of approaches offer the flexibility to select an approach that is capable to fit the requirements.

Clarke (2005) argued that Grounded Theory Methodology was not designed as a concept that requires social interactionism as the theoretical foundation in *The Discovery of Grounded Theory* (pp. 1–2). Though it requires “epistemological and ontological roots”, these serve the need to create a method that is “transportable, capable of travelling to new sites of application.” (Clarke, 2005, p. 4). Vice versa, methods require epistemological and ontological considerations that are rooted in pragmatism, symbolic interactionism, and “Grounded Theory” (Clarke, 2005, p. 2)

Therefore, you need to reflect on the “theoretical concepts” (Kelle, 2011) that a research project is based upon and their requirements and conditions regarding epistemology, ontology and paradigm before you are able to identify an appropriate approach of Grounded Theory Methodology. The theoretical concepts’ function seems similar to Blumer’s (1969) Sensitizing Concepts that has been referred to in Glaser’s and Strauss’ initial development of Grounded Theory Methodology. Charmaz (2014a) regarded them as broad terms that enable researchers to start analysis by developing research questions (p. 30). Hence, both concepts differ regarding their considerations

on the “empirical content” which is why I want to introduce Kelle’s (2011) concept as a development of Sensitizing Concepts.

3.2 Theoretical concepts

According to Kelle, (2011) “theoretical concepts” enable researchers to avoid having to start every new research from scratch when using Grounded Theory Methodology (pp. 206–207). He described theoretical concepts as heuristic devices that enable the researcher to “identify theoretically relevant phenomena” (Kelle, 2011, p. 207). In order to consider a theoretical concept either a concept that forces data or a concept that supports the emergence of new categories, you need to analyse its level of empirical content (Kelle, 2011, p. 206). Concepts with a high level of empirical content are considered all concepts that base on hypotheses that can be empirically tested, operationalized and measured (Kelle, 2011, p. 207). Therefore, these kind of concepts shape the perspective of analysis right from the start. Concepts with a low level of empirical content are considered all concepts that cannot be tested through empirical data (Kelle, 2011, p. 207). They can provide a “conceptual frame which helps to understand empirical phenomena found in the research field” (Kelle, 2011, p. 208).

Each theoretical concept needs to be described in a theoretical discussion prior to starting analysis. Due to the iterative research logic in Grounded Theory Methodology, I would argue that theoretical concepts are likely to alter throughout research. Therefore, they should not be designed to remain stable. Likewise, dynamic low level theoretical concepts can limit the danger of forcing data into pre-defined concepts. They enable the researcher to start an analysis with a certain focus on the research interest and limit the risk of getting lost in data.

An obligatory theoretical concept is “media” because the focus of this research is on media recipient research. This theoretical concept needs to explain the relation between YA Dystopia and its readers in order to access this relation. Given the nature of the relation, it is possible to determine plausible access points and appropriate

methods to generate data. Otherwise, the danger would be increased to generate data that is framed by a theoretical concept that is incompatible with the theoretical foundation of the selected Grounded Theory Methodology approach.

For example, if my theoretical concept of media leads to the assumption that the stories in YA Dystopia determine how people are reading these stories, it would make a lot more sense to analyse YA Dystopia stories rather than people reading YA Dystopia. In contrast, if my theoretical concept of media assumes that YA Dystopia and reading YA Dystopia are interrelated, it would make a lot of sense to analyse both aspects rather than just YA Dystopia or reading YA Dystopia.

Glaser and Strauss (1999) already considered novels a suitable data type that enable researchers to emerge categories (pp. 169–170). However, they did not explicitly consider “genre” a concept to enter research on novels. In order to get access to YA Dystopia, I want to use “dystopia” as the main theoretical concept in order to develop different perspectives on the properties of what life in a YA Dystopia could be like. Without using this theoretical concept, there would be a high danger to develop guiding research questions and select methods that force research on YA Dystopia into a limited perspective. Fortunately, there are several genre concepts from literary studies that can help to develop suitable research instruments that focus on accessing dystopian properties. Additionally, it is possible to determine differences between the properties of “regular” dystopia and recent YA Dystopia to show a potential evolution of the genre’s properties.

3.2.1 Books as media

At an early stage of performing media research, it is inevitable to discuss the properties of media as a theoretical concept in this research. In order to enhance the perspective on YA Dystopia, I want to focus on the relation of media technology and its ways of use. Therefore, the focus is set on the most general theoretical concepts regarding the relations in order to limit its potential impact on the research process.

There are several theoretical concepts that deal with the relation between “media hardware” – the technology and physical representation of a certain type of media – and the “media in the social space” – the practical benefits, habits and use of a type of media through humans (Winkler, 2008, pp. 103–104)⁹. Winkler showed the iterative nature of this relation: Media hardware changes throughout time and provides different possible ways how humans can use it. However, there is no determination in the hardware itself about its usage because people can alter its intended purpose. A similar, historical understanding of media technology can be found in Reckwitz (2006) concept¹⁰. This concept shows that an historical perspective on media technology can come to similar conclusion about the relation of media hardware and media usage, too. He explained that within the “medienwissenschaftliche Theorietradition” (theory tradition in media sciences)¹¹ there is a consensus that media are technological artefacts to which cognitive, emotional and perceptive structures of subjects are being transformed (Reckwitz, 2006, p. 91). Looking back at certain points in history, it is possible to look at preconditions in media technology that made media transformation possible (Reckwitz, 2006, p. 90). Reckwitz called this principle the contingency (“Kontingenz“) of media technology. Reckwitz also highlighted the possibility that the use of media through a subject affects the evolution of media hardware and technology. Like Winkler, he explained that the usage of media is developed in routines (Reckwitz, 2006, p. 94).

In the context of media socialization from a perspective of media education, Aufenanger (2008) highlighted that media and their users interact with each other (p. 88). Regarding reading books, one of the few studies considering German teenage reading of books confirmed that the usage of literature is transforming over time

9 Detailed information about the concepts of “Medientechnik” (media technology) and “sozialer Raum”(space of the social) can be found in Winkler (2008)’s monograph (pp. 91-94, 103-104).

10 This text uses several sources in German language regarding theoretical concepts. Most of them are not available in English or there was no possible way to find texts in English that coped with the same themes and topics. This is a reason why I try to limit quotes of these texts and try to use references.

11 Reckwitz (2006) referred mostly to Walter Benjamin’s work. Even though he mostly quotes Marshal McLuhan, Walter Ong and Vilém Flusser, he accounts them to have relied on Benjamin.

(Treumann et al., 2007, p. 29). Regardless the evolution of “new media”, reading books remains a similar popular media activity in Germany (Treumann et al., 2007, 28–29; 121).

In order to perform research on reading as a sphere of the social, it is possible to empirically measure and test properties of reading with teenagers via a theoretically predefined focus of research. However, this kind of research logic would limit the possibility to examine ways of books usage that have not been empirically theorized before.

For example, you could find empirical proof that people with a high reading frequency consider reading an important leisure activity. Therefore, you decide to simply measure reading frequencies because you can use this information to access the importance of reading in your sample, too. However, if you only focus on solely measuring the frequency of reading that does not necessarily mean that you are able to analyse how important reading is as a leisure activity because the relation between frequency and importance could have changed over time.

Therefore, it is necessary to talk with teenagers who read YA Dystopia about their reading habits in order to find out about possible changes and differences in contrast to established empirical findings (5.2 Reading books, pp. 131). This way, it is possible to get an insight of what are similarities regarding the reading habits of teenage readers. By comparing this information with how they are able to talk about properties of a YA Dystopia they have read, it is possible to find traces in reading habits that may be similar among YA Dystopia readers. This way, it may be possible to identify factors regarding reading habits alongside finding out about individual interests that promote reading YA Dystopia.

3.2.2 Dystopian literature

Literary genre can be considered constructions and their properties change over time (Zeißler, 2008, p. 22)). However, there are traces of certain conventions and recurring topics that persist (Zeißler, 2008, pp. 22–23).

Consulting several recent articles on dystopia, almost all authors define the genre in relation to its precursor utopia (Claeys, 2010, p. 107; Zeißler, 2008, p. 15). Utopia is related to the fictional state Utopia that was published under the same title by Thomas More in 1516 and is either interpreted as a “good-place – eu-topia” , a “non-place – u-topia”, or solely a “nowhere” (Meyer, 2001, 17; 22; Vieira, 2010, pp. 3–4; Zeißler, 2008, p. 15).

The definition of utopia relates to the interpretation of relations in literary genre. Meyer (2001) argued that dystopia should be considered a subgenre of utopia according to different approaches towards translation from the Greek elements of the word utopia. Zeißler (2008) shared the same possible interpretation but calls upon the transformation of literary genre over time (p. 22). I want to highlight Vieira’s (2010) argument to release the former neologism utopia of the image of “an imaginary paradisiacal place” towards the impression of a narrative called utopian literature (pp. 3–4). In this manner, I want to unfold (former) properties of utopian literature in order to determine references of YA Dystopia to (former) genre conventions. I am particularly interested to analyse differences and common ground between best selling YA Dystopia in relation to these conventions to get an idea to which extent they evolve former conventions of the genre (4.2 Properties of dystopia and YA Dystopia, pp. 74).

According to Vieira (2010), More had a strong impact on the literary possibilities to describe the general idea that he labelled utopia but not the creation of this idea itself (p. 6). Utopia as a genre developed a rigid structure that consists of the protagonist journey to an unknown place, a guided tour of the place's society and the return of the protagonist to her/his own country in order to told others about the place's alternative

and better organization of society (Vieira, 2010, p. 7). Prior the postmodern, there was a similar tendency in dystopian literature towards keeping uniform properties and structure (Vieira, 2010, p. 11): This is an observation that Vieira (2010, p. 16) credited dystopia by residing on utopian strategies and narratives, too (p. 16). Zeißler (2008) even provided arguments to distinguish between anti-utopia and conventional dystopia because only the latter mimics certain utopian designs (p. 17).

By letting the protagonist travel to an imagined place, utopian literature should be considered a crosser between fiction and reality that balances the possibility of developing a better society and the doubt that a better society could be developed (Vieira, 2010, p. 8). Vieira (2010) clarified that this tightrope walk can be created by projecting the imagined society into the future through means of consecutive political actions (p. 10). It is important that these means are portrayed as a sequence of slow and effective changes (Vieira, 2010, pp. 22–23). This sequence is necessary to create a feasibly narrative (Claeys, 2010, p. 109). In order to encourage readers towards constructing a better society, utopian literature needs to portray hope that the readers' recent society is able to change into the utopian society (Vieira, 2010, p. 17). These properties are crucial for dystopia, too, because it extrapolates recent deficits in society and politics into a future society to portray their potential danger (Zeißler, 2008, 9;17;20). In contrast to utopia and dystopia, Sander and Vollbrecht (1987) remarked that till the end of the 1980ies, most young adult literature that had been published did not foster dispute with recent order and its consequences in society (p. 49).

Though literary genre are constructions in process that change over time, there are several interferences and boundaries that dystopia and utopia share with related genre. Dystopia and utopia can be considered either subgenre of science fiction or genre that are similar to science fiction.

In terms of subgenre, Dystopia and utopia can be distinguished from other subgenre of science fiction like Fantasy fiction. Fantasy fictions comprise events that could not have happened – e.g. magic – and thus do not offer the possibility to project

the recent society into the fictional without fundamental doubt (Malmgren, 1988, 27,38). However, science fiction can rely on the possibility that recent societies can become future societies when they correspond to recent scientific methods and natural laws (Malmgren, 1988, pp. 29–30). Though Malmgren described this form of speculation as a common assumption in the genre science fiction, Zeißler (2008, p. 57) interpreted this similarity as a convergence of two formerly separate genre. Irrespective of the different interpretations of the cause of the interferences between science fiction and dystopia and utopia, I would like to notice that the existence of several interferences itself was recognized by both Malmgren and Zeißler. However, there are vital differences between dystopia respectively utopia and science fiction. Science fiction can expand the recent state of technology and science by introducing supernatural elements and visionary or speculative worlds (Malmgren, 1988, p. 27). This construction can seriously threaten the balance between the reader's believe and doubt in this society's existence. Hence, dystopia and utopia often solely focus on a change in the social system and do not focus on supernatural actants, new worlds and planets, or futuristic technology (Malmgren, 1988, p. 35; Zeißler, 2008, p. 23). Though utopian and dystopian literature share the fear that citizens have been taken their freedom and dignity, it is only dystopia that focusses on the relation between the state and its citizens (Heller, 1988, p. 185; Zeißler, 2008, p. 24).

In this manner, I would promote to consider utopian literature a theoretical concept that is like media in constant evolution. In the next step, I need to develop a set of research design that allows me to analyse differences and common ground between best-selling YA Dystopia in relation to conventions of “classic” dystopia (4.2 Properties of dystopia and YA Dystopia, pp. 74).

3.3 The evolution of Constructivist Grounded Theory Methodology

Regarding identifying a suitable approach of Grounded Theory Methodology, my theoretical concepts of media and dystopia both rely on constructivist properties.

Therefore, it is necessary to identify possible Grounded Theory Methodology approaches that are compatible and correspond with Constructivism. The easiest way would be to pick an approach that labels itself “Constructivist Grounded Theory”. However, if you take the paradigm Constructivism as a theoretical concept seriously, you need to consider all approaches to Grounded Theory Methodology to be constructs in development. This means that you need to consider all elements of an approach to be in constant evolution.

Over the years, there have been developed “numerous and varied applications of the method” that require a comprehension that exceeds simply using “do-as-you-please versions of GTM [Grounded Theory Methodology]” by “understanding [...] the epistemological bases of Glaser and Strauss's original method” (Bryant & Charmaz, 2011a, 32). Hence, I want to explain the epistemological bases and their different potential for (re-)interpretation in order to determine possible approaches for this research project that may not explicitly label themselves constructivist.

Clarke and Charmaz considered that Glaser and Strauss have developed different approaches of their initial pragmatist concept of Grounded Theory Methodology.

Clarke (2005) remarked that Glaser developed positivist, “fundamentalist points” in his approach of Grounded Theory Methodology (pp. 17–18). Charmaz (2006) interpreted the development of Glaser's approach as positivist heading towards an “unitary method” that becomes a “routine natural science” (p. 4). Bryant and Charmaz (2011a) argued that *The Discovery of Grounded Theory* incorporated this point of view because it is “readily open to a reading anchored in a clearly positivist epistemology; something that became readily apparent in the ensuing decades” (35).

In contrast, Clarke (2005) considered Strauss to have evolved from a pragmatist towards an “increasingly constructionist” approach by working with Corbin (p. 17). Charmaz (2006) shared a similar perception because she points out that Strauss was considering “process, not structure [...] [as] fundamental to human existence”, so

“subjective and social meanings [rely] on our use of language and emerged through action.” (p. 7). These assumptions still imply Blumer’s (1969) basic properties of Social Interactionism, even though its theoretical foundation is altered. An additional proof for Strauss’ “increasingly constructionist” development can be found in Corbin’s development of their approach. She explained that “process is integral [...] because we know that experience, and therefore any action/interaction that follows, is likely to be formed and transformed“ (Corbin & Strauss, 2008, p. 8). Hence, Corbin’s rework of “process” makes it feasible to agree with Clarke’s consideration that Strauss’ approach has evolved to an “increasingly constructionist” approach.

3.3.1 Moving Grounded Theory Methodology from Symbolic Interactionism towards Constructivism

Glaser’s and Strauss’ initial approach considers the “discovery” of data via Grounded Theory Methodology to be independent from the researcher. (Charmaz, 2006, p. 10). The main influence of Glaser’s and Strauss’ (1999) initial concept of Grounded Theory Methodology and its concept of “discovery” of data had its theoretical foundation in the concept of Symbolic Interactionism (1999, pp. 12–14).

Blumer’s (1969) theoretical foundation of Symbolic Interactionism was rooted in the belief of a single empirical world in which a researchers perform empirical research:

I shall begin with the redundant assertion that an empirical science presupposes the existence of an empirical world. Such an empirical world exists as something available for observation, study, and analysis. It stands over against the scientific observer, with a character that has to be dug out and established through observation, study, and analysis. (pp. 21–22)

As a consequence, “Reality for empirical science exists only in the empirical world, can be sought only there, and can be verified only there.” (Blumer, 1969, p. 22). These basic assumptions about reality are very important to understand their impact

on the development of methods in Social Empirical Qualitative Research. Relying on Symbolic Interactionism implies that research methods do not and cannot incorporate reality themselves (Blumer, 1969, p. 27).

The later work of Strauss and the development of different Grounded Theory Methodology approaches by his former “apprentice” Corbin continued to rely on these properties in the first two editions of *Basics of Qualitative Research* (Strauss & Corbin, 1991, 1998). In the two following editions, Corbin continued to develop the initial approach that the two scientists had worked on together (Strauss & Corbin, 1998, p. IX). Like Charmaz (2006, 2014a), Corbin (2008; 2015) reworked the theoretical foundation of Grounded Theory Methodology and its relation to Symbolic Interactionism.

The common ground among Grounded Theory Methodologies that rely on constructivist concepts is the belief that the researcher herself or himself cannot be separated from the data that he/she generates and grounds. Charmaz (2014a, p. 29) explained in her Constructivist Grounded Theory approach that data is constructed by people. Therefore, researchers emerge theory from data rather than discovering it. They construct theory through their “past and present involvements and interactions with people, perspectives, and research practices.” (Charmaz, 2006, p. 10) (see also Charmaz, 2014a, p. 27). Also Corbin and Strauss (2008) argued that theory does not simply emerge by looking “hard enough at the data” and avoiding “adopting the stance of participants” (pp. 36–37). Corbin explained her changes regarding the paradigm in the 3rd Edition of *Basics of Qualitative Research* (Corbin & Strauss, 2008). True to the assumption of creation through interaction, Corbin referred to Clarke’s (2005) and Charmaz’ (2006) approaches that promoted her update on Strauss’ and her own approach. In contrast to the 1st and 2nd edition of *Basics of Qualitative Research*, Corbin explicitly lays out her “basic beliefs” in the 3rd edition. In essence, she assumed that “there is no one ‘reality’ out there waiting to be discovered.” (Corbin & Strauss, 2008, pp. 9–10).

[There] are multiple standpoints on the same topic with no apparent consensus [...] because each person experiences and gives meaning to events in light of his or her own biography or experiences [...]. (Corbin & Strauss, 2008, p. 10).

She explained that “most of [their assumptions] rest on the Pragmatist and Interactionist philosophies” and argues that “the external world [...] and the interior worlds are created and recreated through interaction” (Corbin & Strauss, 2008, p. 6). The latter part of this argument highlights the constructivist nature of Grounded Theory Methodology: By interacting and getting involved with people, researchers can access a multitude of perspectives which they would not be able to access individually. As a result, the acquisition of multitudes of different perspectives on certain aspects can support trying to grasp its complexity. In this process, researchers need to reflect the properties of accessing people and their perspectives via communication because “words can have different meanings from one language to another and from one situation to another.” (Corbin & Strauss, 2008, p. 49). Hence, conducting Grounded Theory Methodology requires working with “sensitivity” that means comparing and working “concepts in terms of their properties and dimensions” in order to focus on similarities and differences (Corbin & Strauss, 2008, p. 33). By using Kelle’s (2011) Theoretical Concepts (2011) rather than Blumer’s (1969) Sensitizing Concepts, it is possible to integrate sensitivity in a constructivist framework of Grounded Theory Methodology.

3.3.2 Analytic strategies

From Glaser’s and Strauss’ (1999) initial approach on Grounded Theory Methodology till now, new approaches developed and evolved methods that are designed to access different levels of analysis in different stages of the research project. Therefore, it is necessary to explain the concept of analysis in recent Grounded

Theory Methodology because its definition roots in the approaches' different theoretical foundation.

Corbin and Strauss (2015) offered a definition of "analysis" as a process that is compatible with both roots in either pragmatism or constructivism. In general, they considered analyses to be "both the concept and the thought processes that go behind assigning meaning to data." (Corbin & Strauss, 2015, p. 58). Analysis was regarded to be "a dynamic and evolving process." that considers "different possible meanings in data [...] before arriving at a possible meaning." (Corbin & Strauss, 2015, p. 58). Throughout the research process, "Meanings are assigned and reassigned based on comparisons with incoming data." (Corbin & Strauss, 2015, p. 58).

The foundation of analysis are concepts that the researcher constructs out of data. Corbin and Strauss (2008) provided an excellent description of its construction and properties by laying out

Concepts derive from data. They represent an analyst's impressionistic understanding of what is being described in the experiences, spoken words, actions, interactions, problems and issues expressed by the participants. The use of concepts provides a way of grouping/organizing the data that a researcher is working with. (p. 51)

This initial step of abstraction in analysis already needs to integrate the context of data as well as the comparison between data respectively concepts:

When doing analysis, delineating the context and conditions under which something happens, is said, done and/or felt is just as important as coming up with the "right" concept. Context not only grounds concepts, but also minimizes the chances of distorting meaning and/or misrepresenting intent. (Corbin & Strauss, 2008, p. 57)

In the beginning of the research process, theoretical concepts are used to choose an access point for analysis in order to provide researchers with context for the construction of concepts. Without this initial context, researchers would not be able to systematically begin analysis in accordance to their research interest. Charmaz (2014a) suggested to take the context of data that is accessed via documents into account, too, because documents are rooted in context:

People create documents for specific purposes and they do so within social, economic, historical, cultural, and situational contexts. The genre and specific form of a document as well as any written text in it draw on particular views and discourses. (Charmaz, 2014a, p. 46)

Hence, theoretical concepts help researchers to start analysis with partial examination of data to identify the specific parts' properties and dimensions (Corbin & Strauss, 2008, p. 46).

Researchers need to be accurate at this stage in analysis because the construction of initial concepts provides the basis for the construction of higher levels of concepts in later stages. "Lower-level concepts point to, relate to, and provide the detail for higher-level concepts." (Clarke, 2005, p. 52). Hence, lower-level concepts need to be integrated into higher-level concepts to ensure that these concepts with a higher level of abstraction "are never too far removed from the data and provide all of the detail that adds interest and variation to the phenomena we are studying." (Clarke, 2005, p. 52)

At the start of the analysis, parts of data are analysed to offer the possibility to compare the parts with each other. Glaser and Strauss (1999) determined comparison as the fundamental process of analysis in Grounded Theory (pp. 21–22). Corbin and Strauss (2008) called the process of comparing parts of data with each other "microanalysis" that has the purpose "to generate ideas, to get the researcher deep into the data, and to focus in on pieces of data that seem relevant but whose meaning is

elusive.” (p. 59). By constantly comparing parts, you begin interpretation by “assigning meaning to raw data in the form of concepts.” (Corbin & Strauss, 2015, p. 66).

By continuing making inferences about the research area as a whole, you will compare concepts of different “sizes” with each other (Glaser & Strauss, 1999, p. 22). Hence, analysis ranges “from superficial description to theoretical interpretations.” (Corbin & Strauss, 2008, p. 50). Eventually, you will be able to conduct “in-depth analysis” that explained “well-constructed themes/categories, development of context, and explanations of process or change over time.” This type of analysis fosters to “generate new knowledge and deeper understandings because it tends to go beyond what everyone already knows.” (Corbin & Strauss, 2008, pp. 50–51). Descriptions via in-depth-analysis dig through several layers of surfaces inside the data and are the basis of theorizing (Corbin & Strauss, 2008, p. 54). In Clarke’s (2005) context, these type of descriptions would resemble higher-level concepts.

In the process of analysis, the “researcher must remain flexible in his or her use of procedures [...] [and] must learn to think outside the box, trust his or her instincts, and be willing to take risks.” (Corbin & Strauss, 2015, p. 65). Corbin and Strauss (2015) stressed that analysis involves incidents that are “beyond the ability of a person to articulate or explain.” where “Something is lost when making [...] [a] translation.” (p. 25). Hence, researchers need to regard “techniques and procedures [...] [as] tools to aid with analysis and not directives.” to allow analysis to maintain as a “thinking process” that is [...] driven by insight gained through interaction with data.” (Corbin & Strauss, 2015, p. 25). Therefore, Corbin and Strauss (2015) developed several analytic strategies that help guiding the process of analysis to access all levels of analysis during research (pp. 88–102).

Corbin and Strauss (2008; 2015) provided detailed descriptions of analytic strategies that are integral to Grounded Theory Methodology. In 2008, they described the basic process of analysis as a sequence that begins with Coding alongside “techniques such as asking questions about data [and] making comparisons between

data.” (Corbin & Strauss, 2008, p. 66). These techniques are supposed to construct concepts that “stand for those data” describing “terms of their properties and dimensions.” (Corbin & Strauss, 2008, p. 66).

In 2015, Corbin and Strauss became more specific and laid out twelve different types of strategies for analysis that can be combined (p. 90). However, I would argue to consider Questioning and Making Comparisons to be the foundation of analysis: All other strategies solely adopt and reframe these two strategies in specific contexts¹². Additionally, Questioning and Making Comparisons are explained in detail, whereas the other ten strategies are explained in short paragraphs (2015, pp. 90–101).

Questioning aims at starting “thinking consciously about possible meanings of data. (Corbin & Strauss, 2015, p. 91). In the beginning, “analysts need a way to break into the data” which can be achieved by asking exploratory questions in order to “take the role of the other in order to better understand the problem from a participant's perspective.” (Corbin & Strauss, 2015, p. 91). These questions come up in the first reading of data when the researcher enters “into the life of participants, feel[s] what they are experiencing, and listen[s] to what they are saying through their words or actions.” (Corbin & Strauss, 2015, p. 86). With each new question and insight from a perspective “more questions come to mind, enabling analysts to probe deeper into the data and to collect more relevant data.” (Corbin & Strauss, 2015, p. 92). Eventually, Questioning fosters concepts to take on meaning. (Corbin & Strauss, 2015, p. 92)

Making Comparisons is “built into a project's design, whether explicitly or implicitly.” (Corbin & Strauss, 2015, p. 93). Hence, the two sub-strategies Constant Comparison and Theoretical Comparison are rooted in Grounded Theory Methodology at different stages.

¹² These strategies are: Thinking about the various meanings of a word, Using the flip-flop technique, Making use of life experience, Waving the red flag, Looking at language, Looking at emotions that are expressed, Looking for words that indicate time, Thinking in terms of metaphors and similes, Looking for the negative case, Using other analytical tools (Corbin and Strauss, 2015, p. 90).

Constant Comparison is “standard and used throughout analysis.” via determining if “two data are conceptually the same or different.” (Corbin & Strauss, 2015, p. 94). “Data that appear to be conceptually similar are grouped together under a conceptual label” that allows researchers “to reduce data to concepts, to develop concepts in terms of their properties and dimensions, and to differentiate one concept from another. (Corbin & Strauss, 2015, p. 94).

With on-going comparisons, eventually “the nature of the relationship between [...] concepts will become clearer“. (Corbin & Strauss, 2015, p. 94).

Theoretical Comparisons engage “thinking about the properties and dimensions of concepts“ with the purpose “to sensitize researchers to what to look for in data [...].” (Corbin & Strauss, 2015, pp. 94–95). Corbin and Strauss (2015) considered this strategy to be useful when researchers are either “confused or stuck about the meaning of data, [...] don't know what might be properties or dimensions, and [...] want to think about data in different ways.” (p. 95). Hence, they provided a specific strategy for using Theoretical Concepts (3.2 Theoretical concepts, pp. 25).

All strategies relate to the different methods of Grounded Theory that are used after “[.] we've read and digested the entire document“(Corbin & Strauss, 2015, p. 86) in order to start analysis.

3.3.3 Methods

The different approaches of Grounded Theory Methodology focus on different strategies with low levels of standardization at different stages and on different levels of analysis. All of the approaches provide useful methods that base on these strategies for certain stages in the research process: Charmaz (2014a, pp. 109–161) provided several different methods of Coding, Clarke (2005, pp. 83–144) introduced three different methods of mapping that require coded data and Corbin and Strauss (2015, pp. 187–202) explained methods that emerge theory. A combination of all these three approaches provides a high degree of standardization in the usage of analytics

strategies throughout the whole research process. The combination of Charmaz' Coding, Clarke's mapping, and Corbin's theorizing methods combines the strengths of each individual approach whilst limiting their weaknesses at certain stages and on certain levels of analysis. The integration of Situational Analysis provides additional methods that can enhance "the essence of conducting research with a constructivist Grounded Theory Methodology" (3.3.1 Moving Grounded Theory Methodology from Symbolic Interactionism towards Constructivism) and increase perspectives via using mapping methods. I would like to explain why I prefer using certain kinds of methods from the different approaches rather than simply conducting a single approach. This individual compilation will more likely fit to this research's theoretical foundations in contrast to using a predetermined "all-in-one" approach.

In general, various types of data enrich the capabilities of Grounded Theory Methodology. Corbin and Strauss (2008) suggested to triangulate various types of data "for the purpose of verifying or adding another source to the data." (p. 27). However, analysis is linked to the first data collection in research (Corbin & Strauss, 2008, p. 57). This makes it necessary to reflect on probable interdependencies that can be caused by specific combinations of data and methods. Starting analysis with methods that foster in-depth-analysis would generate a different initial outcome of analysis in comparison to methods that foster macro analysis.

Glaser and Strauss (1999) argued in their initial approach that using appropriate methods eventually leads to a discovery of theory that is independent from both the researcher and their conduct of research (pp. 101–117). They explained that the sequence of analysis will not have an effect on its results when analysis is conducted via Constant Comparison and Saturation. Constant Comparison implies conducting analysis by constantly relating established concepts to newly emerged concepts in order to incorporate them whenever they relate to each other. Glaser and Strauss (1999) argued that it will not matter which concepts research generated first because in the end of the research process all concepts have become incorporated into theory

regardless of their order of incorporation. They argued that this independence from order is achieved when Constant Comparison is conducted till the researcher experiences Saturation. This means that the researchers are convinced that they will not discover any new concepts in the data. These methods show how Glaser's and Strauss' initial approach relied on a positivist respectively pragmatist paradigm.

Considering Constructionist Grounded Theory Methodology, it is necessary to rework methods in order to make them compatible to constructivism and combine them with new methods. Charmaz (2014a) considered methods to be a set of tools of which some prove to be more useful for certain purposes than others (p. 26). Researchers need to choose "data collection methods that help you answer your research questions" (Charmaz, 2014a, p. 26). Methods come with "flexible guidelines" rather than "rigid prescriptions" (Charmaz, 2014a, p. 26). Although Charmaz considered methods to be tools that do not incorporate reality or theory themselves, their usage can still have consequences. For example, using certain methods on data may lead to the conviction "to alter your research questions when you discover that other questions have greater significance in the field." (Charmaz, 2014a, p. 26). In general, Charmaz assumed that data collection methods can affect the "phenomena you will see, how, where, and when you will view them, and what sense you will make of them." (Charmaz, 2014a, p. 26).

As a consequence, conducting Grounded Theory Methodology requires that researchers become aware of the effect of methods on analysis and need to reflect on how using their methods can affect the emergence of theory. Thus, the methods of Grounded Theory Methodology and their properties need to be examined prior beginning analysis in order to predict their possible effects on data generation and their impact on analysis.

3.3.3.1 Coding

Like the different approaches on Grounded Theory Methodology, there are several different concepts and dimensions of Coding. Each concept relies on the different theoretical foundation of its underlying approach. The process of Coding differs in context of the different approaches. Comparing concepts of Coding that are based on different epistemologies and ontologies offers the possibility to display common ground and differences between approaches that are closely related to pragmatism and approaches that consider themselves constructivist (Charmaz, 2006, 2014a; Corbin & Strauss, 2008; Corbin & Strauss, 2015). This way, it is possible to reconstruct a method of Coding that suits the properties and demands of this research project.

Regarding the basic definition of Coding, both Charmaz (2006, 2014a) and Corbin and Strauss (2008; 2015) provided similar points of view. Corbin and Strauss (2008) explained Coding as “naming segments of data with a label that simultaneously categorizes, summarizes, and accounts for each piece of data.” (p. 66). Charmaz (2014a) defined Coding as “naming segments of data with a short name that simultaneously summarizes and accounts for each piece of data.” (p. 43).

Both approaches stated that the interpretation in Coding induces “making analytic sense“ (Charmaz, 2014a, p. 111) and raises the conceptual level by translating raw data into concepts (Corbin & Strauss, 2015, p. 66). Hence, “Coding is the first step in moving beyond concrete statements in the data to making analytic interpretations.” (Charmaz, 2006, p. 43). It fosters “close examination and analysis of the data by breaking them into their components.” (Charmaz, 2014a, p. 113).

Charmaz (2006) introduced two different phases of Coding that are used at different stages in the research process.

During initial coding, the goal is to remain open to all possible theoretical directions indicated by your readings of the data. Later, you use focused coding

to pinpoint and develop the most salient categories in large batches of data. (Charmaz, 2006, p. 46).

During initial Coding, researchers “study fragments of data – words, lines, segments, and incidents – closely for their analytic import.” (Charmaz, 2006, p. 42). Charmaz (2006) provided guidelines for analyzing these three different types of segments of data that she call Word-by-word, Line-by-line, and Incident-by-incident Coding (pp. 50–53). These techniques are used alongside each other because they are deeply intertwined and cannot be isolated from other phases of analysis.

Incident-by-incident Coding relies on taking “fieldnotes [that] already contain a logic and point of view that you have given them.” (Charmaz, 2014a, p. 128). The overall challenge is to determine an incident on its own. This can be achieved by looking at each “context of each incident“ and comparing them to each other (Charmaz, 2014a, p. 128). Charmaz (2006) accounted this technique to work better than others but it requires certain scientific skills: “The more unproblematic – that is, routine, familiar, and ordinary – observed events seem to you, the more problematic creating an original conceptual analysis of them will be.” (Charmaz, 2006, p. 53). She suggested to code and compare similar incidents and define their patterns and processes before comparing dissimilar incidents to another (Charmaz, 2006, p. 53).

Word-by-word Coding is most likely an appropriate technique when the research interest resides in phenomenology (Charmaz, 2014a, p. 123). Regarding the two other techniques, Charmaz highlighted that their use needs to be intertwined. Though she considers Line-by-line Coding as a popular first step in Coding, it faces the problem that “not every line contains a complete sentence and not every sentence may appear to be important.” (Charmaz, 2014a, p. 124). However, it provides the possibility to foster ideas “that had escaped your attention when reading data for a general thematic analysis.” (Charmaz, 2014a, p. 125) by identifying “implicit concerns as well as explicit statements.” (Charmaz, 2006, p. 50).

Charmaz regarded the combination of all three techniques as the key to proper analysis: “Grounded theorists often conduct a close cousin of line-by-line coding through a comparative study of incidents.” (Charmaz, 2014a, p. 128). She recommended selecting “the most telling codes gained through line-by-line coding of an incident and make comparisons between incidents.” (Charmaz, 2014a, p. 123).

Corbin and Strauss (2015) used different phases of Coding via Open Coding and Axial Coding that are similar to Initial and Focused Coding. Open Coding is introduced via “Microanalysis” that is supposed to be “used in the early exploratory stages of analysis [...] to get some sense of the meaning of data and to find concepts that reflect that meaning.” (Corbin & Strauss, 2015, p. 71). Corbin and Strauss (2015) did not provide specific techniques for Open Coding and/or Microanalysis like Charmaz (2006, 2014a) and intertwined Coding with analytic strategies (Corbin & Strauss, 2015, 47, 87).

Regarding the format of Coding, researches need to consider and balance the incorporation of multiple meaning and context. Instead of pasting “catchy concepts on our data”, coding needs to “remain attuned to our subjects' views of their realities, rather than assume that we share the same views and worlds.” (Charmaz, 2014b, pp. 52–53). Hence, Coding and its format should be designed to include specific actions and multiple meanings plus properties and context of data. Coding cannot be conducted by labelling segments with single words or few words rather than describing and interpreting actions. This makes it necessary to construct and interpret initial codes as entities of their own because they should imply a relation to one specific unique piece of data. Almost any word can be interpreted from multiple perspectives, which makes it necessary to include many possible perspectives in Coding.

Sometimes the meaning of a word is obvious from the context. Sometimes it is not so obvious. Or, there might be the concern that our taken-for-granted

interpretation is not the only meaning that can be assigned to that word or phrase [...]. (Corbin & Strauss, 2008, p. 78)

I would like to argue that developing a syntax for Coding maintains structure by starting with an action alongside its direction and context: e.g. “believing your sister hates your haircut”, “fearing that your best friend will have to leave your home country”, or “hoping to get good grades in school in order to be left alone by your parents”. With this syntax, codes are able to separate and sort data from the beginning by including actions using nominalizations and including context using relations, pronouns, and objects.

This task gets more complicated in the context of in-vivo-codes. These codes are often fragments of statements, narrations or descriptions that may not explicitly be able to “carry” the context and perspective in its in-vivo-form. However, context and perspective can be further included in in-vivo-codes by designating a text to a code that are called Memos in Grounded Theory Methodology.

3.3.3.2 Memos

Reflection is a key concept in Charmaz', Clarke's¹³, and Corbin's approaches on Grounded Theory Methodology to foster transparency. A common tool to increase transparency is the method of memo writing.

Memos have become an important method in Grounded Theory Methodology. There is little explicit reference to memos in Glaser's and Strauss' initial approach on Grounded Theory Methodology (1999). In contrast, both Corbin and Strauss (2008, pp. 117–142; 2015, pp. 106–127) and Charmaz (2006, pp. 72–95, 2014a, pp. 162–191) dedicated a whole chapter on memos as an accompanying method that is used throughout the whole research process. Both textbooks provide excellent introductions

¹³ In contrast to Charmaz and Corbin and Strauss, Clarke et al. (2015a) mostly explained memos in context with mapping method (p. 15). Thoughts and ideas are captured and developed by creating situational maps, social arenas and positional maps and memos are mostly written for each map. Therefore, this method offers a less open design of memos.

to memo writing which is why I would only like to explain the purpose of this method in Grounded Theory Methodology.

Corbin and Strauss (2008) defined memos as a “specialized type of written records [...] that contain the products of our analyses.” (p. 117). Charmaz (2006) explained that memos are written as a “step between data collection and writing your drafts on paper“ to “keep you involved in the analysis“ (p. 72). Memos are “working and living documents“ which engage researchers “to think about the data“ from the beginning to the end of their research (Corbin & Strauss, 2008, p. 118). They can be used to capture all ideas and comparisons that emerge in the analysis. Memos are “living” drafts that you constantly work on. They rely on the concept of establishing a network of ideas that are established in revised text fragments. This makes memos especially helpful to “increase the abstraction of your ideas.” (Charmaz, 2006, p. 72).

The constant work on memos obstructs the possibilities for publication. Most researchers do not publish their memos because they can easily make up several hundreds of pages in small research projects. Readers can easily get lost in memos without any guidance. Therefore, researchers using Grounded Theory Methodology need to decide which versions of memos should be published and which versions should not. It would be easiest to publish the final versions of your most important memos after you finished research. However, memos are the essence of the research itself and are the foundation of any publication of it. Any publication is incorporating the most important aspects of the memos against the background of the publication’s purpose and focus. Memos are only used as tools with the main function of enabling the researcher to analyse the data by thinking about it (Charmaz, 2006, p. 80; Corbin & Strauss, 2008, p. 118).

3.3.3.3 Categories

Bowker and Star (2000) researched classification systems. They regarded classification a major aspect of human life because “Our lives are hinged round with

systems of classification, limned by standard formats, prescriptions, and objects.” (p. 1). However, “not all classifications take formal shape or are standardized in commercial and bureaucratic products.” (Bowker & Star, 2000, p. 1).

Categorization resembles methods that construct classifications. It aims at constructing “the texture of a social space” (Bowker & Star, 2000, p. 286) which is the goal of this research project considering the theoretical concept of media (3.2.1 Books as media, 26). Hence, constructing Categories using Grounded Theory Methodology offers the possibility to portray young readers’ perspectives on YA Dystopia.

Constructing categories faces the challenge of generating new data out of codes via Constant Comparison. Muckel (2011) picked up on Corbin’s and Strauss’ categorization concept and explained that categories aspire to include and exclude elements at the same time (p. 333). Both demands face the problem that Categorization can only describe the coherence within a category among its “members” and the iterative process of analysis makes it impossible to define durable criteria for inclusion or exclusion (Muckel, 2011, p. 335). This procedure was already present in the initial approach of Grounded Theory Methodology: “The researcher chooses any groups that will help generate, to the fullest extent, as many properties of the categories as possible, and that will help relate categories to each other and to their properties.” (Glaser & Strauss, 1999, p. 49). Categories remain in constant development during the whole research process via Constant Comparison (Muckel, 2011, p. 336).

In the context of Corbin’s and Strauss’ approach on Grounded Theory Methodology, the generation of categories out of codes is realized through methodological-guided Constant Comparison between codes (Muckel, 2011, p. 339). Corbin and Strauss (2015) explained that the logic of categorization offers the possibility to develop categories right from the start in case early analysis provides rich concepts constructed from data:

Data that are similar in nature (referring to something conceptually similar but not necessarily a repeat of the same action or incident) are grouped together under the same conceptual heading. Through further analysis, concepts are grouped together by the researcher to form categories (sometimes referred to as themes). (Corbin & Strauss, 2015, p. 7)

By always remaining provisional, Categories “start us thinking about what ideas we need to be looking for in the data, both from this participant as well as future ones.” (Corbin & Strauss, 2008, p. 70). This design provides the researcher with the possibility to constantly “differentiate one category/theme from another and to identify properties and dimensions specific to that category/theme.” (Corbin & Strauss, 2008, p. 73). In practice, Corbin and Strauss (2008) suggested that “Incidents found to be conceptually similar are grouped together[...]” in order to achieve higher grades of abstraction in “higher-level descriptive concept[s]“ (p. 73).

3.3.4 Theorizing in Grounded Theory Methodology

The capabilities for theorizing via Grounded Theory Methodology depend on the theoretical foundation of the different approaches. Corbin and Strauss (2008) referred to Hage’s definition of theory in social sciences:

Theory denotes a set of well-developed categories (themes, concepts) that are systematically interrelated through statements of relationship to form a theoretical framework that explains some phenomenon (Hage, 1972, p. 34). The cohesiveness of the theory occurs through the use of an overarching explanatory concept, one that stands above the rest. And that, taken together with the other concepts, explains the what, how, when, where, and why of something. (Corbin & Strauss, 2008, p. 55)

In general, approaches that are rooted in positivism or pragmatism enhance the capabilities of generating theory and the approaches that are rooted in constructivism focus on the restrictions of generating theory.

Glaser and Strauss (1999) explained generating theory as developing “empirical generalizations” that are generally applicable (p. 24). By comparing similarities and differences, “[.] we can generate properties of categories that increase the categories’ generality and explanatory power.” (Glaser & Strauss, 1999, p. 24). Glaser and Strauss (1999) emphasized that Grounded Theory Methodology should not be used to create formal theory. An attempt to create formal theory fosters to “dissociate the data from the formal theory” and would only result in raising “the conceptual level” instead of generating “comparative understanding” (Glaser & Strauss, 1999, p. 81). Instead, they argued that Grounded Theory Methodology is suitable to generate Substantive Theory. These kind of theories are “grounded in research on one particular substantive area” and are considered to “apply only to that specific area.” (Glaser & Strauss, 1999, p. 79). Substantive Theory is generated by raising the conceptual level in Constant Comparison:

The sociologist must [.] be clear on the basic types of groups he wishes to compare in order to control their effect on generality of both scope of population and conceptual level of his theory. [...] These comparisons lead to a substantive theory that is applicable to this one type of group. Somewhat more general substantive theory is achieved by comparing different types of groups [...] The scope of the theory is further increased by comparing different types of groups within different larger groups [...]. (Glaser & Strauss, 1999, p. 52)

Constructivist Grounded Theory Methodology approaches focus on emerging Substantive Theory. However, these approaches question the capability of generalization in emerging theory. Clarke (2005) wondered why Glaser and Strauss did not consider the limitations of generalization differently because both constructivist

theories and Symbolic Interactionism heavily rely on Mead's work (p. 7). In contrast to Glaser and Strauss, Clarke (2005) argued by referring to Mead's concept of Pragmatism that

[...] data are open to multiple simultaneous readings/codes. Many different phenomena and many different properties can be named, tracked and traced through reams of all different kinds of data. There is no right reading. (Clarke, 2005, p. 8)

Assuming multiple simultaneous readings in data, it should not be considered possible to generate empirical generalizations. Corbin and Strauss (2008, p. 3) reacted on the criticism on the capabilities of generating theory from Charmaz (2006, pp. 6–8) and Clarke (2005, pp. 15–17). Corbin and Strauss (2008) agreed that researchers create “some new understanding of reality[...]” only because they have been “socialized to the perspectives that have been inherited.” (p. 3).

These limitations fit with the theoretical concepts of media and YA Dystopia that are used in this research project because the goal is an exploration of the perspectives of readers on properties of dystopian states. However, solely referring to these approaches in Grounded Theory lacks systematic methods that structure the analytic strategies by continuously increasing the levels of analysis (3.3.2 Analytic strategies, pp. 35). Clarke's take on developing Grounded Theory Methodology in her approach of Situational Analysis offers several systematic methods that make this possible. Her approach requires prior means of analysis in order to work properly. Therefore, it is necessary to intertwine Grounded Theory Methodology and Situational Analysis in a mixed-method-design in order to construct an appropriate research design (3.5 Intertwining Grounded Theory Methodology and Situational Analysis in a Mixed-Method-Design, pp. 65).

3.4 The evolution of Situational Analysis

Clarke (2005) picked up several key elements of Grounded Theory Methodology to construct a development that she called Situational Analysis. I consider this approach convenient to both understand her new developed analytic tools for comparisons and her criticism of past Grounded Theory Methodology approaches. Most of her concepts have remained similar until now, even though she published several revision articles and a textbook for this approach in the following ten years (Clarke, 2014, 2015b; Clarke et al., 2015a; Clarke & Friese, 2011, 2014). She described her key argument for developing Situational Analysis as the need “to represent lived situations and the variety of positionalities and human and nonhuman activities and discourses” instead of “performing recursive classifications that ignore the empirical world.” (Clarke, 2005, p. 25). In order to put this need into effect, she argued to “replace modernist unidimensional normal curves with postmodern multidimensional mappings” (Clarke, 2005, p. 25). In essence, Situational Analysis provides different analytic tools that expand Grounded Theory Methodology by enabling researchers to explore differences, too, instead of only focusing on analysing similarities.

“The main goal for situational analysis vis-à-vis differences is to enhance their empirical study. That is, we cannot assume what any kinds of differences mean to those in a given situation and need more and better methods to explore those meanings and their consequences in concrete social practices, including the production and consumption of discourses as practices.” (Clarke, 2005, p. 26)

For establishing relations among concepts, Clarke (2005) argued for using visuals in addition to textual dimensions in analysis because visual dimensions work well with the iterative research logic and are suitable to display complex relations:

Maps [...] work more easily as discursive devices for many assemblages and connections—relational analyses. [...] [...] Maps allow unmapping and

remapping. [...] one can move around on/in maps much more quickly and easily than in narrative text, excellent for analytic work. (Clarke, 2005, p. 30)

Clarke (2015b) explained that the main difference in comparison to Grounded Theory Methodology analysis is that “maps center on elucidating the key elements, discourses, structures, and conditions of possibility that characterize the situation of inquiry“ instead of focusing on action (pp. 99–100). In contrast to Grounded Theory Methodology,

[...] situational analysis can deeply situate research projects individually, collectively, social organizationally/ institutionally, temporally, geographically, materially, discursively, culturally, symbolically, visually, and historically. (Clarke, 2015b, p. 100)

Clarke’s mapping methods incorporate additional theoretical concepts about humans and society that build up the theoretical fundament of Situational Analysis. Considering the usage of theoretical concepts (3.2 Theoretical concepts, pp. 25), it is necessary to lay out their properties in order to determine their compatibility with constructivism.

3.4.1 Social Worlds

The theoretical concept of Social Worlds is fundamental to understand Clarke’s mapping methods that rely on this concept. Clarke et al. (2015a) referred to Strauss’ Social Worlds and Social Arenas Theory (p. 12). It presupposes that people participate in several Social Worlds simultaneously (Clarke, 2005, p. 46). Each Social World “has segments, subdivisions or subworlds, shifting as patterns of commitment alter, reorganize, and realign.” (Clarke, 2005, p. 48). Hence, the concept of Social Worlds is compatible with constructivism because Social Worlds themselves are in process and remain in constant development. The compatibility with constructivism becomes

apparent in Clarke's (2005) concept of understanding Social Worlds as a major goal of conducting Situational Analysis:

[...] to understand a particular social world, one must understand all the arenas in which that world participates and the other worlds in those arenas and the related discourses, as these are all mutually influential/constitutive of that world. (Clarke, 2005, p. 48).

However, Social Worlds cannot be immediately accessed via research. In order to access Social Worlds, researchers need to analyse situations because they “[.] are constitutive of [contextual elements], including structural and power elements, and we can [...] analyse them as such.” (Clarke, 2005, p. 30). Hence, researchers perform analysis on lower levels in order to reconstruct relations of structure and power on higher levels.

Situational Analysis offers several different mapping techniques to perform analyses of Social Worlds as methods for analysing “the meso level“ by producing “subjectivities, collectivities, and discourses” through “action/negotiation/discourse/practice [.] under historically specific ‘conditions of possibility’” (p. 59).

It is not likely that many discourses and practices are or will become visible during analysis via using Grounded Theory Methodology. In order to analyse how YA Dystopia is constituted as a social world, you can investigate discourses about YA Dystopia and the practice of reading it. However, you need to look out for silent practices and actions because they are likely to constitute the involved Social Worlds, too.

3.4.2 Implicated actors/actants and Boundary Objects

Clarke's (2005) approach offers the possibility to include nonhuman implicated actors or actants into analysis in order to access silent practices or actions (pp. 60–63). Regarding invisibility, there are two possible types based on their nature. Implicated actors "are physically present but are generally silenced/ignored/invisibled by those in power of the social arena." and implicated actants are "not physically present in a given social world" and only "discursively present." (Clarke, 2005, p. 46). Neither of these two "is actively involved [...] in the social world or arena, nor are their thoughts or opinions or identities explored or sought out by other actors through any openly empirical mode of inquiry." (Clarke, 2015b, p. 94).

In contrast to Charmaz' and Corbin's and Strauss' approaches, Clarke (2005) integrated non-human actants as parts of Social Worlds by referring to that "the nonhuman and the human are coconstitutive." (Clarke, 2005, p. 63). The integration of the nonhuman in analysis helps to research "the situatedness of less powerful actors and the consequences of others' actions for them" (Clarke, 2015b, p. 93). Examples for implicated actants are organizations and associations but also idealized concepts like "the customer" or "the management".

Clarke (2005) argued to take nonhuman actants and actors into account of analysis because they tend to establish boundaries between social worlds (pp. 50–51). They can be sought by looking for what Bowker and Star (2000) called Boundary Objects who are likely to indicate them. Boundary objects are considered

objects that both inhabit several communities of practice and satisfy the informational requirements of each of them. In working practice, they are objects that are able both to travel across borders and maintain some sort of constant identity. They can be tailored to meet the needs of any one community [...]. At the same time, they have common identities across settings. (Bowker & Star, 2000, pp. 15–16)

Bowker and Star (2000) explained that Boundary Objects usually are “weakly structured in common use, imposing stronger structures in the individual-site tailored use.” (pp. 15–16). They share similar properties with Theoretical Concepts with a low level of empirical content (3.2 Theoretical concepts, pp. 25).

Boundary Objects “are often very important to many/most of the worlds involved and hence can be sites of intense controversy and competition for the power to define them.” (Clarke, 2005, p. 51). Analysing Boundary Objects leads “to study the different participants through their distinctive relations with and discourses about the specific boundary object in question.” (Clarke, 2005, p. 51).

A straight-forward example for this concept would be the relations between genres. Considering genre as a constant process of development, Dystopia is related to its predecessor Utopia or genre of a similar origin like Fantasy (3.2.2 Dystopian literature, pp. 29). Understanding Dystopia as a genre is likely to be fostered by analysing Boundary Objects between the different Social Arenas which Malmgren (1988) considered Component and Novum (p. 35): In this sense, boundary objects with Fantasy would probably be the different Novums “Magic” and “Alternate Society”. Both concepts of genre can be fostered by analysing these Novums depiction in YA Dystopia.

3.4.3 Discourse Analysis

A very complex theoretical concept with a high level of empirical content that Situational Analysis relies on in its theoretical foundation are discourses.

Discourse Analysis as a method and Discourse Theory as a theoretical foundation of research have become common in educational research (Fegter et al., 2015, pp. 9–11). Due to its interdisciplinary approach and the variable possibilities in the theoretical foundation, Discourse Analysis is considered to be deeply intertwined with its research subjects (Fegter et al., 2015, p. 10; Jäger, 2015, 7; 11). The

incorporation of Situational Analysis needs to be aligned to both the theoretical foundation the research design relies on and the research interest.

Situational Analysis “integrates aspects of Foucault’s poststructural approaches” (Clarke, 2005, p. XXX). I would like to argue that most of what I would consider problematic aspects of the integration of this approach into Grounded Theoretical Methodology seems to be related to what Clarke (2005) considered to be her “primitive and stunningly partial” considerations on Foucault’s theories on power (p. 60). Clarke’s remark on having trouble to properly integrate Foucault’s theories can be explained by Jäger (2015) remarking that Foucault’s Discourse Theory is not relying on a published method and methods need to be reconstructed (p. 8). Therefore, it is crucial to lay out Clarke’s “primitive and stunningly partial” considerations on Foucault’s poststructural approaches in order to become able to comprehend their impact on Clarke’s construction of methods in Situational Analysis. Otherwise, there would be the danger to integrate methods into the research design that rely on different theoretical foundations and are likely to oppose each other.

Clarke (2005) described Foucault’s merit for the social sciences as “decentering the ‘knowing subject’ [...] to focus instead on ‘the social’ as constituted through discursive practices and on discourses as constitutive of subjectivities.” (p. 90). I consider this basic assumption to be partly compatible with constructivism because the concept of the social and subjectivities are considered to be co-constitutive via interrelations. However, the compatibility can decrease if you would contemplate the social to be an entity instead of being a nonhuman actant in Clarke’s terms (3.4.2 Implicated actors/actants and Boundary Objects, pp. 55).

By relying on Foucault’s theories of power, Clarke (2005) put “social forms that produce subjectivities – individual and collective” into focus because she considered that “the ordering of things that produces how we can know those things are invaluable analytic tools.” (p. 60). Even though Clarke paid attention to the constitution of the social via subjectivities, she put an emphasis on the constitution of subjectivities via the

social through discourse. This aspect of constitution is reinforced by “Dominant discourses [...] through extant institutional systems of law, media, medicine, education, and so on—often operating in conjunction.” (Clarke, 2015b, p. 90). Hence, she explained that order is produced through discourses:

“A discourse is effected in disciplining practices that produce subjects/subjectivities through surveillance, examination, and various technologies of the self—ways of producing ourselves as proper disciplinary/disciplined subjects.” (Clarke, 2005, p. 54)

Clarke (2005) argued that both Strauss' focus on action in Grounded Theory Methodology and Foucault's focus on power share “related conceptualizations of practices as fundamental processes of action and change” (p. 52). A similar relation can be accounted for Corbin's later rework of her approach on Grounded Theory Methodology (Corbin & Strauss, 2008). Corbin and Strauss (2008) considered discourses as the platform where common culture is shared and through which researchers construct the interpretations of their analysis (p. 12). Furthermore, Corbin and Strauss (2008) argued that “Concepts give us a basis for discourse and arriving at shared understandings.” (p. 12). Hence, I would argue that Corbin and Strauss considered discourses to be constitutive for a researcher's interpretation and analysis, too.

Charmaz (2014a) took discourses into consideration in her approach on Grounded Theory Methodology in different stages of the researcher process, too. Regarding the iterative process of analysis, she referred to ethnographic concepts of analysis that consider that “interpretations [...] arise not only from the interaction between the researcher and participants but also from author and audience and their shared discourse of meaning.” (Charmaz, 2014a, p. 43).

To expand the theoretical concept of discourse into a more detailed depiction that fills the gaps in Clarke's concept, I feel the need to add an additional approach via

Jäger's (2015) Critical Discourse Analysis towards discourse theory that shows many similarities between Grounded Theory Methodology and Discourse Analysis.

Jäger's (2015) approach on Critical Discourse Analysis seems to fit well with the concept of dystopian literature. He considered Critical Discourse Analysis to be able to point out potential future danger (Jäger, 2015, p. 8). This is similar to dystopia's purpose to extrapolate recent deficits in society and politics into a feasible future society in order to portray their potential danger (3.2.2 Dystopian literature, pp. 29). Therefore, Critical Discourse Analysis seems to be compatible with the theoretical concept of dystopian literature that is referred to in the research design.

Discourse was defined by Jäger (2015) as a "stream of 'knowledge' through time" ("Fluß von 'Wissen' durch die Zeit") (2015, p. 26). He considered discourses as constructs that are shaped by the constructs time and overlapping spaces (Jäger, 2015, pp. 28–29). Discourses are not mirroring social reality but incorporate it (Jäger, 2015, 33; 35). He explained that discourse fragments can be distinguished by the topics ("Themen") they deal with. Discourse strings are regarded as discourse fragments that deal with the same topic (Jäger, 2015, p. 80). They can be interwoven and create discursive effects that makes it impossible to portray all interrelations (Jäger, 2015, 81; 120).

Discourses need to be articulated in language in order to access them but at the same time they can incorporate Discourses that are not articulated, too (Jäger, 2015, p. 79). This challenge for Discourse Analysis was addressed in Clarke's concept of implicated actors and actants as well. (3.4.2 Implicated actors/actants and Boundary Objects, pp. 55). Eventually, this challenge is addressed by developing additional methods (3.4.4 Mapping methods, pp. 60).

The knowledge that is transported via Discourses is considered to be the foundation of individual and collective actions (Jäger, 2015, p. 73). Knowledge can also reside in items that are produced by people (Jäger, 2015, p. 73). In the context of media products like YA Dystopia, this theoretical concept of discourses makes it possible to

access Discourses via products of people. Jäger (2015) regarded Discourses as products of subjective constructions that are shaped by social reality and present and past discourses (p. 35). Discourse Analysis needs to examine the construction of subjectivities, too (Jäger, 2015, p. 51). This can be solved by accessing both subjective and collective constructions of Discourses during research.

Therefore, Jäger's (2015) theoretical concept of discourses as constructs seems to be compatible with both Charmaz' (2014a) approach of Constructivist Grounded Theory Methodology and Clarke's (2005) approach of Situational Analysis. The compatibility becomes apparent in Clarke's (2005) methods of mapping that are based on Discourse Analysis.

3.4.4 Mapping methods

Clarke's (2005) initial concept of Situational Analysis fostered the focus of analysis on discourses by using specific methods in analysis. She introduced three different basic types of maps that foster analysis on different levels of analysis via visualization of relations, comparisons and positions. There are:

1. Situational maps as strategies for articulating the elements in the situation and examining relations among them
2. Social worlds/arenas maps as cartographies of collective commitments, relations, and sites of action
3. Positional maps as simplification strategies for plotting positions articulated and not articulated in discourses" (Clarke, 2005, p. 86)

Project maps are an additional type of mapping that rely on these three basic types of maps. They are designed to display specific aspects of the research project for specific projects after the research has been conducted (Clarke, 2005, p. 137).

The different types of mapping are based on the iterative research process in Grounded Theory Methodology. Each type of map is intended to be used in different development states of concepts and are intertwined with each other. Therefore, they cannot be separated from the research process.

3.4.4.1 Situational Maps

Situational Maps rely heavily on the method Coding. Each time a researcher has performed and needs or wants to systematically analyse the outcome of a Coding session, Situational Maps can help to engage with Codes and constructed concepts. By visualizing the relations between codes, these maps try to include “all the major human, nonhuman, discursive, historical, symbolic, cultural, political, and other elements in the research situation of concern.” (Clarke et al., 2015a, p. 13). Therefore, Situational Maps can be used in all stages of analysis. Their strength is to guide data collection by “laying out everything about which at least some data should be gathered and gaining a tentative sense of possibly important relations among them.” (Clarke et al., 2015a, p. 13). Hence, these maps are very suitable for early stages in the research process where the variety of appropriate methods is often limited by the small amount and low analytic level of constructed codes and concepts.

Guiding questions can foster the construction of Situational Maps. These questions should call the researcher’s attention “to see what is taken for granted.” in specific situations (Clarke, 2005, p. 88). By systematically asking “Who and what are in this situation? Who and what matters in this situation? What elements ‘make a difference’ in this situation?”, researchers can start constructing actors and actants that are present in a specific situation. (Clarke, 2005, p. 87).

Situational Maps can be used to analyse relations among elements of different maps via “Relational Mapping” (Clarke et al., 2015a, pp. 13–14). Examining the relations between different situations helps to increase the level of abstraction in analysis by comparing the relations of similar concepts in different situations. By

examining all possible relations between all elements of a specific Situational Map, researchers can trace interesting leads for further analysis (Clarke, 2005, pp. 102–103). By visualizing the relations between actors, actants, codes and concepts, researchers can transfer their analysis to higher levels of abstraction.

3.4.4.2 Social arenas

Social Arenas/Worlds focus on “questions of power” (Clarke, 2005, p. 109). This method is based on Symbolic Interactionism but disregards its concepts of the subject and object (Clarke, 2005, p. 110). These maps can help to analyse “how people organize themselves in the face of others trying to organize them differently, and how they organize themselves vis-à-vis the broader structural situations in which they find themselves [...]. (Clarke, 2005, pp. 109–110). They expand the level of analysis of Situational Maps by expanding the context towards collectivities instead of individual relations of subjects.

Clarke (2005) offered an excellent guideline on how to use Social Arenas, so there is no need to alter her initial concept:

To make a social worlds/arenas map, one enters into the situation of interest and tries to make collective sociological sense out of it [...]. The analyst needs to elucidate which social worlds and subworlds or segments come together in a particular arena and why. (Clarke, 2005, p. 110)

The analytical challenge of working with Social Arenas and Worlds is to explain the construction of boundaries which are present in each Arena or that separate Arenas from one another (Clarke, 2005, p. 113). Whilst construction several Social Arenas, researchers will eventually detect similar concepts that reside in multiple Social Arenas. These cases enable the researcher to access even more complex and higher levels of abstraction in analysis.

Computer software for qualitative analysis can support researchers to systematically trace elements that surpass single Social Arenas and Worlds. They can highlight the occurrence of similar concepts if researchers use different types of accentuation and consolidations to spot more complex rather than straightforward patterns. By analysing concepts for similarities for example in wording, relations or occurrences, software can assist researchers to examine their current data more closely. With this help, Social Arenas provide a foundation to identify and develop specific constructs and concepts where further analysis is likely to provide additional data for in-depth analyses (Clarke, 2005, p. 124).

3.4.4.3 Positional maps

Positional maps enable researchers to “seek to represent the full range of discursive positions on key issues.” (Clarke, 2015a, p. 134). This can be done by “lay[ing] out most of the major positions taken in the data on major discursive issues“ (Clarke, 2005, p. 126).

They can provide systematic means of Constant Comparison via displaying positions in discourses that are constructed in Situational Maps or Social Worlds. These maps help to remind researchers that there are no normal or deviant discursive positions that can be taken (Clarke, 2005, p. 126). Positional Maps can systematically provide means for the increased reflection during analysis (3.1 Epistemology, Ontology, and Paradigm, pp. 22).

Positional Maps rely on prior stages of analysis via Situational Maps. In order to construct Positional Maps, researchers “lay out the major positions taken, and not taken, in the data vis-a-vis particular axes of difference, concern, and controversy around issues in the situation of inquiry.” (Clarke, 2015b, p. 99). Positional Maps can help to analyse properties of concepts and enable researchers to construct categories.

In the context of rebellion, for example, Positional Maps can display discursive positions that can be taken regarding if you should kill other people (5.10.2 How to act

in a rebellion, pp. 212). Via Positional Maps, it is possible to display that it is possible to display different positions on this issue:

- That it is never okay to use any means of violence (5.10.2.7 Avoiding using violence, pp. 215)
- That it is okay to kill people if you have given them a chance to join you (5.10.2.4 Giving the enemy the possibility to join you, pp. 214)
- That it is only okay to kill the enemy leader (5.10.2.8 Killing the opponents, pp. 216)
- That it is okay to kill people if your opponent are likely to kill you, too (5.10.2.8 Killing the opponents, pp. 216).

A position that seems to be not taken is that killing in a rebellion is considered to be acceptable regardless the actions of the opponent. With this concept, it is possible to relate it to a similar concept that resides in the same Social World to continue in-depth analysis. In this case, the concept of (not) repeating the actions of your enemy enables you to display two different possible positions on conflict in rebellions that refer to the controversy if actions justify similar actions, too (5.10.2.1 Repeating the actions of your enemy, pp. 212).

Clarke (2005) emphasized that researchers can present "the positions of individuals or groups, social worlds in an arena, on particular issues" without referring to Positional Maps (p. 127). She argued that Positional Maps can better display "intraindividual and intragroup differences" and "interindividual and intergroup differences" in contrast to Social Worlds/Arena maps (Clarke, 2005, p. 127). The example I presented in this paragraph can show the potential of interaction between these two types of maps. Therefore, Positional Maps can display the diversity of all discursive positions that can be taken (Clarke, 2005, p. 128).

3.5 Intertwining Grounded Theory Methodology and Situational Analysis in a Mixed-Method-Design

There is quite a discussion among empirical social scientists whether Situational Analysis should be considered an approach of Grounded-Theory-Methodology or if it should be regarded a separate approach.

Clarke (2005) explained in her initial approach on Situational Analysis that her goal is to “regenerate” and “push grounded theory [...] around the postmodern turn” (2005, p. xxi). Even in later approaches on Situational Analysis, Clarke et al. (2015a) laid out Situational Analysis as an “extension of grounded theory” (2015a, p. 11). Strübing considered Situational Analysis to be a progression of Grounded Theory that merges Grounded Theory Methodology and Foucaultian Discourse Analysis, too. (Strübing, 2014, p. 103).

Clarke et al. (2015a) argued that both Grounded Theory and Situational Analysis “are [...] rooted in social constructionism and seek to explore the multiplicity of perspectives and the processual and contingent nature of social life through a relational ecological framework.” (Clarke et al., 2015a, p. 12). In addition, she merged Strauss’ approach on Grounded Theory Methodology with his theory of Social Arenas and Worlds which Strauss kept separate from one another (Clarke, 2015b, p. 86).

Clarke et al. (2015a) offered a list of “what is new” about Situational Analysis compared to Grounded Theory Methodology:

- doing the three kinds of analytic maps and working with them;
- enhanced reflexivity of the researcher;
- attention to elucidating differences and varied perspectives in the data;
- moving beyond the knowing subject of interviews to include analyses of discourses;
- "helping silences speak" by analyzing absent positions in positional maps of discourses;

- elucidating important nonhuman elements in the situation of inquiry (technologies, buildings, animals, etc.) and their relations in the situation; and
- pursuing analyses of power, especially through analyzing implicated actors (discussed below). (p. 15)

The enhanced reflexivity of the researcher is present in Charmaz' (2014a) constructivist approach on Grounded Theory Methodology, too. The concepts from this list that contain a higher empirical content are the analyses of power, the inclusion of nonhuman elements and the shift from analysing discourses instead of the knowing subject. All other concepts rely on methods that base on these higher empirical concepts. Additionally, the new methods that Clarke introduced via mapping are heavily intertwined with methods that are used in Grounded Theory Methodology (3.4.4 Mapping methods, 60).

Due to the quantity and the degree of relations to Grounded Theory Methodology, it is necessary to reflect on the theoretical roots and foundation of both constructivist Grounded Theory Methodology and Situational Analysis before starting the research process in order to predict their individual impact on the outcome of analyses. Otherwise, it would be impossible to comprehend in retrospect the share of each individual method of the overall outcome of analysis.

3.5.1 Considerations on mixing methods

Morse and Niehaus (2009) defined mixing methods as “the incorporation of one or more methodological strategies, or techniques drawn from a second method, into a single research study, in order to access some part of the phenomena of interest that cannot be accessed by the use of the first method alone.” (p. 9). Researchers need to construct a methodological path for their two or more methods to intertwine in order to create “a systematic way [...] to answer a single research question.” (Morse & Niehaus, 2009, p. 9) before they start their research process. Otherwise, they may not reflect on

the potential dependencies between methods that will likely emerge during data collection or analysis and shape the construction of findings. In the instance of Grounded Theory Methodology, it is most likely that the research strategy regarding the incorporation of methods will have effects on the construction of theory.

There are different strategic ways to design a research approach that consists of more than a single method. Burzan (2015) argued that the incorporation of methods can either be constructed as additions (Methodenaddition), combinations (Methodenkombination), or integrations (Methodenintegration) (pp. 125–126). In general, there are no limitations regarding the possible combinations of using methods with different or similar origins like connecting both or either qualitative and/or quantitative methods (Burzan, 2015, p. 123).

Morse and Niehaus (2009) explained that the incorporation of methods needs to be aligned with the different directions of research logic that arise in a research design (p. 39). This so-called “theoretical drive” can shift during research between abduction, deduction and induction (Morse & Niehaus, 2009, p. 39). The direction of the theoretical drive can be established by matching the theoretical drive to the aim of the research project (Morse & Niehaus, 2009, p. 40). The aim can be accessed via the research questions in order to determine the “core component“ of the research design that defines the main direction of the research logic (Morse & Niehaus, 2009, p. 40).

Burzan (2015) provided very helpful examples that mixing methods requires constant reflection on all stages of the research process in order to connect several methods that enhance the inquiry. Connecting methods does not automatically lead to an enhancement of validity by establishing either convergence or divergence in the results by comparing the results of more than a single method (Burzan, 2015, p. 124). In each instance, the researcher needs to reflect on the research process in order to evaluate the cause and effect of convergence or divergence.

3.5.2 Mixing methods of Grounded Theory Methodology and Situational Analysis

Constructivist Grounded Theory and Situational Analysis should be incorporated in specific ways due to the possible nature of the theoretical drive. Both methods share the similar iterative logic that consists of continuous stages of abduction, deduction and induction. Therefore, they need to be synchronized in order to complement each other.

Constructivist Grounded Theory and Situational Analysis could still be joined either via additions if they focus on similar aspects of the research interest, via combination if their outcome of analysis refers to each other, or via integration if both Methodologies go hand in hand and depend on each other (Burzan, 2015, pp. 125–126). However, mixing constructivist Grounded Theory and Situational Analysis needs to aim at an enhanced access of insight. Otherwise, the research aim would not benefit from using more than a single method. Thus, an addition may not seem beneficial because Situational Analysis focusses on analyses of discourses that differs from the focus on analysing action in constructivist Grounded Theory Methodology. The combination of Situational Analysis and Grounded Theory Methodology enhances the perspectives on data and should rather be mixed via combination or integration. Taking into further consideration that the methods that are provided by Situational Analysis rely on Coding (Clarke, 2005, p. 176), Situational Analysis should only be considered a mixed method integration of Grounded Theory Methodology.

The concept of Situational Analysis should not be considered separate from Grounded Theory Methodology. With each new approach in Grounded Theory Methodology, Situational Analysis can reflect on its theoretical foundation and be further developed, too. This makes it necessary that each researcher that incorporates Situational Analysis into a research design should be familiar with the recent development in Grounded Theory Methodology to enhance the reflection on the

theoretical impact of the research methodology on the following stages of the research process.

4 Research design

The reflections on methodology that are shaped by the research question make it possible to choose appropriate data formats and methods in order to construct data (1.1 Research questions, pp. 5; 3 Methodology, pp. 21). Jäger's (2015) theoretical concept of Discourses offers the possibility to access reading YA Dystopia via the data format of Discourses. Considering that Discourses can be referred to as subjective constructs that are shaped by social reality and present and past discourses, reading YA Dystopia can be accessed via individual subjective readings (3.4.3 Discourse Analysis, pp. 56). Analysing Discourses in YA Dystopia does not require to accompany the individual process of reading YA Dystopia. This can be conducted by portraying discursive positions that are presented by young readers in interviews (4.3.3 Interview design, pp. 108).

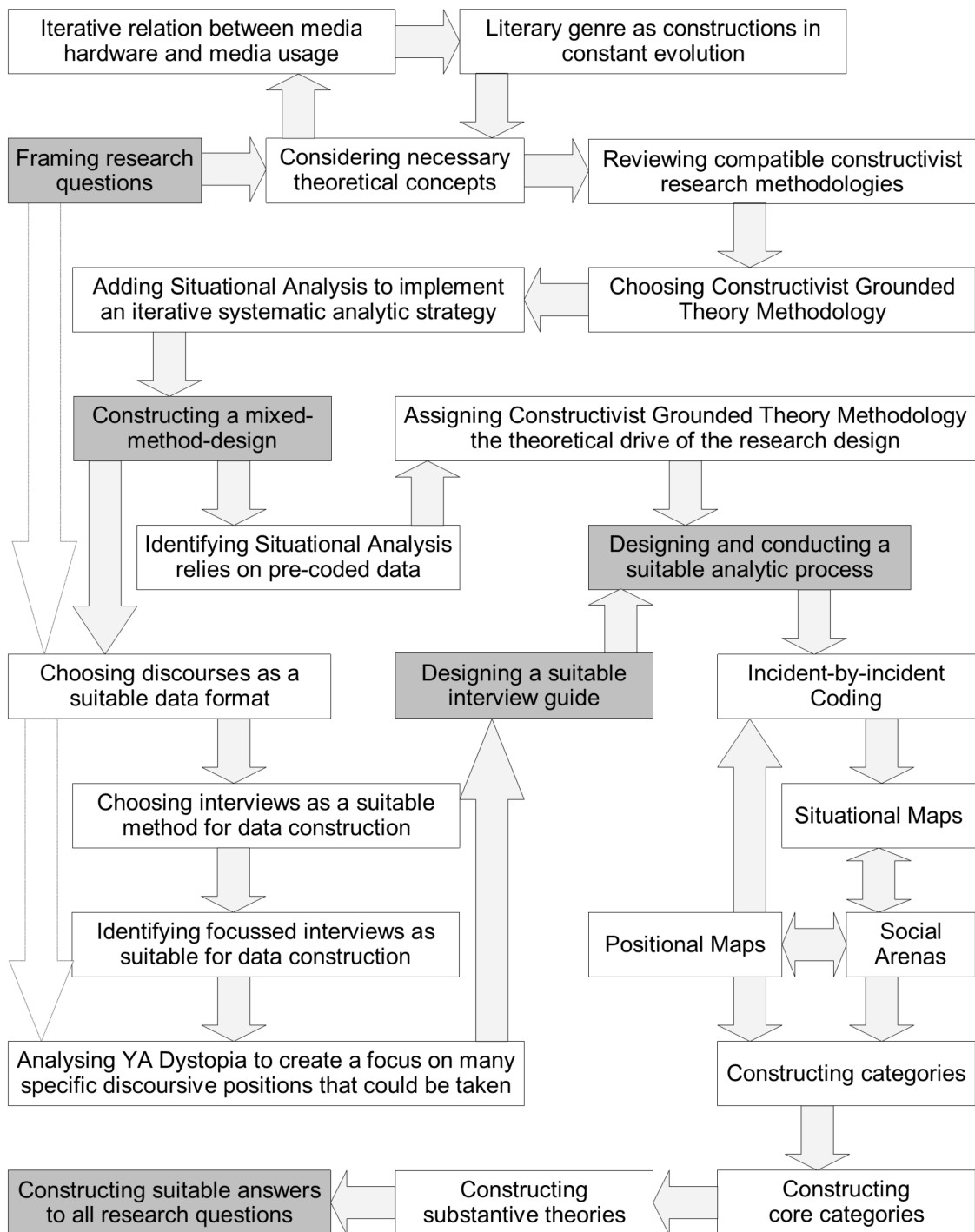
In order to get in touch with young people who read YA Dystopia, several schools from different towns were asked if it was possible to execute a study on YA Dystopia with students of their school (4.3 Designing methods for data construction, pp. 106). This access provides the opportunity to understand what students who read YA Dystopia think about dystopia, how they imagine their own future and what is recently important in life for them (1.1 Research questions, pp. 5). This way, it is possible to compare how readers talk about their own life in contrast to how they portray the life of YA Dystopian protagonists. In order to compare these social worlds/arenas, it is necessary to analyse to which extent the properties of popular YA Dystopia relate to theoretical concepts of the genre dystopia (3.2.2 Dystopian literature, pp. 29; 3.4.1 Social Worlds, pp. 53). Without this step, one would risk designing research instruments that fit the criteria of "classic" dystopia but neglect properties that are different in YA Dystopia of the late Noughties.

4.1 Designing the analytic process

The basic design of the analytic process needs to fulfil my considerations on the methodology in the context of my theoretical concepts (3.2 Theoretical concepts, pp. 25). Additionally, the process needs to be outlined regarding the conjunction of the used methods by aligning them according to their interdependencies in a mixed-method-design (3.3.3 Methods, pp. 40; 3.4.4 Mapping methods, pp. 60; 3.5 Intertwining Grounded Theory Methodology and Situational Analysis in a Mixed-Method-Design, pp. 65).

The complete analytic process can best be visualized in context of the research design (Figure 1).

Figure 1 *The research design*



Note. The most crucial element of the research process have been enhanced by using grey instead of white as background colour.

To perform research on the Social World of YA Dystopia, it is necessary to get familiar with them prior being able to construct discourses via their depiction of young readers (4.2 Properties of dystopia and YA Dystopia, pp. 74).

In order to support the construction of substantive theories, it is necessary to design the analytic strategy of Constant Comparison in an iterative cycle of using methods (3.3.4 Theorizing in Grounded Theory Methodology, pp. 49). The cycle starts with Coding segments and the creation of Situational Maps for each specific situation that is analysed (3.4.4.1 Situational Maps, pp. 61). In this context, situations are constructed by either theoretical concepts such as properties of dystopia or specific sets of questions that are addressed to young readers (4.2 Properties of dystopia and YA Dystopia, pp. 74; 4.3.3 Interview design, pp. 108). Merging several situational maps leads to the construction of several different Social Arenas (3.4.4.2 Social arenas, pp. 62). Via Constant Comparison of the different perspectives on the social world of YA Dystopian protagonists, it is possible to determine implicated actors, actants and boundary objects (3.4.2 Implicated actors/actants and Boundary Objects, pp. 55) that occur in several YA Dystopian Social Worlds and in the Social World of the young readers' portrayal of their own life, too. Concepts that are constructed in several Social Worlds are accessed via Positional Maps (3.4.4.3 Positional maps, pp. 63) in order to analyse the different properties they consist of. This way, it is possible to portray the concepts and their properties that are present in the recent everyday life of young readers but are challenged in YA Dystopia (5.11 Core Categories, pp. 232). These results can provide a foundation in order to develop guidelines that pick up talking with young readers of YA Dystopia about how life is constructed and challenged in conditions that resemble YA Dystopian states (7 Conclusion, pp. 270).

4.1.1 Comparing Social Worlds: YA Dystopia readers' life and YA Dystopian protagonists' life

In the context of Situational Analysis, the concept of Social Worlds provides tools to construct a framework to foster the comparison of young reader's portrayal of their own life and how they portray the life of protagonists in YA Dystopia (3.4.1 Social Worlds, pp. 53). To increase the extent of comparability, the Social World of YA

Dystopia is accessed via the readers' portrayal instead of solely performing an analysis based on the point of view of the researcher. This choice makes it easier to identify concepts that occur in both Social Worlds respectively in multiple individual Social Worlds of YA Dystopian readers. However, the research instrument needs to be able to access the Social Worlds. This requires an analysis of the properties of the different Social Worlds of YA Dystopia in order to design instruments that aim at key properties of these worlds. Hence, these properties need to remain theoretical concepts with a lower level of empirical content to limit their impact on theorizing (3.2 Theoretical concepts, pp. 25; 3.3.4 Theorizing in Grounded Theory Methodology, pp. 49).

4.2 Properties of dystopia and YA Dystopia

In order to access recipient research on YA Dystopia, it is necessary to analyse the properties of YA Dystopia in context of dystopian properties.

This analysis makes it possible to lay out changes and development of properties in the genre. It is not conducted in depth as it only needs to provide a foundation for developing concepts to talk about with readers of YA Dystopia. This way, this basic analysis helps to design interview questions that enable me to explore reader's point of view on these new or altered concepts. In a conclusion, I will explain why I consider focussing on only two of the four YA Dystopia reasonable instead of capturing all four series (4.2.6 Conclusion, pp. 104).

There is no summary of each series' complete stories, but the basic narration will be explained. This way, even without reading all series the analysis of YA Dystopia can be laid out as feasible as possible.

4.2.1 Volumes and parts of YA Dystopian series

The *Divergent* (Roth, 2013a, 2013b, 2014a), *The Hunger Games* (Collins, 2009b, 2009a, 2010), the *Maze Runner* (Dashner, 2014c, 2014a, 2014b), and the *Selection* (Cass, 2013b, 2013a, 2015b) series all consist of three parts that I consider

the “main line” of each series (Table 1). I do not consider other additional parts of these series the main line because they take place in a different time and/or tell the same story from other characters’ points of view.

Both the *Maze Runner* series and the *Selection* series consists of two additional volumes that are either a prequel or a sequel of the main series. The prequel to the Maze Runner series adds two volumes called *The Kill Order* (Dashner, 2014d) and *The Fever Code* (2017) which tell stories that happened prior the main line series. The sequels to the *Selection* series tell the story of the protagonist’s daughter’s wedding in *The Heir* (2015a) and *The Crown* (2016a). Additionally, there are several books and stories that have been published alongside the main line series of the *Divergent* and The *Selection* series. There are several short stories from the second protagonist’s point of view of the *Divergent* series in *Four* (Roth, 2014b). The *Selection* series consists of additional stories from other characters’ point of view that are all compiled in *Happily Ever After* (Cass, 2016b).

Table 1 *Order of YA Dystopia main line parts*

Parts	<i>Divergent</i> (Roth)	<i>Maze Runner</i> (Dashner)	<i>The Hunger Games</i> (Collins)	<i>The Selection</i> (Cass)
1 st part	<i>Divergent</i> (2013a)	<i>The Maze Runner</i> (2014a)	<i>The Hunger Games</i> (2009a)	<i>The Selection</i> (Cass, 2013a)
2 nd part	<i>Insurgent</i> (2013b)	<i>The Scorch Trials</i> (2014b)	<i>Catching Fire</i> (2009b)	<i>The Elite</i> (2013b)
3 rd part	<i>Allegiant</i> (2014a)	<i>The Death Cure</i> (2014c)	<i>Mockingjay</i> (2010)	<i>The One</i> (2015b)

4.2.2 Settings in Young Adult Dystopia

Most parts of the action in YA Dystopia are taking place in North America respectively the United States of America in a potential future. *The Hunger Games* series' state Panem and the *Selection* series' state Illéa are both countries that reside

on landmarks that would recently be considered North America (Cass, 2013a, pp. 208–212; Collins, 2009a, p. 20). The *Divergent* series' central setting is Chicago and some parts of the *The Death Cure* are taking place in Denver (Dashner, 2014c, p. 93; Roth, 2014a, p. 120).

All series take place in different points in time in the future and are vaguely specific about the exact point in time. The *Divergent* series is set “a few centuries” in the future (Roth, 2014a, p. 121). Cass explained that the kingdom of Illéa was founded after the fourth World War and consists of 35 provinces (Cass, 2013a, front cover, 7, 208–211). It does not seem to be a very distant future because Cass mentioned there has been a President in charge of the United States of America prior to a third World War. Dashner introduced a reference for a new era that seems to have happened 232 years before (2014c, p. 326, 2014a, p. 370, 2014b, p. 358). Documents provide evidence that the narration that takes place between the end of *The Maze Runner* and the end of *The Death Cure* makes up 74 days in total– from the 27th of January till the 10th of April (2014c, p. 326, 2014a, p. 370). Collins remained vague about the point in time that *The Hunger Games* series takes place. The only certain time reference is that the Roman saying “Panem et Circenses” is supposed to have been written “thousands of years ago” when the story takes place (Collins, 2010, p. 249). Therefore, this story could either take place in a near future or even a couple of thousand years in the future. Therefore, the exact point of time seems to have little importance to the author because she could have been more precise if she would have wanted to.

The YA Dystopia evolve very different kinds of stories. To give a broad overview over each series, Table 2 provides basic information about the individual parts. These are taken from the publishers' websites or the books' back cover in order to provide a common format of synopsis that most interested readers have access to.

Table 2 *Synopsis of YA Dystopia main line parts*

Part	Synopsis
<i>Divergent</i> (Roth, 2013a)	<p>“One choice can transform you. Beatrice Prior's society is divided into five factions—Candor (the honest), Abnegation (the selfless), Dauntless (the brave), Amity (the peaceful), and Erudite (the intelligent). Beatrice must choose between staying with her Abnegation family and transferring factions. Her choice will shock her community and herself. But the newly christened Tris also has a secret, one she's determined to keep hidden, because in this world, what makes you different makes you dangerous.” (<i>Divergent - Veronica Roth</i>)</p>
<i>Insurgent</i> (Roth, 2013b)	<p>“One choice can transform you—or it can destroy you. But every choice has consequences, and as unrest surges in the factions all around her, Tris Prior must continue trying to save those she loves—and herself—while grappling with haunting questions of grief and forgiveness, identity and loyalty, politics and love. Tris's initiation day should have been marked by celebration and victory with her chosen faction; instead, the day ended with unspeakable horrors. War now looms as conflict between the factions and their ideologies grows. And in times of war, sides must be chosen, secrets will emerge, and choices will become even more irrevocable—and even more powerful. Transformed by her own decisions but also by haunting grief and guilt, radical new discoveries, and shifting relationships, Tris must fully embrace her Divergence, even if she does not know what she may lose by doing so.” (<i>Insurgent Collector's Edition</i>)</p>
<i>Allegiant</i> (Roth, 2014a)	<p>“The faction-based society that Tris Prior once believed in is shattered – fractured by violence and power struggles and scarred by loss and betrayal. So when offered a chance to explore the world past the limits she's known, Tris is ready. Perhaps beyond the fence she and Tobias will find a simple new life together, free from complicated lies, tangled loyalties and painful memories. But Tris's new reality is even more alarming than the one she left behind. Old discoveries are</p>

Part	Synopsis
	quickly rendered meaningless. Explosive new truths change the hearts of those she loves. And once again Tris must battle to comprehend the complexities of human nature – and of herself – while facing impossible choices about courage, allegiance, sacrifice and love.” (Roth, 2014a, back cover)
<i>The Maze Runner</i> (Dashner, 2014a)	“Thomas awakens alone and confused in an elevator. He can't remember how he got there. He doesn't know anything about himself...except his name. When he gets out of the elevator, he finds other boys, 60 of them. All are trapped in the Glade, a small patch of land surrounded on all sides by a brick wall. Between the food they've learned how to grow and the supplies that are sent to them, they do well. But why are they here? And will they ever figure out how to navigate the maze that keeps them locked inside the Glade? Soon, a girl arrives with a mysterious message and everything begins to change. Thomas knows that he could lead everyone out through the maze...if only he could tap into his dark memories. Mysterious and creepy, action-packed and suspenseful, you'll get so into this book you might not be able to get out!” (<i>The Maze Runner</i>)
<i>The Scorch Trials</i> (Dashner, 2014b)	“Sun flares have destroyed most of Earth, and a virus called the Flare has ravaged its population. Those who survived are turning into zombies and attacking one another. Thomas and his Glade friends are infected with the virus, and have limited time before they turn into zombies themselves. Their only chance is completing a second trial, but this time they must compete against each other!” (<i>The Scorch Trials</i>)
<i>The Death Cure</i> (Dashner, 2014c)	“Thomas and his friends have navigated their way through a deadly maze and a war-torn country, and now they're coming up against their most dangerous challenge yet: WICKED, the evil government agency that is suddenly asking for their help. Suddenly the fate of the world rests on the shoulders of Thomas, and he struggles to understand who's good, who's

Part	Synopsis
	evil, and how he's supposed to solve everything!" (<i>The Death Cure</i>)
<i>The Hunger Games</i> (Collins, 2009a)	"In the ruins of a place once known as North America lies the nation of Panem, a shining Capitol surrounded by twelve outlying districts. The Capitol is harsh and cruel and keeps the districts in line by forcing them all to send one boy and one girl between the ages of twelve and eighteen to participate in the annual Hunger Games, a fight to the death on live TV. Katniss is a 16-year-old girl living with her mother and younger sister in the poorest district of Panem, the remains of what used be the United States. Long ago the districts waged war on the Capitol and were defeated. As part of the surrender terms, each district agreed to send one boy and one girl to appear in an annual televised event called, "The Hunger Games." The terrain, rules, and level of audience participation may change but one thing is constant: kill or be killed. When Kat's sister is chosen by lottery, Kat steps up to go in her place. Without really meaning to, Katniss becomes a contender. But if she is to win, she will have to start making choices that weigh survival against humanity and life against love." (<i>The Hunger Games</i>)
<i>Catching Fire</i> (Collins, 2009b)	Against all odds, Katniss Everdeen has won the annual Hunger Games with fellow district tribute Peeta Mellark. But it was a victory won by defiance of the Capitol and their harsh rules. Katniss and Peeta should be happy. After all, they have just won for themselves and their families a life of safety and plenty. But there are rumors of rebellion among the subjects, and Katniss and Peeta, to their horror, are the faces of that rebellion. The Capitol is angry. The Capitol wants revenge. (<i>The Hunger Games #2: Catching Fire</i>)
<i>Mockingjay</i> (Collins, 2010)	Against all odds, Katniss Everdeen has survived the Hunger Games twice. But now that she's made it out of the bloody arena alive, she's still not safe. The Capitol is angry. The

Part	Synopsis
	<p>Capitol wants revenge. Who do they think should pay for the unrest? Katniss. And what's worse, President Snow has made it clear that no one else is safe either. Not Katniss's family, not her friends, not the people of District 12. (<i>The Hunger Games #3: Mockingjay: Movie Tie-in Edition</i>)</p>
<p><i>The Selection</i> (Cass, 2013a)</p>	<p>For thirty-five girls, the Selection is the chance of a lifetime. The opportunity to escape a rigid caste system, live in a palace, and compete for the heart of gorgeous Prince Maxon. But for America Singer, being Selected is a nightmare. It means turning her back on her secret love with Aspen, who is a caste below her, and competing for a crown she doesn't want. Then America meets Prince Maxon—and realizes that the life she's always dreamed of may not compare to a future she never imagined. (<i>The Selection</i>)</p>
<p><i>The Elite</i> (Cass, 2013b)</p>	<p>Thirty-five girls came to the palace to compete in the Selection, and to win Prince Maxon's heart. Now six girls remain, and the competition is fiercer than ever—but America Singer is still struggling to decide where her heart truly lies. Is it Prince Maxon—and life as the queen—that she wants? Or is it still Aspen, her first love? (<i>The Elite</i>)</p>
<p><i>The One</i> (Cass, 2015b)</p>	<p>Entering the Selection changed America Singer's life in ways she never could have imagined. Since she arrived at the palace, America has struggled with her feelings for her first love, Aspen—and her growing attraction to Prince Maxon. Now she's made her choice ... and she's prepared to fight for the future she wants. (<i>The One</i>)</p>

Note. The back cover of *Allegiant* (Roth, 2014a) was referred to in this table because the publishers' website did not provide sufficient information about the narration.

4.2.2.1 The emergence of YA Dystopian states

The emergence of dystopian societies is often caused by failure in economy or environment and sometimes overpopulation and militarization promote the formation of these societies, too (Claeys, 2010, p. 108; Heller, 1988, p. 190). Two YA Dystopia pick up on one or several of these causes, whereas the others introduce a pandemic as a cause.

Prior to the emergence of the state Panem in *The Hunger Games* series, there were supposed to be “disasters, [...] droughts, [...] storms, [...] fires, [...] encroaching seas that swallowed up so much of the land, [...] brutal war for what little sustenance remained.” (Collins, 2009a, p. 20). The kingdom of Illéa in the *Selection* series was founded after a series of conflicts after a “Fourth World War” (Cass, 2013b, p. 56).

In Chicago, the Faction system was formed after “the great peace” which Tris believes to persist because people are “afraid of what might happen if it didn't: war.” (Roth, 2013a, p. 33). Later, the *Divergent* series centres on the aftermath of a genetic alteration experiment that has went wrong (Roth, 2014a, pp. 120–124), which is similar to the *Maze Runner* series that focusses on the retrieval of a cure for a pandemic called the Flare (Dashner, 2014c, pp. 8–9).

The kingdom of Illéa was founded after two future World Wars (Cass, 2013a, pp. 208–211). In the third World War, the United States of America were invaded by “China” because of the American financial debt to China. This led to China taking over American labour and renaming the Country the American State of China. An additional invasion of “Russia” caused a fourth World War which led to a civil uprising of North America against both invaders from China and Russia.

The leader of the uprising became the founder of a new country that he called after his last name Illéa (Cass, 2013a, p. 210). He pushed his daughter into marrying into the monarchy of “Swendway” to become royal and thereby could turn Illéa into a kingdom (Cass, 2013b, p. 250). However, the recent king Clarkson descends from a

different family that took over the throne after a series of deaths in the royal family whilst the legitimate heir of the throne fled and his offspring remained hidden over several generations (Cass, 2015b, pp. 35–39).

There is very limited information about the emergence of a dystopian state in the *Maze Runner* series. The basic setting is that “Sun flares have ravaged many parts of the earth” and “a disease unlike any before [...] has been ravaging the earth's people” (Dashner, 2014b, p. 58). This virus called the Flare was released by a single or several governments “as a means of population control” (Dashner, 2014c, p. 327). All remaining nations formed an union with a single government prior or after these events (Dashner, 2014b, p. 59).

4.2.2.2 History and traditions

History and traditions are lost or kept secret from the public in order to alter values and norms (Zeißler, 2008, p. 27). With the possibility to manipulate history, dystopian sovereigns devastate the ideal of an objective truth that is predicated on facts and memory (Zeißler, 2008, p. 48). Frequently, this annihilation or alteration of history leads to a hostility against culture and art in order to circumvent critical thinking (Zeißler, 2008, p. 27).

In Illéa, “the story of [the] country's origin [is] mostly passed on orally” (Cass, 2013b, p. 56). There is a lack of recorded history in books (Cass, 2013b, p. 18). The protagonist described that the “entire history [has] been forgotten” and that “no one ever spoke of the old countries”. (Cass, 2013b, p. 252). Her family keeps past history books and passes history to the children orally, too (Cass, 2013a, pp. 4, 208). Some holidays that are related to Religion like Christmas are kept, but several other holidays are altered like New Year celebrations according to Chinese New Year and there are new holidays to celebrate the kingdom of Illéa like the Grateful Feast (Cass, 2013a, p. 4). Former recent holidays like Halloween seem to have vanished, even though the founder of Illéa celebrated it (Cass, 2013b, p. 23). Regarding traditions, families seem

to keep different kinds like marriage and engagement traditions and rituals but there also seem to be traditional dances, music and funeral ceremonies (Cass, 2013b, pp. 10, 67, 77, 176, 220). In conclusion, history is altered for the public in Illéa and some parts of uncensored history are orally passed on in families. However, traditions seem not to have been erased and one is resurged to the public by America (Cass, 2013b, 54; 125).

In Panem, the Capitol presents an altered history to the public. They call a prior uprising the Dark Days which led to a punishment called the Treaty of Treason against those who rebelled (Collins, 2009a, p. 20). In contrast to this scripted history, the Capitol conceals that they were forced by rebels from District 13 to “leave them alone” because both parties had access to nuclear weapons and faced extinction if they attacked one another (Collins, 2010, pp. 18–19). Aside that, there is little information on the history of Panem and it is hard to distinguish between history and propaganda.

4.2.2.3 Protagonists and their families

Authors of dystopian literature usually develop a narrative that centres on an individual in order to show the cruelty of a society in which common good dominates over individual interests (Zeißler, 2008, p. 25). The protagonists are teenagers that are either 16 or 17 years old¹⁴ (Collins, 2009a, p. 15; Dashner, 2014a, p. 15; Roth, 2013a, p. 5). America in the *Selection* series, Beatrice “Tris” in the *Divergent* series, and Katniss in the *Hunger Games* series are female teenagers whereas Thomas in the *Maze Runner* series is a male teenager.

The protagonist in dystopian literature is usually different from the people that surround her or him (Zeißler, 2008, p. 50). The difference is often presented as a physical attribute that led her or him become a misfit.

¹⁴ America’s age is presented in the summary for the book: “Sixteen-year-old America Singer is living in the caste-divided nation of Illéa, which formed after the war that destroyed the United States.” (Cass, 2013a, copyright page).

Both Tris and Thomas have a physical attribute that makes them seem a misfit, whereas America and Katniss do not stand out as misfits in a physical context. Tris is considered to be Divergent (Roth, 2013a, pp. 22, 80). These are people who are genetically different and do not fit into society (Roth, 2013b, p. 108). Thomas is one of very few who are immune to the virus the Flare and is hated by the people who are not immune (Dashner, 2014c, p. 10). Both America and Katniss could be considered misfits to a different extent regarding their social status. Katniss considers herself to be a “law-breaker” prior to her participation in the Hunger Games in order to prevent her family from the danger of starvation (Collins, 2009a, pp. 6, 348). America is not standing out as a misfit in all situations. Before the Selection starts, she does not see herself to have to face the “fear of survival” but “only three steps away from dirt.” and people from her caste “may not always have access to necessary nutrition.” (Cass, 2013a, pp. 3, 59). When the Selection started, she remained to be among the people with a low standing as there are only two other girls out of the 35 contestants that are from a low caste, too (Cass, 2013a, p. 94). However, America’s social status increases when she enters the Selection but her family remains in the same caste (Cass, 2013a, 63, 143). From that moment on, she stands out among her designated maids who would have been from a caste lower than hers even if she had remained in her low caste. (Cass, 2013a, p. 120).

The eligibility of totalitarian dystopian states is usually put into question by dialogues between the sovereign and the rebel protagonist where the sovereign explains her or his philosophy of the society (Zeißler, 2008, p. 49). All protagonists face the sovereign in their dystopian state and talk with them about their motivation. America gets challenged by King Clarkson, Tris faces David, Katniss faces President Snow and the following sovereign Coin, and Thomas faces Rat Man (Cass, 2013b, pp. 318–321, 2015b, pp. 182–184, 203-209; Collins, 2009b, pp. 21–33, 2010, pp. 30-31, 41-47, 261-262, 297-298, 400-403; Dashner, 2014c, pp. 5–13; Roth, 2014a, pp. 119–129, 153-155, 321-327). Tris also confronts another sovereign several times but this sovereign

called Jeanine keeps most of her philosophy to herself and only partly reveals her agenda (Roth, 2013a, pp. 429–432, 2013b, pp. 374, 496).

America has many siblings, whereas as both Katniss and Tris have one sibling. Katniss sister Primrose is younger than her, whereas Tris' brother Caleb is older than her (Collins, 2009a, p. 3; Roth, 2013a, p. 3). America is the middle child of the family because she has an older sister Kenna, an older brother Kota, a younger sister May, and a younger brother Gerad (Cass, 2013a, pp. 4, 6, 143). Regarding parents, America and Tris still have a father and mother in the beginning. Katniss only has a mother because her father is deceased (Collins, 2009a, p. 6). There is little information about Thomas family and his parents in the main line of the *Maze Runner* series.

Almost all families have to face the loss of members during the narration of each series. America and Tris lose either their father or both parents (Cass, 2015b, p. 222; Roth, 2013a, pp. 443, 471). Katniss loses her sister (Collins, 2010, pp. 391, 396). None of the protagonists seems to be involved with other relatives like aunts and uncles or grandparents¹⁵. Thomas believes that his father and his mother have been infected with the Flare and are either deceased or perishing as Cranks (Dashner, 2014c, pp. 42–43). This family condition may be common considering that only one per cent of the population is immune to the Flare and most of the immune are less than 20 years old (Dashner, 2014c, pp. 42–43). Most other participants in The World In Catastrophe: Killzone Experiment Department (WICKED) that reclaimed their memories do not talk about their families (Dashner, 2014a, p. 215).

¹⁵ America becomes an aunt in *The One* after her niece Astra is born (Cass, 2015b, p. 5).

Table 3 *Protagonists and their relations in Young Adult Dystopia*

Characters	<i>Divergent</i> (Roth)	<i>Maze Runner</i> (Dashner)	<i>The Hunger Games</i> (Collins)	<i>The Selection</i> (Cass)
Protagonist	Beatrice Prior, 16 years old (2013a, p. 5)	"Thomas", 16 (2014a, p. 15)	Katniss Everdeen, 16 (2009a, pp. 6, 15)	America Singer, 17
Sibling(s)	Caleb, 16		Primrose, 12	Kenna (2013a, p. 143); Kota (2013a, p. 143); May, 13 (Cass, 2013a, p. 6); Gerad, 7 (2013a, p. 4)
Parents	Andrew (2013a, p. 242), Nathalie (Roth, p. 181)	Mother	Mother	Father and mother
Friends	All initiates are 16 years old: Christina, Will, Edward, Al, Peter, Uriah, Lynn, Marlene; Four is 18 years old (Roth, 2013b, p. 17)	Chuck, 12-13 (2014c, p. 13); Frypan, 16 (2014c, p. 100);	Gale 18 (2009a, p. 15), Peeta	

4.2.3 Order in Dystopia

There is no level of jurisdiction that controls the sovereigns and their power in dystopian states (Zeißler, 2008, p. 42). Therefore, rule in dystopian states resembles rule in totalitarian states. These one-party states run a secret police and maintain control over the state's economic, cultural, and informational sources including media control and surveillance technology to centralize power (Claeys, 2010, p. 119). The sovereign's control of media enables her or him to produce propaganda as distraction and entertainment for the public and prevent the spread of critical thought and/or rebellious statements (Zeißler, 2008, p. 44).

The form of government in YA Dystopia has a wide range and differs extensively when compared altogether. However, there are several similarities between different series.

Almost all YA Dystopia take place in autocratic or totalitarian societies. Both Panem and Illéa are run by a single person in rule over all divisions of government: Illéa resembles an absolute monarchy with King Clarkson in reign and Panem's political system seems to be a dictatorship with President Snow as the sole leader. In the beginning of the *Divergent* series, the city of Chicago could be likewise specified an autocracy because it is initially solely administered by the faction Abnegation who select the leaders (Roth, 2013a, p. 33). In addition, "Representatives from each of the other factions can speak in the meetings on behalf of a particular issue, but ultimately, the decision is the council's." (Roth, 2013a, p. 33).

People are taught in school the principle of "Faction before blood" which Tris explained as "our factions are where we belong" but has doubts about (Roth, 2013a, p. 43).

Unfortunately, there are only limited information about the state in the *Maze Runner* series. Dashner provides evidence that there has been a union of nations from all over the world and there is only one government left (2014b, p. 59). There are

references on a chancellor which can lead towards an assumption that the state in the *Maze Runner* series is a representative democracy (Dashner, 2014c, p. 279). However, Chancellor Paige is capable of single-handedly stopping WICKED and does not need to be in line with her associates (Dashner, 2014c, p. 279). Therefore, she may have advanced power in government.

The state of Panem is run by President Snow but there is little information about the political system. President Snow is told to have rose to power and maintained it by eliminating people who were or could become a threat for him (Collins, 2010, p. 192). His political ascension is told to be related to “mysterious deaths of Snow’s adversaries or [...] his allies who had the potential to become threats.” (Collins, 2010, p. 192).

In dystopia, the boundaries between the state and its citizens are annihilated by the creation on an ideology that demands loyalty and sacrifices to the state – often involving a cult of leadership (Claeys, 2010, p. 119). In order to maintain the state it needs its citizens to believe in its authority. Dystopian states strive for will-less citizens that are treated and used like puppets that have lost their sense of freedom and become uniform (Claeys, 2010, p. 117; Zeißler, 2008, p. 9). A key cause for the maintenance of dystopian states is the alienation of the individual by erasing self-confidence and the desire to make decisions (Zeißler, 2008, p. 36). The state assimilates its citizens in order to fit their conduct according to the state’s ideal of society (Zeißler, 2008, p. 25). Additional means to establish obedience are the loss of privacy and the loss of the name (Zeißler, 2008, p. 25).

In Panem, obedience and loyalty are established via the “Hunger Games”. As a “yearly reminder that the Dark Days must never be repeated“, the Hunger Games were installed as a “punishment for the uprising“ for the remaining defeated Districts (Collins, 2009a, p. 21). The Hunger Games are designed as a competition where “each of the twelve districts must provide one girl and one boy, called tributes, [...] fight to the death”. (Collins, 2009a, p. 20). The Districts are forced to embrace the Hunger Games “as a festivity“ where the “last tribute alive receives a life of ease and their district will

be showered with prizes“ that are publically shown to the other Districts that regularly face starvation (Collins, 2009a, pp. 21–22). Additionally, there is a Victory Tour after that is [...] strategically placed almost midway between the annual Games“ as a “way of keeping the horror fresh and immediate“ where the Districts are forced to celebrate the winning Tributes alongside “their mentors and stylists“ and occasionally “high government officials“ (Collins, 2009b, pp. 4, 20).

In Chicago, the Factions provide different functions and purposes for the society. The recent leader Marcus explains the idea behind the Factions system that their ancestors “determined that it was the fault of human personality – of humankind’s inclination toward evil“ that is “to blame for a warring world.” (Roth, 2013a, p. 42). The division into factions serves the purpose “to eradicate those qualities they believed responsible for the world’s disarray“ that differ between the Factions (Roth, 2013a, p. 42). Marcus explains the functions of the Factions the following way:

Abnegation has fulfilled our need for selfless leaders in government; Candor has provided us with trustworthy and sound leaders in law; Erudite has supplied us with intelligent teachers and researchers; Amity has given us understanding counselors and care-takers; and Dauntless provides us with protection from threats both within and without. (Roth, 2013a, p. 43)

He emphasizes the need for the Factions with the belief that “[...] apart from them, we would not survive.” (Roth, 2013a, p. 43). The ultimate goal is to participate in working “toward a better society and a better world.” (Roth, 2013a, p. 44).

The founder of the Kingdom Illéa changed “people’s last names to separate them from their pasts.” (Cass, 2013b, p. 251). He installed a caste system in order to “punish his enemies by placing them lower on the scale and reward the loyal by placing them higher.” (Cass, 2013b, p. 251).

In the *Maze Runner* series, there are limited information about the citizens who are only vaguely present in *The Death Cure*. Most about the relation between the

government and its citizens is related to the Flare. Jorge told Thomas that in most cities “the residents have to be tested for the Flare randomly and often.” (Dashner, 2014c, p. 93). Infected people are separated in distinct towns where “Immunes get paid a lot of money to take care of them” (Dashner, 2014c, pp. 93–94). As a result, “most people will do anything to survive one more day.”, so those people who can get the Flare hate the Immunes and “treat them like trash.” (Dashner, 2014c, p. 94). Therefore, the Immunes usually work for the government or in security (Dashner, 2014c, p. 94).

4.2.3.1 Means of segregation: Castes, Districts, and Factions

The society in totalitarian states is subdivided according to a hierarchy (Zeißler, 2008, pp. 43–46). A common form are castes or social strata. Usually, citizens are grouped in these kind of collectives to become reduced to a certain function that they pervade for the state (Heller, 1988, p. 200). Each caste is not only exploited by the sovereigns but even from all superior castes, too (Zeißler, 2008, pp. 43–46). Low castes, who represent the majority of the citizens, are denied education, kept in poverty and assigned to tough physical jobs. Although citizens in lower castes are living in a disastrous environment and constitute the majority, an acquired belief in the accuracy of the caste system keeps them from being hostile towards upper castes. Upper castes who resemble middle class standards have the possibility to challenge the dystopian state they are residing in.

All societies in YA Dystopia are subdivided. The state of Illéa is subdivided by a hierarchical caste system, whereas as the state of Panem is subdivided by a hierarchical district system. Both the castes and the Districts are numbered from highest (one) to lowest (seven in Illéa or twelve respectively 13 in Panem). The city of Chicago is subdivided by a faction system that includes a hierarchical structure with the option to become Factionless. The Factions “defy the norms[...].” and “dictate even idle behavior and supersede individual preference” (Roth, 2013a, p. 9).

In the kingdom of Illéa, the founder Gregory Illéa installed a caste system consisting of eight castes that are passed on by birth (Cass, 2013a, p. 242). “Most of Illéa is comprised of [...] lower castes“ from five to eight (Cass, 2013a, p. 242). In the lowest caste, people are considered to be starving, “don't get any education“ and are told to be “responsible for most of the crimes“ due to these conditions. (Cass, 2013a, p. 227). America offers the insight that prior to the Selection there were no people aside her family and Aspen who she really trusted which may be related to her low standing in the caste system (Cass, 2013a, p. 143).

Movements in all districts and the surroundings in Panem, Chicago, and in the experiments in the Maze Runner series can be monitored by their government respectively researchers (Collins, 2009b, pp. 27, 33; Dashner, 2014a, p. 123; Roth, 2014a, pp. 128–129).

The residents of the Divergent series' Chicago live in different factions that organize their coexistence according to each faction's rules of conduct (Roth, 2013a, p. 9). They have to choose a faction when they are sixteen years old and have to abandon their family and friends for their chosen faction if they a different faction than they have been born into (Roth, 2013a, p. 24). People who fail to enter their chosen faction or who infringe their factions rules of conduct become factionless and live in poverty (Roth, 2013a, p. 25).

Panem is divided in thirteen different Districts that have diverse functions for the government to provide for the wealthy city the Capitol (Collins, 2009a, pp. 15, 20-21). Most reports about life in the Districts are about District 12 where the protagonist grew up in. The residents in District 12 live in poverty and often face starvation in their everyday lives (Collins, 2009a, pp. 6, 32). The separation is also present in the Districts where some people face starvation and others who are better off do not need to worry about it. In addition to that, there is a rigged Reaping system that determines the contestants of the annual Hunger Games: The young contestants who are poor and face starvation have the possibility to get food and oil rations in return for a higher

probability to become a contestant in the Hunger Games. In contrast, those young people who are better off and do not need to sign up for support have very little chances to become a contestant. (Collins, 2009a, p. 15) With these rules the Capitol divides the people within the Districts planting “hatred between the starving workers [...] and those who can generally count on supper[...]” so people in the Districts will “never trust one another“ (Collins, 2009a, p. 16).

Segregation is installed in the *Maze Runner* series in every city by the government based on infections with the Flare virus. Once a citizen has been identified to be infected with the virus, the citizen is separated from the public into a “Crank Palace“ where they are watched after and taken care of by people who are immune to the Flare (Dashner, 2014c, p. 167). This procedure is maintained until the now called “Crank” citizens become labelled as “Gone” that are described as “Cranks who had lived with the Flare so long that it had eaten away their brains until they were completely insane. Almost like animals in human form.” (Dashner, 2014c, p. 68).

4.2.3.2 Privacy and private affairs

In dystopia, there is no authority that stops the sovereigns to advance and control inferior caste's privacy. This invasion of privacy conserves power and circumvents revolts because it easily uncovers heretics who can be hunted and eliminated (Zeißler, 2008, p. 26). Relationships and sexuality are either prohibited or limited because they distract the citizens of their function (Zeißler, 2008, p. 52). Even families struggle with the invasion of privacy and thereby cannot create a feeling of love and care.

There is several information about a political regulation of private affairs and relations in some YA Dystopia. However, the type of regulations and their extent vary between each series.

The protagonists are only seldom involved with friends rather than peers or acquaintances. It is hard to tell which of these people should be considered their friends

because many of the relations developed during contests and/or survival. Almost all of these relations are with people who are in a similar age. You can find good arguments to consider Gale a friend of Katniss but there are also good arguments why you could not. Therefore, it would be more helpful to ask readers of YA Dystopia who they consider the protagonists' friends and how they describe these friendships to get to know about the protagonists' personal relations.

All protagonists either fall in love, date, or are in a relationship. Both America, Katniss, and Thomas show affections for two different persons, whereas Tris only seems to be interested in Four. America shows affection for Aspen in the beginning but eventually is marrying Prince Maxon. Katniss gets involved with another Tribute from her District called Peeta and is later confronted with affections from her long-time friend Gale, too. Thomas develops feelings for Teresa and Brenda. The *Selection* series spends a lot of time on this aspect, whereas the other series do not mainly focus on the evolving relationships.

There is only little presence of governmental interference with relationships in Panem. For instance, there is no information about a regulation of relationships between Districts. Thus, people who live in the Districts are prohibited to leave their District and remain in it for their whole life so they can only develop relationships with each other. It could be likely that in the near future after the rebellion succeeded relationships will develop between people who formerly lived in the same District – like Katniss and Peeta do (Collins, 2010, p. 437). However, Katniss remarks that some people like Gale move to other Districts and probably got romantically involved with people in that other District (Collins, 2010, p. 433)

There is blackmail and direct intervention of President Snow in the private affairs of the Victors of the Hunger Games in Panem. The former Victor Finnick explains that “if a victor is considered desirable, the president gives them as a reward or allows people to buy them for an exorbitant amount of money. If you refuse, he kills someone you love.” (Collins, 2010, p. 190). The other former victors Johanna and Haymitch

where dealing differently with this blackmail: Johanna seems to have refused because she tells “There's no one left I love.” (Collins, 2009b, p. 389, 2010, p. 193), whereas Haymitch could not be blackmailed because his relatives were killed shortly after he became Victor (Collins, 2010, p. 193). Snow also blackmails Katniss in a similar manner shortly upfront the 75th Hunger Games to show more affection for Peeta or he would get Gale killed (Collins, 2009b, pp. 26–27, 32-33).

The *Selection* series focusses on marriage as a main plot with a competition for the affection of a prince between several female contestants from different castes. Regarding marriage, there are different kinds of laws and expectations that America has to face. In general, people are expected to marry within their caste. If people married into a different caste, they have to face several legal obstacles which are told to be giving “people a chance to change their minds.” (Cass, 2013a, p. 15). It seems to be uncommon for women to marry into a lower caste (Cass, 2013a, p. 15). Hence, America’s mother expects her to marry into a higher caste because she considers her pretty enough to get into a caste that is better than four (Cass, 2013a, p. 9). America’s mother was born in a lower caste than her recent caste, so it is likely that she wants her daughter to have better living conditions after she gets married, too (Cass, 2013a, p. 8).

Different expectations regarding marriage apply to the royal family in Illéa. “Princesses born into the royal family were sold off into marriage in an attempt to solidify [...] relations with other countries” and “Princes [...] married women of the people to keep up the morale” of the kingdom in order to draw the citizens together (Cass, 2013a, p. 7).

The *Selection* series is the only of the four YA Dystopia that explains laws on relationships and sexuality which are intertwined with the caste system (Cass, 2013a, pp. 60–61). There are laws that sexual intercourse is not allowed outside marriage that America explains as an “effective way of keeping diseases at bay” and keeping “the castes intact” (Cass, 2013a, p. 65). America describes that people who disobeyed became Eights and got imprisoned (Cass, 2013a, p. 64). These laws seem to have an

effect on America because she is bothered about these laws to have “restricted [her] from being intimate with the one person [she] loved” (Cass, 2013a, p. 64).

In the *Divergent* series, marriage is mainly portrayed by the Abnegation couples Natalie and Andrew Prior – Tris parents – and Evelyn and Marcus Eaton. Three of the four chose to change factions. Andrew and Evelyn were born Erudite and Natalie chose Abnegation instead of staying Dauntless or becoming Erudite like it was requested from her in terms of the experiment’s design (Roth, 2013a, p. 188, 2013b, pp. 115–116, 2014a, pp. 153–154). Evelyn faked her own death after having an affair because she knew about the consequences of having a liaison outside of marriage (Roth, 2013b, pp. 97–101). She explains that she suffered from and feared the physical abuse of her husband and believed that her son would be better off with his father rather than becoming factionless, too (Roth, 2013b, pp. 97–101).

Most younger couples do not persist long enough in this series because most partners lose their significant other: Tobias/Four loses Tris, Christina loses Will, and Uriah loses Marlene (Roth, 2013a, p. 446, 2013b, pp. 299–300, 2014a, p. 476).

Only few details about relationships and sexuality are presented in the *Divergent* series. Many characters start or maintain a relationship during the series. What is not presented straight-forward but can easily be examined is the fact that all relationships that begin during the narration are only happening between members of the same faction: The couples Tris and Four, Christina and Will, Uriah and Marlene, or Edward and Myra are all from the same faction (Roth, 2013a, pp. 81, 207, 369–370, 486, 2013b, pp. 285–286). Thus, the factions do not seem to mix young people because Tris considers the hallways in school “one of the only places where the factions mix, at our age.” (Roth, 2013a, p. 6). Even unrequited love is represented between members of the same faction, e.g. Lynn's affection towards Marlene which she opens up to Marlene's boyfriend Uriah just before her own death (Roth, 2013b, p. 513). Picking up on this context, there is no information if same-sex relationships are prohibited by law in Chicago.

There is very limited information about private affairs in the *Maze Runner* series because Thomas mostly gets to know about life outside the experiment in *The Death Cure*. The only reference to a married couple in the *Maze Runner* series aside the participants' and Brenda's parents is Hans who is anxious about his wife's safety after he removed implants from Thomas and Minho (Dashner, 2014c, p. 136).

4.2.3.3 Occupations and education

There are few remarks about working and getting educated in dystopia but there are several properties covered in YA Dystopia. Work is often relation to a caste system, where higher ranked caste members work with superior tasks and people from lower castes work with dull and mundane tasks (Zeißler, 2008, p. 44). Aside work, there are little remarks about education and schooling in “classic” dystopia.

Most protagonists in YA Dystopia are students who visit some sort of school and/or have a part-time job. Some of the protagonists' friends work part time besides school in order to support their family or they help with the chores, too. America is home schooled by her mother and Katniss and Tris are students who visit a public school (Cass, 2013a, p. 16; Collins, 2009a, p. 7; Roth, 2013a, p. 5). However, America seems to get educated in the most common way in her state because only lower castes than her family's caste visit public schools and get grades (Cass, 2013a, p. 29).

The agenda in schooling is related to the caste's or district's purpose according to the government. Katniss is mainly educated in coal alongside basic reading, math and history of Panem (Collins, 2009a, p. 48). America learns languages that are used in the country – English, Spanish and French, math, singing and playing different instruments, and orally passed down history (Cass, 2013a, 29,208). Her education as part of the Selection consists of etiquette, history and diplomacy lessons when she is part of the Selection (Cass, 2013b, p. 57, 2013a, pp. 121, 208). America is even asking her tutor Silvia for private lessons (Cass, 2013b, p. 237). But the Selection is teaching each other specific skills, too, e.g. America gives Marlee piano lessons and Celeste

offers dance lessons (Cass, 2013b, 25,46). When America becomes members of caste three due to her participation in the Selection, she gets bothered about having to stop making music due to the restrictions of the caste systems (Cass, 2013a, 120, 143).

Apparently there is no segregation among factions in school in the Divergent series: Students are free to choose classes which they want to visit until the Choosing Ceremony divides the students according to their chosen factions who finish their education via different initiation processes (Roth, 2013a, pp. 5–7).

Both America and Katniss have a part-time occupation in order to help providing for their families. America works with her mother as a singer and pianist and Katniss goes hunting in order to prevent her family from starving (Cass, 2013a, pp. 4–5; Collins, 2009a, pp. 10–11). Tris and her brother Caleb help with chores and sometimes help the other family members with these duties (Roth, 2013a, p. 30).

America's former boyfriend Aspen and Katniss' best friend Gale have a similar education and evolution of their occupations. Both men have been the main provider for their family after their fathers died (Cass, 2013a, p. 17; Collins, 2009b, p. 5, 2009a, 10-11,15). According to either their low caste or the district, Aspen and Gale have visited public school besides providing for their mothers and younger siblings (Cass, 2013a, 15,17,29; Collins, 2009a, p. 11). Gale has been hunting besides school and starts to work as a miner after the 74th Hunger Games whereas Aspen was working as a servant before he got involved with military operations like Gale did in District 13, too (Cass, 2013a, p. 15; Collins, 2010, p. 129).

The protagonists' parents' and friends' occupations vary according to their different castes/factions.

Katniss mother has a small apothecary business. Her parents were pharmacists and merchants and she got to know some of her parents' skills (Collins, 2009a, p. 40). Her marriage with Katniss' father was the reason why she had to give up on pursuing her parents' shop and became impoverished, too (Collins, 2009a, p. 9). However, her skills enable her to become a nurse in District 13 and Katniss thinks of her as being

even suitable of becoming a doctor (Collins, 2010, p. 56). Also Katniss' sister Prim shares these capabilities and becomes a medic for the rebellion led by District 13 (Collins, 2010, p. 406).

Katniss' deceased father had been a miner and hunter (Collins, 2009a, pp. 6, 9). These two occupations are similar to Gale's occupations before he becomes involved with military operations in District 13.

America's parents are artists who have different areas of expertise. Her mother is a classical musician and her father is a painter (Cass, 2013a, p. 4). The field of work in America's family is defined by law which is the cause that America's siblings are likewise forced to find labour in arts (Cass, 2013a, pp. 3-4, 32). Though America and May take a shine to either art or music and support their families incomes with their work, Gerad is dissatisfied with being forced into crafting as his future occupation (Cass, 2013a, pp. 4, 31-32).

Tris' parents work for the government in different positions. Her mother is focusing on city improvement projects and her father political is a leader in the city council (Roth, 2013a, pp. 31, 33).

Table 4 *Occupations of the protagonists, their family, and friends in Young Adult Dystopia*

Occupations	<i>Divergent</i> (Roth)	<i>The Hunger Games</i> (Collins)	<i>The Selection</i> (Cass)
Protagonist	Student (Roth, 2013a, p. 4)	Student, hunter, retiree (Collins, 2009b, p. 6, 2009a, pp. 7, 10-11)	Singer and pianist, home-schooled student Cass, 2013a, pp. 4, 6, 29
Sibling(s)	Student (Roth, 2013a, p. 3)	Student, nurse, and medic (Collins, 2010, p. 406)	Students: May paints (Cass, 2013a, pp. 4, 6)

Occupations	<i>Divergent</i> (Roth)	<i>The Hunger Games</i> (Collins)	<i>The Selection</i> (Cass)
Mother	Council: city improvement projects (Roth, 2013a, pp. 31, 33)	Small apothecary business (Collins, 2009a, p. 40)	Classical musician, home-school teacher (Cass, 2013a, pp. 4, 78)
Father	Council: political leader (Roth, 2013a, pp. 31,33)	Miner, hunter (Collins, 2009a, pp. 6, 9)	Painter (Cass, 2013a, p. 4)
Grandparents	People become factionless or are executed when they reach "physical deterioration" (Roth, 2013b, p. 104)	Merchants: pharmacists, nurse (Collins, 2009a, p. 9, 2010, p. 56)	
Friends		Gale: hunter and miner (Collins, 2009b, p. 5, 2009a, pp. 10–11)	Aspen: servant and soldier (Cass, 2013a, pp. 15, 275)

4.2.3.4 Contests and competition

All protagonists of YA Dystopia have to take part in different kind of competitions. America goes through the casting called the Selection, Tris performs several tests in order to become a member of the Dauntless faction, Katniss has to survive the Hunger Games twice and Thomas has to go through three Trials. The dangers of the competitions differ: Both Katniss' and Thomas' competitions were lethal obstacles, whereas Tris would have faced a live in poverty if she had failed the Dauntless initiation and became Factionless (Roth, 2013a, pp. 25, 51). The only danger America faces by losing the Selection if she does not become part of the Elite is that she would have to readjust to her former life (Cass, 2013a, pp. 62–63).

4.2.4 Rebellion

In dystopia, the search for self-awareness and a dissociation from the state's principles drives the protagonist towards rebellion (Zeißler, 2008, p. 51). In YA Dystopia, rebellion exceeds the individual rebellion and dedicates a lot of narration on collective rebellion.

Cass and Collins provide a major plot where rebels try to conduct a coup d'état in order to replace the recent leader respectively oppressor of the country. Also Roth and Dashner engage their characters in rebellious acts. Dashner's final volume *The Death Cure* unfolds a rebel attack on a government research facility. Roth's narration focusses in the first two volumes on the circumvention of a coup d'état where a faction wants to take over government in order to maintain the autocracy in the city.

Collins provides evidence that Panem's form of government may have remained an autocracy if the leader of the rebel forces Alma Coin would have taken control over the state (Collins, 2010, pp. 298-299, 425-426). These rebel forces take use of cruelty that puts up with the dispatch of children hostages and their own paramedics in order to gain support and control from the citizens (Collins, 2010, pp. 401-403, 413). The discovery of this plan leads the protagonist Katniss Everdeen to kill Coin in order to prevent her from taking control over the country (Collins, 2010, p. 418).

A similar plan for a coup d'état of rebellious forces is presented in *Illéa*: The Southern rebels want to get control over the country in order to drastically oppress the former top castes (Cass, 2015b, pp. 40–42). Though a group of rebels kill the recent monarch and autocrat, another group of rebels joins the royal forces and circumvent the coup d'état (Cass, 2015b, pp. 307–308). These loyal rebels demand a replacement of the king with his offspring for their help and change the form of government into a constitutional or representative monarchy in order to end the caste system (Cass, 2015b, pp. 37, 39-40). The Northern rebels' leader argues for this cautious change in

government according to the belief that drastic changes are most likely to lead to chaos instead of peace (Cass, 2015b, pp. 40–42).

In the beginning of the *Divergent* series, the city of Chicago is initially administered by the faction Abnegation and could be likewise called an autocracy (Roth, 2013a, p. 33). The legitimation for this form of government is presented by the common nature of the faction in reign: being incorruptible due to a commitment to selflessness (Roth, 2013a, p. 33). The narration focusses on a series of coup d'états: In *Divergent* and *Insurgent*, the faction Erudite and several leaders of the Dauntless try to take over control of the government. The means for this goal are enslaving the entire Abnegation and Dauntless factions plus trying to take control over every Divergent they do not want to dispatch (Roth, 2013a, pp. 429–432). In the end of *Insurgent*, the Erudite government is overthrown by the Factionless who want to install their own autocratic regime without factions with Evelyn as the leader (Roth, 2013b, pp. 107-111, 519-521). During *Allegiant*, a group called Allegiant with members who left their former factions want to reinstall the faction system. This group gives in to an agreement where the current government steps down and enables all citizens to vote their leaders and a new social system (Roth, 2014a, pp. 481–484).

In the *Maze Runner* series, Brenda and Thomas provide help for the rebel strike of a group called the Right Arm against the government agency WICKED. The Right Arm's leader Vince explains the motivation behind this strike as believing that the recent government is solely focusing on WICKED whilst education, security, health care, and “cities crumble“ (Dashner, 2014c, p. 241). However, Thomas realizes later that the Right Arm's and his intention of striking WICKED are different: Whereas Thomas intends to take over WICKED, the Right Arm plans to destroy the project and its building (Dashner, 2014c, pp. 238-241, 288). He is not able to stop the destruction of WICKED and escapes the building with other immunes to the Flare via an escape route that was provided by Chancellor Paige (Dashner, 2014c, pp. 279, 321).

In Panem, Katniss does not want to involve innocent civilians in rebellious warfare. She tries to envision what it would feel like for the victims to face the causes of each military strike that the rebellion considers to conduct (Collins, 2010, p. 232). She speaks up against Gale's inventions for warfare when they target civilians as well as enemy combatants, especially under the circumstances of the repression of the districts via the government (Collins, 2010, p. 229). There is a presence of care and compassion in her for enemy and civilian victims that she expresses to offer help and evacuation for the wounded in combat (Collins, 2010, p. 234). She even feels responsible for the death of people who are encouraged by her to show peaceful public dissent (Collins, 2009b, pp. 70, 75).

Peeta reflects about the demands of a tribute by the government in order to survive. His major wish after being forced to become a tribute is to not feel like he is now "owned" by the Capitol and wants to remain true to himself (Collins, 2009a, p. 165). He is very anticipatory of his importance and impact as a winning tribute and knows that he has to please the government in order to save the life of his family and friends (Collins, 2009b, pp. 75–76).

In all YA Dystopian series, people who stand close to the protagonist get involved with rebellion, too.

America's father is interested in the countries' history and collects forgotten history books (Cass, 2013b, pp. 18, 56–59, 252). This interest in history got him involved with the rebellion. This engagement seems so important to him that he steals a formerly missing history book despite knowing this theft will get his own daughter into severe trouble (Cass, 2013b, pp. 246–247).

In contrast, America's former boyfriend Aspen gets drafted as a soldier and is assigned to work in the royal palace because he ranked highest in his draft class (Cass, 2013a, p. 293). He fights off either Northern and Southern rebels' raids in the royal palace (Cass, 2013b, pp. 147-148, 166, 2013a, pp. 304–305, 2015b, pp. 292–293).

When he gets to know that the Northern Rebels want to end the caste system, he offers to support them fighting the Southern rebels (Cass, 2015b, pp. 109–111).

Gale gets involved with the rebellion during his shelter in District 13 (Collins, 2010, pp. 129–131). In order to stop the oppression of President Snow and the Capitol, he is developing weapons that are purposefully able to kill people who do not engage themselves in direct combat, too (Collins, 2010, pp. 207–208). Additionally, he is proposing sacrificing lots of civilian casualties in order to conquer an antagonized district's headquarter (Collins, 2010, pp. 226–229). He reasons his dreadful warfare tools by “following the same rulebook President Snow used” because he believes that the cause to overthrow the government of President Snow justifies sacrifices and victims (Collins, 2010, pp. 208, 230). However, there is a sense of doubt about this attitude when he does not deny that his developments in warfare were the cause of Prim's death (Collins, 2010, p. 413).

In the *Maze Runner* series, the former WICKED participant Gally introduces Thomas alongside Brenda, Jorge, Minho, Newt, and Teresa to the rebels of the Right Arm (Dashner, 2014c, p. 123). Though he participates in the planning and the execution of the destruction of WICKED, Thomas is able to convince him to disobey the orders of his superior in order to help leading all captured Immunes by WICKED to shelter (Dashner, 2014c, p. 291).

4.2.5 Science

Most fictional dystopian states restrict the areas of scientific research solely to retain control over their citizens (Zeißler, 2008, pp. 27-28, 47). However, dystopia can introduce different methods of biological manipulation. There is the possibility of a reconstitution of society via social engineering of behaviour or there is the possibility of biological manipulation that allows eugenic engineering of human behaviour (Claeys, 2010, p. 109).

Both the state in the *Divergent* series and in the *Maze Runner* series use means of biological manipulation of humans. However, the goals of the experiments, the research conditions and the impact of biological manipulation differ.

The experiment in the *Divergent* series focusses on the aftermath of a genetic alteration experiment that went wrong, whereas the *Maze Runner* series focusses on the retrieval of a cure for a pandemic called the Flare (Dashner, 2014c, pp. 8–9; Roth, 2014a, pp. 120–124). Though both experiments differ in their general problem and their cause, the threat that the scientists face is similar: curing people that are considered sick. The Bureau of Genetic Welfare in the *Divergent* series has been set up after a civil war in order to heal “genetically damaged” people by means of reproductive mutation allowing these people to be led back into public (Roth, 2014a, pp. 124–128). The WICKED agency in the *Maze Runner* series performs research on generating brain patterns that allow to build a blueprint for the infected with the Flare (Dashner, 2014c, p. 8). Whereas Roth portrays a discourse about whether genetically altered people should be considered sick and need to be cured, the Flare in the *Maze Runner* is not put up for debate (Dashner, 2014b, pp. 58–59; Roth, 2014a, p. 127).

Both research leaders intentionally conceal the goals of their experiment to their participants and only present the goals to the attendees after they have finished their participation (Dashner, 2014c, pp. 8–9; Roth, 2014a, pp. 120,124-129). They justify their secrecy and lies to the participants by their project's purpose and even claim they do not enjoy watching their participants suffer and/or die (Dashner, 2014c, pp. 6–9; Roth, 2014a, p. 326).

4.2.6 Conclusion

The YA dystopic series *Divergent*, *The Hunger Games*, *Maze Runner*, and the *Selection* show a wide range of dystopic properties that could be interpreted as changes and/or development of the literary genre Dystopia. However, the series settings and narration depart from what was considered to be key properties of

Dystopia prior to the publication of YA Dystopia. A major new concept is the protagonists' participation in collective rebellious movements and coup d'états and should become a central part of analysis (4.2.4 Rebellion, pp. 100).

The Hunger Games series should be considered to fit most of the criteria of the literary genre Dystopia. The emergence and setting of Panem resembles to properties of Dystopia as well as the protagonist, the sovereign and the division of society. Also the *Selection* series offers a portrayal of a dystopic state that is similar to the depiction in other dystopia but offers a different choice in the protagonist and her location in the dystopic society.

Both the *Divergent* and the *Maze Runner* series lack of a setting that resembles dystopia. Rather the *Divergent* series portrays a dystopic state in two thirds of the main line. However, both series use protagonists that are considered misfits in their society. Thus, the *Maze Runner* series focusses most of the time on the execution of a genetic experiment and does not portray a sovereign that suppresses her or his subordinates. Therefore, it is not easy to argue that the *Maze Runner* series should be considered a YA Dystopia in context of dystopia as a literary genre in constant development. More likely, the *Maze Runner* series vaguely resembles dystopia due to the affiliation of several similar literary subgenre of science fiction (3.2.2 Dystopian literature, 29). The context is very similar in the *Divergent* series in *Allegiant* but is more similar in *Divergent* and *Insurgent* to the *Hunger Games* and the *Selection* series because there is no apparent information about the social and genetic experiment until the last chapter of *Insurgent* (Roth, 2013a, pp. 522–525). Hence, most of the plot in the *Divergent* series takes place in an autocracy that is set up in the experiment, so it matches several properties of dystopia most of the time.

There are few arguments if you should consider the *Maze Runner* series a YA Dystopia in context of the genres properties prior to the publication of these four series that I introduced in this research project. Out of these four series, *The Hunger Games* offers the most, the *Selection* series displays several, and the *Divergent* series shows

few similarities to the genre's prior properties. These remarks lead to my decision to exclude the *Maze Runner* series from further analysis. The other series incorporate many more aspects of dystopian states that young readers are exposed to, so there is limited predictable gain to include the series in further stages of this research project.

4.3 Designing methods for data construction

In order to be able to access reading YA Dystopia by analysing individual subjective past readings of YA Dystopia, it is necessary to get in touch with teenage readers (4 Research design, pp. 70). Schools were chosen as an appropriate point of access to get in touch with teenage readers who read YA Dystopia.

4.3.1 Access to teenage readers via public schools

In summer 2015, five schools from different towns in the German county North Rhine-Westphalia were asked if it was possible to execute a survey and interviews with students from year five to ten on reading YA Dystopia. I was able to get in touch with these schools because I knew teachers who worked there who helped me to reach out to their principal. All other schools that I tried to get in touch with did not respond.

These five schools consisted of three different types of secondary schools – Gesamtschule, Gymnasium, and Realschule – and were all located in the Ruhrgebiet. Two schools from two different towns acknowledged their consent in early autumn 2015. Each participating school designated a teacher that helped coordinating the visits (4.3.3.4 Data security, pp. 121). In both cases, these teachers were no prior acquaintances of mine. They provided access to the class schedules and their designated rooms in order to visit classes for the surveys and to pick up the interviewees. Additionally, they distributed consent forms that I mailed to them among the participating classes via the class teachers.

In total, 80 students were allowed to participate in this study by handing in a consent form that was signed by their parents. The forms consisted of information about

the topic and the purpose of the survey and interviews. The text included information about my research interest that I want to find out what students think about YA Dystopia, how they imagine their own future and what is recently important in life for them. Therefore, it seems likely that several students who did not read or watch YA Dystopia may not have participated in the survey in the first place (4.3.2 Survey design and execution, pp. 107).

The consent forms were handed out and collected by the class teachers and then passed on to the designated teachers in envelopes. The consent forms were then handed to me on my first visit.

4.3.2 Survey design and execution

A survey was designed as a method to identify students who have read YA popular YA Dystopian series. In a survey, the participants were asked about if they have read and/or watched the *Divergent*, *The Hunger Games*, the *Maze Runner* and the *Selection* (Appendix B Questionnaire, pp. 705). Additionally, they were asked if they have read and/or watched the *Harry Potter* series to get to know if the series is/was a common reading or watching (1 Introduction, pp. 1).

Both schools had been visited between October and December 2015 for the first time in order to execute the survey. In both schools, two different classes per school year from year five till year nine participated. One school did not want to include year ten, so I decided to exclude year ten from the other school, too. The visits took place on a single school day during regular school hours with the consent of each teacher who held the class when I visited them. It was not possible to arrange appointments for each class because I was unable to estimate the duration of each visit before the day of the visit. In three cases, classes were revisited later the same day because their dedicated teacher wanted to continue the lesson without a longer interruption.

Each visit for the survey took between ten and 15 minutes and followed the same order in each class. At first, there was an introduction that consisted of a reminder

about all information that was included on the consent form. Then all participants who had handed in the consent form via their class teacher were given a survey sheet and all other students were given a Sudoku sheet that they could occupy themselves with, too. All classes were supervised until the completion of the survey.

After the surveys were completed, all forms (from all participating) students were collected. Before the results were analysed, each survey form was checked for the availability for a designated consent form on spot. If there had not been a consent form for a survey form, the survey form was torn twice after I left the class and shredded immediately after I got home¹⁶.

4.3.3 Interview design

In order to construct means of data constructing that foster the involvement of the research participants, it is necessary to construct them according to their ability to support the research design (1.2 Research process, pp. 8). Flick (2014) provided an overview regarding the different possibilities to generate data. Discursive positions can be constructed via "verbal data" by speaking with the research participants "about events, their experiences, their views or practices, and the like" (Flick, 2014, p. 195). However, conducting interviews face the challenge of alternating between "producing openness and producing structure" (Flick, 2014, p. 200). A major potential danger of structure in interviews in the context of Grounded Theory Methodology should be considered "forcing data" by relying on high level empirical concepts in the interview design (3.2 Theoretical concepts, pp. 25). Semi-structured interviews provide a framework the focusses on "thematic direction" by focussing "much more directly on certain topics" (Flick, 2014, p. 200). This type of interview is explicitly remarked by Corbin and Strauss (2015) to be suitable to pursue data construction via Grounded Theory Methodology (p. 39).

¹⁶ The forms were shredded on security level P-4 according to DIN 66399-2:2012-10, mixed with residual waste and put into a residual waste bin.

The choice of the interview topic should be close to the experiences of the interviewees, in this case children and teenagers, to support their motivation and participation (Reinders, 2012, p. 85). In the context of reading YA Dystopia, the topic itself was designed to increase the motivation of the interviewees by giving them the opportunity to choose a YA Dystopia they want to be interviewed about.

The interview design needed to access both how students who read YA Dystopia imagine their own future to be like, what is recently important in life for them and how they depict life and future of the protagonists in YA Dystopia (4 Research design, pp. 70). In order to compare these social worlds/arenas, it was necessary to conduct two separate interviews (t1 and t2) that focus on either the readers' personal life and future (t1) or their depiction of the protagonists' life and future in a dystopia (t2). If both social worlds/arenas were accessed in a single interview, it would not be possible to construct separate worlds/arenas in order to identify and analyse boundary objects that separate them (3.4.2 Implicated actors/actants and Boundary Objects, pp. 55). This step was crucial to avoid blending to distinct levels of analysis of Situational Analysis into a single simply via the selection of means of data construction.

Both interviews were designed as focussed interviews because the interviewees all had been involved in a "particular concrete situation" by having finished reading a YA Dystopian series and the "structure of this situation [had] been previously analysed by the investigator" in order to focus "on the subjective experiences of persons exposed to the preanalyzed situation" (Merton & Kendall, 2003, p. 232). However, the research methodology in this approach differs regarding epistemology from the concept of Merton and Kendall who designed their concept from a hypo-deductive approach that bases on positivism and includes the concept objectivity. Therefore, focussed interviews in a concept of reconstructive social research cannot serve the purpose to "test the validity of hypotheses" (Merton & Kendall, 2003, p. 232). Furthermore, they can start the construction of hypotheses based on the subjective

experiences of the interviewees. This purpose fits with Corbin's and Strauss' (2015) perspective on validation in terms of Grounded Theory Methodology, too:

Validating [...] refers more to checking out interpretations with participants and against data during the actual research process and altering or discarding interpretations that appear to be contradicted by incoming data. (Corbin & Strauss, 2015, p. 65)

The "prior analysis of [the] situation" (Merton & Kendall, 2003, p. 233) needs to be laid out prior the construction of the interview guides (4.2 Properties of dystopia and YA Dystopia, pp. 74). This was necessary to enable both the researcher and the readers of this study to "distinguish [...] the case from the subjective definitions of the situation." (Merton & Kendall, 2003, p. 233). In this context, it would not have been possible to interview the interviewees about reading YA Dystopia without any prior knowledge of the dedicated YA Dystopia that I wanted to talk about in each interview.

The age group of the potential readers of YA Dystopia seemed to be located between children and teenagers (2.2 Dystopia as young adult literature, pp. 18). Therefore, it was helpful to construct the means or interviewing on the boundary of having to interview children to cover young participants accordingly, too. The reason to make this basic assumption was to construct an interview guide that was easy enough to be understood by older children and kept interesting enough for teenagers, too. Therefore, the guidelines needed to remain open enough to foster interviewing on topics and questions that older participants prefer to talk about more, too. This diversity of potential interviewees provided another good argument to conduct semi-structured rather than unstructured interviews, too.

Since today, there is few scientific literature discussing the possibilities and perspectives of empirical social qualitative research via interviewing children. Although (Heinzel, 2000a, p. 117) referred to this problem in the year 2000 in regarding German

scientific literature, my own literature review did not offer many additional articles and editorials in English, too.

Heinzel (2000b, 2012b) edited a book on methods of childhood research which include Hülst's (2012) article on understanding children. O'Reilly and Dogra (2017) seemed to be one of the few sources regarding that focus on interviewing young people in general.

Hülst (2012) provided a constructivist point of view that challenges the view on understanding children (pp. 52–53). He argued that children need be regarded as capable subjects, instead of labelling them as mainly passive receptors. O'Reilly and Dogra (2017) promoted research with children rather than research on children, too (p. 3).

Hülst (2012) claimed that the process of understanding needs to be considered the main method of research (2012, pp. 55–57). He assumed that interactions between children are usually not understood by adults because they try to understand them by taking into account what they know about adult communication and adult communication habits. Instead, researchers who need to adapt to the children's specific constructions of reality (Hülst, 2012, pp. 64–65). Therefore, childhood needs to be considered a social-constructed world of its own ("Kindheit als sozial konstruierte Eigenwelt") (Hülst, 2012, p. 66), too. Researchers can foster the access to this construction by encouraging their interviewees to use their individual skills in child-specific communication.

Heinzel (2012a) highlighted the potential danger that researchers can dominate their interviewee in a face-to-face interview because the interaction does not often evolve between coevals (2012a, p. 104). Regardless of her promotion of group interviews rather than face-to-face interviews, this aspect of interview quality can be applied to face-to-face interviews, too.

4.3.3.1 Construction of the interview guide

The interviews were focussing on the following aspects that can be grouped into different topics. These topics were constructed according to the analysis of the properties of dystopia and YA Dystopia alongside background questions on reading that shape the research questions (1.1 Research questions, pp. 5; 2 Reading books as a youth leisure activity, pp. 14; 4.2 Properties of dystopia and YA Dystopia, pp. 74).

Table 5 shows the different interview aspects for questions according to their origins in both the context of the research question and prior analysis of YA Dystopia.

Table 5 *Interview questions*

Research question	Designated interview aspect(s)	Designated chapter of analysis	Theoretical context
How do teenage readers of YA Dystopia engage themselves with books?	How often do the interviewees usually read each week?	5.2.1 Reading frequency and sessions, pp. 131	2.1 German teenage reading habits, pp. 15
	How long do the interviewees usually read each session?	5.2.1 Reading frequency and sessions, pp. 131	2.1 German teenage reading habits, pp. 15
	Which genre is/are favoured by the interviewees	5.2.2 Reading preferences, pp. 135	2.1 German teenage reading habits, pp. 15
	Which books are favoured by the interviewees	5.2.2 Reading preferences, pp. 135	2.1 German teenage reading habits, pp. 15

Research question	Designated interview aspect(s)	Designated chapter of analysis	Theoretical context
	Which authors are favoured by the interviewees	5.2.2 Reading preferences, pp. 135	2.1 German teenage reading habits, pp. 15
	With whom the interviewees talk about books	5.2.6 Talking about books, pp. 139	2.1 German teenage reading habits, pp. 15
	Who the interviewees recommend books to and from whom they get recommendations	5.2.6 Talking about books, pp. 139	2.1 German teenage reading habits, pp. 15
	What kind of books are read by the interviewees' friends and family	5.2.2 Reading preferences, pp. 135	2.1 German teenage reading habits, pp. 15
How have teenage readers of YA Dystopia gotten engaged with reading YA Dystopia	How and when did the interviewees start reading YA Dystopia	5.3 Getting engaged with YA Dystopia, pp. 141	2.2 Dystopia as young adult literature, pp. 18
	What the interviewees like and dislike about a YA Dystopia	5.4 What the interviewees (dis)like about YA Dystopia, pp. 148	4.2 Properties of dystopia and YA Dystopia, pp. 74
What do teenage readers of YA Dystopia consider	What is important in the interviewees' lives right now	5.5 Recently important in life for	1.1 Research questions, pp. 5

Research question	Designated interview aspect(s)	Designated chapter of analysis	Theoretical context
important in their own life?		the interviewees, pp. 149	
What do teenage readers of YA Dystopia consider important in the life of the protagonists of YA Dystopia	What the interviewees think of being important in the protagonists' lives What the interviewees think of the protagonists' family life ^a	5.6 Important in life for the protagonists of YA Dystopia, pp. 164 5.6.1 Family in YA Dystopia, pp. 165	5.5 Recently important in life for the interviewees, pp. 149 5.5 Recently important in life for the interviewees, pp. 149
	What the interviewees think of the protagonists' friendships ^a	5.6.2 Friendship in YA Dystopia, pp. 169	5.5 Recently important in life for the interviewees, pp. 149
How do teenage readers of YA Dystopia imagine their own future to be like?	How the interviewees imagine what they will be doing in the future How the interviewees imagine what their families will be doing ^a How the interviewees imagine what their friends will be doing ^a	5.9.1 The interviewees' personal future, pp. 191 5.9.2 The interviewees' family's future, pp. 195 5.9.3 The interviewees' friends' future, pp. 196	1.1 Research questions, pp. 5 5.5.2 Family, pp. 153 5.5.3 Friends, pp. 157

Research question	Designated interview aspect(s)	Designated chapter of analysis	Theoretical context
How do teenage readers of YA Dystopia portray the future of the protagonists of YA Dystopia?	What the interviewees think of how the protagonists imagine their future to be like	5.9.4 The YA Dystopia protagonists' future, pp. 198	1.1 Research questions, pp. 5
How do teenage readers of YA Dystopia portray the society they live in?	What the interviewees like and dislike about the recent society they live in	5.7 Points of view on recent society, pp. 174	4.2 Properties of dystopia and YA Dystopia, pp. 74
	What do the interviewees imagine the world to be like in the future	5.9.5 Interviewees' perspectives of the world in the future, pp. 202	4.2 Properties of dystopia and YA Dystopia, pp. 74
	In what kind of society the interviewees would like to live in in the future	5.9.6 Interviewees' perspectives of a perfect future, pp. 204	4.2 Properties of dystopia and YA Dystopia, pp. 74
How do teenage readers of YA Dystopia portray the society in dystopian states?	What the interviewees like and dislike about the society in the YA Dystopia	5.8 Dystopic states, pp. 181	4.2 Properties of dystopia and YA Dystopia, pp. 74
How do teenage readers of YA Dystopia portray	What part of the YA Dystopia society the interviewees would like to	5.8 Dystopic states, pp. 181	4.2 Properties of dystopia and YA

Research question	Designated interview aspect(s)	Designated chapter of analysis	Theoretical context
the processes that maintain oppression in a dystopian state?	have in our recent society		Dystopia, pp. 74
	How the interviewees imagine the future in the YA Dystopia after the end of the final part	5.9.4 The YA Dystopia protagonists' future, pp. 198	3.2.2 Dystopian literature, pp. 29
	What the interviewees imagine to have happened in the YA Dystopia if there had not been a rebellion?	5.10.7 What if there had not been the rebellion, pp. 229	4.2.4 Rebellion, pp. 100
How do teenage readers of YA Dystopia relate to the civil wars and/or coup d'états that unfold in YA Dystopia	What rebellion means in general to the interviewees	5.10.1 Properties of rebellion, pp. 210	4.2.4 Rebellion, pp. 100
	Which behaviour the interviewees declare right or wrong during rebellion	5.10.2 How to act in a rebellion, pp. 212	4.2.4 Rebellion, pp. 100
	What the interviewees declare as aims of the rebels	5.10.2 How to act in a rebellion, pp. 212	4.2.4 Rebellion, pp. 100
	What the interviewees state as reasons why the protagonist joined the rebellion	5.10.3 Motivation to take part in the rebellion, pp. 216	4.2.4 Rebellion, pp. 100
	What the interviewees describe as the dangers for the protagonists by joining the rebellion	5.10.4 The dangers of participating in the rebellion, pp. 223	4.2.4 Rebellion, pp. 100

Research question	Designated interview aspect(s)	Designated chapter of analysis	Theoretical context
	How the interviewees assess the treatment of the opponents by the rebels	5.10.2 How to act in a rebellion, pp. 212	4.2.4 Rebellion, pp. 100
	Who the interviewees declare as winners and losers of the rebellion	5.10.5 Winning and losing the rebellion, pp. 225	4.2.4 Rebellion, pp. 100
	What the interviewees describe as consequences that the winners and losers have to deal with in the future	5.10.6 The future after the rebellion, pp. 227	4.2.4 Rebellion, pp. 100
	Who the interviewees think of having it better after the rebellion	5.10.6 The future after the rebellion, pp. 227	4.2.4 Rebellion, pp. 100
	If the interviewees would have joined the rebellion if they would have lived in the YA Dystopia	5.10.3.8 The interviewees' motivation to support the rebellion, pp. 221	4.2.4 Rebellion, pp. 100

Note. The interview guides for t1 and t2 that are covering each interview aspect are presented in Appendix C.

^a Derived from answers the interviewees gave to the question "What is important in the interviewees' lives right now" in t1.

Several questions that are part of in the interview guide were not considered important for analysis in hindsight. I want to portray these questions in order to be transparent about the process of declaring data as non-essential for further analysis.

The interviewees were asked which characters they liked most in order to find out about properties of relationships that the interviewees care about but are not present in their present personal relations. This question did not provide any additional important properties of relationships.

The interviewees were asked about characters they like to be friends with to provide the opportunity to portray properties that do not recently refer to in their own relations. However, most remarks were mentioned by other interviewees in the context of their friendships and no substantial new properties were introduced with this question.

The interviewees were asked about a character that they personally could need right now in case they were not able to answer which character the world needs right now. This optional question provided the opportunity to compare the aspects that the interviewees regard as important for themselves in contrast to what aspects are important for this world respectively for themselves regarding family and friendship. Additionally, this question provided the possibility that the interviewees mention aspects that they may desire in friendship but did not regard as important when they were asked about their recent friendships. Most aspects that individual interviewees did not mention as being important regarding family and friendship respectively for this world were mentioned by other interviewees in other contexts.

The interviewees were asked about which character from the YA Dystopia they have decided to be interviewed about that the world could need right now. This question was asked in order to gather an insight about the aspects that the interviewees regard as important for this world to become better. Most properties that were portrayed by the interviewees are present in the depictions of how they envision and can participate to create a better or perfect future.

4.3.3.2 Execution of the interviews

The schools had been visited again between January 2016 and February 2016 and June and July 2016 in order to conduct two different interviews. Out of the 80 participating students in the survey, 15 were chosen to be interviewed: These students had finished reading at least one of the YA Dystopia that I asked about in questionnaire on the day they completed it. This means that about every fifth participant who took part in the survey was interviewed. The interviews took place in similar time frames a few weeks before school reports were handed out for the winter or summer term. This way, the school conditions were similar in all interviews.

The participants were visited in their class rooms and then guided to a separate room for the interviews so that there were only limited possibilities for disturbances. On the way to this room, I engaged the interviewees in small talk about the recent subject they were having and their favourite subject. This way, the interviewees did not need to walk in silence to the interview room and it was easier to engage into conversation once we started the interview. After the room was entered, the interviewees were informed about all of their rights by explaining all aspects of the consent form that their parent(s) signed. The possibility to cancel the interview at any time without having to justify this decision was stressed. Then the interviewees were introduced to the audio recording equipment and told that all audio files will be deleted after they had been transcribed by the interviewer¹⁷, so no other person will ever be able to listen to the interview audio files. The interviewees were asked if there were any questions they want to ask before the interviews began.

The duration of the interviews differed according to the different focus of each phase of interviews. The first interviews (t1) in January or February 2016 were planned with a duration of 30 minutes and was designed flexible according to the brakes within

¹⁷ The recordings were initially stored on a SD card and then immediately transferred to VeraCrypt containers that were secured by a 12+-digit-password. Once the files were checked in the containers if they were working properly, the SD card was secure erased two times via Ubuntu 18.04 LTS via the command "sudo shred -n2 -z" to overwrite all bits on the drive with zeros.

the school plans. The design offered the possibility to interview either three or only two students in the intervals of 90 minutes that were available from the first to the sixth lesson of the school – with breaks between the second and the third and between the fourth and fifth lesson. If either the first or the second student of an interval needed additional time, there had not been more than two interviews in this interval. However, occasionally some students would have been available in the following interval so they were asked before they were picked up or on the way to the interview room if it was okay for them if they spared maximum five minutes of their school break. The interviews' medium duration in this phase was 21.14 minutes (sd=4,52). The planned duration for the second interview (t2) exceeded the 30-minute-slot so it was planned to only interview two students in each interval. Therefore, only two times there was the need to extend the interview length – one time for a single minute and the other time for 7 minutes. The interviews' medium duration in phase two was 37.71 minutes (sd=7,95).

The interviewees were not asked to read or watch the Dystopia again prior the interview t2. This design choice is made to provide an insight of what the interviewees can be capable of remembering about a YA Dystopian series several months or several years later. This makes it possible to display more realistic results rather than talking about Dystopia alongside reading these books.

4.3.3.3 Transcription

The transcription of the interviews was executed within a time frame of four months after the interviews had been held. All transcriptions were conducted by the interviewer to determine the segments where irony, sarcasm and laughter occurred in order to transcribe them appropriately.

In their article on *Transcription in Research and Practice*, Lapadat and Lindsay (2009) argue that the researcher and the research process effect the transcription of interviews. It cannot be considered that transcripts and audio recordings capture

interviews in a sense of transforming reality to audio and text because “researchers make choices about transcription that enact the theories that they hold” (Lapadat & Lindsay, 2009, p. 309). This causes transcription in hypo-deductive research to be altered by the theoretical discussion that the researcher laid out upfront designing interviews. Referring to Ochs, Lapadat and Lindsay (2009) call this effect the “problem of selective observation” that delays the process of making decisions regarding interpretation of data by using transcription (p. 311). By relying on a research design that avoids focussing on theory before executing interviews, it is possible to minimize the effect of theory on transcription.

Because this research project relies on a research design that avoids theory-driven research before executing interviews, the problem of selective observation only has a limited effect regarding transcription and is delayed till interpretation of the data by using qualitative methods of analysis. However, to minimize the problem of selective observation, each interview has been transcribed by the interviewer so that all notes that were taken during and after each interview could be taken into account for interpretation of the audio recordings.

Each interview was recorded on audio and transliterated to a script according to the simple transcription system of Dresing and Pehl (2017, pp. 20–25).

4.3.3.4 Data security

The designated teachers had limited access to information about the participants and the interviewees. They helped to get permission from class teachers in order to execute the survey during regular school time and passed sealed letters to students who were allowed to take part in interviews¹⁸. Aside from the designated teachers, the class teachers had access to limited information about the participants because they collected the consent forms for their classes and passed on the letters to

¹⁸ The letters contained information to check if the seal was broken and get in touch with me in that was the case. The seal was a unique stamp that would have required decent work to get copied.

the interviewees that were in their class. Therefore, the class teachers may remember which students were permitted to take part in the survey and who was interviewed.

The interview transcripts do not include any specific information about unique aspects and got edited with more general terms in order to provide a strong pseudonymisation. No person except the interviewee and myself had any information about the connection between their own pseudonym and them as a person at any time.

Considering that the interviewees were between eleven and fifteen years old, I feel the obligation to protect them from the potential danger of being identified when it comes to sensible information. Many interviewees talked unreserved about their personal relations, convictions, ideologies and controversial issues. This private atmosphere requires strong editing to protect them from identification that can arise via very personal, delicate information about themselves and the people who are close to them. Without a strict treatment of pseudonymisation and editing, it would be easy for involved teachers, friends, class mates, parents and the other interviewees to reconstruct some pseudonyms and detect people they know well. Without this protection, it may even be possible to gain personal, delicate information about people who are close to the interviewees like their parents, siblings, relatives, and friends. I try to avoid using these kind of information whenever they are not required to be incorporated in analysis in detail. For example, it may not be necessary to know in detail that an interviewee stays after school at his or her grandparents – depending on the outcome of analysis and how the designated is integrated into analysis. In case that it is not important to know that the interviewee stays at his grandparents after school but only that the interviewee spends time with her or his grandparents, I would argue that it is reasonable to edit this information in the transcript after the analysis has been concluded. This way, editing can improve the concealment of the interviewee whenever the detailed information is not important for the reader's comprehension of the analysis.

Table 6 provides an overview on the type of information that is edited in order to enhance the veiling of the interviewees' unique information.

Table 6 *Edited information in the transcripts*

Category	Type	Execution of editing
Interviewees	Age	e.g. 14 years old becomes [number] years old
	School	There is no information about the school of the interviewees
	Class	There is no information about the class or year of the interviewees
	Nationality	e.g. "I was born in Hungary" becomes "I was born in [State] "
	Sexual orientation	There is no information about the sexual orientation of the interviewees
	Relationship status	There is no information about anything relating to the interviewee's relationships – like having or having split up with a boyfriend or girlfriend – so that interviewees cannot be identified easily by others
	Unique leisure activities	e.g. "Hockey" becomes "[sports]"
Parents	Status	There is no information if the interviewees' parent or parents are unmarried, married, remarried, divorced or widowed
	Gender	e.g. "My mum" becomes "my [parent] "
	Age	e.g. "My mum is 55 years old" becomes "[parent2] is [age] "
	Occupation	e.g. "My mother works in a bank" becomes "[parent1] works in [workplace]"
Siblings	Amount of siblings and gender	e.g. "My sister" and "my brother" becomes "my [sibling]". Siblings do not get numbered.

Category	Type	Execution of editing
		Otherwise, interviewees with a unique number of siblings could be identified by other interviewees and/or their relatives
	Age	e.g. "My brother is four" becomes "my [sibling] is [age]"
	Occupation	e.g. "My sister studies at an university" becomes "my sibling [occupation]"
Relatives	Relation and gender	e.g. "My Uncle" or "aunt" or "cousin" becomes "[relative1]"
	Age	e.g. "My cousin is 14 years old" becomes "[relative3] is [age]"
	Occupation	e.g. "My aunt is a teacher" becomes "[relative1] works as a [occupation]"
Pets	Species	e.g. "my dog" becomes "my [pet]"
	Amount	There is no information about the amount of pets so that interviewees with unique amounts of pets could be identified – e.g. fish or mice. Additionally, there is no indication about the amount via declination so it will always be my [pet] is rather than [pet(s)] is/are
	Gender	There are different words for male or female dogs and cats in German which become gender-neutral by using [pet]
	Age	e.g. "My dog is 12 years old" becomes "my [pet] is [age] "

Category	Type	Execution of editing
Friends	Gender with the exception of the best friend	There are different words for male or female friends in German which become gender-neutral by using [friend]
	Age	e.g. "My friend Çiğdem is 18 years old" becomes "my [friend1] is [age]"
	Occupation	e.g. "My friend Çiğdem is working after school in a bike shop" becomes my "[friend1] is working at [occupation]"
	Unique shared leisure activities	e.g. "Skateboarding" becomes "[hobby1]"
Books	Authors	e.g. "John Green" becomes "[author1]"
	Titles	e.g. "Looking for Alaska" becomes "[title1 author1]"
	Series	e.g. "The Mortal Instruments" becomes "[series1 author2]"

5 Data analysis

Considering the data analysis, it is noteworthy to explain its limitations prior presenting its outcome. This way, I can support increasing the feasibility of the analysis by displaying its properties as transparent as possible.

There likely is a pre-selection effect regarding the participation due to the specific research interest. The consent forms included information about the topic and the purpose that specifically highlighted Dystopia for young people. Hence, students who did not have any interest in watching or reading YA Dystopia could have denied participation alongside those who were not permitted to take part in the survey and interviews by their parents, too. This way, properties of the participants should be interpreted very carefully and need to be considered accompanying details rather than reliable data for future in-depth analysis (5.1 Analysis of the , pp. 127).

In the context of the interviews, there is a need to highlight that the interviewees were not specifically told to reread a YA Dystopia that they selected to be interviewed about prior the second interview (4.3.3 Interview design, pp. 108). In some cases, only a couple of months had passed since the interviewees finished reading a series. In other instances, up to three years had passed since the interviewees finished reading a series (5.3 Getting engaged with YA Dystopia, pp. 141). This becomes apparent when you read the individual interviews (Appendix A Transcripts, pp. 282). Some interviewees provide much knowledge of acts that occur in the series and other interviewees talked about more profound details or have trouble to remember properties of a series.

I want to stress that it is very likely that the interviewees have never participated in a research project before. I cannot remember any instance where an interviewee told me that he/she had been interviewed prior this participation. Therefore, I find it very remarkable that so many interviewees opened up so fast to a stranger like and were free to even talk about sensitive discourses.

5.1 Analysis of the survey

In total, 80 participants from both schools completed the survey. 79 out of the 80 participants stated their age and gender: 48 considered themselves female and 31 depicted themselves male. The age and gender of the interviewees differs from the age and gender of the participants in total. Twelve interviewees considered themselves female and three interviewees male. All male participants wear 12 years old. Table 7 displays how old the participants and interviewees were at the time of the survey.

Table 7 *Participants' age*

Number of ...	Age 09	Age 10	Age 11	Age 12	Age 13	Age 14	Age 15
... participants excluding interviewees	1	12	11	10	13	8	9
... interviewees	0	0	1	6	2	5	1
... participants including interviewees	1	12	12	16	15	13	10

Note. $N = 79$. One participant did not state her/his age.

Regarding reading and watching YA Dystopia, more participants have watched a specific part of a YA Dystopia rather than reading it (Table 8; Table 10). There must have been some errors regarding filling out the questionnaire because it seems unlikely that the number of readers increases between the volumes. Otherwise, it would be hard to explain why somebody would read a volume of a linear series without reading the prior volumes of the series, too.

Regardless the errors, the first book of the *Hunger Games* series is the most read YA Dystopia book according to the survey (Table 8). Considering that 15 out of the 22 participants who have read *The Hunger Games* took part in the interviews (Table

8; 5.3 Getting engaged with YA Dystopia, pp. 141), there are several participants who stopped reading the series after the first part. This behaviour also occurs in the *Divergent* series and a little less present in the *Maze Runner* and the *Selection* series. Again, most of the participants who read any books from these other three series were interviewed (Table 8; 5.3 Getting engaged with YA Dystopia, pp. 141).

Table 8 *Read parts of YA Dystopia*

Read the ...	<i>Divergent</i> series	<i>The Hunger</i> <i>Games</i> series	The <i>Maze</i> <i>Runner</i> series	The <i>Selection</i> series ^a
1 st book of the series	12	22	6	6
2 nd book of the series	9	16	5	5
3 rd book of the series	8	14	4	6

Note. $N = 80$.

^a *The Heir* and *The Crown* were neither published in German nor English back in 2015.

There are few participants who finished reading the *Harry Potter* series (Table 9). I expected more than 14¹⁹ out of 80 participants to have read the entire book series because it is considered one of the most popular book series worldwide. In contrast, the same amount of participants stated that they have read the entire *Hunger Games* series, too. In the context of both series, about half of the participants who started reading the series stopped reading it after some time. Therefore, it seems likely that could be regarded a similarly popular reading among the participants as the *Harry Potter* series.

¹⁹ The number of participants who stated they have read the sixth book of the series was lower than the seventh book. Therefore, I consider this lower number a more appropriate reference.

Table 9 *Watching and reading the Harry Potter series*

Read/watched the ...	Movies	Books
... 1 st part of the series	61	32
... 2 nd part of the series	59	24
... 3 rd part of the series	53	21
... 4 th part of the series	52	17
... 5 th part of the series	51	18
... 6 th part of the series	47	14
... 7 th part of the series	48	15

Note. $N = 80$.

The decrease of participants who continued engaging themselves with a YA Dystopia is present in context of the dedicated films, too. More than half of the participants started watching the *Hunger Games* series and many continued watching it (Table 10). Keeping in mind that the 25 students were less than 12 years old and too young to watch the film in cinema, watching the *Hunger Games* seems an even more popular activity among the older participants. The slight decrease of participants who watched the later parts seems to indicate this high popularity, too, because there are way less participants who continued to watch the other series. Only about half of the participants who watched the first part of the *Divergent* series or the *Maze Runner* series kept on watching the series, whereas more than two thirds continued watching the *Hunger Games* series till the third part.

Table 10 *Watched parts of YA Dystopia*

Watched the ...	<i>Divergent</i> series	<i>The Hunger Games</i> series	<i>The Maze Runner</i> series
1 st film of the series	19	43	17
2 nd film of the series	9	36	7
3 rd film of the series ^a		30	

Note. $N = 80$.

^a Values include having either or both watched the 1st and 2nd part of *Mockingjay* (The *Hunger Games* series). There had not been screened designated films for the other two series back then.

Errors were integrated by design in this survey. The final films from both the *Maze Runner* series and the *Divergent* series had not been screened and there had not been any film adaptations from the *Selection* series. Nevertheless, some participants stated that they had watched these non-existent films back in 2015²⁰.

YA Dystopian films seem to have little impact on reading the corresponding or the follow-up part of the dedicated series. Four participants started reading the follow-up part of a YA Dystopia film they watched but only few of them finished reading the series. Nine participants read the first part of a dystopia and watched the dedicated film but they did not continue either reading or watching the *Hunger Games* or the *Divergent* series. However, there is no information why these students stopped reading the series and therefore this question should be examined in a separate study.

²⁰ Surveys who had any of these errors were excluded from the analysis. One interviewee even wrote comments on her/his survey for each part of a series that had not been published as books or has not had an accompanying film.

5.2 Reading books

Almost all interviewees seem to regard reading as one of their favourite leisure activities. However, the interviewees were not asked how important reading books is in comparison to other leisure activities. Yet, two interviewees offered an insight about contrary preferences. On the one hand, Feline stated that she would almost always prefer doing something with her friends rather than reading a book (Appendix A13 Feline T1, p. 458). On the other hand, Helena explained that she would prefer reading books over many other leisure activities (Appendix A21 Helena T1, p. 552). These different attitudes match both Feline's and Helena's reading frequency because Helena stated she reads every day and Feline told that she reads books irregularly (5.2.1 Reading frequency and sessions, pp. 131). Therefore, it would be interesting to analyse the relation of importance and frequency of reading books as a leisure activity in more detail. Yet, it will be sufficient for this study to assume that the importance of reading books as a leisure activity is likely to be present in the reading frequency, too.

5.2.1 Reading frequency and sessions

The reading behaviour of the interviewees needs to be displayed with more than a single parameter like reading frequency or reading amount/duration to display the varieties of reading among the interviewees.

Many interviewees told that they regularly read books almost every day, whereas other interviewees stated that they regularly read books on the weekend. There are also interviewees who told that they read more irregular. Most of these interviewees stated that when they read books they become daily readers until the book is finished and stop reading until they start the next book. This pause can range from stopping for a couple of days up to stopping reading for several weeks. Therefore, most of the interviewees tend to read books in a short period and either keep on reading with the next book or stop reading for some time.

The total span of the average reading sessions of all interviewees should be examined to get an insight about the reading amount and/or speed of the interviewees. Depending on the reports of each interviewee, their self-estimated average reading session duration ranges from 30 up to 180 minutes. Most of the interviewees told that they are usually reading for the same duration which can range from one up to three hours a day (Appendix A11 Ernie T1, p. 430; Appendix A29 Wanda T1, p. 682).

Only very few readers offered an insight about how they arrange their reading sessions in their leisure. Feline stated that she only reads in the evenings when she has time for herself and admits that sometimes she spends this time on her mobile instead (Appendix A13 Feline T1, p. 458). Fiona told that her reading is pretty regular and she reads almost every school day for the same amount of time (Appendix A17 Fiona T1, p. 513).

Most of the reading happens either in the evening on school days or without a specific timeframe on the weekends. Whereas reading in the afternoon on school days is uncommon, reading on the weekends is popular. The little reading on afternoons on school days could be limited by the time that the interviewees spend at school (Appendix A21 Helena T1, p. 549).

There are two different types of reading on the weekend (5.2.1.1 Reading on school days and the weekend, pp. 133). The more common type are daily readers who report about additional, extensive reading on the weekends. A less common type is regular but little reading on the weekends.

The pacing of reading can be distinguished in three different types. There are some slow readers who read only little each day or on the weekend and pursue reading books over a longer time (Appendix A9 Emilia T1, p. 405; Appendix A11 Ernie T1, p. 430; Appendix A19 Franz T1, p. 541). Then, there are two types of reading fast in a short amount of time. On the one hand, there are readers who tend to read for a long time each session but do not read (much) each day (Appendix A5 Dora T1, p. 350; Appendix A15 Felix T1, p. 485; Appendix A23 Jenny T1, p.578 ; Appendix A27 Simone

T1, p. 630). On the other hand, there are daily readers who spend up to three hours on reading each day (Appendix A1 Celine T1, p. 282; Appendix A3 Clarissa T1, p. 316; Appendix A7 Elena T1, p. 374; Appendix A17 Fiona T1, p. 513; Appendix A21 Helena T1, p. 549; Appendix A25 Lucy T1, p. 605; Appendix A29 Wanda T1, p. 682). A special case is Feline, who reads irregular and did not give an indication about the amount of time she spends on reading each session.

Therefore, it did not seem convenient to analyse the reading behaviour by simply examining either the frequency of reading or the duration of each reading session without taking the other factor into consideration, too. For example, the reading experiences of two different daily readers could be less similar than an extensive daily and an extensive weekend reader. Therefore, conclusions about the reading behaviour of the interviewees need to be able to display more complex patterns than a single parameter.

In conclusion, there are very different reading frequencies among the interviewees who have read YA Dystopia. Therefore, it does not seem likely that a certain type of reading behaviour goes along having read YA Dystopia.

5.2.1.1 Reading on school days and the weekend

Some interviewees told that what they can do in their leisure on school days is limited by the amount of school work they have to cope with. For example, Feline told that when she feels stressed from school she does not enjoy reading at all (Appendix A13 Feline T1, p. 458). Emilia, Helena, and Wanda told that they only start reading after all school work and learning has been done (Appendix A9 Emilia T1, p. 405; Appendix A21 Helena T1, p. 549; Appendix A29 Wanda T1, p. 682).

Reading in the afternoon is an uncommon activity on school days. Only Elena told that she sometimes has time to read for up to an hour on school day afternoons (Appendix A7 Elena T1, p. 374). Most of the other interviewees start reading in the evening until bedtime depending on when they can start reading and how exciting the

book they read is (Appendix A3 Clarissa T1, p. 316; Appendix A7 Elena T1, p. 374; Appendix A29 Wanda T1, p. 682). Therefore, learning and homework should be considered to have a higher priority for most of the daily reading interviewees on school days. Instead, reading on school days seems to be an evening activity that depends on the time that is left.

Many interviewees told that they read on weekends. This includes both weekend only readers as well as daily readers. Some of those who read daily stated that the time they spend on reading on weekends exceeds their usual reading time on school days. This can range from several hours up to spending the whole day on reading (Appendix A17 Fiona T1, p. 513; Appendix A25 Lucy T1, p. 605; Appendix A27 Simone T1, p. 630). Those who do not tend to read on a regular basis told that they most likely read on the weekend. How long and how often they read is different: Emilia reads for about half an hour up to one hour each session, whereas Dora spends several hours on reading a book in one go (Appendix A9 Emilia T1, p. 405; 5.2.1.2 Reading books in one go, pp. 134).

Some interviewees told that they extend their reading on vacations. This is mentioned by both daily and weekend readers. For example, Emilia stated that she becomes a daily reader on vacations (Appendix A9 Emilia T1, p. 405). The daily readers Elena and Franz told that they read a lot more on vacations in comparison to their usual reading (Appendix A7 Elena T1, p. 374; Appendix A19 Franz T1, p. 541). However, there was no dedicated interview question regarding reading on vacations. Therefore, there is only little information on reading on vacations.

5.2.1.2 Reading books in one go

Reading books in one go seems to be an a sparse common excessive reading habit. This habit includes both frequent and irregular readers like Clarissa, Dora, and Helena who stated that they tend to read books in one go (Appendix A3 Clarissa T1, p. 316; Appendix A5 Dora T1, p. 350; Appendix A21 Helena T1, p. 549). Even though

the share of reading books in one go differs between Clarissa, Dora, and Helena, what they provide as reasons for their excessive reading seems to rely on similar principles. All of them indicate that reading books cannot be paused by them easily. For example, Helena told that she cannot sleep if she puts down a book because she cannot stop thinking about what will happen next in the story (Appendix A21 Helena T1, p. 549). She told about an inner conflict that she goes through each evening where she hesitates to start reading because she is bothered about the consequences of staying awake until the book is finished.

5.2.2 Reading preferences

The reading preferences vary differently among the interviewees depending on their genre or author preferences. Even though more than half of the interviewees share a common favourite genre by preferring Fantasy, about two thirds of the interviewees stated that they do not have a favourite author. Considering that most of the interviewees are frequent readers who read very much, this may be a cause why many interviewees did not state favourite authors when they were asked about them. Many authors do not have a large and fast output that can keep up with the reading speed of excessive daily readers, so daily readers are more likely to get in touch with many different authors²¹ rather than irregular readers. Therefore, it is more probable that frequent readers stick to favourite genres that can provide the necessary amount of books rather than sticking to specific authors.

There is little evidence that a specific genre preference can be traced within the group of the interviewees. The most probable trace that there could be a connection between a genre preference and reading a YA Dystopia could be that more than half of the interviewees stated that one of their favourite reading genre is Fantasy (8/15). However, none of the interviewees told that Dystopia is a genre which they prefer.

²¹ Approaches to provide a fast and large book output as an author can be achieved by writing as a collective under a pseudonym and/or by writing and publishing very fast. Writing fast or as a collective can result in publishing multiple books of a series each year.

Therefore, it should be noted that many of the interviewees may not have been aware that the YA Dystopia could be considered an own genre rather than being considered Fantasy. This impressions can be shown via Dora's, Ernie's, and Simone's remarks on a YA Dystopia that they consider to be Fantasy (Appendix A6 Dora T2, p. 362; Appendix A12 Ernie T2, p. 443; Appendix A28 Simone T2, p. 652). Considering these remarks in context of the literary genre Dystopia, it is likely that those who prefer Fantasy could also like Dystopia because they are considered to share many properties (3.2.2 Dystopian literature, pp. 29).

Other popular genre of the interviewee's who were specified more than by a single interviewee are Young Adult (5/15), Crime or Thriller (3/15), Horror (3/15), and something called "Action" that could also be considered "Adventure" (3/15). Two daily reading interviewees stated that they have no genre preference and like many genres likewise. These specific results offer an insight that it may be likely that there is only a limited relation between a specific genre preference and the likelihood of continuing reading YA Dystopia. Therefore, it is probable that YA Dystopia can appeal to readers with different preferences even though it may appeal more to readers who prefer related (sub-)genres.

The 15 interviewees name 25 book series as their favourites and many relate to their most common popular genre Fantasy. Almost half of the stated favourite series are Fantasy series – excluding YA Dystopia. However, these series are not similar and there are many different kinds of preferences. Popular Fantasy series are *The Mortal Instruments* (2/25), the *Twilight Saga* (2/25), and *Warrior Cats* (2/25). Other popular series are *The Hunger Games* (3/25) and *Diary of a Wimpy Kid* (2/25).

Considering preferences of authors, most of the interviewees told that they do not recently have favourite authors (10/15). Those with a preference call John Green (3/15) and Kerstin Gier their recent favourite authors (2/15).

5.2.3 Special reading habits

Though many interviewees told that other factors like school work or different leisure activities affect their reading, most of the interviewees do not describe any sort of difficulties regarding starting reading. However, Simone told that she usually needs some time before she “gets into a book” and likes to continue reading, which limits her opportunities for reading. Considering that she stated that she cannot spend time on reading on school nights, it is most likely that she gets interested in books via weekend reading (Appendix A27 Simone T1, p. 630). However, Simone still tries to read each evening but she usually stops reading after a single chapter. To be able to get into reading, she often prepares reading session on the weekends so that she has sufficient time to get into a book for a couple of hours.

Wanda told that she always reads a series from the beginning to the end (Appendix A30 Wanda T2, p. 691). This means that she does not keep several series running alongside each other. However, it is not possible to tell if Wanda starts reading series that have not been concluded yet. However, given her answers regarding the YA Dystopia she has read, she started reading each series after it had been concluded. This excludes the *Selection* series which she may believe to have been concluded after *The One*.

There is no information if many interviewees regularly reread books. The only participant who told that she sometimes picks up one of her older books and rereads her favourite parts is Fiona (Appendix A17 Fiona T1, p. 513). However, it would be interesting to know if rereading only parts of books or rereading them from the start to the end is a fairly or more common activity of readers. Rereading books is likely to foster the dispute with the discourses that are laid out in these books. If this was a common activity, it may be possible that disputes can be fostered to a certain extent via individual reading, too.

5.2.4 Reading books that are not recommended for your age

Few interviewees told that they read books that are not recommended for their age. They stated that they do not care about most recommendations. However, they also remarked that this does not mean that they read books that they consider to be only recommended for adults. There are other indicators that other interviewees may read books that are not recommended for their age like the interviewees that told that their preferred genre is Horror or Crime. However, reading recommendations differ globally from state to state and can differ severely on an international scale.

Almost all interviewees can be accounted to have read *The Hunger Games* series way before they reached the reading recommendation of the German publisher. However, if they had been citizens of the United States of America at that time, all interviewees would have reached the age recommendation of the original publisher which was grade six to twelve (Scholastic Inc.). This recommendation span differs severely from the German publisher's that was 14 years and older (Verlagsgruppe Oetinger). Even though it is debatable which age recommendation may be the most suitable for a YA Dystopian series, this debate would not prevent children who do not fulfil the most appropriate age recommendation from reading this series. The recommendation can even become inconsistent: Scholastic recommends the first and the third volume of *The Hunger Games* series for grade 6-12, but the second volume for grade nine to twelve. In practice, it seems very unlikely that someone who is in grade six to nine will skip the second volume to continue with the third volume – or will pause the series until he/she gets into grade nine to continue reading. Therefore, it seems more appropriate to perform research on reading YA Dystopia when children and young teenagers actually start reading YA Dystopia.

In this study, teenagers from age eleven to 15 have finished a YA Dystopia which means that they considered themselves to be capable of (finishing) reading these

books. Otherwise, it would be likely that they had stopped reading a series if they did not want to continue reading it²².

5.2.5 Book recommendations

The interviewees told about different sources from which they get recommendations for books that they should read. Most interviewees get book recommendations from friends who read frequently (3/15), who read irregularly (2/15) and/or from class mates (2/15). Some of the interviewees' families provide book recommendations. These are siblings (3/15), mothers (2/15), both parents (2/15), the father (1/15), or another relative (1/15).

Only two interviewees told that they use the internet to get book recommendations (1/15 uses social media, 1/15 looks up best seller lists). Another interviewee told that he/she looks around in book shops for new books. One participant is that he/she gets to know new books by reading all the books from authors he/she likes. Another participant finds new books to read in the family's library.

5.2.6 Talking about books

Many interviewees told that they talk about books but it seems apparent that what they talk about is very limited. About half of the interviewees told that they talk about books with friends (7/15). Only few talk about books with other people they know like parent(s) (3/15) or siblings (2/15). Only two interviewees told that they do not talk about books with anybody.

Regarding the lack of talking about books with members of your family, there are indices that reading does not seem to be a topic of interest in many interviewees' families. About a third of the interviewees told that their parents do not know anything

²² Regarding all participants, there were only few examples of stopping reading a YA Dystopian series (5.1 Analysis of the survey, p. 100). Out of the 65 participants who were not interviewed, only two students stopped reading the *Divergent* series and three students stopped reading *The Hunger Games series*. They were between eleven and thirteen years old.

or care about what the interviewees read. Only one interviewee told that he/she talks about what happens in books with her/his parents. Parents seem to be related to pay for the books that the interviewees paid in advance (3/15) or buying and bringing home books for reading (2/15). Even when the interviewees told that their parents should know what they read because they leave their books lying around at home (2/15), these interviewees doubt that their parents actually care about what they read.

Even though many interviewees stated that they talk about books with their friends, it is important to specify what these talks cover. Talking about books usually consists of giving a recommendation to each other regardless the nature of the relationship. Very few participants indicate why they give or get recommendations. Mostly, books are recommended that are considered "good" or "exciting". Just three interviewees told that they actually talk about what "happens" in a book (Appendix A6 Dora T2, p. 361; Appendix A18 Fiona T2, p. 524; Appendix A16 Felix T2, p. 492). This remark is interesting because about half of the interviewees told that their friends are reading similar books or books from the same genres they like (7/15). Considering that a third of the interviewees told that their friends tend to read books from different genres than they like (5/15), most interviewees provide evidence that they have friends who read, too. However, they do not seem to talk about their reading experiences with friends.

Regarding family, most interviewees share their interest in reading books with their parents or their siblings. Less than a third of the interviewees told that their parents do not read or do not read much at all (4/15). The others told that their parents read books at least from time to time. Quite often the interviewees share at least their favourite genre with a parent (6/15, both 3/15 the father or the mother) and only three told that there are no common books or genres they share with a reading parent. When it comes to the genre, parents who read tend to prefer crime according to the interviewees (4/15). Four interviewees told that one of their parents is a frequent reader. Interestingly, these interviewees depict themselves as daily readers, too.

There are few indications why there are so few who actually talk about books. Hence, there should be several opportunities to talk about books when so many people read similar books. Only one possible explanation could be that most of the interviewees' friends are portrayed as not reading much (3/15) or that most of their friends are not reading at all (4/15). However, when you compare what the interviewees like to read and what they told about what the people around them like to read, Jenny and Wanda are the only ones who have different book preferences compared to their parents, siblings, and friends (Appendix A23 Jenny T1, p. 590; Appendix A29 Wanda T1, p. 689). All other interviewees share genre preferences in books with at least a friend or a family member. The lack of talking about books should not be only related to the lack of people who read similar books, too. Therefore, I strongly recommend further research on talking practices about books among (young) readers to conduct a more in-depth analysis.

5.3 Getting engaged with YA Dystopia

How and why the interviewees started reading YA Dystopia seems to differ according to if a YA Dystopia has a dedicated film series. In this context, the *Selection* series stands out because only the books are available to arise interest in this series. The interviewees who chose to be interviewed about the *Selection* series got interested in the series by either getting a recommendation for the book, getting the first part as a present or by browsing in a shop or library. Hence, the interviewees got engaged with reading this YA Dystopia in various ways.

Almost all interviewees who were able to remember when they started reading YA Dystopia talk about different points in time when they picked up a series. However, only about half of the time the interviewees are able to remember when they started reading a YA Dystopian series.

For each YA Dystopian series, the time frame when the interviewees started reading it makes up between one year up to more than two years. The interviewee's

starting point of reading the *Divergent* series ranged from early 2014 to autumn 2015, the starting point of reading the *Maze Runner* series was either summer 2014 or summer 2015. Regarding *The Hunger Games* series, the interviewees stated they started reading it from before early 2012 to 2014 and the starting point of reading the *Selection* series varies from summer 2013 to summer 2015. These large time frames offered an insight that getting engaged with commercially popular book series can make up a long time span regardless if there are dedicated film adaptations.

The Hunger Games series can be considered the only YA Dystopia that all interviewees engaged themselves with. 13 of the 15 interviewees had finished reading and twelve out of 15 had watched all the associated films that had been released till autumn 2015 (Table 11; Table 12). Those who did not finish reading *The Hunger Games* series read the first part of the series. In many contexts, both the YA Dystopia films' screenings in cinemas and book recommendations from friends seem to have arisen interest in *The Hunger Games* series. However, not all interviewees started to get interested in the series at the same time because some started to get to know the series after the film adaptations were pulled from screenings in cinema.

Table 11 *Read parts of YA Dystopia by the interviewees*

Read the ...	<i>Divergent</i> series	<i>The Hunger</i> <i>Games</i> series	<i>The Maze</i> <i>Runner</i> series	The <i>Selection</i> series ^a
1 st book of the series	7	15	5	4
2 nd book of the series	7	13	4	4
3 rd book of the series	6	13	4	4

Note. N = 15.

^a The *Heir* (4th part of the *Selection* series) had not been published in German for the time being.

Almost all interviewees who started reading a YA Dystopian series finished reading the complete series. Of those interviewees who have only finished reading a single YA Dystopian series, it was almost always *The Hunger Games* series. Only four times an interviewee stopped reading but continued watching a series: Two interviewees stopped reading *The Hunger Games* series after finishing *The Hunger Games*, one participant stopped reading the *Divergent* series after reading *Divergent* and one participant stopped reading the *Maze Runner* series after finishing *The Maze Runner*.

There is little evidence that interviewees who finished reading one YA Dystopian series were likely to continue reading other YA Dystopian series. One interviewee has completed reading all of the four YA Dystopia and there are three interviewees who read three of these four popular YA Dystopia. However, I did not construct data regarding what other YA Dystopian series the interviewees have read aside these four series. Therefore, I cannot tell which interviewees have read YA Dystopia even more extensively aside these four series.

The dedicated films are popular among the interviewees, too. In most instances, the interviewees have watched as many films as they have read books (Table 11, Table 12). However, less interviewees continued watching a series after the first film. Regarding the *Divergent* and *Maze Runner* series, eight respectively nine interviewees had watched the first film of the series and in both cases only five interviewees continued watching the films of the series.

Table 12 *Watched parts of YA Dystopia by the interviewees*

Watched the ...	<i>Divergent</i> series	<i>The Hunger Games</i> series	<i>The Maze Runner</i> series
1 st film of the series	8	13	9
2 nd film of the series	5	12	5
3 rd film of the series ^a		12	

Note. $N = 15$.

^a Values include having either or both watched the 1st and 2nd part of *Allegiant* (*Divergent* series) or *Mockingjay* (*The Hunger Games* series).

The interviewees started reading a YA Dystopia at different points in time regarding each series. However, not all interviewees were able to recall roughly when they started reading a YA Dystopia. In this aspect, there is only information for half of the instances of starting reading a YA Dystopian series. However, only two times interviewees were not able to recall when they started reading the YA Dystopian series they chose to be interviewed about. There seems to be little difference between YA Dystopia with or without associated films. Almost all interviewees' reports about when they started reading a series lie in a time span of roundabout two years (Table 13). Only few interviewees started reading a YA Dystopian series before the first dedicated film was in cinema. Starting reading the *Selection* series seems to have a similar a variance of roundabout two years. The delays differ when you align the starting dates of reading with the releases of the different book volumes and the screening release dates in German cinema. All interviewees started reading a YA Dystopian series with associated film series after the last book of the main line had been published. Therefore, it seems likely that film adaptations of YA Dystopia can draw attention towards a YA Dystopian series. However, it does not seem to be a key to arise interest as there are many interviewees who started reading a YA Dystopia in times that are not even close to a cinema screening of an associated film.

Table 13 *Reading YA Dystopia in relation to German screenings of the films*

Started reading the series ...	<i>Divergent</i> series	<i>The Hunger Games</i> series	<i>The Maze Runner</i> series
Started reading the series before the 1 st film was screened in cinema	0/6 (before 14-04)	2/14 (before 12-03)	1/5 (before 14-10)
Started reading the series when the 1 st film was screened in cinema (up to 3 months later)	2/6 (before 14-07)	0/14 (before 12-06)	0/5 (before 15-01)
Started reading the series before the 2 nd film was screened in cinema	0/6 (before 15-03)	2/14 (before 13-11)	1/5 (before 15-09)
Started reading the series when the 2 nd film was screened in cinema (up to 3 months later)	1/6 (before 15-06)	2/14 (before 14-02)	0/5 (before 15-12)
Started reading the series before the 3 rd film was screened in cinema	1/6 (after 15-06)	1/14 (after 14-02)	0/5 (after 15-12)
No information about the start of reading the series	2/6	7/14	3/5

Note. $N = 15$.

One possible explanation for this large range could be found in the concept of getting and giving book recommendations that many interviewees talked about (5.2.5

Book recommendations, pp. 139). Many interviewees get books from or give books to friends, so they are likely to have started reading similar books as their friends after these have finished reading the books. Reading a friends' book recommendation can take lot of time if one of the friends exchanging books only reads irregularly. There is one example regarding the interviewees that recommendations can take some time in context of YA Dystopia. One interviewee stated that she started reading *The Selection series* in summer 2013 and recommended this series to another interviewee²³. This other interviewee stated that she started reading this series after this recommendation in spring 2014; even though there had not been released the second part yet. This shows that there can be quite some time in-between getting a book recommendation and finally starting reading this recommendation – especially when an infrequent readers is involved in this process.

Several interviewees got a recommendation for reading a YA Dystopia by a friend who had either watched and/or read it when a film of the YA Dystopia was or just had been screened in cinema. Regarding *The Hunger Games* series, few interviewees got interested in the series when *The Hunger Games* was or just had been in cinema.

About a third of the interviewees told that they got interested in a YA Dystopia because they got a recommendation for the books or the films from a friend or a sibling. Ernie, Fiona, and Jenny all got recommended the series by a friend based on book recommendations and Clarissa got persuaded by a friend to watch the *Divergent* film (Appendix A4 Clarissa T2, p. 332; Appendix A12 Ernie T2, p. 443; Appendix A18 Fiona T2, p. 526; Appendix A24 Jenny T2, p. 591). Fiona's case seems different to the others because she explained that it took some time to persuade her picking up *The Hunger Games* series. She stated that she gave it a go because she remembered that some books she had read did not seem read-worthy at first but they became books she liked

²³ Both interviewees will remain anonymous in this context because the likelihood of reconstructing an interviewee's identity is increased if you knew which interviewees know each other. Considering that all interviewees who were interviewed about the *Selection* series were female, I do not need to disguise the gender of these two interviewees.

very much once she got into reading them (Appendix A18 Fiona T2, p. 526). Helena stated that she got interested in *The Hunger Games* series when people around her were talking about it (Appendix A22 Helena T2, p. 561).

Feline and Lucy got recommended a YA Dystopia book series by siblings. Lucy started reading *The Selection* because a sibling had read the series and recommended it to her and Feline got into reading *The Hunger Games* series because a sibling recommended the books to her after he/she saw and read *The Hunger Games* (Appendix A14 Feline T2, p. 469; Appendix A26 Lucy T2, p. 615).

Emilia got into *The Hunger Games* series by going to the cinema with a friend (Appendix A10 Emilia T2, p. 415). She did not know anything about the series and was not sure if she should watch it. Like Clarissa, she started reading and continued watching the other parts of the series after watching a film (Appendix A4 Clarissa T2, p. 333).

Some interviewees got to know or continued reading YA Dystopia in context of visiting and browsing in a library or bookstore. Celine and Wanda both got interested in a YA Dystopia via a library or book store in similar ways. Additionally, Simone got to know the *Selection* was a series and continued reading it when she was browsing (Appendix A28 Simone T2, p. 651). All three interviewees got into reading or continuing reading the *Selection* series by chance and were not focussed on looking for a (new) YA Dystopia. Regarding Celine and Wanda, the cover of *The Selection* arose interest in the book. Wanda stated that she always looks for books in library and the cover of *The Selection* looked appealing to her (Appendix A30 Wanda T2, p. 690). After reading the abstract on the back, she lent the book and continued reading the whole series. Celine got to know *The Selection* first hand when it had been published only a few weeks ago when she was browsing for a new book in a bookstore (Appendix A2 Celine T2, p. 296). She recalls finding the presentation of the book appealing and had a look at the abstract and the comment card from the store's staff this book was recommended for fans of the *Hunger Games* series. Simone told she got into the *Selection* series

because she got *The Selection* as a present (Appendix A28 Simone T2, p. 651). She had no idea that it was part of a series until she spotted the second volume in a library.

Few interviewees stated that they read and watch associated films in a specific logic. Both Dora and Elena rather watch the films after they finished a volume of the series and they would not do it the other way round (Appendix A8 Elena T2, p. 389). Elena and Jenny stated that they always picture things differently when reading a book compared to what they are watching in the films (Appendix A8 Elena T2, p. 389; Appendix A24 Jenny T2, p. 591). This is similar to Feline who got recommended by her sibling(s) to start reading the book rather than starting watching the films (Appendix A14 Feline T2, p. 469).

5.4 What the interviewees (dis)like about YA Dystopia

In addition to the detailed depictions of the interviewees on several properties of their own life and the life of the protagonists in YA Dystopia, the interviewees were asked what they liked and disliked about a YA Dystopian series. These questions provide the opportunity to get an insight on basic aspects that foster or prevent the interviewees from keeping on reading books. Some aspects are related to the storytelling whereas others seem to address individual characters or events. I want to highlight the remarks that provide an additional insight on reading YA Dystopia in contrast to more specific detailed depictions that were portrayed in more specific contexts.

Some interviewees told that they did not like the end of a series. Clarissa and Emilia remarked that they did not like that there was no happy end (Appendix A4 Clarissa T2, p. 334; Appendix A10 Emilia T2, p. 416). Dora stated that she did not like the abrupt switch to an epilogue (Appendix A6 Dora T2, p. 363).

Both Elena, Emilia, and Simone address that they liked the setting of a potential future of this world and seem to hint at what is considered to be an integral part of the genre YA Dystopia (3.2.2 Dystopian literature, pp. 29). Elena told that she likes that the

Hunger Games series is a potential vision of the future Appendix A8 Elena T2, p. 389). Emilia remarked that the *Hunger Games* series portrayed potential future that she has not considered before (Appendix A10 Emilia T2, p. 416). Simone stated that she likes that there are so many present countries involved in the potential history of the world in the *Selection* series (Appendix A28 Simone T2, p. 654). Feline seems to partly hint in a similar direction in the context of telling she likes that in a Dystopia there are things that are not present nowadays (Appendix A14 Feline T2, p. 469).

A contrast to the perspective of liking that Dystopia present a potential future are remarks of Dora and Ernie that consider the *Hunger Games* series Fantasy (Appendix A6 Dora T2, p. 362). Therefore, it is unlikely that readers who consider YA Dystopia as Fantasy are likely to depict YA Dystopia as a potential perspective future, too (3.2.2 Dystopian literature, pp. 29; 5.2.3 Special reading habits, pp. 137).

Fiona stated that she liked that there are not only good or bad people in the *Hunger Games* series but people with different interests in different contexts (Appendix A18 Fiona T2, p. 527). This remark is a contrast to other interviewees' depictions of portraying people as either good or evil (5.7.7 There are good and bad people, pp. 180; 5.10.1.2 Fighting together against somebody or something, pp. 211).

5.5 Recently important in life for the interviewees

School, Family and Friends are the major aspects that most interviewees talked about regarding what they consider recently important in their lives (5.5.1 School, pp. 151; 5.5.2 Family, pp. 153; 5.5.3 Friends, pp. 157). Other general concepts are less common. Most interviewees solely focus on these three major important aspects of their recent life. The variety of properties in these concepts can be highlighted by comparing them individually prior comparing them with each other (5.11 Core Categories, pp. 232). Even though most of the interviewees stated at least two of these three aspects as important in their life, several of them point out some unique properties. Most of the time, the properties are only similar among one or two

interviewees but they seem to be very or the most important to them in life. Therefore, these less common but very important properties for individual interviewees are analysed and are portrayed, too.

Some interviewees offered an insight on an aspect in their lives that already have been and most likely will continue to be important to them. Though only one interviewee explicitly told about a superior aspect, the connections to other important aspects of her life can also be traced in reports from other interviewees. Dora is the only one who told that her major hobby is the most important thing to her (Appendix A5 Dora T1, p. 351). This hobby seems to be connected with the other important parts in her life and also seems to be intertwined with her future. Even though Feline and Simone do not told that a common hobby is the most important thing to them, all three interviewees have in common that they share a hobby with people that are close to them (Appendix A5 Dora T1, p. 352; Appendix A13 Feline T1, p. 462; Appendix A27 Simone T1, p. 633). This example shows that it is important to analyse different properties of similar concepts to determine common actions and common functions may occur in other concepts, too.

Two interviewees describe other general concepts that are important in their life right now. Wanda told that it is important to have time just for herself where she can be the centre of attention (Appendix A29 Wanda T1, p. 683). Feline told that she wants to live in present and have fun right now and does not want to think about the future too much (Appendix A13 Feline T1, p. 460). Though these aspects do not seem to be very important for them at first, it is possible to get an insight of how these aspects are implemented in other parts of their life, too. Wanda's desire to have time on her own could be related to her extensive daily reading that makes up two to three hours (Appendix A29 Wanda T1, p. 682). This aspect seems not to interfere with the importance to spend time with the family because she regularly spends a lot of time on activities with her family (5.5.2.2 Spending time , pp. 155). Feline's desire to live for the moment seems to be intertwined with her wish to spend more time with her friends.

What bothers her is that if she wants to integrate her friends into having fun and living in the moment, meeting them cannot be carried out spontaneously because it requires planning and arrangements with parents (Appendix A13 Feline T1, p. 460). Therefore, the importance to have fun and live for the moment is limited by the availability of her parents.

Aside these general concepts about what is considered important in life by the interviewees, the following subchapters will outline the major common aspects and properties of what is considered important in life.

5.5.1 School

One reason why school seems to be important to the interviewees can be that time being reports are ahead (4.3.3.2 Execution of the interviews, pp. 119). All interviews were held in times were reports were just a couple a few weeks ahead and these conditions were similar in all interviews. Regarding the importance of school, it could be possible you would have gotten different depictions from the interviewees in another phase of the school year. However, several interviewees gave insight to other properties that make school important for them aside the remarks from the six interviewees that school is recently important because of the reports. These are particularly interesting because they cover possible effects on the interviewees' potential personal future (5.9.1 The interviewees' personal future, pp. 191). Therefore, interviewing in times of reports being ahead may have had an effect on the individual construction of the interviewees' potential future.

5.5.1.1 Good grades are necessary to get a good job in the future

Some interviewees stated performing well in school is important to get a good job in the future. This attitude is presented by both younger and older interviewees²⁴.

²⁴ There is no declaration of interviewees who share this attitude in correspondence to their age in order to avoid the possibility to identify specific interviewees via their age.

Some interviewees already have a specific job in mind which they want to work in in the future (Appendix A1 Celine T1, p. 286; Appendix A5 Dora T1, p. 354). They seem to know about several requirements they would need to fulfil in order to be able to work in this job. Other interviewees who do not seem to desire a specific job yet told that is important to perform well in school, too. Lucy remarked that employers are not likely to hire someone without an Abitur (Appendix A25 Lucy T1, p. 606). In a similar manner, Fiona told that you need good grades to get a good job in the future (Appendix A17 Fiona T1, p. 516). Additionally, Lucy told that good grades are important because employers will always pick those who have the best grades (Appendix A25 Lucy T1, p. 607).

5.5.1.2 Being proud of getting good grades

Two interviewees told that good grades are something which they are proud of. Emilia and Fiona stated that getting good grades shows them that they have achieved something (Appendix A9 Emilia T1, p. 408; Appendix A17 Fiona T1, p. 516). Fiona adds that she gets this feeling in a hobby which she spends some of her leisure on, too. Emilia told that even though there are other things in her life when and where she is proud of herself, getting a good grade in a subject that she enjoys is a feeling that she likes (Appendix A9 Emilia T1, p. 408). She adds that everybody else likes to have this feeling, too.

5.5.1.3 Staying behind in school

Some interviewees remark that they fear a possible aftermath of getting bad grades in school. Two interviewees told that they are worried about staying behind in school even though both remark that they consider themselves to be students that usually get good grades²⁵. One interviewee wants to get better in school in order to

²⁵ There is no information about which interviewees feared to stay behind in school because this may be sensitive information that the other interviewees should not have access to.

have more time for leisure instead of needing to spend more time on learning. This interviewee told that he/she fears having a blackout during a test or having to retake a whole school year. The other student told that he/she fears that if he/she gets worse grades he/she may not be able to stay on her/his school. He/she did not want to get nagged by her/his parents about her/his grades, too. Though only two interviewees shared these aspects about fearing bad grades, it is noteworthy that interviewees who considers themselves to be good students seem to fear potential effects of getting bad grades in school.

5.5.2 Family

Family seems to be a concept that is very present in the depiction of what is important in life.

Almost all interviewees stated that family is recently important to them. There are indications that they rank the importance of family in relation to other important aspects in their life differently.

Few interviewees rank the importance of family in their life directly. On the one hand, Ernie and Jenny stated that their family is more important than other aspects of their life right now (Appendix A11 Ernie T1, p. 431; Appendix A23 Jenny T1, p. 580). On the other hand, Helena told that her family is not recently important to her at all (Appendix A21 Helena T1, p. 552). Ranking the importance of family often includes remarks about the importance of other important aspects of life, too. Jenny highlighted that friends are really important to her, too (Appendix A23 Jenny T1, p. 579). However, she told that family will always be more important than friends. Helena ranks the recent importance of family in regards to other important aspects, too. Even though Helena acknowledges that many people consider family is important to them, books and music are more important to her.

Most of the other interviewees only give clues about the importance of family in their lives. Clarissa, Feline, and Franz told that they feel close to their families – which

is more probable if they like their families rather than if they would not (Appendix A3 Clarissa T1, p. 319; Appendix A13 Feline T1, p. 463; Appendix A19 Franz T1, p. 543).

The interviewees were asked what makes them good family members in order to compare their depictions to the properties they consider as being important in families. Most of the properties are either similar to the properties they consider important regarding families and/or their friends (5.5.2 Family, pp. 153; 5.5.3 Friends, pp. 157). In some instances, interviewees pick up on properties that were portrayed by other interviewees and/or in other contexts, too.

A reflective remark about the importance of family is presented by Emilia who argues that the importance of family is related to what a person wants family to be like. Emilia stated that she believes that everyone has a different opinion on what makes a family good so she can only speak from her own perspective and is not able to talk about family in general (Appendix A9 Emilia T1, p. 406). The other interviewees do not expand their perspective to that perspective. In most cases the interviewees talked about their own family and do not compare their family to other families. As an example, there is Feline's remark that spending time with the family does not seem to be a common activity among her class mates (Appendix A13 Feline T1, p. 462).

5.5.2.1 Family is more than just your parents and siblings

To many interviewees, family seems to consist of more members than parents and siblings. About a third of the interviewees consider different kind of relatives as part of their family aside their parents and siblings, too.

Celine, Feline, Felix, Lucy, and Wanda told that they consider relatives aside their parent(s) and sibling(s) family and often spend time together (Appendix A1 Celine T1, p. 283; Appendix A13 Feline T1, p. 462; Appendix A15 Felix T1, p. 486; Appendix A25 Lucy T1, p. 607; Appendix A29 Wanda T1, p. 683). Some of them meet these relatives several times a week and others via regular visits or on the weekends. Celine

stated that she would probably be friends with her relatives if she were not related to them (Appendix A1 Celine T1, p. 284).

Two interviewees often spend much time with their grandparents and enjoy talking to them²⁶. Two interviewees told that their grandparents sometimes help with family duties²⁷. One participant told he/she cares about visiting her/his great-grandparents and doubts she will have many opportunities left to spend time with them because they are so old. He/she finds it interesting when they talk about war which makes her/him sad to realize what people had gone through in these times. The other interviewee told he/she is fond of being able to talk about everything with her/his grandmother.

Two interviewees consider their pet or pets family members²⁸. One of these interviewees told that pets treat you in the same way how you treat them. The other interviewee stated that pets becoming family members depends on how much time you spend with them and how close you get with each other.

5.5.2.2 Spending time together

Ernie, Feline, Simone, and Wanda stated that family means to spend time with each other. Spending time with each other can include common activities like taking trips, spending days just with the family or trying to regularly have family meals (Appendix A11 Ernie T1, p. 431; Appendix A13 Feline T1, p. 462; Appendix A27 Simone T1, p. 634; Appendix A29 Wanda T1, p. 683)

²⁶ There is no information about the interviewees who stated these aspects because some interviews did not have "all" four grandparents anymore. This information may enable the other interviewees to reconstruct individuals behind the pseudonyms.

²⁷ There is no information about the amount, occupation and gender of grandparents because these information may enable the other interviewees to reconstruct individuals behind the pseudonyms.

²⁸ There is no information about the amount, gender and type of pets because this information may enable the other interviewees to reconstruct individuals behind the pseudonyms.

5.5.2.3 Being there for each other

Celine, Lucy, Jenny, and Simone told that family means to be there for each other. However, the properties of what being there for each other means differs among the interviewees.

One aspect of being there for each other is the feeling that you can always rely on the other family members' support (Appendix A1 Celine T1, p. 284; Appendix A23 Jenny T1, p. 580; Appendix A25 Lucy T1, p. 607). Simone calls this aspect "being on the same team" (Appendix A27 Simone T1, p. 636). Jenny and Lucy remarked that supporting each other includes protecting each other no matter what happens (Jenny T1, p. 580; Appendix A25 Lucy T1, p. 607).

Celine and Simone provide explanations of why they can rely on their family's support and protection. Celine stated that her family loves her no matter what she does (Appendix A1 Celine T1, p. 284). Simone remarked that even in times when they do not get along she can count on each one the other family members (Appendix A27 Simone T1, p. 634). She explained that she copes with chores that nobody else has time for (Appendix A27 Simone T1, p. 636).

5.5.2.4 Parents support their children

Two interviewees talked about how their parents support them in order to make life better or easier for them. These remarks seem to expand the concept of being there for each other (5.5.2.3 Being there for each other, pp. 156).

Simone told her parents support her making her dreams come true even if this causes additional stress and liability for the whole family (Appendix A27 Simone T1, p. 634). Elena told she is fond of her parents supporting her by giving her the possibility to focus on getting good grades in school instead of coping with several duties at home (Appendix A7 Elena T1, p. 376). Otherwise, her grades would probably be worse and

this could complicate stop her from successfully applying to study at a university in the future.

In contrast, several interviewees remarked that helping their parents makes them good family members (Appendix A3 Clarissa T1, p. 320; Appendix A25 Lucy T1, p. 607; Appendix A29 Wanda T1, p. 684). These interviewees talked about properties of help that relate to helping with chores or settling arguments. Therefore, they seem to be able to help their parents on different levels than their parents do. Emilia hints in a similar direction by telling that in a family children and parents need to complement each other (Appendix A9 Emilia T1, p. 407). For her, parents need to be little superior to children in good family relations that is similar to what the other interviewees talked about regarding their abilities to help their parents.

5.5.3 Friends

All of the interviewees told that friends are important in their life right now. On a more abstract dimension, Fiona hinted at that she considers friends to be important for everybody (Appendix A17 Fiona T1, p. 515). Considering that all other interviewees stated that friends are important in their life, this remark seems to be true.

Even though the interviewees all agree on the importance of friendship in their life right now, there are differences regarding the properties of friendship. The individual properties can provide a more detailed insight by displaying all potential dimensions of friendship. This step makes it possible to compare friendship's similarities and differences with family, too. Likewise, it gets possible to compare the properties of personal friendship with the properties of friendship in YA Dystopia (5.6.2 Friendship in YA Dystopia, pp. 169).

The interviewees talked about several aspects of friendship that are important for them in the context of "real friendships" (5.5.3.2 Real friends and fake friends, pp. 159). Relationships that do not fulfil these requirements are sometimes considered to be "fake friends".

The interviewees were asked which characters they would like to be friends with in order to find out about properties that the interviewees did not refer to in the context of their personal friendships but still care about. On the one hand, several arguments referred to what they consider important in friendships or what makes them a good friend. On the other hand, some arguments expand the properties that were referred to in the context of personal friendships.

There are few properties that seem to be present in the individual depictions of family and friendship and reoccur in other contexts, too. Sometimes these aspects are explained in a similar way and sometimes they are presented in a different context. As an example, Dora stated that she would like to be friends with Katniss because she has gone through a lot and remained strong (Appendix A6 Dora T2, p. 364). In contrast, Fiona remarked in the context of rebellion that Katniss turned ill from everything that happened to her (Appendix A18 Fiona T2, p. 539). Here you can see that two different interviewees address the concept of staying healthy in a rebellion in two different contexts with two different perspectives.

There are only few examples given by both the interviewees in context of their own life or the protagonists' friendships that friendship can evolve between people of very different age. The only examples given by the interviewees are Katniss' friendships with Cinna and Haymitch (5.6.2.5 Supporting each other, pp. 172). They are presented like mentorships with similar properties like the relationships of the protagonists with their younger siblings (5.6.2.1 Being friends with your sibling, pp. 171; 5.6.2.5 Supporting each other, pp. 172).

5.5.3.1 Being able to choose your friends

Celine told that friends are people you choose to spend your time with (Appendix A1 Celine T1, p. 284). For her, this seems to be a major contrast to family that remains family for your whole life. Likewise, this means that it is not likely you are staying friends forever (Appendix A1 Celine T1, p. 284).

5.5.3.2 Real friends and fake friends

Some interviewees give dedicated explanations of what “real friends” are for them and who what they consider to be “fake friends”. These two different types of friends are either people who you can trust and who care about you or people who just pretend to be your friends. Some of the interviewees have experienced or witnessed actions with people who they considered friends but who did not act like how they would have expected it from real friends.

Having fake friends does not seem not to be desired. Several interviewees stated that they would rather have few real friends rather than many fake friends. Simone explained that she would rather have a single good friend rather than many friends that talk bad behind her back and Emilia told that she would rather have a few good friends that she can trust rather than having many fake friends (Appendix A9 Emilia T1, p. 407; Appendix A27 Simone T1, p. 632). Wanda seems to hint into a similar direction by telling that she only needs few good friends in life (Appendix A29 Wanda T1, p. 684).

Helena stated that many people in school are not real friends with each other and mainly befriend each other to benefit from them (Appendix A22 Helena T2, p. 564). Many of these people do not care about what you say and just want to talk about themselves. This aspect of this concept seems familiar to what Celine and Lucy mention in the context that being a good listener making you a good friend (Appendix A1 Celine T1, p. 286; Appendix A25 Lucy T1, p. 607).

5.5.3.3 Spending time together

Fiona enjoys spending time and having fun with her friends (Appendix A17 Fiona T1, p. 516). Feline told that friendship means to spend time with each other like talking and laughing (Appendix A13 Feline T1, p. 461). Franz remarked that he likes to spend time with his friends because of what they do together when they meet (Appendix

A19 Franz T1, p. 542). For Dora, friends are people that you really like and often spend time with (Appendix A5 Dora T1, p. 352).

5.5.3.4 Being there for each other

Clarissa, Fiona, Jenny, and Simone told that being friends means to be there for each other. This can mean supporting your friends when they are sad or in a bad mood or having somebody to talk to about your problems that you cannot talk about with your parents (Appendix A3 Clarissa T1, p. 320; Appendix A17 Fiona T1, p. 515; Appendix A27 Simone T1, p. 633; Appendix A29 Wanda T1, p. 684). Jenny explained that being there for each other must not have any conditions when a friend needs you (Appendix A23 Jenny T1, p. 579). She stated that her friends can come to her anytime they want and she provides closure about their talks (Appendix A23 Jenny T1, p. 580).

Helena remarked that she can talk with her friends when she has a bad day and they help her by listening (Appendix A21 Helena T1, p. 553). She complains that people who are not her friends often start talking about their own problems when she just wants them to listen to her problems.

Dora and Feline remarked that they consider their friends to be good friends because they are there for each other when someone needs them and take care of each other when someone needs comfort (Appendix A5 Dora T1, p. 353; Appendix A13 Feline T1, p. 461).

There are similar portrayals of being there for each other in the context of YA Dystopia. Feline would like to be friends with Prim because she told that Prim would listen to everything she told, keep all secrets to herself and help when you are in need (Appendix A14 Feline T2, p. 470). Jenny would like to be friends with Prim because she told that they would stick together (Appendix A24 Jenny T2, p. 593). In these contexts, both Feline and Jenny referred to when Prim was helping Gale after he was whipped by Peacekeepers in *Catching Fire*.

Simone considers that Marlee would be a good friend because she stands by America and is honest with her (Appendix A28 Simone T2, p. 657). Though Simone did not report this aspect to be important for her regarding family and friendships, Clarissa offered a similar concept of what being a good friend means to her (Appendix A3 Clarissa T1, p. 321).

5.5.3.5 Trusting each other

Emilia, Helena, and Lucy told that friends need to trust each other. For Emilia, this kind of trust is rare because there are not many other people who you can talk to about everything (Appendix A9 Emilia T1, p. 407). This includes her sibling(s). For Lucy, trust needs to work both ways. She knows that her friends trust her as much as she trusts them (Appendix A25 Lucy T1, p. 607). She remarked that her best quality as a friend would be to keep secrets (Appendix A25 Lucy T1, p. 607). For Helena, trusting each other includes that friends believe they can accomplish everything together (Appendix A21 Helena T1, p. 553).

5.5.3.6 Settling for compromises

A property of friendship that is mentioned by some interviews in other contexts is the ability to settle for compromises. Even though only Wanda talked about this ability in the context of what makes her a good friend, trying to make things right for others and settling for compromises is considered a part of living together (Appendix A29 Wanda T1, p. 684). This concept seems to be contrary to the point of view that people can never agree on a single opinion (5.7.6 It is impossible to settle on a single opinion, pp. 180).

5.5.3.7 Being similar

Clarissa, Fiona, Helena, and Jenny remarked that friendship involves similarities among friends. Aside from Fiona, the other interviewees address similarities in the context of being friends with a character from YA Dystopia.

Helena stated that she can imagine that Katniss and her would agree on many things because they share a similar perception of life (Appendix A22 Helena T2, p. 563). This property is similar to why Jenny would like to friends with Prim. It is probable that Jenny wanted to be friends with her because both seem to be similar in this aspect. Jenny told she is a positive person herself and supports her own family with her positive attitude. She highlighted Prim as the most positive person in *The Hunger Games* series, too (Appendix A24 Jenny T2, p. 592). Clarissa remarked that she would like to be friends with Christina because she considers her to be somebody who has the "gift of a gab", too (Appendix A4 Clarissa T2, p. 336). Fiona stated that she would like to be friends with Rue because she could spend time in the woods with her (Appendix A18 Fiona T2, p. 530). This activity is similar to what Fiona describes as one of her favourite activities with her friends (5.5.3.3 Spending time together, p. 159).

5.5.3.8 Talking about the same things

Clarissa and Simone find it easy to talk with their best friend. They always have something to talk about because they know the same people and also share hobbies (Appendix A3 Clarissa T1, p. 321; Appendix A27 Simone T1, p. 633). A remark about friendship that complements this point of view is given by Helena who stated that friendship needs to be a balance of having similar interests and complementing each other (Appendix A21 Helena T1, p. 553). Simone mentions that her best friend and her complement each other regarding their skills, so it is likely that friendship needs both similarities and differences (Appendix A27 Simone T1, p. 634).

5.5.3.9 Complementing each other

Emilia would like to be friends with Peeta because he reminds her of her best friend who is so kind, too (Appendix A10 Emilia T2, p. 417). She stated that they both would complement each other well because she considers herself to be similar to Katniss. Emilia told that she cannot picture herself being friends with somebody who has the same traits and thinks that a friendship would not last long with somebody who is too similar (Appendix A10 Emilia T2, p. 417). This point of view is quite similar to what Emilia stated regarding the relation between parents and children (5.5.2.4 Parents support their children, pp. 156). What Simone stated about friends complementing each other should be considered a similar point of view, too (5.5.3.8 Talking about the same thing, pp. 162).

5.5.3.10 Caring about other people

Several interviewees referred to the concept of caring about other people that is present in several other contexts, too (5.9.6.2 Caring more about others, pp. 206; 5.10.3.3 Ending suffering, pp. 218). Elena would like to be friends with Katniss because she speaks up for other people and cares about them (Appendix A8 Elena T2, p. 391). This property is mentioned by Clarissa when she talked about her friendship with her best friend, too (Appendix A3 Clarissa T1, p. 321).

Helena told that she is impressed by Katniss and would like to be friends with her because she does not exploit others just in order to benefit from them (Appendix A22 Helena T2, p. 563). This remark refers to Helena's concept of fake friends (5.5.3.2 Real friends and fake friends, pp. 159).

Celine would like to be friends with Maxon because he is kind-hearted and really sweet (Appendix A2 Celine T2, p. 417). She told that these kind of people are always good people to her. However, this concept is not presented in her other depictions of family or friendship.

5.6 Important in life for the protagonists of YA Dystopia

The interviewees often explained what they consider important in life for the protagonists of YA Dystopia. Comparing these concepts to the interviewees' portrayals of what they consider important in their own lives, there are several similarities (5.5.2 Family, pp. 153; 5.5.3 Friends, pp. 157).

Celine, Lucy, and Simone highlight that America's family is important to her in her life (Appendix A2 Celine T2, p. 303; Appendix A26 Lucy T2, p. 620; Appendix A28 Simone T2, p. 660). Celine, Lucy, Simone, and Wanda stated that America's friends and boyfriends are important to her, too (Appendix A2 Celine T2, p. 303; Appendix A26 Lucy T2, p. 620; Appendix A28 Simone T2, p. 660; Appendix A30 Wanda T2, p. 694). Therefore, family and friends should be considered important aspects in America's life.

The interviewees talked about additional aspects aside family and friends that are important to Katniss. Some interviewees talked about the importance of other people aside the core family that they consider to be part of Katniss' family, too. Fiona provides a general insight by telling that the people who are close to Katniss are important to her (Appendix A18 Fiona T2, p. 532). Elena and Helena stated that Katniss cares about the well-being of others. Elena explained that Katniss wants everybody to have a good life with enough to eat and not needing to live in war (Appendix A8 Elena T2, p. 394; Appendix A22 Helena T2, p. 566). Fiona and Helena told that is important to Katniss to stop the Hunger Games (Appendix A18 Fiona T2, p. 533; Appendix A22 Helena T2, p. 567). Helena considers this the reason why Katniss became part of the rebellion (5.10.3 Motivation to take part in the rebellion, pp. 216). This aspect is also present in other interviewees' portrayals of reasons why Katniss and/or other rebels decided to join a rebellion (5.10.3.4 Overturning the sovereign, pp. 219).

5.6.1 Family in YA Dystopia

In general, the interviewees portrayed family as the most important thing in life for the protagonists.

Celine, Lucy, and Simone told that America's family is important to America (Appendix A2 Celine T2, p. 303; Appendix A26 Lucy T2, p. 620; Appendix A28 Simone T2, p. 660). Celine adds that America would do anything for her family and Simone stresses that America takes care of having a good relationship with her siblings, especially with her younger sister Mey (Appendix A2 Celine T2, p. 304; Appendix A28 Simone T2, p. 660).

Dora, Feline, and Helena told that Katniss' family is important to her and Emilia, Ernie, Felix, and Jenny explained that family is the most important thing to Katniss (Appendix A6 Dora T2, p. 365; Appendix A10 Emilia T2, p. 421; Appendix A12 Ernie T2, p. 447; Appendix A16 Felix T2, p. 499; Appendix A22 Helena T2, p. 566; Appendix A24 Jenny T2, p. 595). Feline is more specific by telling that Prim is the most important person to Katniss (Appendix A14 Feline T2, p. 473). Also Jenny pointed in a similar direction when she talked about how devastated Katniss was when Prim died (Appendix A24 Jenny T2, p. 595). Felix and Helena told that that Prim and Katniss have a pretty good relationship (Appendix A16 Felix T2, p. 499; Appendix A22 Helena T2, p. 567).

In general, almost all interviewees stated that Katniss and Mrs. Everdeen do not get along. Jenny told that she does not think that Katniss is caring about Mrs. Everdeen that much (Appendix A24 Jenny T2, p. 595). Feline puts this problem into a different perspective by telling that Katniss is mad at what Mrs. Everdeen has become after her husband died (Appendix A14 Feline T2, p. 473). Several interviewees remarked Mr. Everdeen's death as a turning point in the family's affairs and state that the family struggles ever since. In order to get better, Felix told that Mrs. Everdeen needs to get over the death of her husband (Appendix A16 Felix T2, p. 500). Helena

remarked that if Katniss and Mrs. Everdeen would have found an opportunity to speak up their minds, there would not be so many arguments (Appendix A22 Helena T2, p. 568). She remarked that both do not put any effort into getting to know the other. However, Jenny told that their relationship improved when they were in District 13 (Appendix A24 Jenny T2, p. 595).

There are different points of view on the relationship between Prim and Mrs. Everdeen. Most interviewees agree that the death of Mr. Everdeen changed the relationship between the two, too.

In general, Helena told that the Everdeens are a realistic family that is not a picture book family. They do not consist of a father, a mother, and two children living in a nice house (Appendix A22 Helena T2, p. 567). Having lost a family member and struggling to maintain good relations are referred to by Helena as being quite realistic.

Many other portrayals resemble concepts that the interviewees portrayed in the context of their own life, too (5.5.2 Family, p. 153). There are only two major concepts that only seem to occur in the context of one YA Dystopia rather than both YA Dystopia (5.6.1.5 Being pushed by your parents into something you do not want to do, pp. 168; 5.6.1.6 Taking over responsibilities of your parents, pp. 168). Therefore, all concepts can best be laid out by displaying them side by side rather than separately.

5.6.1.1 Being there for each other

Simone and Wanda explained that the Singers are there for each other and help each other (Appendix A28 Simone T2, p. 661; Appendix A30 Wanda T2, p. 695).

Jenny and Helena told that the Everdeens stick together and provide for each other according to their individual possibilities (Appendix A22 Helena T2, p.568 ; Appendix A24 Jenny T2, p. 595). Jenny remarked it is normal to stick together in these conditions.

5.6.1.2 Doing anything for your family

Celine told that America joined the Selection because she would do anything for her family even though she did not fancy joining the Selection at all (Appendix A2 Celine T2, p. 304).

Elena and Ernie remarked that Katniss was willing to give her own life for her sister's life by volunteering as a Tribute when Prim was drawn in the reaping of the Hunger Games (Appendix A8 Elena T2, p. 394; Appendix A12 Ernie T2, p. 448).

5.6.1.3 Protecting your younger sibling

Celine and Simone stated that Mey looks up to America (Appendix A2 Celine T2, p. 306; Appendix A28 Simone T2, p. 678). They referred to that America is staying in the Selection for Mey's sake. Simone stresses that America wants to protect Mey from her older brother Kota so that she does not become arrogant like him (Appendix A28 Simone T2, p. 664).

Fiona stated that Katniss and Prim both protect each other well (Appendix A18 Fiona T2, p. 533). She explained that Katniss protected Prim first and later on Prim was there for Katniss when she had nightmares. Jenny told that Mrs. Everdeen was not there for Prim so Katniss took over for her and protected Prim (Appendix A24 Jenny T2, p. 595). Helena stated that Katniss only sticks with her mother because Prim would suffer otherwise (Appendix A22 Helena T2, p. 568). In a similar context, Helena considers that Katniss was befriending Rue because she reminded Katniss of Prim and wanted to protect her, too (Appendix A22 Helena T2, p. 570).

5.6.1.4 Struggling with being poor

Celine and Simone recall the Singers to be a poor family and they do not have an easy living (Appendix A2 Celine T2, p. 304; Appendix A28 Simone T2, p. 662). However, Simone told that the Singers know how to make the best out of little money.

Felix stated that the Everdeens were poor like every other family in the Districts prior Katniss winning the 74th Hunger Games (Appendix A16 Felix T2, p. 499). Many other interviewees referred to a live in poverty in the context of live in the Districts, too (5.8.2.4 Living separated from other Districts, pp. 188).

In both contexts, being poor seems to be a condition that pushed America to take part in the Selection and that pushed Katniss to take over responsibilities of her parents (5.6.1.5 Being pushed by your parents into something you do not want to do, pp. 168; 5.6.1.6 Taking over responsibilities of your parents, pp. 168).

5.6.1.5 Being pushed by your parents into something you do not want to do

Celine, Simone, and Wanda seem to have different impressions regarding why America took part in the Selection. Celine, Simone, and Wanda stated that America's parents push her into the casting just to make money for the family. However, Celine, Simone and Wanda draw different conclusions. Wanda told that America's mother had good intentions and just wanted the best for her daughter (Appendix A30 Wanda T2, p. 695). Celine told it is not okay to decide for other family members behind their back what they should do (Appendix A2 Celine T2, p. 304). In contrast to Celine and Wanda, Simone did not remark that America felt like being pushed into participation but she was willing to suffer in order to make money for her family (5.6.1.2 Doing anything for your family, p. 167; Appendix A28 Simone T2, p. 662).

5.6.1.6 Taking over responsibilities of your parents

Dora, Emilia, Feline, and Helena told that Katniss is blaming her mother for taking care of the family on her own ever since Mrs. Everdeen stopped taking care of the family (Appendix A6 Dora T2, p. 366; Appendix A10 Emilia T2, p. 422; Appendix A14 Feline T2, p. 474; Appendix A22 Helena T2, p. 568). Felix and Helena explained that Katniss needed to become the main provider despite being young.

Emilia and Feline told that Katniss took over responsibilities of her mother by taking care of Prim (Appendix A10 Emilia T2, p. 421; Appendix A14 Feline T2, p. 473). Emilia adds that she even took over former responsibilities of her father by going hunting in order to provide food. In this context, Fiona told that Katniss puts the family in danger because going hunting is illegal (Appendix A18 Fiona T2, p. 533).

Some interviewees told that Katniss becoming the main provider changed the relationship between Prim and Mrs. Everdeen. Emilia told that when Mrs. Everdeen stopped taking care of the family, Prim became more distanced to her (Appendix A10 Emilia T2, p. 421). Fiona stated that Prim even became protective of her mother because Prim wanted to be there for her (Appendix A18 Fiona T2, p. 533).

5.6.1.7 Considering friends your family

Emilia remarked that Gale is like a brother to Katniss. She told that he can be considered part of the family because he took care of the family when Katniss asked him for it (Appendix A10 Emilia T2, p. 422).

5.6.2 Friendship in YA Dystopia

Many interviewees remarked that both Katniss and America do not have many friends. Several interviewees told that America only had a friendship with Aspen prior her participation in the Selection. In contrast, some interviewees stated that Katniss had been friends with Gale and/or Madge prior participating in the Hunger Games (Appendix A6 Dora T2, p. 367; Appendix A10 Emilia T2, p. 422; Appendix A18 Fiona T2, p. 534). Some interviews explained that the relationship with a younger sister is a friendship (5.6.2.1 Being friends with your sibling, pp. 171).

Celine, Lucy, and Simone consider America and Aspen to remain friends even after Aspen broke up with America. Simone and Wanda criticize Aspen for breaking up with America even though they stated he had good intentions in mind (Appendix A28 Simone T2, p. 663; Appendix A30 Wanda T2, p. 697). Lucy seems to be unsure if

America and Maxon should be considered friends (Appendix A26 Lucy T2, p. 622). Wanda stated that America's uncertainty regarding her feelings towards Maxon makes considering them friends complicated (Appendix A30 Wanda T2, p. 697).

Helena is not sure if she would consider the people that Katniss sticks with as friends (Appendix A22 Helena T2, p. 568). Looking at what Helena personally pointed out as being important to her in a friendship, friends are always there for each other, stick with each other, and can count on each other (5.5.3 Friends, pp. 157). Therefore, Helena questions if the people who Katniss sticks with are there for her, stick with her and who she can count on.

There are various points of view on Katniss' and Gale's friendship among the interviewees ranging from true friendship up to stopping being friends with each other. Elena, Feline, and Felix told that Katniss and Gale are good friends (Appendix A16 Felix T2, p. 502; Appendix A14 Feline T2, p. 474). Fiona explained that Gale's and Katniss' friendship was stronger in the beginning before Gale was telling Katniss that he was in love with her but she was not in love with him (Appendix A18 Fiona T2, p. 534).

Some interviewees consider Katniss and Peeta to be friends but most of them seem uncertain if their affection for each other makes them friends. For instance, Feline remarked that she is uncertain about Katniss' feelings for Peeta (Appendix A14 Feline T2, p. 474).

Several interviewees seem uncertain if they should consider the contestants of the Selection or the Tributes of the Hunger Games the protagonists' friends (5.6.2.2 Competing against others, pp. 171). There are some remarks about considering other contestants the protagonists' friends like Marlee or Rue (Appendix A18 Fiona T2, p. 534; Appendix A22 Helena T2, p. 570). These interviewees explained that there is a different nature of these relationships in contrast to other contestants or citizens.

5.6.2.1 Being friends with your sibling

Celine and Simone stated that Mey and America are more likely friends than sisters (Appendix A2 Celine T2, p. 304; Appendix A28 Simone T2, p. 660). They explained that the sisters get along fine and are there for each other. Ernie and Jenny remarked that they consider Katniss and Prim to be friends (Appendix A12 Ernie T2, p. 448; Appendix A24 Jenny T2, p. 596).

5.6.2.2 Competing against others makes it hard to make friends

Celine stated that America made friends when she was in the Selection. However, she seems uncertain if she considers the girls who America gets along with her friends. Celine remarked that by competing against each other, there is limited potential for friendships (Appendix A2 Celine T2, p. 305). Celine referred to that most girls behave differently behind America's back and some of them become enemies. She considers Marlee to be America's best friend because they do not cheat on or betray each other during the Selection (Appendix A2 Celine T2, p. 305). Therefore, the lack of competition for the affection of Prince Maxon seems to be make America's and Marlee's friendship possible.

Regarding the people that joined Katniss' teams in the Arenas, Helena remarked that they temporarily became Katniss' friends in order to survive (Appendix A22 Helena T2, p. 569). Helena told that this model had been successful till they knew that only one of them would survive. A different perspective on this aspect is presented by Felix who considers all of Katniss' friendships good because everybody needs friends in times of war (Appendix A16 Felix T2, p. 502).

5.6.2.3 Spending time together

Dora, Emilia, and Fiona told that Katniss and Gale spend a lot of time with each other when they go hunting together (Appendix A6 Dora T2, p. 367; Appendix A10 Emilia T2, p. 422; Appendix A18 Fiona T2, p. 534).

5.6.2.4 Being there for each other

Celine remarked that America and Marlee were always there for each other (Appendix A2 Celine T2, p. 305; Appendix A30 Wanda T2, p. 696).

Elena and Ernie stated that Katniss and Peeta take care for each other (Appendix A8 Elena T2, p. 396; Appendix A12 Ernie T2, p. 449). Feline remarked that Katniss was happy when Peeta was around when she had nightmares from the Hunger Games (Appendix A14 Feline T2, p. 474). Felix told that they are real friends because they would do anything for each other (Appendix A16 Felix T2, p. 501).

5.6.2.5 Supporting each other

There are several different portrayals given by the interviewees about the protagonists and their friends supporting each other.

Wanda remarked that America behaves like a friend to Marlee by supporting her in the Selection in times when America does not want to win the competition (Appendix A30 Wanda T2, p. 696).

Fiona remarked doubts that Katniss and Gale would be friends if they lived in a world without Hunger Games and had enough to eat (Appendix A18 Fiona T2, p. 534).

Elena explained that Gale is always standing up for Katniss and was saving Katniss' life in the sewers of the Capitol (Appendix A8 Elena T2, p. 395).

Feline, Helena, and Jenny told that Katniss and Cinna are friends because Cinna supported and motivated Katniss right before the Hunger Games (Appendix A14 Feline T2, p. 474; Appendix A22 Helena T2, p. 569; Appendix A24 Jenny T2, p. 596).

Jenny remarked that Katniss and Cinna are friends because they needed each other (Appendix A24 Jenny T2, p. 596). She explained that Katniss needed Cinna to support her and Cinna needed Katniss to become part of the rebellion.

Feline explained that Haymitch supported Katniss in the Hunger Games and told her what to do (Appendix A14 Feline T2, p. 475).

5.6.2.6 Talking about anything

Simone remarked that Marlee and America are friends because they talk about everything (Appendix A28 Simone T2, p. 662). Simone told that how America and Marlee bitched about Celeste on the first day of the Selection shows her that they are friends (Appendix A28 Simone T2, p. 662).

Wanda stated that America and Maxon are friends because they talk a lot with each other (Appendix A30 Wanda T2, p. 697). Wanda explained that this was shown all the times when America talked to Maxon about her emotions, her family and what her live as a Six is like.

Dora, Emilia, and Fiona told that Katniss and Gale talk about anything when they are going hunting together (Appendix A6 Dora T2, p. 367; Appendix A10 Emilia T2, p. 422; Appendix A18 Fiona T2, p. 534).

5.6.2.7 Wanting the best for your friend

Simone and Wanda remarked that Aspen broke up with America so that she could live a better life (Appendix A28 Simone T2, p. 663; Appendix A30 Wanda T2, p. 697). Wanda stated that he only wanted the best for her by giving her a chance to get into a higher caste via the Selection (Appendix A30 Wanda T2, p. 697). Simone stated that it was sweet of Aspen that he wanted America to be better off without him (Appendix A28 Simone T2, p. 663).

After their break up, some interviewees offered different points of view on Aspen's changed intentions. On the one hand, Lucy told that America and Aspen are still good friends. Lucy stated that if Aspen hated America for choosing Maxon he would not have protected her when he became guard in the palace (Appendix A26 Lucy T2, p. 622). Celine remarked that America was always there for Aspen and stood by him no matter what (Appendix A2 Celine T2, p. 305). On the other hand, Simone told that Aspen just wanted America to belong to him instead of wanting her to become happy

(Appendix A28 Simone T2, p. 664). Simone remarked that it was sad that Aspen wanted to become a guard in the palace so badly that he was willing to give up his prior life to be with America (Appendix A28 Simone T2, p. 664).

5.6.2.8 Being affected to each other

Emilia and Felix stated that Katniss and Peeta are friends because they show affection to each other. Felix told that they were in love from the moment when they decided to die together in the 74th Hunger Games (Appendix A16 Felix T2, p. 502).

5.6.2.9 Complementing each other

Emilia told that Katniss and Peeta are attracted to each other by their differences and complement each other (Appendix A10 Emilia T2, p. 423).

5.6.2.10 (Not) Being similar

Feline told that Katniss and Haymitch are friends because they are similar (Appendix A14 Feline T2, p. 475). In contrast to being similar, Fiona remarked that Katniss and Gale stopped being friends when they had different agendas. She reports that Gale was not having any doubt to cause civil casualties by killing everyone in District 2, whereas Katniss wanted to avoid any deaths during the rebellion (Appendix A18 Fiona T2, p. 534).

5.7 Points of view on recent society

The purpose of accessing the interviewees' points of view on recent society is to compare their portrayals of recent society with their portrayals of a dystopian society. This makes it possible to analyse concepts that the interviewees referred to in recent society and are enhanced and devised in dystopian states (3.2.2 Dystopian literature, pp. 29).

In order to access society as a concept with a low level of empirical content, there was no definition given by the interviewer except those incidents when the interviewees did not have any idea what society meant (3.2 Theoretical concepts, pp. 25). Therefore, most interviewees were able to talk about their individual concepts of society rather than adjusting their remarks after given a definition.

There is more criticism rather than approval about the recent society the interviewees live in. However, this relation has to be set into the context of the assessment. Emilia offered a remark about criticism and approval that calls it is easier to talk about bad things in society rather than good things (Appendix A9 Emilia T1, p. 410). Two examples that support this assumption seem to be Elena's and Helena's statements that there is nothing good about recent society (Appendix A7 Elena T1, p. 385; Appendix A21 Helena T1, p. 556). However, Elena seems to be reflective of her inability to think of anything good when she remarks that this does not mean that people in Germany do everything bad (Appendix A7 Elena T1, p. 385).

Jenny told that she gets her impressions about society from TV (Appendix A23 Jenny T1, p. 586). In this context, she reflects that her perception of recent society depends on what she watches on TV.

There were several individual remarks of the interviewees about properties of society that refer to how societies work. I want to lay out several individual properties in order to provide concepts that the individual interviewees rely on regarding their individual perception of society. Some of them are only referred to by a single interviewee but occur in other contexts and portrayals of the same interviewees (5.7.6 It is impossible to settle on a single opinion, pp. 180; 5.7.7 There are good and bad people, pp. 180). These properties are presented in addition to common concepts among the interviews, too.

5.7.1 Dealing badly with refugees

Several different points of view on society were raised by the interviewees in context of the so-called "refugee crisis" in Germany back in 2015 and 2016. Keeping in mind that the interviewees were held in early 2016, it is not surprising that this topic that had been present in media for several months was brought up by several interviewees. There are different perspectives regarding criticism of the "refugee crisis" that address refugees, politicians, and/or German citizens.

Some interviewees stated that they do not want to be considered racist in this context. It is important for me to highlight that these interviewees spoke about their concerns regardless the fear of potentially being labelled racist. This shows that several interviewees felt comfortable to bring up controversial perspectives even though they had the opportunity not to bring them up.

Clarissa, Dora, Felix, Helena, Jenny, and Simone stated that the politics deal with the refugee crisis badly (Appendix A3 Clarissa T1, p. 327; Appendix A5 Dora T1, p. 358; Appendix A15 Felix T1, p. 490; Appendix A21 Helena T1, p. 556; Appendix A23 Jenny T1, p. 586; Appendix A27 Simone T1, p. 358). Clarissa, Dora, and Emilia told that politicians lose control and track of the refugees (Appendix A3 Clarissa T1, p. 327; Appendix A5 Dora T1, p. 358; Appendix A9 Emilia T1, p. 410).

There seem to be two different depictions of why the politics deal badly with the refugees. On the one hand, some interviewees talked about potential dangers and exploitation. On the other hand, some interviewees remarked that refugees are not treated appropriately by Germans.

Regarding the citizens and the refugees, Elena and Lucy told that it is not okay how people treat refugees (Appendix A7 Elena T1, p. 384; Appendix A25 Lucy T1, p. 610). Lucy told that many people accuse and insult them. She found it hard to face these kinds of accusations by people around her but remarked that she stands by her opinion (Appendix A25 Lucy T1, p. 611).

Elena told that even though you cannot accommodate every refugee in Germany, they need to be given shelter because there of the wars they face back home (Appendix A7 Elena T1, p. 384). She emphasized that even though she does not need to be friends with refugees, refugees should get help. Considering accommodation, Felix told it is bad that people attack refugee housings and remarked that refugee houses are a bad place to stay in (Appendix A15 Felix T1, p. 490).

Simone told that it is unfair that refugees are not treated equal to Germans (Appendix A27 Simone T1, p. 643). She explained this is unfair because Germans have to work hard in order to achieve something but refugees and do not have to give anything back in return for support.

Emilia, Ernie, and Simone referred to war in context of refugees. Emilia states that the refugee crisis may cause a war (Appendix A9 Emilia T1, p. 411; Appendix A11 Ernie T1, p. 435). Simone told that refugees should not have been allowed to enter Germany in the first place because terrorists disguised as refugees could start building bombs for assaults (Appendix A27 Simone T1, p. 643).

Helena remarked that recently media kept news from her and she had to get these news differently (Appendix A21 Helena T1, p. 557). Helena gives the example of New Year's Eve 2016 in Cologne where the public only got to know what happened because somebody involved did not keep quiet. Emilia referred to the same incident and remarked that this incident restricted what she was allowed to do on her own and how less secure she feels in some contexts (Appendix A9 Emilia T1, p. 411).

5.7.2 Coping with environment and climate change

Many interviewees portrayed different points of view on how recent society takes care of the environment. Most of their concerns revolve around the climate change that is taking place.

Emilia and Simone told that it is good that in our recent society there are people who engage themselves in making the environment better and/or try to solve climate

problems (Appendix A9 Emilia T1, p. 410; Appendix A27 Simone T1, p. 642). Elena told that she likes that people try to find solutions to improve the environment (Appendix A7 Elena T1, p. 410). Despite that, Elena remarked that many people destroy too much of the environment (Appendix A7 Elena T1, p. 383). Simone stated that politicians today are on a good way to stop using nuclear power and are trying to limit climate change (Appendix A27 Simone T1, p. 642). Simone told that many of today's climate problems have been caused by past generations who did not think about the consequences for future generations (Appendix A27 Simone T1, p. 642).

5.7.3 People need to care more about others

There are several remarks about how people treat each other in the recent society. Most have in common that people need to start caring more about other people who they do not know well yet. However, several interviewees remarked that not all people need to improve their behaviour. For example, Dora stated that people in cities do not know any of their neighbours well and people on the countryside know all the people in their neighbourhood (Appendix A5 Dora T1, p. 359).

Jenny told that people are becoming more egoistic in recent society and these people are not open to anything other than what they already know (Appendix A23 Jenny T1, p. 584). Helena pointed in a similar direction by stating that society has always been superficial (Appendix A21 Helena T1, p. 556).

Feline said she likes the possibility to communicate fast with others via mobiles but dislikes that people do not talk with other people in person that much ever since (Appendix A13 Feline T1, p. 464). In a similar manner, Dora remarked that nowadays everybody is just looking at their mobiles on public transportation (Appendix A5 Dora T1, p. 357).

5.7.4 People treat each other (un)kindly in recent society

In general, Elena stated that many people are nice in recent society (Appendix A7 Elena T1, p. 382). However, she considered people in other countries to be nicer and more helpful – even to foreigners (Appendix A7 Elena T1, p. 384).

Dora and Helena stated that they do not like that there are people who do not have any manners and lack respecting others. Though Helena stated that there are very nice people in recent society, she remarked there is a growing number of people who are not nice at all (Appendix A21 Helena T1, p. 556). Dora explained that many people do not treat older people with any respect (Appendix A5 Dora T1, p. 357).

Emilia talked about her dislike of people who are egoistic and do not want others to be lucky (Appendix A9 Emilia T1, p. 410). She considered herself to be somebody who enjoys other people's luck more than her own and cannot relate to egoistic people.

In the contrast to other parts of society, some interviewees told that people get along in schools. Clarissa and Lucy stated that they think students get along well in school and in class (Appendix A3 Clarissa T1, p. 325; Appendix A25 Lucy T1, p. 610). Lucy told that in her class most people get along with each other others well and many class mates are friends with each other.

5.7.5 Providing help for others

Emilia told it is good that there are people who care about helping others (Appendix A9 Emilia T1, p. 410). Jenny told that in recent society people who are disabled can get lot of aid in order to get around (Appendix A23 Jenny T1, p. 585). Even if the recent help itself is not perfect, it is a good thing that people try to provide help.

In the context of school, Lucy stated that most people in their school did and do not experience bullying (Appendix A25 Lucy T1, p. 610). Clarissa remarked that it is good that in the past students who had been bullied got support from their class mates

(Appendix A3 Clarissa T1, p. 326). She explained that bullying is no issue at her school anymore.

5.7.6 It is impossible to settle on a single opinion

Simone laid out thoughts on democracy that can be spotted in several circumstances when she talked about society, the world or her perception of a dystopian state. She explained that there are always two opinions on each subject or topic. There are always some people who are for something and there are always people who are against something (Appendix A27 Simone T1, p. 641; Appendix A28 Simone T2, p. 667). Therefore, she seemed to doubt that you will ever find consensus that can work for all (Appendix A27 Simone T1, p. 641).

Simone hinted at that she got this impression by reading books. As an example, she referred to the caste system in *The Selection* series that has been stopped for good reasons and with high public demand in-between *The One* and *The Heir* (Appendix A28 Simone T2, p. 642). She stressed that several years later people want the caste system back although it had been bad for almost everybody.

5.7.7 There are good and bad people

Celine explained that society consists of good and bad people (Appendix A1 Celine T1, p. 288). This concept seems similar to regarding different groups in a Dystopia either good or bad (5.8.2.2 Living in restrictions , pp. 187; 5.10.1.2 Fighting together against somebody or something, pp. 211).

Celine explained good people are those who are enjoy if others are lucky or successful and can share there own joy and luck with other people, too (Appendix A1 Celine T1, p. 288). Bad people would be people who are manipulative, enjoy if other people are in a bad mood and envy the people they perceive to be successful or lucky (Appendix A1 Celine T1, p. 288). However, Celine talked about the danger that people can have two different faces and only look like they are good people. This means that

people can behave differently to you than they do to other people (Appendix A1 Celine T1, p. 288).

5.8 Dystopic states

The interviewees' portrayals of life in YA Dystopia share similarities and differ when you compare Illéa and Panem. Many interviewees focussed on the inequality in both states. Several interviews considered the caste system the worst aspect of life in Illéa and many interviewees remarked the Hunger Games as the worst aspect of life in Panem (5.8.1.1 The caste system is the worst in Illéa, pp. 182; 5.8.2.7 (Watching) The Hunger Games is the worst about Panem, pp. 190). The Hunger Games were portrayed as a competition where randomly selected teenagers must kill each other and the caste system is criticized to determine the life of the citizens. Living a determined life with few choices may seem a different kind of "bad" or "worse" than facing that children and teenager face a very certain death if they must participate in the Hunger Games.

There are several other different portrayals of life in Dystopia alongside these two different types of general criticism. Several interviewees even referred to multiple possible points of views on similar issues they criticized about dystopic states. Therefore, I want to show the different possible remarks for each state separately to display the multitude of similar and different perspectives on the properties of life in Dystopia.

5.8.1 Living in Illéa

The interviewees talked about several different properties regarding Illéa in the context of different points in time of the story. Simone recalled the history of Illéa and explained how the United States of America evolved to Illéa (4.2.2.1 The emergence of YA Dystopian states , pp 81). She described the development of the caste system as a process that took a couple of centuries. She explained that a king of Illéa thought

that the politics did not work out and installed a caste system (Appendix A27 Simone T1, p. 641; Appendix A28 Simone T2, p. 666).

Almost all of the remarks about life in Illéa concern themselves with either this caste system or the Selection. Additionally, there is a remark of Lucy that addresses life during the rebellion in Illéa (5.10 Rebellion in YA Dystopia, pp. 209). Lucy remarked that living in these conditions would scare her.

5.8.1.1 The caste system is the worst in Illéa

Celine, Lucy, and Simone told that the caste system is a bad or the worst aspect of Illéa (Appendix A2 Celine T2, p. 309; Appendix A26 Lucy T2, p. 624; Appendix A28 Simone T2, p. 669). However, Celine remarked that it depends on your caste what you would consider the worst (Appendix A2 Celine T2, p. 309).

5.8.1.2 Living ranged from wealthiest to poorest

Celine stated that the different social tiers in Illéa are hard to comprehend for her (Appendix A2 Celine T2, p. 308). She explained that the castes are similar to the different Districts in *The Hunger Games* series (5.8.2 Living in Panem, pp. 185; Appendix A2 Celine T2, p. 307). Celine recalled that these tiers are ranked from very poor to the richest people with the royal family at top. Simone explained that there are huge differences regarding the living conditions between two consecutive castes (Appendix A28 Simone T2, p. 667).

5.8.1.3 Living separated from other castes

Celine told that the people in Illéa do not live together and only deal with people from their caste (Appendix A2 Celine T2, p. 308). Wanda remarks that people are getting along with the other people from their caste, too (Appendix A30 Wanda T2, p. 699). These portrayals are similar to remarks about life in Panem that the Districts are separated from each other (5.8.2.4 Living separated from other Districts, pp. 188).

5.8.1.4 Getting treated according to your caste

Celine, Lucy, Simone, and Wanda stated that people from higher castes treat people from lower castes badly.

Celine, Lucy, and Simone provide similar points of view on how people treat each other according to their castes. Celine explained that people from low castes are not treated well by people from high castes (Appendix A2 Celine T2, p. 308). Wanda told that people from higher castes look down at the lower castes (Appendix A30 Wanda T2, p. 699). Simone stated that the higher the caste, the better people are treated by others (Appendix A28 Simone T2, p. 670). She provided the example that the contestant Celeste is treated better like America even though America can do several things better than her.

Lucy told that the people from higher castes suppress people from lower castes (Appendix A26 Lucy T2, p. 623). Lucy remarked that this behaviour was present between the contestants in the Selection, too (Appendix A26 Lucy T2, p. 623). Simone stated that all candidates from the lower castes aside America were the ones who had to leave the Selection first (Appendix A28 Simone T2, p. 669).

Celine, Lucy, and Simone assessed the interactions between the castes from their individual points of view, too. Celine and Simone stated that they dislike that people in Illéa judge others according to their caste (Appendix A2 Celine T2, p. 309; Appendix A28 Simone T2, p. 670). Simone addresses that she dislikes that people are treated like human beings and nobody cares about their skills.

5.8.1.5 Living in restrictions in low castes

Celine, Lucy, and Simone told that people are limited by their caste and are not allowed to do whatever they want. Celine and Lucy told that people from the lower castes are not allowed to do much and have less opportunities (Appendix A2 Celine T2, p. 308; Appendix A26 Lucy T2, p. 623). Lucy put an emphasis on considering these

restrictions the worst about life in Illéa because they limit people's freedom (Appendix A26 Lucy T2, p. 624).

Lucy, Simone, and Wanda stated that people in Illéa are not allowed to choose their profession due to caste restrictions. There are different points of view towards assessing these restrictions. Lucy told she thinks that this is bad but Wanda remarked it is good that everyone in Illéa has a role and everything is not chaotic (Appendix A26 Lucy T2, p. 624; Appendix A30 Wanda T2, p. 699). However, Wanda added that it is unfair that you cannot do any jobs outside your assigned profession (Appendix A30 Wanda T2, p. 698). As an example, Simone laid out that only people from the fifth caste were allowed to do arts and music (Appendix A28 Simone T2, p. 667). According to her, casteless people face many limitations and restrictions (Appendix A28 Simone T2, p. 667).

5.8.1.6 Not being able to choose your caste (aside marriage)

Celine and Simone told that it matters which caste you are born into in Illéa (Appendix A2 Celine T2, p. 308; Appendix A28 Simone T2, p. 670). Celine and Wanda talked about that people cannot choose their castes, too (Appendix A2 Celine T2, p. 308; Appendix A30 Wanda T2, p. 698). Wanda criticized that people are not responsible for being in the caste they reside.

Many interviewees talked about marriage as the only option to change the caste for females. Wanda told that this rule is unfair (Appendix A30 Wanda T2, p. 699). Simone explained that women always marry into men's castes in Illéa (Appendix A28 Simone T2, p. 665). Therefore, many girls want to marry a man from a higher caste so they could have more money to spend (Appendix A28 Simone T2, p. 667). Celine remarked that America was scared to tell her parents that she wanted to marry Aspen because it was very uncommon to marry into a lower caste (Appendix A2 Celine T2, p. 308).

5.8.1.7 Getting in touch with the citizens via the Selection

Both Celine and Simone reported good aspects of the Selection and its concept. Celine told it was good that the royal family picked the 35 contestants from the public in order to get more in touch with their citizens (Appendix A2 Celine T2, p. 309). She stated that they wanted to show their citizens you can achieve something in Illéa regardless your caste.

Simone remarked that the people of Illéa do not celebrate in public aside the Selection (Appendix A28 Simone T2, p. 669). Simone told that this contest could have been a good way for Maxon to find his wife if King Clarkson had not manipulated the contest (Appendix A28 Simone T2, p. 668). Simone expressed doubts if this contest would work if the contestants were males (Appendix A28 Simone T2, p. 669).

5.8.2 Living in Panem

The interviewees portrayed several properties of life in Panem differently. Most of the portrayals focus on the life in District 12 where Katniss and her family reside in. Therefore, remarks about the life in District 12 can be laid out separately from remarks about what life is like in other Districts or in the Capitol.

Dora, Elena, Emilia, Feline, Felix, and Jenny told that there is nothing good about life in Panem (Appendix A6 Dora T2, p. 369; Appendix A8 Elena T2, p. 398; Appendix A10 Emilia T2, p. 425; Appendix A14 Feline T2, p. 479, Appendix A24 Jenny T2, p. 599). There was a single remark about things that are good about life in Panem prior the rebellion. Fiona stated that the system of Districts with having a specific task is interesting because everybody knows what to do (Appendix A18 Fiona T2, p. 536). This aspect is similar to Wanda's remark that it is good that everyone has a role in the caste system in Illéa (5.8.1.5 Living in restrictions in low castes, pp. 183).

Elena referred to a concept of good and evil when she was comparing the Capitol and the Districts. She stated that the Districts are good and the Capitol is evil

(Appendix A8 Elena T2, p. 397). This remark is similar to Celine's remarks on recent society and Elena's, Ernie's, and Felix' portrayal of the Capitol and the Districts during the rebellion (5.7.7 There are good and bad people, pp. 180; 5.10.1.2 Fighting together against somebody or something, pp. 211). In contrast to Celine's argument that the attribution depend on people's traits, Elena's, Ernie's, and Felix' portrayals of good and evil refer to group affiliation.

Emilia highlighted that she does not want to live in Panem (Appendix A10 Emilia T2, p. 424). Feline stated she would probably see things differently if she really lived in Panem (Appendix A14 Feline T2, p. 478). However, she remarked that it would be sad to live there even if she lived in a better District (Appendix A14 Feline T2, p. 478). She remarked that she would be bothered that others have a bad live and she would not be able to do anything against that.

5.8.2.1 Parallels between life in Panem and the present

When the interviewees talked about life in Panem, several interviewees drew comparisons to their own life.

Helena described in detail why she perceives Panem as a feasible possible future in our world. On the level of society, Helena explained that the separation in Panem seems realistic because closed communities emerge when people get into groups in our world, too (Appendix A22 Helena T2, p. 572). Feline stated that there are people in this world and in Panem who have a better life or who have a worse life (Appendix A14 Feline T2, p. 478). Helena explained that some of the main traits of the protagonists in *The Hunger Games* series are also present in our world like enjoying or benefitting from other people's misery (Appendix A22 Helena T2, p. 573). She explained there already have happened incredible and unbelievable things which she would have never believed that they could happen (Appendix A22 Helena T2, p. 571). Therefore, a future world like Panem seems possible to her.

Fiona and Helena explained that what is considered to be bad or worse in Panem can be found in our world, too. Fiona stated that inequality is also present in our world where some people live in luxury and others have struggle to get enough food (Appendix A18 Fiona T2, p. 536). Helena told she can project the joy of watching the Hunger Games to our society because she imagines that most people would watch anything (Appendix A22 Helena T2, p. 573).

5.8.2.2 Living in restrictions in the Districts

Dora and Elena told that the Capitol is ranked higher than the Districts (Appendix A6 Dora T2, p. 368; Appendix A8 Elena T2, p. 398). Elena and Feline stated that people in the Districts have to live according to the restrictions that are enforced by the Capitol. Feline explained that the people in the Capitol rule and control how everybody lives in Panem (Appendix A14 Feline T2, p. 478). Elena stated that the people in the Capitol believe they have the power and can command people (Appendix A8 Elena T2, p. 398). Felix remarked that people in the Capitol can do anything they want to (Appendix A16 Felix T2, p. 503).

Feline told that the Capitol wants the people in the Districts to believe that living according to the Capitol is right (Appendix A14 Feline T2, p. 478). Jenny explained that the Capitol justifies its rules according to what the Districts did to them in a past war (Appendix A24 Jenny T2, p. 597). According to Elena, people in the Districts cannot do or decide anything on their own (Appendix A8 Elena T2, p. 398).

Fiona and Felix told that people in the Districts have to work for the Capitol (Appendix A18 Fiona T2, p. 536). Felix told that people in the Districts have to work for the Capitol but only make little money (Appendix A16 Felix T2, p. 503).

Feline and Jenny remarked that people in the Districts live in fear of the Capitol (Appendix A14 Feline T2, p. 478, Appendix A24 Jenny T2, p. 598). Feline stated that the Capitol wants the Districts to fear them so that nobody disobeys the rules.

Elena and Feline remarked that the Districts cannot do anything to change these conditions. Elena told that the Districts cannot fight the Capitol because it is stronger and the Districts live separated from each other (Appendix A8 Elena T2, p. 398). Feline stated that people remain poor and cannot do anything to get wealthier (Appendix A14 Feline T2, p. 479).

5.8.2.3 Living in constant fear of death

Ernie and Jenny told that the worst in Panem is that people live in a constant fear of getting arrested and/or getting killed. Ernie explained that people in the Districts can be forced to take part in the Hunger Games and other people can decide if they survive or if their lives are over (Appendix A12 Ernie T2, p. 452). Jenny provided the example of Seneca Crane who got killed because the 74th Hunger Games were not successful (Appendix A24 Jenny T2, p. 599).

Jenny stated that the getting killed depends on if President Snow considers any of your actions to be wrong (Appendix A24 Jenny T2, p. 598). Jenny stated that this fear of getting killed makes people from the Districts hate the Capitol (Appendix A24 Jenny T2, p. 598).

5.8.2.4 Living separated from other Districts

Emilia and Fiona explained that the Districts in Panem are different from each other and are ranked ascending from the Capitol (Appendix A10 Emilia T2, p. 423; Appendix A18 Fiona T2, p. 536). Fiona remarked that all people in the Capitol and some people in District 1 live in an exaggerated luxury whereas people in District 12 worry about getting enough food (Appendix A18 Fiona T2, p. 536).

Dora, Emilia, Felix, Fiona, and Helena told that the Districts live separate from each other. However, there were different portrayals of reasons for this separation. Emilia and Fiona remarked that people are locked inside their Districts (Appendix A10 Emilia T2, p. 425; Appendix A18 Fiona T2, p. 536). Therefore, they do not meet anyone

else. Dora told that the Hunger Games are the only place where people from different Districts meet (Appendix A6 Dora T2, p. 368). Helena argues that the cause of the separation is that every District is so different from the others (Appendix A22 Helena T2, p. 572). Fiona told that the people in the Districts only fairly know about the existence of the other Districts and know little or nothing about their tasks (Appendix A18 Fiona T2, p. 536). Felix stated that people do not know anybody outside their Districts aside their relatives (Appendix A16 Felix T2, p. 503).

5.8.2.5 Living (un)separated in the Districts

Jenny told that all people in a District live similar (Appendix A24 Jenny T2, p. 598). They are egoistic and only care about their own families. Emilia told that people are distanced from each other and only know people from work or school (Appendix A10 Emilia T2, p. 424). She stated that neighbours do not talk with each other which is similar to Dora's remark on neighbours in our recent society (5.7.3 People need to care more about others, pp. 178). Dora stated that people are ranked within the Districts, too (Appendix A6 Dora T2, p. 368). She explained that there are people in District 12 who have a higher rank like the major, Madge and Peeta.

Feline and Helena offered different perspectives by telling that the people in the poorer Districts stick together (Appendix A14 Feline T2, p. 479). Helena described the relations as family-like because they help each other in emergencies and trade with each other (Appendix A22 Helena T2, p. 571). Feline stated that the poorer people in the Districts are, the more they have to stick together to survive (Appendix A14 Feline T2, p. 479). She remarked that they have no other options.

5.8.2.6 Living superficially in the Capitol

Elena, Emilia, Feline, and Jenny reported about live in the Capitol. Elena stated that people from the Capitol are rich and only care about being wealthy (Appendix A8

Elena T2, p. 397). Feline remarked that people in the Capitol do not care about what happens in the Districts (Appendix A14 Feline T2, p. 479).

Emilia described the Capitol as a fake world where everything is too bright, too colourful and too much fake for wanting to live there (Appendix A10 Emilia T2, p. 424). Emilia and Feline told that friendships in the Capitol are fake and people are not friends with each other (Appendix A14 Feline T2, p. 479). This concept of fake friends is referred to in the interviewees' remarks of their friendships, too (5.5.3.2 Real friends and fake friends, pp. 159).

Jenny stated that people in the Capitol do not treat the people from the Districts like human beings (Appendix A24 Jenny T2, p. 599). She explained that they treat people from the Districts like game tokens that must kill each other in the Hunger Games. Elena referred to that the people in the Capitol enjoy watching others to suffer and die, too (Appendix A8 Elena T2, p. 397).

5.8.2.7 (Watching) The Hunger Games is the worst about Panem

Dora, Fiona, and Helena told that the Hunger Games are the worst about Panem. Dora and Fiona explained that it is the worst if 24 teenagers need to slaughter each other till there is one left alive (Appendix A6 Dora T2, p. 369; Appendix A18 Fiona T2, p. 537). Elena and Helena told the worst are the people in the Capitol that watch people die in the Hunger Games (Appendix A8 Elena T2, p. 397; Appendix A22 Helena T2, p. 573).

In context of the Hunger Games, Jenny remarked that Katniss would have never believed that her sister Prim had so much misfortune to be drawn because she was only once in the bowl (Appendix A24 Jenny T2, p. 597). However, Jenny remarked that this individual misfortune turned out to be luck eventually because Katniss stepped up and the revolution happened (Appendix A24 Jenny T2, p. 597).

5.9 The future

The interviewees' portrayals about how they imagine the future to be like are different comparing their own future and the protagonists' future in YA Dystopia. In context of their own future, several interviewees talked about their own future and what they imagine the society or the world to be like. In case they only referred to one of these two different perspectives, they were specifically asked about the perspective they did not refer to on their own. In addition, all interviewees were asked what their families and/or friends will be doing in the future because these two concepts were presented as important aspects of their recent lives. This way, it is possible to display similarities and differences between the personal future and the future of the people who are important for the interviewees.

In context the protagonists' future in YA Dystopia, it was necessary to inquire about the specific points in time of the narration the interviewees referred to. The reports were very different when you compare the protagonists' perspective future prior, during, or after the participation in the Hunger Games or the Selection.

The interview design makes it possible to compare the interviewees' perspective on future in context of their own life and in context of the protagonists' life. A similar comparison is possible in context of the interviewee's portrayals of the future of the recent society and the future in dystopic states. On this basis, it is possible to highlight the properties of the future that reoccur in several different contexts.

5.9.1 The interviewees' personal future

Regarding their personal future, the interviewees offered a broad variety of visions that most concern themselves with having a family and having a future occupation. Many individual notions about the interviewees' personal future are closely related to the interviewees' depiction of their recent life.

Though all interviewees explained their recent perspectives on their future, they differ regarding how detailed and precise they are. As an example, Emilia, Fiona, and Wanda stated that they are mostly uncertain what their personal future will be like (Appendix A9 Emilia T1, p. 408; Appendix A17 Fiona T1, p. 517; Appendix A29 Wanda T1, p. 685).

5.9.1.1 Not being alone

Emilia, Feline, and Simone told that they do not want to be alone or want other family members to be alone in the future. Both family and friends seem to be referred to in context of this need. Emilia would like to have the people who support her like her family and her friends close to her (Appendix A9 Emilia T1, p. 409). Feline would like to have children so that she does not feel alone (Appendix A13 Feline T1, p. 462). Simone stated she wants multiple children in the future so they have somebody to engage with on family gatherings (Appendix A27 Simone T1, p. 637).

5.9.1.2 Having a good life

A very general concept that was portrayed by Clarissa, Ernie, and Fiona is having a good life in the future. Due to the abstract nature of this concept, it can include several different properties depending on the interviewees' points of view.

Ernie and Fiona stated that having a good life means having enough to drink and to eat (Appendix A11 Ernie T1, p. 434; Appendix A17 Fiona T1, p. 522). Fiona added that having warm showers can make life good, too. Ernie remarked that having a home and being able to make trips are part of having a good life in the future (Appendix A11 Ernie T1, p. 434). In the context of her friends' future, Clarissa told that having a good life means to work in a good job that pays well (Appendix A3 Clarissa T1, p. 323).

Fiona talked about a good life in context of the different conditions people live in in our recent world. She remarked that in many countries people have it worse and become refugees in order to live a good life. (Appendix A17 Fiona T1, p. 520).

5.9.1.3 Having your own family

Many interviewees reported that they would like to have their own family in the future. The reports differ according to what the interviewees regarded as being important in family in their own lives right now. Many interviewees talked about the members their future families will consist of but only few addressed the relation to a potential partner. Fiona mentioned that she would like to fall in love with somebody in the context of talking about her future family (Appendix A17 Fiona T1, p. 517). All other interviewees who talked about their future family did not refer to falling in love or love.

Clarissa, Dora, Ernie, Feline, Felix, Fiona, and Simone reported that they want to have a husband, wife, and/or to get married in the future (Appendix A3 Clarissa T1, p. 321; Appendix A5 Dora T1, p. 354; Appendix A11 Ernie T1, p. 434; Appendix A13 Feline T1, p. 462; Appendix A15 Felix T1, p. 488; Appendix A17 Fiona T1, p. 517; Appendix A27 Simone T1, p. 637). In this context, Clarissa, Dora, Ernie, Feline, and Simone remarked that they want to have a child or multiple children, too. Jenny only remarked that she wants to have a family in the future and did not talk about the potential members and their relations to her (Appendix A23 Jenny T1, p. 581).

Dora, Felix, and Jenny stated that their future family will consist of (a) pet(s) (Appendix A5 Dora T1, p. 354; Appendix A15 Felix T1, p. 488; Appendix A23 Jenny T1, p. 582). Both Felix and Jenny explained that pets are important in their recent family, too (5.5.2.1 Family is more than just your parents and siblings, pp. 154).

5.9.1.4 Having your own house or apartment

Clarissa, Ernie, and Felix stated that they would like to live in a house or apartment in the future. Clarissa pictured herself living in a small house in the landside

and Felix told that he would like to own a house himself (Appendix A3 Clarissa T1, p. 321; Appendix A15 Felix T1, p. 488). Ernie remarked that having a sufficient home place to stay is part of living a good life in the future (Appendix A11 Ernie T1, p. 434).

5.9.1.5 Knowing what your future job is going to be like

Several of the interviewees' reports about their personal future referred to having a job. Even Fiona and Jenny who tell that they are not sure what their future job is going to be like mentioned that they will have a job in the future (Appendix A17 Fiona T1, p. 517; Appendix A23 Jenny T1, p. 581). Fiona remarked that she feels a little bit embarrassed that she has not figured her desired job yet.

Celine, Elena, Feline, Felix, and Simone talked in detail about their desired future jobs (Appendix A1 Celine T1, p. 286; Appendix A5 Dora T1, p. 351; Appendix A7 Elena T1, p. 379; Appendix A13 Feline T1, p. 462; Appendix A15 Felix T1, p. 487; Appendix A27 Simone T1, p. 637). Lucy did not portray which kind of job she would like to work in in the future but she remarked that she wants to study at an University (Appendix A25 Lucy T1, p. 608). Some of these interviewees talked about the requirements of these jobs and how they can fulfil them, too. Felix' and Simone's portrayals of their desired jobs stand out in comparison to the other interviewees because they refer to other contexts. Simone remarked that she wants to have a good job so that she can be independent from a husband and Felix stated that he wants to work the same job as a one of his parents works in (Appendix A15 Felix T1, p. 487; Appendix A27 Simone T1, p. 637).

5.9.1.6 Travelling to see the world

Helena and Wanda told that they would like to travel the world in the future. Helena seems to have a clearer vision of what it travelling will be like and Wanda only told that she would spend her money in the future on travelling (Appendix A29 Wanda T1, p. 685). After finishing school, Helena would like to go abroad for some time and

wants to travel to a specific state where many of the books she reads take place (Appendix A21 Helena T1, p. 554). This concept of travelling seems similar to how Feline portrayed her friends' future life to be like (Appendix A13 Feline T1, p. 463).

5.9.2 The interviewees' family's future

Some interviewees talked about their recent family's future regarding few aspects of their life. Most of these remarks concern themselves with the ongoing support from the recent families and staying close to them.

Celine, Elena, Emilia, Helena, and Jenny told that their parents will still be doing the same things and will continue working in their recent jobs or occupations (Appendix A1 Celine T1, p. 287; Appendix A7 Elena T1, p. 380; Appendix A9 Emilia T1, p. 409; Appendix A21 Helena T1, p. 554). Feline stated that her parents will eventually move out and find another place to stay in the same area (Appendix A13 Feline T1, p. 463). Dora and Simone remarked that their parents will be travelling more extensively in the future (Appendix A5 Dora T1, p. 356; Appendix A27 Simone T1, p. 639).

Regarding their sibling(s) future, several interviews talked about similar concepts as they do in context of their own personal future. Celine and Simone stated that their sibling(s) will study at an University, too (Appendix A1 Celine T1, p. 286; Appendix A27 Simone T1, p. 639). In this context, Simone told that her sibling(s) will study a subject he/she/they enjoy(s) and is/are talented in.

Several interviewees told that their families will continue supporting them in the future. This concept of support in a family is similar to what the interviewees report about their recent family (5.5.2.3 Being there for each other, pp. 156; 5.5.2.4 Parents support their children, pp. 156). Lucy told that her family will stick together and support each other like they do now (Appendix A25 Lucy T1, p. 609). Felix stated that his family will help him during hard times and will support him (Appendix A15 Felix T1, p. 488). Feline told that her parents will stay in the same area and Emilia stated that her parents will continue living in the same house (Appendix A9 Emilia T1, p. ; Appendix A13 Feline

T1, p.).Clarissa remarks that after her parents retire, they will take care of her future children (Appendix A3 Clarissa T1, p. 324). She added that a/her sibling will be living next door and they will help each other taking care of their offspring (Appendix A3 Clarissa T1, p. 322).

Simone and Wanda remarked that them moving out will change what their family will be like in the future. Simone stressed that her parents will miss their child/children when she/everybody has moved out (Appendix A27 Simone T1, p. 639). Wanda explained that her parents want her to move out eventually so that she will become more independent (Appendix A29 Wanda T1, p. 686). However, Wanda considered herself to be sufficiently independent right now.

5.9.3 The interviewees' friends' future

The interviewees portrayed their friends' future either similar or different from their own future. In general, there are few remarks on similarities and more remarks on differences. Most of the remarks concern themselves with their friends' different potential future jobs.

Overall, Clarissa and Lucy told that their friends will have a good future, too (Appendix A3 Clarissa T1, p. 323; Appendix A25 Lucy T1, p. 609). Lucy explained that this means that her friends will have a good job, start new families and have fun in life.

5.9.3.1 Friends will have a family in the future

Some interviewees talked about their friends' future families. Some of the interviewees talked about similarities and others talked about differences regarding the individual concepts of family.

Fiona told her best friend's future will be different to hers because she considers her best friend to be a different type of parent in the future (Appendix A17 Fiona T1, p. 518). Fiona remarked that her best friend would like to be married and would like to

have a family, too. However, Fiona stressed that her best friend will have less time for her family because she wants to travel the world and fight to protect it.

Clarissa stated that her best friend will be having a family, too (Appendix A3 Clarissa T1, p. 323). Clarissa explained that her best friends' child will be best friends with her child, too.

5.9.3.2 Friends will have different jobs in the future

Elena offered a variety of portrayals regarding her friends' individual future jobs that relate to several other concepts in different contexts. Her friends' future jobs are related to recent important aspects in her friends' lives. Elena remarked that one of her friends will be getting a job in a field that he/she is interested in school and in leisure that one of her/his parents has studied, too (Appendix A7 Elena T1, p. 381).

Working in a similar job as your parents was mentioned by other interviewees regarding their future job, too. Felix explained that he would like to work in a job that one of his parents recently works in (Appendix A15 Felix T1, p. 487). Simone remarked that her best friends' and her own future job will be related to the field that they are best in in school. Simone's portrayal of her future job referred to an interest in a school subject that she occupies herself with in leisure, too (5.9.1.5 Knowing what your future job is going to be like, pp. 194). Similarly, Simone stated that her best friend will work in a different field because she like different school subjects (Appendix A27 Simone T1, p. 639).

5.9.3.3 Staying friends with your friends in the future

Only few interviewees addressed staying friends with their recent friends as part of their future. Franz told he will still be friends with his recent friends in the future (Appendix A19 Franz T1, p. 544). Feline pointed out that if you are really good friends, you will stay in touch with even if you lived in different countries (Appendix A13 Feline T1, p. 463).

5.9.4 The YA Dystopia protagonists' future

The interviewees were asked about what the protagonists imagined their future to be like in different points of time of the series. This question design offered the opportunity to talk about changes and made it possible to compare these different portrayals to the interviewees' perspectives on their own future. This comparison makes it possible to analyse potential effects of an imagined future on the decision to join a rebellion (5.10.3 Motivation to take part in the rebellion, pp. 216).

The interviewees portrayed America's future differently in the contexts prior or during her participation in the Selection (5.9.4.1 America's future before entering the Selection, pp. 198; 5.9.4.2 America's future during the Selection, pp. 199; 5.9.4.3 America's future after the Selection, pp. 200).

The interviewees addressed Katniss' future either before the 74th Hunger Games, prior the rebellion, or after the rebellion (5.9.4.4 Katniss' future before entering the 74th Hunter Games, pp. 200; 5.9.4.5 Katniss' future between the 74th and the 75th Hunger Games, pp. 201; 5.9.4.6 Katniss' future after the rebellion, pp. 201).

There are several aspects regarding Katniss' future that the interviewees did not consider to change. Dora told that Katniss did not want to have any kids ever (Appendix A6 Dora T2, p. 368). Elena remarked that Katniss always wished that there would not be Hunger Games anymore (Appendix A8 Elena T2, p. 397). Helena remarked that Katniss did not bother thinking about her future because she needed to focus on the present (Appendix A22 Helena T2, p. 570).

5.9.4.1 America's future before entering the Selection

In context of America's perspective future prior her participation in the Selection, Celine and Lucy reported that America believes that she would continue living a similar life in her caste (Appendix A2 Celine T2, p. 306; Appendix A26 Lucy T2, p. 623). Lucy remarked that America does not believe that she will have a great future. Celine and

Simone mentioned that America imagines to marry Aspen and have children (Appendix A2 Celine T2, p. 306; Appendix A28 Simone T2, p. 665). However, they remarked that America was bothered telling her parents about these plans because marrying someone poorer was uncommon. This point of view aligns with the concept that America's parents pushed her into participating in the Selection in order to make money (5.6.1.2 Doing anything for your family, pp. 167). Simone highlighted that marrying Aspen would have meant for America to be poorer and to stop working as a singer (Appendix A28 Simone T2, p. 665). In contrast to the interviewees' portrayals of their lives, Simone's remark can imply that having a family with a person you love can be more important than avoiding poverty and having a good job (5.5.1.1 Good grades are necessary to get a good job in the future, pp. 151). Although Simone stressed that America did not know how to choose at that time, Simone explained that America knew she will not be able to continue making music in the future. In contrast to the interviewees' own future, this portrayal of America portrays her as willing to give up on pursuing work in a field she likes rather than some interviewees seem to plan to do (5.9.1.5 Knowing what your future job is going to be like, pp. 194).

5.9.4.2 America's future during the Selection

Concerning America's perspective future during the Selection, Celine, Lucy, and Simone all provide different portrayals of what America was bothered with at that time. Most of the reported differences compared to her perspective future prior the Selection are related to her love interests Aspen and Maxon.

Celine stated that America did not know what she wanted her future to be like during the Selection (Appendix A2 Celine T2, p. 307). Celine told that America just wanted to stay in the Selection at first to make money for her family. Later, America was torn between Aspen or Maxon when she developed feelings for Maxon.

Lucy told that America had doubts that she could ever win the Selection and was in constant fear of leaving the contest (Appendix A26 Lucy T2, p. 622). Lucy

remarked that America only started to think that her future could be different when Maxon told her he really liked her.

Simone remarked that America believed that she had other possibilities in life when she was in the Selection. Simone stated that America realized that she is able to do whatever she wants to do (Appendix A28 Simone T2, p. 665). Simone told that America realized that she became a role model during the Selection and could show others that they do not need to obey the rules, too (Appendix A28 Simone T2, p. 666). Simone reported that America started to believe that she could continue making music even if she was transferred into a different caste (Appendix A28 Simone T2, p. 666).

5.9.4.3 America's future after the Selection

Lucy told that America will be happy with Maxon and all her family and friends who are close to her (Appendix A26 Lucy T2, p. 628). She remarked that America will be able to do a lot of things that she was not allowed to do or did not do before.

5.9.4.4 Katniss' future before entering the 74th Hunter Games

Emilia, Feline, Felix, Fiona, and Helena reported that Katniss thought her future would have remained similar to the live she was living before the reaping (Appendix A10 Emilia T2, p. 423; Appendix A14 Feline T2, p. 476; Appendix A16 Felix T2, p. 503; Appendix A18 Fiona T2, p. 535; Appendix A22 Helena T2, p. 570). In contrast, Jenny remarked that Katniss had plans to flee with her family after the Reaping before Prim was selected as a tribute (Appendix A24 Jenny T2, p. 597).

There are different portrayals of Katniss future family and relationships. On the one hand, Emilia and Feline remarked that Katniss thinks about having her own family (Appendix A10 Emilia T2, p. 423; Appendix A14 Feline T2, p. 476). On the other hand, Dora stated that Katniss did not want to have children that would grown up in a District where they would have no rights (Appendix A6 Dora T2, p. 367). Fiona told that maybe Katniss would start a relationship with Gale (Appendix A18 Fiona T2, p. 535). Fiona

expressed doubt if Katniss could have found somebody else (Appendix A18 Fiona T2, p. 535). In contrast, Feline stated that Katniss may move in with Gale but they will not be having a family (Appendix A14 Feline T2, p. 476).

5.9.4.5 Katniss' future between the 74th and the 75th Hunger Games

Almost all interviewees stated that Katniss' perspective future changed after she survived the 74th Hunger Games. Only Emilia remarked that Katniss imagines her future to be similar when she moved to the Victor's Village (Appendix A10 Emilia T2, p. 423). In contrast, Dora and Helena told that Katniss imagines to have a better future because her family does not live in misery anymore (Appendix A6 Dora T2, p. 368; Appendix A22 Helena T2, p. 570). Helena remarked that Katniss did not need to worry anymore and could grow old (Appendix A22 Helena T2, p. 571).

Feline and Helena told that Katniss did not think about her future much at that time because she barely survived the Hunger Games (Appendix A14 Feline T2, p. 476; Appendix A22 Helena T2, p. 570). Feline and Jenny stated that this was (still) the case after Katniss survived the 75th Hunger Games (Appendix A14 Feline T2, p. 477; Appendix A24 Jenny T2, p. 597). Dora, Helena, and Jenny explained that Katniss believed at that time that she would never have to participate in the Hunger Games again (Appendix A6 Dora T2, p. 368; Appendix A22 Helena T2, p. 570; Appendix A24 Jenny T2, p. 597).

5.9.4.6 Katniss' future after the rebellion

Few interviewees addressed the individual future of the protagonists and the people who were close to them after the rebellion. Felix told that Gale will be happy having his own family and having a good job (Appendix A16 Felix T2, p. 510). Feline and Fiona portrayed Katniss' future after the rebellion differently. Fiona told that Katniss just wants to live a quite normal live with Peeta, like it is written in the epilogue (Appendix A18 Fiona T2, p. 540). Feline expressed that Katniss and Peeta will not

become a normal family because the Hunger Games will continue to hunt them (Appendix A14 Feline T2, p. 477). Though Feline stated that Peeta will talk with his children about the Hunger Games, she told that Katniss will stay silent. Feline remarked that Katniss will become like her mother because they have a similar personality (Appendix A14 Feline T2, p. 477). However, Feline stated that Katniss will care more about her children than her mother did care about her.

5.9.5 Interviewees' perspectives of the world in the future

The interviewees' points of view on the world in the future differ regarding an uncertainty about the future, a hope for a better future and a disbelief in change in society.

5.9.5.1 The future in uncertain

Celine, Dora, and Helena reported that they are uncertain about the state of the world in the future. Celine pointed out that she has neither a good nor a bad feeling about the world in the future. (Appendix A1 Celine T1, p. 288). Dora told that she is just uncertain about the world in the future (Appendix A5 Dora T1, p. 356). Helena explained that things will happen in politics that cannot be foretold (Appendix A21 Helena T1, p. 555).

5.9.5.2 The world will be better in the future

Though Clarissa, Franz, and Lucy told that they can picture a better future, they referred to different properties. Clarissa and Lucy remarked that they usually have a positive perspective on the future (Appendix A25 Lucy T1, p. 609). Clarissa stated that the world will be good again and everything that is problematic will be sorted out (Appendix A3 Clarissa T1, p. 324). This concept implies that the world had been good at some point in time and can be recovered to this state. However, Clarissa did not refer to neither the point in time nor the properties of recovery. Franz explained that

everything will be better in the future because there will be more of everything (Appendix A19 Franz T1, p. 545).

5.9.5.3 Ending war and terror in the future

Several interviewees referred to war and/or terror as obstacles that need to be conquered. There seems to be a distinction between hoping for and believing in a possible future without war. Feline stated she believes it is possible to get over wars but Clarissa and Wanda told that they hope for a future without war or terror (Appendix A3 Clarissa T1, p. 324; Appendix A13 Feline T1, p. 464; Appendix A29 Wanda T1, p. 687). Clarissa explains that terror will vanish because it will gradually become less and will stop eventually (Appendix A3 Clarissa T1, p. 324).

Fiona pointed out that people need to learn to solve conflicts differently than with wars (Appendix A17 Fiona T1, p. 522). She remarked that this is not an easy task because there already would have been the end of wars in the world if it was an easy task.

Jenny added a different perspective by talking about a worst case scenario. She told that the worst case for the future would be wars where innocents suffer and die because some people in power want to have war (Appendix A23 Jenny T1, p. 584).

5.9.5.4 Continuing/stopping living in poverty

Some interviewees referred to the obstacle of overcoming poverty. Fiona told that stopping homelessness is important to create a better future society (Appendix A17 Fiona T1, p. 522). Franz told that the future will still be bad for people who live in poor countries because they will still live in slums and get poorly paid for their work (Appendix A19 Franz T1, p. 545). Franz explained that improving these people's lives will make the future better.

5.9.5.5 Climate change will make the world worse

Most of the interviewees referred to climate change as an obstacle that needs to be stopped to prevent the world from becoming worse. Feline and Fiona stressed that people need to do more for the environment and cannot continue overstraining the planet (Appendix A13 Feline T1, p. 464; Appendix A17 Fiona T1, p. 519). Elena remarked that there will be more emissions and barely any nature left in the future if things remain the same (Appendix A7 Elena T1, p. 382). Also Ernie considers of emissions as an obstacle and told that technology need to be developed that solves this problem (Appendix A11 Ernie T1, p. 434). Dora explained that it is bad that people treat the planet like there would be a replacement at hand (Appendix A5 Dora T1, p. 356)

5.9.5.6 Technology will improve in the future

Several interviewees referred to the evolution of technology as improvements in the future. Franz stated there may be more renewable energies and improved technology and Ernie and Felix told there will be more high tech electronics (Appendix A11 Ernie T1, p. 434; Appendix A15 Felix T1, p. 488; Appendix A19 Franz T1, p. 545).

5.9.6 Interviewees' perspectives of a perfect future

The interviewees were asked about how they imagine a perfect future in order to provide them an additional possibility to describe aspects of society could improve. In contrast to their points of view on recent society and the world in the future, this context makes it possible to display the interviewees' properties of an utopian future (3.2.2 Dystopian literature, p. 29).

Celine stated a general problem about a perfect future that is that not everybody will have the same opinion (Appendix A1 Celine T1, p. 293). Therefore, it will not be possible to create a world because there will not be a consensus regarding what is perfect. This point of view is also present in Simone's point of view on society where

she referred to that it is not possible to find consensus (5.7.6 It is impossible to settle on a single opinion, pp. 180). Nevertheless, Celine explained what a perfect future would be like for her (Appendix A1 Celine T1, p. 292).

Many interviewees talked about similar aspects of a perfect future. Jenny remarked that everybody has the ideal of a perfect world where there was peace, no war, no poverty, and equality (Appendix A23 Jenny T1, p. 586). Many other interviewees referred to these properties, too (5.9.6.5 Stopping poverty, pp. 207; 5.9.6.6 Stopping racism, pp. 208).

Several portrayals of a perfect future referred to concepts that the interviewees considered to be important regarding family and/or friendships or which they criticized in the context of recent society. However, there are properties like politics needing to change to create a better future that were not explicitly referred to in other contexts. Therefore, these kinds of depictions are presented in detail to display their interrelations with other properties of society.

5.9.6.1 Politics need to change

Felix, Franz, Helena, Jenny, and Simone stated that politics need to change to create a perfect future. The interviewees talked differently about how changes need to be executed. Helena and Simone referred to relatives who told them that recent politics do not care about the citizens (Appendix A21 Helena T1, p. 557; Appendix A27 Simone T1, p. 641).

Helena and Simone told that the citizens need to be involved and recognized more. Helena explained that politicians all around the world need to pay more attention to their citizens or need to be replaced by people who care about them (Appendix A21 Helena T1, p. 557). She told that the "small people" need to be shown more respect by the "people up there". Simone's remarks should be analysed in context of her points of view on recent society. Simone told that equality is the foundation for a perfect future

where everybody's opinion is similarly important and all decisions are based on votes of a majority (Appendix A27 Simone T1, p. 644).

Dora, Franz, and Simone told that politicians need to change how they deal with each other. Dora remarked that politicians need to get in touch with each other instead of insulting each other (Appendix A5 Dora T1, p. 360). She suggested that media can promote a change of behaviour and councils need to become more active. Franz and Simone told that all governments need to stop fighting each other and need to work together to find solutions (Appendix A19 Franz T1, p. 547; Appendix A27 Simone T1, p. 645).

5.9.6.2 Caring more about others

Celine, Elena, Emilia, Feline, Franz, Helena, and Lucy talked about that people need to care more about others and need to get along with each other (Appendix A9 Emilia T1, p. 412; Appendix A13 Feline T1, p. 465; Appendix A19 Franz T1, p. 546; Appendix A21 Helena T1, p. 557; Appendix A25 Lucy T1, p. 611). These remarks match the interviewees' criticism that people in our recent society do not care enough about others (5.7.3 People need to care more about others, pp. 178).

Celine and Lucy considered respecting others important to improve society and to create a better future (Appendix A1 Celine T1, p. 292; Appendix A25 Lucy T1, p. 611). Elena explained that people need to be nicer and should not make fun of other people (Appendix A7 Elena T1, p. 385). Emilia told that people need to start looking out for others (Appendix A9 Emilia T1, p. 413).

5.9.6.3 Treating animals better

Clarissa, Dora, Felix, Fiona, and Jenny told that people would treat animals better in a perfect future. Clarissa and Fiona stressed that people need to stop using animals in experiments (Appendix A3 Clarissa T1, p. 329; Appendix A17 Fiona T1,

p. 522). Jenny remarked that animals belong to this world like humans and should not be treated like objects (Appendix A23 Jenny T1, p. 586).

Dora stated that more people should become vegetarians (Appendix A5 Dora T1, p. 359). Felix told that more needs to be done for protecting endangered species (Appendix A15 Felix T1, p. 491).

5.9.6.4 Changing behaviour to save the environment

Several interviewees talked about the need of improving behaviour to save the environment. In general, Fiona remarked that there needs to be less pollution (Appendix A17 Fiona T1, p. 522).

Regarding mobility, Dora and Emilia stated that people should use bicycles or walk by foot for short distance travel (Appendix A5 Dora T1, p. 360; Appendix A9 Emilia T1, p. 412).

Felix and Simone remarked that people need to stop using nuclear power (Appendix A15 Felix T1, p. 491; Appendix A27 Simone T1, p. 642). Both considered the storage of nuclear waste as the main problem.

Elena and Fiona remarked that people need to stop cutting down trees (Appendix A7 Elena T1, p. 386; Appendix A17 Fiona T1, p. 518).

5.9.6.5 Stopping poverty

Feline, Jenny, and Lucy told that there would be no hunger and poverty in a perfect future. They provided different approaches on how this could be achieved. Lucy told that rich people need to start donating money to the poor (Appendix A25 Lucy T1, p. 611). Feline remarked that (non-profit-)organisations need to become bigger and get more donations (Appendix A13 Feline T1, p. 466). Jenny explained that all money needs to be distributed equally among all people (Appendix A23 Jenny T1, p. 584).

5.9.6.6 Stopping racism

Dora, Jenny, and Lucy told that there would be no racism and people would be treated equally in a perfect future (Appendix A5 Dora T1, p. 359; Appendix A23 Jenny T1, p. ; Appendix A25 Lucy T1, p.).

5.9.7 Interviewees' perspectives on participating in creating a perfect future

The interviewees were asked about what they can do in order to create a perfect future. This question makes it possible to access the interviewees' points of view if and how they can promote change. Many of the interviewees talk about aspects that they consider to be out of their control and where they need rely on the help of other people.

Some interviewees remarked that creating a perfect future is not possible (5.9.7.1 Creating a perfect future is not possible, p. 208). In contrast, Simone remarked that people need to start believing in a perfect future in order to make it happen (Appendix A27 Simone T1, p. 645).

In general, Jenny stated that creating a perfect future will take several years until it can be achieved (Appendix A23 Jenny T1, p. 587).

5.9.7.1 Creating a perfect future is not possible

Celine stated that if a perfect future were possible, it would already have been established (Appendix A1 Celine T1, p. 293). She remarked that other people have tried to create a better future in the past and they did not succeed (Appendix A1 Celine T1, p. 293).

Jenny talked about the danger that some people will fight change (Appendix A23 Jenny T1, p. 587). She explained that people in power of politics can prevent change and business people that would be affected by change will try to fight against those demand change (Appendix A23 Jenny T1, p. 587). Therefore, only politicians with power can change the way things are (Appendix A23 Jenny T1, p. 587)

5.9.7.2 Everybody needs to participate to create a better future

Celine and Jenny explained that everybody needs to participate in creating a better future. Celine remarked that it will not be possible to create a better future if people refuse to participate (Appendix A1 Celine T1, p. 292).

Elena referred to the aspect that everybody needs to participate but highlighted that there need to be rules that everybody needs to follow (Appendix A7 Elena T1, p. 386). This property is similar to Elena's criticism on the lack of enforcement of rules in class (Appendix A7 Elena T1, p. 386). Simone told that people need to look out for equality and demand more equal rules (Appendix A27 Simone T1, p. 646).

Fiona remarked that she has not thought about being able to make the future better (Appendix A17 Fiona T1, p. 519). She explained that she could donate to organisations who fight problems and their causes but she doubted that this will change much (Appendix A17 Fiona T1, p. 519).

5.9.7.3 Encouraging the people around you to behave differently

Celine and Jenny remarked that they already encourage and inspire the people around them to make the world a better place (Appendix A1 Celine T1, p. 293; Appendix A23 Jenny T1, p. 587). Dora told that you need to act yourself according to what you want a perfect world to be like (Appendix A5 Dora T1, p. 360). Felix explained that you can become a politician yourself to make your vision of a perfect future come true (Appendix A15 Felix T1, p. 491).

5.10 Rebellion in YA Dystopia

The interviewees were asked several questions about rebellion in YA Dystopia to analyse their portrayals of how the coup d'états evolved, why the protagonists joined the rebellion and what the interviewees regard the consequences of rebellion. By presenting the multitude of different points of views on various properties of rebellion, it is possible to identify those properties that was being referred to in context of what is

important in their lives, too. This way, it is possible to identify concepts that are under threat in a dystopian state during and after a rebellion.

5.10.1 Properties of rebellion

The interviewees were asked what rebellion means to them. Helena and Lucy stated that they have trouble describing what they consider a rebel or a rebellion to be (Appendix A22 Helena T2, p. 574; Appendix A26 Lucy T2, p. 624).

Feline described that a rebellion means to look out for what would be the best for everybody (Appendix A14 Feline T2, p. 481). Feline explained that in a rebellion she would try to persuade others that things need to change. Elena addressed this aspect when she explained how people should behave in a rebellion, too. She stated you need to change things so that everybody would be fine (Appendix A8 Elena T2, p. 400).

Helena stated that in a rebellion you fight for a thing and it does not have to be a big issue (Appendix A22 Helena T2, p. 574). The different "sizes" of issues you rebel for can range from Dora's "small" example of teenagers who rebel against their parents up to Emilia's "big" definition of fighting for rights and freedom (Appendix A6 Dora T2, p. 369; Appendix A10 Emilia T2, p. 426).

5.10.1.1 Trying to change things

Celine and Feline stated that change is the goal of a rebellion (Appendix A14 Feline T2, p. 480). Celine explained that you try to make things better or try to change things you do not like, even though you know you cannot change it (Appendix A2 Celine T2, p. 310).

Simone remarked that there are alternatives to rebellion in order to change things (Appendix A28 Simone T2, p. 680). She explained that there are always other possibilities like getting involved in politics.

5.10.1.2 Fighting together against somebody or something

Clarissa, Felix, Fiona, Helena, and Jenny stated that a rebellion means that people get together in order to fight against something. Clarissa remarked that it is brave if people fight for something they believe in (Appendix A4 Clarissa T2, p. 345).

Clarissa and Jenny told that in a rebellion there is always somebody that you rebel against (Appendix A4 Clarissa T2, p. 345; Appendix A24 Jenny T2, p. 599). Fiona and Jenny explained that rebels are a group that ally against what they do not like or what they do not accept (Appendix A18 Fiona T2, p. 537; Appendix A24 Jenny T2, p. 599). Fiona, Helena, and Simone stated that in a rebellion people who are not satisfied with the government look out for others who think similar in order to do something against the government (Appendix A18 Fiona T2, p. 537; Appendix A22 Helena T2, p. 574; Appendix A28 Simone T2, p. 671).

Elena, Ernie, and Felix stated that people fight "the evil" or people who are evil in a rebellion (Appendix A8 Elena T2, p. 399; Appendix A12 Ernie T2, p. 453; Appendix A16 Felix T2, p. 504)..

5.10.1.3 Standing up against something superior

Dora, Felix, Jenny, and Simone explained that rebellion means standing up against something superior. These interviewees referred to a similar concept like fighting against something but they remarked that a rebellion is always directed against somebody or something superior.

Felix and Jenny told that in a rebellion those who are lower face a strong and/or powerful person like a president or king (Appendix A16 Felix T2, p. 504; Appendix A24 Jenny T2, p. 599). Felix explained that in a rebellion you need to fight the oppression by overturning the leader of the others. Simone stated people try to do something against something they are not satisfied with, even though they have too few votes/voices for change (Appendix A28 Simone T2, p. 672). Dora provided an example

of everyday life by telling that teenagers often rebel against their parents (Appendix A6 Dora T2, p. 369).

5.10.2 How to act in a rebellion

The interviewees were asked how people should behave in a rebellion and are compared with their reports about how the rebels behaved in YA Dystopia. This way, it is possible to identify reasonable or inappropriate behaviour in context of rebellion.

Some of the interviewees talked openly about the trouble they had to describe reasonable or inappropriate actions in a rebellion. Emilia told that it is very hard to describe what would be right in a rebellion (Appendix A10 Emilia T2, p. 400). Helena argued that there is no rulebook for a rebellion and you need to find appropriate means in consideration of the circumstances (Appendix A22 Helena T2, p. 575). Jenny stated that you should join a rebellion when there is one but considered herself to be too scared herself (Appendix A24 Jenny T2, p. 600). This remark seems similar to Elena's remark about people who suffer but are not brave enough to join the rebellion (Appendix A8 Elena T2, p. 399). In this context, Jenny talked about what kind of attitude would be expected and shows that some interviewees were able reflect on expectations they would not fulfil themselves.

Felix was the only interviewee who told that the rebels in Panem acted and treated their opponents pretty well (Appendix A16 Felix T2, p. 507). All other interviewees criticized specific actions of rebels in Illéa or Panem.

5.10.2.1 Repeating the actions of your enemy

Clarissa and Felix remarked that you should not act like those you rebel against. Clarissa told that rebels must not repeat what those who they rebel against did to them (Appendix A4 Clarissa T2, p. 345). Felix stated that you must not kill others without any reasons simply because this is what they did to you (Appendix A16 Felix T2, p. 505). Acting differently seems to be a central aspect of a rebellion to both of them. For

example, they referred to similar properties when they talked about killing your opponents if they could kill you (5.10.2.8 Killing the opponents, p. 216). In contrast, Lucy declared it appropriate to fight rebels with violence if they are violent to you (Appendix A26 Lucy T2, p. 627). Nevertheless, she stressed that you should avoid using violence in a rebellion if possible (5.10.2.7 Avoiding using violence, pp. 215).

5.10.2.2 Willing to make sacrifices

Elena told that it is not right if you did nothing for a rebellion to reclaim praise if it succeeded. She explained that you need to sacrifice yourself so that the rebellion works out (Appendix A8 Elena T2, p. 400).

Celine remarked that many people who died in the rebellion in Illéa knew about the risks of rebellion (Appendix A2 Celine T2, p. 313). She stated that some people were willing to risk their own life for winning the rebellion.

Fiona criticized that Gale was sacrificing other people's lives without trying to persuade them to join him (Appendix A18 Fiona T2, p. 539). In this context, willing to make sacrifices can imply deciding to sacrifice other people.

5.10.2.3 Arguing with each other

Celine, Dora, Feline, Fiona, Helena, and Simone provided examples of arguing in a rebellion. Dora remarked that people need to discuss before taking actions (Appendix A6 Dora T2, p. 369) Simone told that you need to explain what is problematic to those who are responsible for the politics and have power (Appendix A28 Simone T2, p. 672). Feline stated that you should focus on explaining how it would be better if things were different (Appendix A14 Feline T2, p. 481). Fiona and Helena remarked that you need to discuss with each other to find a peaceful solution (Appendix A18 Fiona T2, p. 538; Appendix A22 Helena T2, p. 574). Celine and Clarissa told that you need to stay calm during arguments (Appendix A2 Celine T2, p. 310; Appendix A4 Clarissa T2, p. 345). Emilia criticized that the rebels in Panem were caught in their

belief that what they do is right and did not care about other opinions (Appendix A10 Emilia T2, p. 428). In context of the rebels, Elena remarked that they should not argue and fight each other (Appendix A8 Elena T2, p. 400).

5.10.2.4 Giving the enemy the possibility to join you

Dora and Fiona told that you need to reach out to other people to give them the possibility to join you. Dora criticized that the rebels did not give their enemies the opportunity to join them (Appendix A6 Dora T2, p. 370). Fiona remarked that Gale was willing to kill innocent people in District 2 (Appendix A18 Fiona T2, p. 539). She told that she liked that Katniss tried to reach out for these people after Gale decided it was reasonable to kill them.

5.10.2.5 Sticking together

Clarissa, Elena, and Jenny explained that you need to stick together in a rebellion. Clarissa stated that rebels and their friends need to be there for each other (Appendix A4 Clarissa T2, p. 345). Elena emphasized that you need to fight together because fighting on your own would likely cause your death (Appendix A8 Elena T2, p. 400).

Clarissa and Jenny told that you must not betray others (Appendix A4 Clarissa T2, p. 345; Appendix A24 Jenny T2, p. 600). Jenny remarked that even people who have not joined the rebellion must not betray the rebels (Appendix A24 Jenny T2, p. 600).

5.10.2.6 Not rebelling against other people's freedom/rights

Emilia emphasized that everybody can rebel against anything they want but she told that people can rebel against stupid things (Appendix A10 Emilia T2, p. 426). She remarked that it is stupid to rebel against other people's rights including their freedom, their gender, their sexuality and their religion. She stressed that it is stupid to rebel

against other people's religions and regarded this type of rebellion the main reason for terror in our recent world.

5.10.2.7 Avoiding using violence

Celine, Feline, Fiona, Helena, Lucy, Simone, and Wanda explained that you need to avoid using violence in a rebellion in order to enforce your opinion (Appendix A2 Celine T2, p. 310; Appendix A14 Feline T2, p. 481; Appendix A18 Fiona T2, p. 538; Appendix A22 Helena T2, p. 574; Appendix A26 Lucy T2, p. 625; Appendix A28 Simone T2, p. 672; Appendix A30 Wanda T2, p. 700).

The interviewees provided several examples of violent acts that must be avoided. Fiona explained that it would not be right to hurt, lock away or kill people who have a different opinion (Appendix A18 Fiona T2, p. 538). Dora stated that you should not fight each other till death regardless of the future consequences (Appendix A6 Dora T2, p. 369). Feline remarked that you should not get armed (Appendix A14 Feline T2, p. 481). Helena told that a rebellion is more likely to succeed when you try to find a peaceful solution in discussions (Appendix A22 Helena T2, p. 574). Lucy stated that you should not even hurt anybody with words (Appendix A26 Lucy T2, p. 625).

Feline explained that sometimes you cannot enforce your opinion without violence (Appendix A14 Feline T2, p. 481). However, you need to try solving conflicts without violence first. Elena pointed in a similar direction when she explained that there was no other way than killing those who fought the rebels because these people did not want to make the rebels' lives any better (Appendix A8 Elena T2, p. 402).

Some interviewees stated that the rebels did not care about their opponents. Celine told that the Southern Rebels in Illéa did not show any mercy (Appendix A2 Celine T2, p. 312). She stated that they attacked the palace with bombs and just wanted to kill their opponents. Emilia referred to a similar concept by telling that the rebels in Panem did not care that the people in the Capitol were in fear when they entered it (Appendix A10 Emilia T2, p. 428). In contrast, Lucy told that it would have been stupid

of the guards in Illéa to hurt the Northern Rebels because they did not want to harm anyone (Appendix A26 Lucy T2, p. 627).

5.10.2.8 Killing the opponents

Several interviewees talked about conditions where opponents kill each other in a rebellion. Elena told that it is okay for the rebels in Panem to kill their opponents because they could have stopped the Hunger Games or could have created a democracy (Appendix A8 Elena T2, p. 402). Lucy explained a similar concept that it was reasonable that the Southern Rebels in Illéa had been killed because they killed people, too (Appendix A26 Lucy T2, p. 627).

Jenny told that Katniss and her squad needed to kill the Peacekeepers who were in their way because they would have killed them, too (Appendix A24 Jenny T2, p. 602). However, Jenny remarked that she could never kill somebody and that is why she cannot imagine joining a rebellion herself (5.10.3.8 The interviewees' motivation to support the rebellion, pp. 221; Appendix A24 Jenny T2, p. 601).

Felix explained that it was reasonable of the rebels to kill the opponents' leader so that they would have no leader anymore (Appendix A16 Felix T2, p. 505). Ernie explained that rebels should not attract attention when killing people because people will go after them if they are exposed (Appendix A12 Ernie T2, p. 453).

5.10.3 Motivation to take part in the rebellion

In order to find out about the interviewees' points of view on why people join a rebellion, they were asked about the different motives of the rebels, why the protagonists of YA Dystopia joined a rebellion and what the protagonists put at risk by joining. Additionally, the interviewees were questioned if they would have joined the rebellion themselves.

These three different access points make it possible to compare similarities and differences among the properties of joining a rebellion. The interviewees presented

different motives of the protagonists in relation to their remarks on the motives of the rebels. Additionally, the portrayals of the motives of the rebels are different from what the interviewees referred to being important for them in society. This way, it is possible to display the similarities and differences between the protagonists' motivation to rebel, the rebels' motivation to rebel, and the interviewees' portrayals of a better society.

There are several similarities in the interviewees' portrayals of reasons why the protagonists of YA Dystopia joined the rebellion. Even though many portrayals seem similar, the properties differ according to the variety in the interviewees' individual points of view on society.

Few interviewees talked about the different interests of the two different groups of rebels in Illéa. Celine and Lucy only referred to the motives of one group and did not address the motives of the other group. Lucy told that the Southern Rebels wanted war and the Northern Rebels wanted to get the diaries of the founder of Illéa in order to get to know what he created Illéa for (Appendix A26 Lucy T2, p. 627). Simone remarked that America was the only one at the palace who was researching why some rebels did not kill anybody in their assaults (Appendix A28 Simone T2, p. 676). Simone explained that everybody else was just interested in killing the attackers.

In contrast to Illéa, there are only reports about a single group of rebels in Panem. Dora, Emilia, Fiona, Helena, and Jenny told that the rebels wanted to end the Hunger Games (Appendix A6 Dora T2, p. 370; Appendix A10 Emilia T2, p. 427; Appendix A18 Fiona T2, p. 539; Appendix A22 Helena T2, p. 575; Appendix A24 Jenny T2, p. 601). However, not all rebels were described as sharing similar goals. Jenny provided the example of Coin who tried to trick everyone (Appendix A24 Jenny T2, p. 601).

5.10.3.1 Having no choice but to join the rebellion

Several interviewees reported that Katniss did not choose to join the rebellion. Feline stated those who planned the rebellion led Katniss to join the rebellion (Appendix

A14 Feline T2, p. 481). Jenny remarked that Katniss joined the rebellion because everybody wanted that (Appendix A24 Jenny T2, p. 600). Jenny provided the example of Cinna who risked his life to let Katniss become a symbol for the rebellion (Appendix A24 Jenny T2, p. 596). Emilia explained that Katniss joined the rebellion when she realised that it would not work without her (Appendix A10 Emilia T2, p. 427).

Fiona stated that Katniss attitude towards the rebellion changed over time. She reported that Katniss hesitated to become the Mockingjay until she realised that she could declare conditions for her participation (Appendix A18 Fiona T2, p. 538).

5.10.3.2 Being able to change something

Emilia and Simone remarked that America and Katniss joined the rebellion after they realised that they were able to change things (Appendix A10 Emilia T2, p. 427). Simone told that America realised during the Selection that she has the possibility to change things (Appendix A28 Simone T2, p. 676). Simone explained that America realised later that her future could be different if she helped the rebels (Appendix A28 Simone T2, p. 675). Aside changing things yourself, Simone remarked that America wanted to be a good role model for people in lower castes just like her that were looking up to her (5.9.4.2 America's future during the Selection, pp. 199).

This property of rebellion seems to relate to the interviewees' points of view on the ability to create a better future: Though most of the interviewees expressed doubt that they are able to take part in creating a better future, they told that both America and Katniss realised they were able to do so (5.9.7 Interviewees' perspectives on participating in creating a perfect future, pp. 208).

5.10.3.3 Ending suffering

Elena, Feline, and Helena told that Katniss joined the rebellion to stop the Hunger Games. Helena explained that Katniss wanted to stop the Hunger Games because everything that happened to a contestant could have happened to her little

sister (Appendix A22 Helena T2, p. 574). Elena referred to a similar aspect when she told that Katniss did not want other people to participate in the Hunger Games just like her (Appendix A8 Elena T2, p. 401). Feline stated that Katniss realised how unfair everything was in Panem by taking part in the Hunger Game and wanted to change that (Appendix A14 Feline T2, p. 481).

Many interviewees talk about the suffering of other people that led Katniss to join the rebellion. In general, Helena explained Katniss did not want future generation to suffer the same (Appendix A22 Helena T2, p. 574). Dora told that Katniss decided to rebel because she saw that life was not better in the other Districts (Appendix A6 Dora T2, p. 370). Jenny explained that Katniss wanted to do something against the suffering of the people that supported her (Appendix A24 Jenny T2, p. 601). Fiona stated that Katniss decided to rebel after she experienced the suffering caused by the Capitol's attacks on the Districts (Appendix A18 Fiona T2, p. 538).

5.10.3.4 Overturning the sovereign

Celine stated that the rebels in Illéa wanted to overturn the King Clarkson regardless of the consequences and were planning to kill him (Appendix A2 Celine T2, p. 312). She explained that the rebels did not want to change the system in Illéa but wanted to replace him with Maxon so that there would be a good man in charge (Appendix A2 Celine T2, p. 312). Celine stated that America wanted to stop King Clarkson because he had bad plans and was hurting his son Maxon (Appendix A2 Celine T2, p. 311).

Dora, Emilia, Ernie, Fiona, and Jenny explained that the rebels in Panem wanted to overturn the Capitol and/or President Snow. The interviewees referred to different strategies in order to achieve this change. Dora, Emilia, Fiona, and Jenny explained that Katniss and/or the rebels in Panem had the goal to overturn the Capitol and President Snow (Appendix A6 Dora T2, p. 370; Appendix A10 Emilia T2, p. 427; Appendix A18 Fiona T2, p. 539; Appendix A24 Jenny T2, p. 601). Emilia told that Katniss wanted to kill President Snow (Appendix A10 Emilia T2, p. 427). Ernie

remarked that Katniss joined the rebels for revenge to hurt the people who are responsible for the Hunger Games (Appendix A12 Ernie T2, p. 454).

5.10.3.5 Living free and equal

Dora, Elena, and Felix explained that the rebels in Panem wanted to fight for freedom or peace. Elena and Felix stated that Katniss decided to join the rebels because Katniss wanted to stop the Capitol to oppress people (Appendix A8 Elena T2, p. 401; Appendix A16 Felix T2, p. 506). Felix told that the rebels wanted to be able to go wherever they wanted to and wanted to stop having to work for the Capitol (Appendix A16 Felix T2, p. 507).

Dora explained that Katniss fought that everybody would have the same rights (Appendix A6 Dora T2, p. 370). Felix stated that Katniss decided to rebel because she wanted to live in freedom (Appendix A16 Felix T2, p. 506).

Simone explained that America supported the rebels to show everybody there was a time in Illéa where everybody was equal (Appendix A28 Simone T2, p. 676).

5.10.3.6 Realising you are similar to the rebels

Simone explained that America realised that the rebels are also just humans and can be good people (Appendix A28 Simone T2, p. 675).

Simone and Wanda told that America joined the rebels because her past life had been similar to their life now. Wanda remarked that the rebels' living conditions were similar to the conditions in lower castes (Appendix A30 Wanda T2, p. 701). Simone stated that people from a higher castes cannot sympathise with the rebels because they did not experience how bad life can be (Appendix A28 Simone T2, p. 675).

5.10.3.7 Having nothing left to lose

One of the interviewees' reports about joining the rebellion stand out because it refers to the consequence of endangering people close to you. Jenny stated that she could only imagine that she would have joined the rebellion in Panem if she did not have a family (Appendix A24 Jenny T2, p. 603). This condition picks up on various properties and concepts of what is important in life for her. Jenny expressed that her family is the most important thing for her. It seems likely that she would not endanger the most important thing in her life by joining the rebellion (5.5.2 Family, p. 153). These conditions seem similar to Fiona's remark that potentially putting your and families lives at risk would prevent her from joining the rebellion (Appendix A18 Fiona T2, p. 539).

5.10.3.8 The interviewees' motivation to support the rebellion

The interviewees were asked why they would or would not have support the rebellion if they had lived in Panem or Illéa. This way, it is possible to compare the individual reasons for or against the participation with the portrayals of the protagonists' motivations to join the rebellion.

Fiona and Helena talked about the difficulties to answer this question. Fiona remarked that it is easy to say you would join the rebellion but it would be different if it really came to this (Appendix A18 Fiona T2, p. 539). Helena explained that she cannot answer this question properly because she could not imagine what different kind of person she would be if she had grown up in Panem (Appendix A22 Helena T2, p. 576).

Several interviewees referred to similar concepts as they talked about in context of the motivation to join the rebellion or appropriate and inappropriate acts in a rebellion (5.10.3.5 Living free and equal, pp. 220; 5.10.2.8 Killing the opponents, pp. 216). Celine and Jenny told that they would not support the rebellion because they consider shooting or killing other people is wrong (Appendix A2 Celine T2, p. 314; Appendix A24 Jenny T2, p. 603).

Ernie talked about revenge that he expressed as the reason why Katniss joined the rebellion, too. He told that he would fight for revenging what the opponents would have done to him (Appendix A12 Ernie T2, p. 456).

Dora, Feline, Felix, and Simone told that it would depend on which District or Caste you were in if you would join the rebellion in Illéa or Panem. Dora, Feline, and Felix stated that they would join the rebels if they lived in the Districts and Dora and Feline remarked that they probably would not join the rebellion if they lived in the Capitol (Appendix A6 Dora T2, p. 372; Appendix A14 Feline T2, p. 484; Appendix A16 Felix T2, p. 509). Simone told that it depends on which caste she would be in if she would have joined the rebels in Illéa (Appendix A28 Simone T2, p. 679). These remarks show that the interviewees considered the recent living circumstances important towards the likelihood of joining a rebellion. Therefore, it seems likely that the interviewees expect people who have good living circumstances to be less interested in joining a rebellion rather than people who recently suffer.

Several interviewees told that they would have joined the rebellion in Panem in order to fight for freedom and equality (5.10.3.5 Living free and equal, p. 220). Dora and Emilia told that they would have joined the rebellion in order to fight for being able to do what you want to do (Appendix A6 Dora T2, p. 372; Appendix A10 Emilia T2, p. 429). Elena and Feline stated that fighting for equality would be a reason why they would support the rebellion (Appendix A8 Elena T2, p. 404; Appendix A14 Feline T2, p. 484). Elena remarked that she does not want any people to decide about other people's life in general. Feline stressed that the rebels must have the same goal of achieving equality as the main condition for her support (Appendix A14 Feline T2, p. 484). In this context, it seems like Feline referred to the possibility that not all rebels share similar goals but fight together.

5.10.4 The dangers of participating in the rebellion

The interviewees were asked about the possible dangers of joining a rebellion. They were questioned about the danger for the protagonists to compare these concepts of danger to the concepts that the interviewees portrayed as recently important in their life. This way, it is possible to analyse if these dangers would threaten what the interviewees consider important in their own recent life.

The interviewees reported different properties of danger for America and Katniss if the rebellion would have failed. Most of these threats seem to refer to physical harm or death.

Aside the threats that the protagonists are facing directly, there are remarks about threats to people that Katniss cares about. In contrast, there were no remarks that America endangered her own family by joining the rebellion (5.10.4.3 Risking the lives of people who are close to you, pp. 224).

5.10.4.1 Getting punished if you were identified as a rebel

Celine told that if people found out America was involved in the rebellion she would get punished (Appendix A2 Celine T2, p. 312). Simone talked about two different kinds of punishment if America had been exposed as talking with the rebels. She could have gotten punished by being prohibited to marry Maxon or by being put to a lower caste (Appendix A28 Simone T2, p. 678).

Emilia told that Katniss could have gotten imprisoned in the Capitol if the rebellion would have failed (Appendix A10 Emilia T2, p. 427).

Elena remarked that there is the danger that there are too few rebels to succeed because too few are brave enough to rebel (Appendix A8 Elena T2, p. 401). She talked about the danger of treaty that some rebels could work in secret for the Capitol in Panem (Appendix A8 Elena T2, p. 401). Elena explained that many people feared

getting punished if they were exposed as rebels and could have taken sides with the Capitol in order not to endanger themselves (Appendix A8 Elena T2, p. 401).

5.10.4.2 Facing death if you were identified a rebel

Lucy explains that if the royal family found out about America's involvement in the rebellion, she would have faced execution (Appendix A26 Lucy T2, p. 626). Dora, Emilia, Feline, Fiona, Helena, and Jenny told that it was possible that Katniss could have died in the rebellion (Appendix A6 Dora T2, p. 370; Appendix A10 Emilia T2, p. 427; Appendix A14 Feline T2, p. 482; Appendix A18 Fiona T2, p. 538; Appendix A22 Helena T2, p. 574; Appendix A24 Jenny T2, p. 601). Fiona remarked that after Katniss had become the Mockingjay, Snow wanted to kill her (Appendix A18 Fiona T2, p. 538). However, Helena remarked that Katniss did not care about this danger (Appendix A22 Helena T2, p. 575).

5.10.4.3 Risking the lives of people who are close to you

Dora, Emilia, Feline, Fiona, and Jenny stated that Katniss was endangering her family and/or friends by joining the rebels (Appendix A6 Dora T2, p. 370; Appendix A10 Emilia T2, p. 427; Appendix A14 Feline T2, p. 482; Appendix A24 Jenny T2, p. 601). Feline stressed that Katniss could have lost what is important for her in life by endangering these people (Appendix A14 Feline T2, p. 482). Fiona remarked that Snow wanted to kill everybody close to Katniss to crush her (Appendix A18 Fiona T2, p. 538).

In contrast, Celine is less specific about America's potential to endanger the people close to her. She told that America was worried that something could happen to Maxon during the rebellion (Appendix A2 Celine T2, p. 312).

5.10.4.4 Risking the lives of innocent people

Celine explained that America worries that something could happen to innocent people (Appendix A2 Celine T2, p. 312). Simone explained that if America was exposed as a rebel, she would have been regarded as a bad role model for her younger siblings and other people that watch the Selection (Appendix A28 Simone T2, p. 678).

5.10.4.5 Life will get worse if the rebellion loses

Regarding all the rebels, Dora told that the Districts would have gotten punished worse if the rebellion would have failed (Appendix A6 Dora T2, p. 372). Felix stated that the Districts would have been more oppression and more violence from the Capitol (Appendix A16 Felix T2, p. 507). Both of these remarks referred to that the danger of losing the rebellion would have been effecting all citizens and not just the rebels.

5.10.5 Winning and losing the rebellion

The interviewees were asked who they considered the winners and the losers of the rebellion. This question makes it possible to display their different points of view on the outcome and the aftermath of the rebellion.

Most interviewees were able to explain who they consider winners and losers of the rebellion. Emilia, Fiona, and Wanda told that there are no winners because everybody has lost someone or something during the rebellion (Appendix A10 Emilia T2, p. 428; Appendix A18 Fiona T2, p. 539; Appendix A30 Wanda T2, p. 701). Emilia remarked that there are no losers, too (Appendix A10 Emilia T2, p. 428).

5.10.5.1 Losing people who are close to you

The interviewees addressed two different impacts of death in context of who they declared losers of the rebellion. Celine and Fiona stated that losers are all the people who died during the rebellion (Appendix A2 Celine T2, p. 313; Appendix A18 Fiona T2, p. 539). Celine remarked that only the people who cared about their own

survival but died are losers (Appendix A2 Celine T2, p. 313). Dora and Felix stated that the people who have lost somebody are losers (Appendix A6 Dora T2, p. 371; Appendix A16 Felix T2, p. 508).

5.10.5.2 Getting treated more equal or better

Dora, Feline, and Felix told that the people from the Districts are winners of the rebellion because they now can live in peace and have more rights. Feline and Jenny stated that people from the Districts will have better living conditions in the future (Appendix A14 Feline T2, p. 482; Appendix A24 Jenny T2, p. 602). Dora stated that these people will have more rights (Appendix A6 Dora T2, p. 371).

Simone explained that the people from the higher castes in Illéa are winners because everybody got the same rights and possibilities after the rebellion (Appendix A28 Simone T2, p. 678). She told that everybody can choose their job and do what they want to regardless the castes.

5.10.5.3 Losing power

Feline and Simone remarked that the people who were in power prior the rebellion lost power. Simone told that the people who were from a high caste in Illéa will have less power after the rebellion (Appendix A28 Simone T2, p. 679). Feline explained that those who had a lot of power in the Capitol lost their power after the rebellion (Appendix A14 Feline T2, p. 483). In a similar context, Jenny declared the people who wanted to have power over others people but died losers of the rebellion (Appendix A24 Jenny T2, p. 602)

Dora and Elena remarked that people from the Capitol will have it worse in the future. Dora stated that they need to share everything (Appendix A6 Dora T2, p. 372). Elena explained that they are responsible for having it worse because they could have prevented the rebellion (Appendix A8 Elena T2, p. 403).

5.10.6 The future after the rebellion

The interviewees were asked what they imagine the future after the rebellion to be like in Illéa or Panem to find out about their different perspectives on the possible aftermath of the rebellion. These remarks offer the possibility to identify properties of the future that are similar or different to the portrayals of the motivation to join the rebellion (5.10.3 Motivation to take part in the rebellion, pp. 216). Additionally, it is possible to compare the portrayal of the future in Illéa and Panem to the interviewees' points of view on their own future (5.9.1 The interviewees' personal future, pp. 191).

The future after the rebellion in Illéa and Panem are portrayed in a context that the changes executed during and after the rebellion are in danger. Several interviewees referred to the likelihood that people who have it worse after the rebellion will try to fight the changes and the new order.

5.10.6.1 Rebuilding what had been destructed

Several interviewees talked about the aftermath of death and destruction. Felix, Fiona and Jenny explained that the people in Panem will have to rebuild everything because much had been destroyed in the rebellion (Appendix A16 Felix T2, p. 509; Appendix A18 Fiona T2, p. 540; Appendix A24 Jenny T2, p. 602).

5.10.6.2 Organizing the chaos

Emilia stressed the fragility of the change in Panem. She explained that there are no laws, there is no leader, and everybody can do what they want to (Appendix A10 Emilia T2, p. 428). Fiona remarked that there is a new President from District 8. However, Fiona stated that there will be chaos because nobody really knows what to do (Appendix A18 Fiona T2, p. 540).

5.10.6.3 Adapting to living without castes or the Districts

Some interviewees reported about the challenge of living a life without castes or Districts after the rebellion.

Regarding Illéa, Lucy explained that Maxon and America will get rid of the castes because America knows how bad it is when people want to do things that they are not allowed to do in their caste (Appendix A26 Lucy T2, p. 628). Lucy stated that that America wants that every human can live like they want to (Appendix A26 Lucy T2, p. 628).

Simone explained that there will be difficulties after there are no castes anymore in Illéa. She told that people from lower castes will be able get better jobs and people from higher castes need to take jobs from formerly lower castes, too (Appendix A28 Simone T2, p. 679). Simone remarked that it will be difficult to step down for the people who are in higher castes because many had become arrogant.

In context of Panem, Feline stated that people from the Capitol and the wealthier Districts will have to deal with that they will have to share their wealth (Appendix A14 Feline T2, p. 483). She remarked that these people have it better eventually because they will not be as stupid and naive as they were before (Appendix A14 Feline T2, p. 483).

5.10.6.4 Coping with the grief of people who lost someone

Several interviewees remarked that many people will have to cope with the deaths during the rebellion. They addressed different types of impacts of these deaths on the personal future life and the development of the future society.

Regarding Illéa, Celine remarked the rebels will have to deal with the consequences of their actions that caused the death of many innocent people (Appendix A2 Celine T2, p. 313). Regarding Panem, Fiona and Jenny told that all

people will have to cope with the dead like having lost somebody in their family (Appendix A18 Fiona T2, p. 540; Appendix A24 Jenny T2, p. 602).

Dora explained that the grief over lost ones will be very problematic for the future after the rebellion. She stated that you will never get over losing someone that died (Appendix A6 Dora T2, p. 371). She told that the winners will have to deal with that people who lost somebody will hate them for a long time.

5.10.6.5 Setting up new people to be in charge

Helena told that nothing will be like it was before and the society will change completely. She stated everybody needs to deal with that there will be other people in charge (Appendix A22 Helena T2, p. 576). Felix, Fiona, and Jenny remarked that people will have to elect a new leader respectively President (Appendix A16 Felix T2, p. 509; Appendix A18 Fiona T2, p. 540; Appendix A24 Jenny T2, p. 540).

5.10.6.6 Threatened that things will turn eventually

Feline and Lucy talked about the danger of backlash after the rebellion. Feline explained that there is the danger that things may turn in the future (Appendix A14 Feline T2, p. 483). She stated that the winners of the rebellion will have to face that the losers of the rebellion will eventually try to fight the changes and new people in charge. Lucy talked about a similar danger in Illéa that the Southern Rebels or new rebels could fight back in the future (Appendix A26 Lucy T2, p. 629).

5.10.7 What if there had not been the rebellion

The interviewees were questioned what they imagined life in Panem or Illéa to be like if there had not been a rebellion to find out about probable perspectives on future in Panem or Illéa. By comparing these perspectives on future with the protagonists' perspectives on future, it is possible to display similarities and differences between them.

Simone's portrayal of the events in the Selection series stands out because she referred to chances as the reason for change in Illéa (Appendix A28 Simone T2, p. 681). This is similar to Jenny's portrayal of chances in context of the misfortune of Prim being drawn in the reaping who turned out to be the chance that the rebellion started eventually (5.8.2.7 (Watching) *The Hunger Games* is the worst about Panem, pp. 190).

5.10.7.1 Things would have remained the same

Several interviewees referred to aspects of oppression in Illéa or Panem that would have continued if there had not been a rebellion.

Feline, Felix, Helena, and Jenny told that the Hunger Games would have continued in Panem (Appendix A14 Feline T2, p. 484; Appendix A16 Felix T2, p. 510; Appendix A22 Helena T2, p. 576; Appendix A24 Jenny T2, p. 604). Ernie stated that people would have continued to live oppressed and imprisoned (Appendix A12 Ernie T2, p. 457). Jenny remarked that people would have been scared of dying all the time (Appendix A24 Jenny T2, p. 604). Feline and Jenny told that even if there would have been another president, most conditions would have remained similar (Appendix A14 Feline T2, p. 484; Appendix A24 Jenny T2, p. 604).

Lucy stated that the people in Illéa would have had continued living with the same problems of the caste system (Appendix A26 Lucy T2, p. 629). Simone explained that even if Maxon would have become king eventually, things would have remained the same if he had not met America (Appendix A28 Simone T2, p. 680). She told that Maxon would not have learned from America about what life is like in a low caste (Appendix A28 Simone T2, p. 681). If he would not have met her, people would have waited for change until the next Selection.

5.10.7.2 Things would have gotten worse

Celine and Felix told that it is likely that the future would have been worse in Illéa or Panem. Celine told that King Clarkson could have increased the differences between the castes (Appendix A2 Celine T2, p. 314). Felix told that the Capitol could have expanded the Hunger Games with more events or younger Tributes (Appendix A16 Felix T2, p. 511).

Regarding Katniss, Emilia told that Katniss may have been forced by President Snow to participate in more Hunger Games until she died (Appendix A10 Emilia T2, p. 429). Fiona stated that if Katniss had survived the 75th Hunger Games, she would have become like other former winners and trained future tributes in Capitol (Appendix A18 Fiona T2, p. 535). Fiona remarked that Katniss could have become a prostitute with the threat that her family would have gotten killed if she refused to do so.

5.10.7.3 Things could have ended peacefully

Celine told that maybe everything could have ended peacefully if there had not been a rebellion (Appendix A2 Celine T2, p. 314). Feline told that maybe someday the President in Panem could have been elected and there would not be so many differences between poor and rich people in the Districts (Appendix A14 Feline T2, p. 482).

5.10.7.4 There would have been another rebellion eventually

Feline, Fiona, Helena, and Jenny told that there would have been a rebellion in the future eventually. Several interviewees remarked that the start and the outcome of a future rebellion would be uncertain. Fiona told that it could even take another 175 years before people started a rebellion (Appendix A18 Fiona T2, p. 540). Helena stated that there is a chance that nobody will rebel anytime in the future (Appendix A22 Helena T2, p. 576). In contrast, Jenny explained that she is very certain that a rebellion in Panem is inevitable in the long run (Appendix A24 Jenny T2, p. 604).

5.11 Core Categories

The interviewees portrayed several concepts with different properties in various situations during the two interviews. Many of the concepts were presented by different interviewees with individual references to other concepts. The different properties can be analysed by comparing the interviewees' portrayals of their present lives and their portrayals of the protagonists' lives in YA Dystopia. The in-depth analysis of various situations makes it possible to conceptualize categories by using Positional Maps to enhance the contrasts between the properties of each concept (3.3.3.3 Categories, pp. 47; 3.4.4.1 Situational Maps, pp. 61; 3.4.4.3 Positional maps, pp. 63). The categories can be used to define different Social Arenas and their delimiting boundary objects in order to develop an intersubjective Social World of reading YA Dystopia (3.4.1 Social Worlds, pp. 53; 3.4.2 Implicated actors/actants and Boundary Objects, pp. 55; 3.4.4.2 Social arenas, pp. 62).

Most analysed categories display the interviewees' portrayals of grievances in recent society and their projections in a fictional and feasible dystopia (3.2.2 Dystopian literature, pp. 29).

In general, what the interviewees portrayed as being important in life is similar to what Sander and Vollbrecht (1985) constructed as topics of young adolescence: family, friends, and school (pp. 220–228). Considering that more than 30 years passed between these two research projects, this may indicate that concepts of what is considered to be important in life by teenagers have remained similar. However, analysing the properties of these concepts shows that these constructs seem to evolve over time. In the context of family, there is a similarity considering family as a place where you enjoy to spend your leisure. The interviewees remarked that they want to get married and/or have a family their own in the future in both contexts (Sander & Vollbrecht, 1985, pp. 233–237). Regarding school, there seems to be a similarity regarding school's impact on future occupations and jobs (Sander & Vollbrecht, 1985,

p. 238). Some interviewees stressed they want to avoid struggling with future unemployment what seems to be similar to wanting to keep or increase the recent social status of your family (Sander & Vollbrecht, 1985, pp. 224–225). Regarding friendship, the interviewees do not seem to be in relationships whereas this aspect of friendship seems to have been important for other young people (Sander & Vollbrecht, 1985, p. 227). The interviewees provided detailed portrayals of what they consider true or real friendships. The properties of trusting, supporting and caring for each other seem to have remained similar over time in friendships (Sander & Vollbrecht, 1985, p. 228).

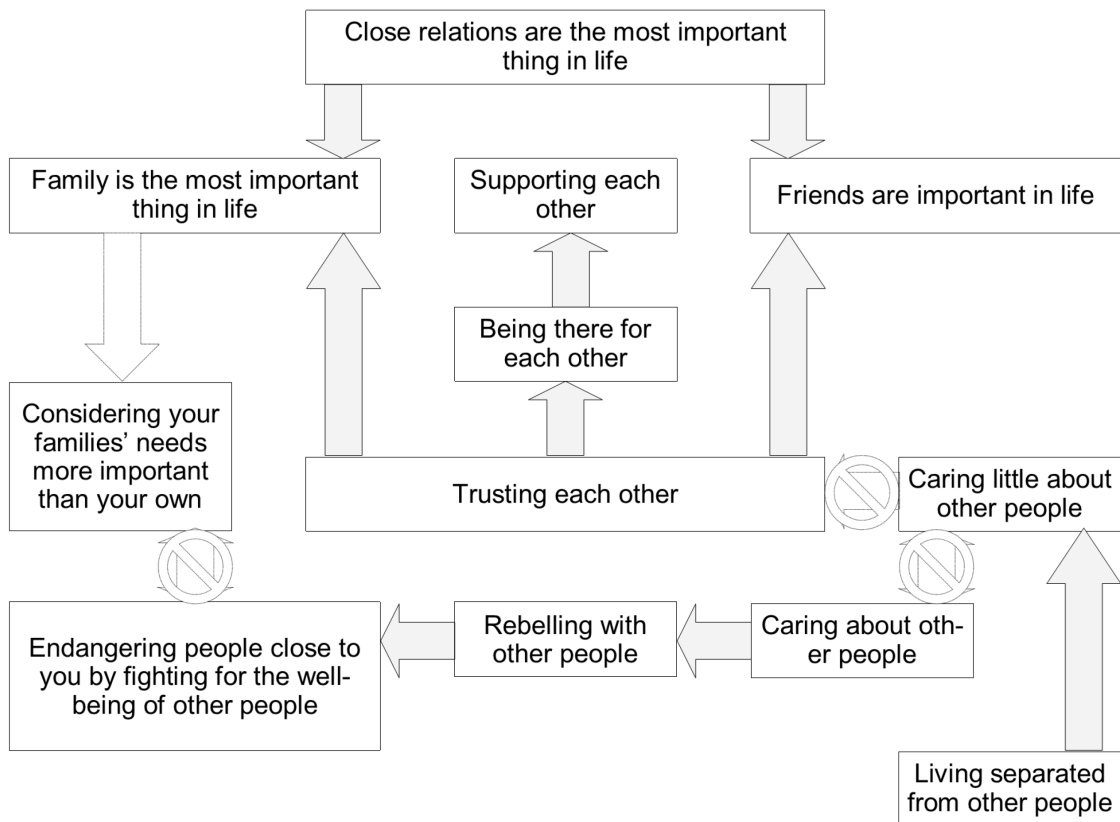
5.11.1 Close relations are the most important thing in life

Almost all interviewees told that their family is the most important thing in their life and almost all interviewees stated that that family is the most important thing in the protagonists' lives, too. Most of the interviewees explained that their friends are important but they did not consider friends to be similarly important for the protagonists (5.5.3 Friends, pp. 157; 5.6.2 Friendship in YA Dystopia, pp. 169). Considering that the interviewees remarked that family and friendship can intertwine, analysing the similar and different properties makes it possible to understand the different degrees of importance regarding family and friendships (5.11.2 Family and friendship, pp. 238). The circumstances for close relations to develop are very different when you compare the interviewees' living conditions with the portrayed living conditions in YA Dystopia.

Close relations seem to develop when people can trust each other (5.11.1.1 Close relations (cannot) develop when people (do not) support, trust and are there for each other, pp. 235). The interviewees explained that people who are close to them are there for each other and they support each other.

There are several remarks about potential boundaries that prevent people from becoming close with each other in the recent world and in YA Dystopia (Figure 2).

Figure 2 *Developing close relations in YA Dystopia*



In context of both Social Arenas, the interviewees stated that people live separated from each other and care little about each other (5.7.3 People need to care more about others, pp. 178; 5.7.4 People treat each other (un)kindly in recent society, p.179; 5.8.1.3 Living separated from other castes, pp. 182; 5.8.2.5 Living (un)separated in the Districts, pp. 189; 5.8.2.4 Living separated from other Districts, pp. 188). Though several interviewees stated that in our recent society and in YA Dystopia people do not care about each other, several interviews stated they and the protagonists of YA Dystopia do care about other citizens (5.9.6.2 Caring more about others, pp. 206; 5.10.3.3 Ending suffering, pp. 218; 5.10.4.4 Risking the lives of innocent people, pp. 225).

People who join the rebellion were portrayed by the interviewees as endangering the people close to them that were considered as the most important thing in life. Rebels endanger the people they are close to and care about in case they get

exposed and punished (5.10.4.1 Getting punished if you were identified as a rebel, pp. 223; 5.10.4.3 Risking the lives of people who are close to you, pp. 224).

In contrast, the danger that the interviewees referred to in their close relations is that they could become friends with “fake friends” who care little about them (5.5.3.2 Real friends and fake friends, pp. 159).

My analysis shows that personal relations should be categorized according to their properties rather than just the relation between people. Categorizing personal relations separately according to family or friendship status cannot display the variety of similar and different properties in these two similar Social Arenas.

5.11.1.1 Close relations (cannot) develop when people (do not) support, trust and are there for each other

The different and similar properties of the concepts family and friends seem to be related to the different living conditions of the interviewees and the protagonists in YA Dystopia.

Almost all interviewees only talked about a single friendship of the protagonists in the *Selection* and the *Hunger Games* series (5.6.2 Friendship in YA Dystopia, pp. 169). Friendships are challenged in different ways in YA Dystopia. By having to compete against each other, the contestants in the *Selection* have a hard time to befriend each other (5.6.2.2 Competing against others makes it hard to make friends, pp. 171). America’s and Marlee’s friendship developed because America and Marlee were not competing against each other. At first, America opened up to Marlee that she was not interested in winning the contest and later Marlee showed no interest in winning when America reconsidered competing. In contrast, Katniss’ relations with other Tributes were most likely described as temporarily helping each other survive (5.6.2.2 Competing against others makes it hard to make friends, pp. 171). The only person that some interviewees considered to be Katniss’ friend was Gale who they portrayed as always being there for her (5.6.2.5 Supporting each other, pp. 172). Gale was

sometimes even referred to as part of Katniss' family (5.6.1.7 Considering friends your family, pp. 169). However, some interviewees remarked that Katniss and Gale would not have been friends in other conditions (5.6.2.5 Supporting each other, pp. 172).

5.11.1.2 Living conditions can prevent citizens from pursuing close relations

The interviewees' portrayals that the protagonists have limited close relations outside their family seem to be related to the governments' restrictions in YA Dystopia. Most of the restrictions that the interviewees referred to were related to politics and the sovereign (5.8.2.2 Living in restrictions , pp. 187; 5.8.1.3 Living separated from other castes, pp. 182; 5.8.1.4 Getting treated according to your caste, pp. 183; 5.8.1.5 Living in restrictions in low castes, pp. 183). The interviewees referred to different means of separation among people within or between the castes and Districts. Overall, the interviewees stated that there is little contact between people outside families in Dystopia. Considering that the interviewees stated that finding supporters is vital to participate in creating a better future, the separation of people in Dystopia can prevent efforts to create a better future (5.9.7.2 Everybody needs to participate to create a better future, pp. 208; 5.9.7.3 Encouraging the people around you to behave differently, pp. 209).

In general, citizens seem to be depicted as living in constant fear of getting killed (5.8.2.3 Living in constant fear of death, pp. 188). Losing people will have the cause that you will be in grief over those you lose (5.10.5.1 Losing people who are close to you, pp. 225; 5.10.6.4 Coping with the grief of people who lost someone, pp. 228). Considering that the interviewees explained that Katniss experienced the loss of her father, it becomes feasible that many interviewees reported that Katniss did not join the rebellion easily or at her own will (5.10.3.1 Having no choice but to join the rebellion, pp. 217).

The conditions of life in a dystopian state that are shaped by the politics of the sovereign limit the citizens' pursuit of the establishing close relations. Still, with the little

close relations that the citizens have within families, many are scared to participate in any form of disobedience. Each action can potentially endanger the few people that disobedient people feel close to and will likely cause grief over the death of these people as means of punishment.

5.11.1.3 Having to suffer/nothing to lose can lead towards rebellion

Some interviewees told that they would rather join a rebellion if they had nothing left to lose (5.10.3.8 The interviewees' motivation to support the rebellion, pp. 221; 5.10.4.3 Risking the lives of people who are close to you, pp. 224). In contrast, they do not have nothing left to lose in their recent life and seem to be fond of their family and friends. Even though they do not seem to be exposed to conditions that can drive them towards a rebellion, the interviewees seem to be able to explain conditions that would likely support an attitude towards joining a rebellion (5.10.3.7 Having nothing left to lose, pp. 221).

5.11.1.4 The loss of people you care about prevents reconciliation

The interviewees remarked that there are no winners after a rebellion because everybody lost someone in the rebellion. This kind of loss is presented as potentially affecting even citizens who do not participate in a rebellion (5.10.5.1 Losing people who are close to you, pp. 225).

Losing people who you feel close to seems to be a more probable danger for the protagonists in YA Dystopia rather than the interviewees. Considering that most close relations in YA Dystopia are established in families, the danger of losing people is mostly related to losing family members (5.6.1 Family in YA Dystopia, pp. 165),.

Some interviewees remarked that when loss causes grief, many people will never get over losing those people they cared about (5.10.5.1 Losing people who are close to you, pp. 225; 5.10.6.4 Coping with the grief of people who lost someone, pp. 228). The interviewees reported that people who lost somebody will hate those who

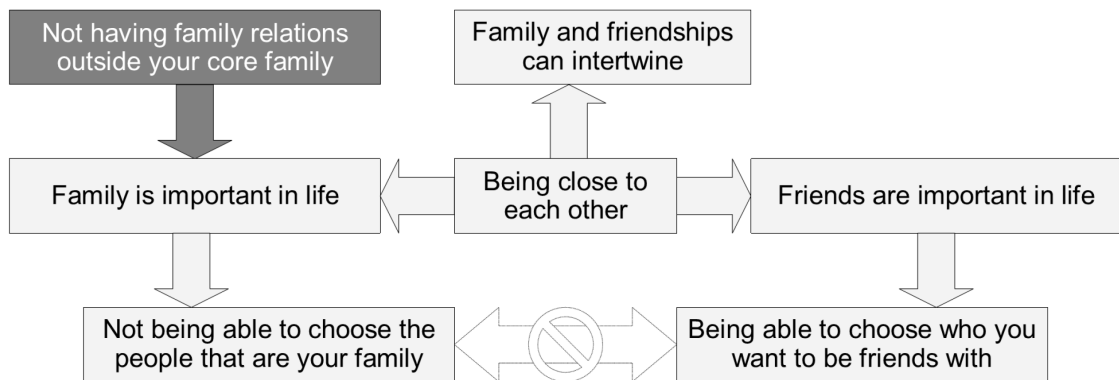
they account responsible for their loss. Therefore, (former) opponents in a rebellion are not likely to ever forgive each other and work together in the future (5.10.6.6 Threatened that things will turn eventually, pp. 229).

5.11.1.5 Trust is necessary in a rebellion

The interviewees' portrayals of the living conditions in YA Dystopia mostly refer to the separation of people via castes or Districts and their lack of caring about other people (5.8.1.2 Living ranged from wealthiest to poorest, pp. 182; 5.8.1.3 Living separated from other castes, pp. 182; 5.8.2.5 Living (un)separated in the Districts, pp. 189; 5.8.2.4 Living separated from other Districts, pp. 188). The interviewees explained that in a rebellion it is necessary to care about other people and to stick together with other rebels to be successful (5.10.2.5 Sticking together, pp. 214). Starting a rebellion seems to be difficult for people in YA Dystopia because they need to trust and care about other people but they have not trusted or cared about other people before. Considering the lack of trust in other people and the danger of treaty, it does not seem likely that many people in YA Dystopia are accepting to potentially endanger yourself and your close relations by joining a rebellion. In contrast, the interviewees' explained that the protagonists in YA Dystopia care about other people and joined a rebellion (5.10.3.3 Ending suffering, pp. 218).

5.11.2 Family and friendship intertwine

Several similarities in the interviewees' portrayals of family and friendship show that both categories intertwine. Many interviewees talked about similar properties of family and friendship. seem similar and some interviewees explained that family and friends intertwine for them (5.11.2.1 Family and friendship share similar properties in the interviewees' lives, pp. 240).

Figure 3 *Family and friendships can intertwine*

Note. Conditions that are only present in YA Dystopia are coloured in dark grey with text in white to better highlight these unique conditions.

The degree of the closeness with family members outside the core family varies from not talking about these people up to believing that you would be friends with relatives if you were not related at all (5.5.2 Family, pp. 153; 5.5.2.1 Family is more than just your parents and siblings, pp. 154). The interviewees did not talk about relatives outside the core families that the protagonists get engaged with in YA Dystopia (4.2.2.3 Protagonists and their families, pp. 83). Not engaging with other relatives outside your core family should be considered a different property in YA Dystopia in contrast to many interviewees' concepts of family.

A major difference in the portrayals of family and friendship seems to be that you can choose who you want to be friends with but your family will always be your family (5.5.2.3 Being there for each other, pp. 156; 5.5.3.1 Being able to choose your friends, pp. 158; 5.9.2 The interviewees' family's future, pp. 195).

Some interviewees remarked that there is no clear difference between friends and family in context of their own and the protagonist's relations (5.5.2.1 Family is more than just your parents and siblings, pp. 154; 5.6.1.7 Considering friends your family, pp. 169). In context of YA Dystopia, the property that was being referred to in both family and friendship was the aspect of taking care of your friend's family (5.5.2.3 Being there for each other, 156; 5.5.3.4 Being there for each other, 160).

5.11.2.1 Family and friendship share similar properties in the interviewees' lives

The interviewees referred to similar and different properties in the context of their own families and friends compared to their portrayals of family and friends in YA Dystopia. Several interviewees told that family is an important or the most important thing in their life and many interviewees told that family is the most important thing for Katniss, too (5.5.2 Family, pp. 153; 5.6.1 Family in YA Dystopia, pp. 165). In this context, some interviewees portrayed that both America and Katniss would do anything for their little sister (5.6.1.2 Doing anything for your family, pp. 167; 5.6.1.3 Protecting your younger sibling, p.167). In contrast to the interviewees' points of view that family can include relatives outside your core family, the interviewees only addressed siblings and parents in the context of family in YA Dystopia (5.5.2.1 Family is more than just your parents and siblings, pp. 154; 5.6.1 Family in YA Dystopia, pp. 165).

Though the interviewees did not directly tell that they would do anything for their friends, they talked about many similar concepts regarding their families and friendships (5.5.2.2 Spending time , pp. 155; 5.5.2.3 Being there for each other, pp. 156; 5.5.3.5 Trusting each other, pp. 161; 5.5.3.4 Being there for each other, pp. 160; 5.5.2.3 Being there for each other, pp. 156; 5.5.3.3 Spending time together, pp. 159; 5.5.3.4 Being there for each other, pp. 160). Therefore, it seems probable that being there for each other in a friendship could imply doing anything for each other to a certain extent, too.

Family and friendship seem to share more properties regarding the interviewees' lives in contrast to the interviewees' portrayals of family and friendship in YA Dystopia. Therefore, it seems more probable to consider close relations as important in life for both the interviewees and the protagonists in YA Dystopia rather than considering family and/or friends important in one or both of these Social Worlds. This common category makes it possible to focus on the many similar properties for further analysis.

5.11.2.2 Protagonists have very close relations to their younger sisters

Some interviewees remarked that the relation between the protagonists and their younger sisters are friendships rather than just kinship (5.6.2.1 Being friends with your sibling, pp. 171). Their remarks referred to supporting, taking care and protecting each other in the context of Katniss and Prim and being there, protecting and doing anything for each other regarding America and Mey (5.6.1.2 Doing anything for your family, pp. 167; 5.6.1.3 Protecting your younger sibling, pp. 167). Both portrayals of these relations share properties with what the interviewees considered to be important regarding their own family and friendships (5.5.2.3 Being there for each other, pp. 156; 5.5.3.4 Being there for each other, pp. 160). In contrast to the interviewees' portrayals of their own family and friendships, the property of protecting each other seems to be special in the relations between the protagonists and their younger sisters. Protecting each other may be related to the inability of the protagonist's parents to properly support their children in YA Dystopia and the protagonists take over this task.

5.11.2.3 Parents (do not) need the support of their children

A specific way of being there for each other was presented by the interviewees in context of liabilities to families. There were only few remarks about the interviewees' contributions to their own family, whereas the interviewees talked about several responsibilities for the family of the protagonists in YA Dystopia.

How parents can put an effort into making the lives of their children better was portrayed differently when comparing the interviewee's portrayals of their families and families in YA Dystopia. Few interviewees stated that their parents support them to make things easier for them (5.5.2.4 Parents support their children, pp. 156). Other interviewees remarked that their family will continue to support them in the future (5.9.2 The interviewees' family's future, pp. 195). In contrast, some interviewees remarked that some parents in YA Dystopia are not capable of sufficiently providing for their family

and need their children's support to make a living (5.6.1.6 Taking over responsibilities of your parents, pp. 168; 5.9.4.1 America's future before entering the Selection, pp. 198). Regarding Katniss, several interviewees portrayed her as the main supporter for the family who took over former responsibilities of her parents (5.6.1.3 Protecting your younger sibling, pp. 167; 5.6.1.6 Taking over responsibilities of your parents, pp. 168). Some interviewees remarked that Katniss' family would have starved if she had not provided for them (5.6.1.6 Taking over responsibilities of your parents, pp. 168).

Several interviewees told that it is important for them that they give each other advice in their family or in their friendships. Celine talked about a concept that her parents are showing her "the right way" (5.5.2.4 Parents support their children, 156). Some interviewees referred to similar properties when they talked about how America's parents push her into taking part in the Selection because they wanted the best for her (5.6.1.2 Doing anything for your family, pp. 167; 5.6.1.5 Being pushed by your parents into something you do not want to do, pp. 168). America went with what her parents considered to be the best for her. Doing what would be the best was portrayed in this context that America was willing to give up on a job she loved so that her family can have it better.

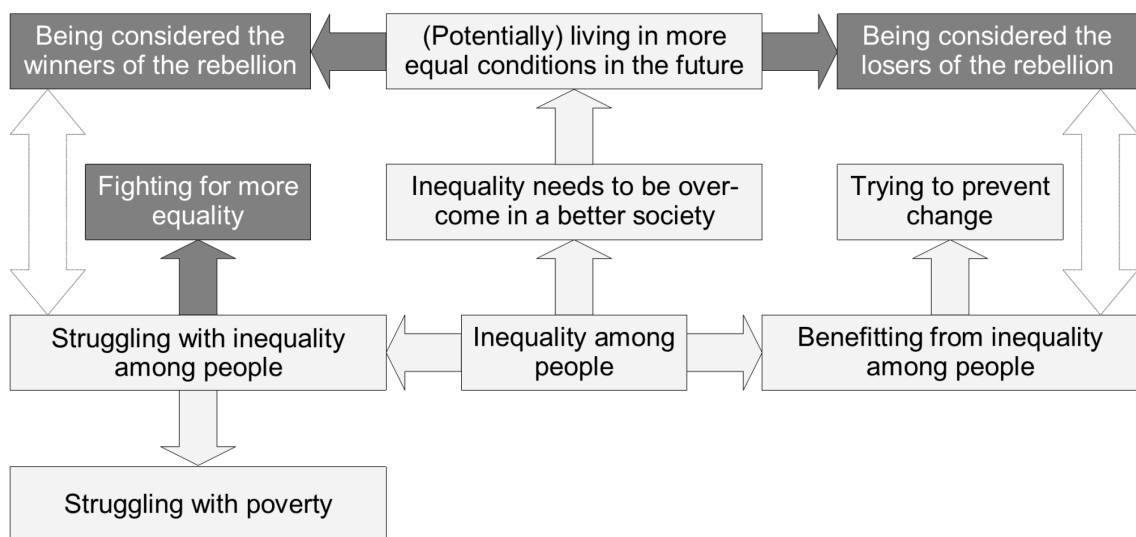
The relations that the interviewees seem to share with their parents are likely less restricted by the living conditions than how family relations in YA Dystopia are affected by restrictions. However, readers who would need to support their families aside from doing chores may have more similar relations like the protagonists in YA Dystopia if their living conditions are more similar to those that America and Katniss face.

5.11.3 Treating people differently due to considering them unequal

The interviewees considered the inequality in the social system to be the worst thing in Illéa (5.8.1.1 The caste system is the worst in Illéa, pp. 182). There were several

remarks about properties of equality in the interviewees' portrayals of the motives to join the rebellion, too (5.10.3.5 Living free and equal, pp. 220). Several interviewees referred to various forms of inequality as obstacles that need to be overcome to improve society (5.9.6.5 Stopping poverty, pp. 207; 5.9.6.6 Stopping racism, pp. 208). Many interviewees remarked that they consider the survivors from lower castes or Districts winners of the rebellion because they will be living in more equal conditions in the future (5.10.5.2 Getting treated more equal, pp. 226). Living in unequal conditions was presented as leading people who suffer towards fighting for more equal conditions and leading people who benefit from inequality to fight changes (Figure 4).

Figure 4 *Living in unequal conditions both fosters and prevents people from fighting for change*



Note. Conditions that are only present in YA Dystopia are coloured in dark grey with text in white to better highlight these unique conditions.

The interviewees stated that their point of view on if they would have joined a rebellion if they lived in a YA Dystopian state would depend on the Caste or District they would reside in (5.10.3.8 The interviewees' motivation to support the rebellion, pp. 221). Several interviewees remarked that wealthy people have a different point of view on rebellion than the people from lower castes or Districts (5.8.1.4 Getting treated

according to your caste, pp. 183; 5.8.1.3 Living separated from other castes, pp. 182; 5.8.2.6 Living superficially in the Capitol, pp. 189). They remarked that people who have more rights and privileges consider it to be worse if they lost power or were treated more equally (5.10.5.3 Losing power, pp. 226).

Many interviewees considered inequality a major problem that society has to overcome in order to create a perfect future society. There were several remarks that poverty needs to be stopped (5.9.5.4 Continuing/stopping living in poverty, pp. 203; 5.9.6.5 Stopping poverty, pp. 207). The inequality of poverty was addressed in context of live in YA Dystopia, too (5.8.1.2 Living ranged from wealthiest to poorest, pp. 182; 5.8.1.5 Living in restrictions in low castes, pp. 183; 5.8.2.2 Living in restrictions , pp. 187; 5.8.2.5 Living (un)separated in the Districts, pp. 189).

5.11.4 Believing that you are (not) able to change things

Several interviewees stated that the protagonists of YA Dystopia decide to join a rebellion after they started to realise that they could change the way things are (5.10.3.2 Being able to change something, pp. 218). This property of rebellion matches several of the interviewees' general portrayals of rebellion like trying to change things or making things better (5.10.1.1 Trying to change things, pp. 210). A major difference between the interviewees' portrayals of the recent worlds' future and the potential future of the protagonists is that the interviewees did not consider themselves to be able to change things (5.9.6.4 Changing behaviour to save the environment, pp. 207). Even though many interviewees explained what a better future could be like for them and remarked that they could encourage others with their behaviour, most of them told they feel powerless to change things (5.9.5 Interviewees' perspectives of a perfect future, pp. 202; 5.9.7.3 Encouraging the people around you to behave differently, pp. 209).

The interviewees considered America and Katniss to have been important for the change of society in Illéa and Panem. Their portrayals range from statements that things would have continued to remain similar if they had not joined the rebellion up to

explanations that they were essential for the rebellion to succeed (5.10.7.1 Things would have remained the same, pp. 230; 5.10.7 What if there had not been the rebellion, pp. 229). An interviewee highlighted that America's perspective on the future changed when America realized that many citizens looked up to her (5.9.4.2 America's future during the Selection, pp. 199). Some interviews remarked that Katniss joined the rebellion in order to stop the suffering of the people from the Districts who supported her (5.10.3.3 Ending suffering, pp. 218).

Two interviewees referred to chances as reasons for the eventual change via rebellion. Simone talked about chances as the reason why Maxon started to care about changing the living conditions in Illéa when he met America (5.10.7 What if there had not been the rebellion, pp. 229). Jenny remarked that the misfortune that Prim was drawn in the Reaping eventually turned out to be luck because it led to change in Panem. The individual suffering that Katniss went through made it possible that other people in the future can have a better life. Jenny referred to misfortune in the context of Prim being drawn in the Reaping. A similar concept of improbability was referred to in the context of America's little chances to win the Selection as a Five (5.9.4.2 America's future during the Selection, pp. 199). However, the improbability of being drawn in the Reaping had fatal consequences for Katniss and Prim whereas most of the consequences of winning the Selection seem beneficial for America.

America's and Katniss' actions were portrayed as fundamental for future events in Illéa and Panem. Some interviewees remarked that things would have remained the same or would have gotten worse if America had not shown Maxon what life is like for people in lower castes or if Katniss had not decided to become the Mockingjay (5.10.7 What if there had not been the rebellion, pp. 229). In contrast, the interviewees did not consider themselves to be able to start changing things for a better future (5.9.7.2 Everybody needs to participate to create a better future, pp. 208; 5.9.7.3 Encouraging the people around you to behave differently, pp. 209).

5.11.4.1 Making plans for the future

The interviewees' portrayals on their own future and of the YA Dystopian protagonists' future differ regarding the abilities to make plans. Additionally, the portrayals of the protagonists' future were very different when comparing America's future in Illéa and Katniss' future in Panem.

Even though you cannot be sure if the interviewees would have regarded school and grades similarly important at another time of the year, many stated that school is important for getting a good job in the future (5.5.1.1 Good grades are necessary to get a good job in the future, pp. 151; 5.9.1.5 Knowing what your future job is going to be like, pp. 194). Several interviewees told that they want to study at an University or work in specific skilled jobs in the future (5.9.1.5 Knowing what your future job is going to be like, pp. 194). Some of them even talked about their friends potential future jobs, too (5.9.3.2 Friends will have different jobs in the future, pp. 197).

The protagonists of YA Dystopia were not portrayed as having the possibility to choose their future jobs. An interviewee remarked that Katniss does not think about the future and focusses on the present (5.9.4.4 Katniss' future, pp. 200). Another interview explained that America was about to give up on her dream job (5.9.4.1 America's future before entering the Selection, pp. 198). However, the same interviewee remarked that America realised that she may not need to give up this job (5.9.4.2 America's future during the Selection, pp. 199).

One similarity between the portrayals of America's and Katniss' future was that their lives would have remained similar or gotten worse if there had not been a rebellion (5.10.7.1 Things would have remained the same, pp. 230; 5.10.7.2 Things would have gotten worse, pp. 231). Another similarity was that some interviewees reported that the protagonists' future drastically changes when they participate in the Hunger Games or the Selection (5.9.4.1 America's future before entering the Selection, pp. 198; 5.9.4.2 America's future during the Selection, pp. 199; 5.9.4.4 Katniss' future before entering

the 74th Hunter Games, pp. 200; 5.9.4.5 Katniss' future between the 74th and the 75th Hunger Games, pp. 201). Several interviewees told that America and Katniss did not worry about money or survival after they became part of the Elite or survived the Hunger Games (5.9.4.2 America's future during the Selection, pp. 199; 5.9.4.5 Katniss' future between the 74th and the 75th Hunger Games, pp. 201). In contrast, there were few remarks that Katniss was still living in fear and was threatened by the sovereign and there were remarks that America was in danger that the king could manipulate the Selection to make her leave the contest (5.8.1.7 Getting in touch with the citizens via the Selection, pp. 185; 5.8.2.3 Living in constant fear of death, pp. 188).

In contrast to the protagonists of YA Dystopia, the interviewees' portrayals of their individual future was less threatened or endangered. Even though some interviewees referred to several obstacles that societies need to face in the future, the most apparent challenge seems to be getting a good job in the future (5.5.1.1 Good grades are necessary to get a good job in the future, pp. 151; 5.9.1.5 Knowing what your future job is going to be like, pp. 194; 5.9.5.4 Continuing/stopping living in poverty, pp. 203; 5.9.5.5 Climate change will make the world worse, pp. 204). When comparing this obstacle to the obstacles that the protagonists face regarding their future, most interviewees seemed to be confident that they will be able to cope with this major challenge on their own.

5.11.5 Considering decision making a fight of opposing parties

A complex concept that some interviewees addressed was decision making as fight of two opposing parties. Even though these points of view were not presented by many interviewees, the concept reoccurs in several of these interviewees' portrayals of how people engage with each other.

There were several portrayals of categorizing people in two opposite categories. Regarding Panem, some interviewees talked about the people of Capitol in contrast to the people in the Districts (5.8.2.5 Living (un)separated in the Districts, pp. 189; 5.8.2.6

Living superficially in the Capitol, pp. 189). There are remarks about the lower castes versus the higher castes or the royals versus the lower castes in the context of Illéa (5.8.1.2 Living ranged from wealthiest to poorest, pp. 182; 5.8.1.5 Living in restrictions in low caste, pp. 183;). When the interviewees talked about people in other contexts, some of them referred to opposing concepts like good and bad people, real and fake friends or refugees and Germans (5.5.3.2 Real friends and fake friends, pp. 159; 5.7.1 Dealing badly with refugees, pp. 176; 5.7.7 There are good and bad people, pp. 180).

In contrast, finding compromises and complementing each other were presented by some interviewees as properties of close relations (5.5.3.6 Settling for compromises, pp. 161; 5.5.3.9 Complementing each other, pp. 163).

In some instances, the concept that there are always two contrary positions related to a point of view that there is no chance of consent (5.7.6 It is impossible to settle on a single opinion, pp. 180). In another context, an interviewee reported that some people in Illéa do not believe that a democracy can work because consent is not possible (5.8.1 Living in Illéa, pp. 181). However, only one interviewee talked about this point of view. Many other interviewees that categorized groups of people as two opposing parties did not refer to the inability to find consent or to settle for compromises.

The concept of two opposing groups fighting against each was portrayed as having severe consequences in the context of people who died in a rebellion. Several interviewees stated that people are in grief over losing people close to them and account their opponents to be responsible for their death (5.10.5.1 Losing people who are close to you, pp. 225). Even though several interviewees explained that life will be better for those who survived, it is likely that many people will continue to suffer in grief over their lost ones and will not forgive their (former) opponents.

5.11.6 Oppression is executed on several different levels in a dystopia

In context of the rebellion, several interviews explained that the rebels fought someone superior. Some interviewees referred to means of oppression from superior

castes or Districts in the context of living in YA Dystopia. There were several remarks about the involvement of other people aside the sovereigns regarding acts of oppression (5.8.1.4 Getting treated according to your caste, pp. 183; 5.8.2.6 Living superficially in the Capitol, pp. 189; 5.8.2.2 Living in restrictions , pp. 187). Many interviewees told that different means of oppression are executed by higher castes or Districts towards people from castes or Districts that are lower (5.8.1.4 Getting treated according to your caste, pp. 183; 5.8.2.2 Living in restrictions , pp. 187). Therefore, it seems plausible that some interviewees explained that the rebels' common goal is to overturn or kill the sovereigns and that other interviewees explained the rebels wanted to end oppression (5.10.2.8 Killing the opponents, pp. 216; 5.10.3.3 Ending suffering, pp. 218; 5.10.3.4 Overturning the sovereign, pp. 219; 5.10.3.5 Living free and equal, pp. 220;).

The interviewees portrayed the misery that people in “lower” castes or Districts have to deal with differently regarding Illéa and Panem. In both contexts, there were references to acts of oppression by people that reside in the top caste or in the Capitol (5.8.1.4 Getting treated according to your caste, pp. 183; 5.8.1.5 Living in restrictions in low castes, pp. 183; 5.8.2.2 Living in restrictions , pp. 187). The remarks on oppression in Panem included that citizens could be killed at any moment (5.8.2.3 Living in constant fear of death, pp. 188). In contrast, the interviewees did not report about means of physical harm that the citizens in Illéa could face aside getting punished if you were exposed as a rebel (5.10.4.1 Getting punished if you were identified as a rebel, pp. 223; 5.10.4.2 Facing death if you were identified a rebel, pp. 224).

5.11.7 Making sacrifices for a greater goal

Some interviewees referred to an act of making sacrifices in order to achieve a goal in different contexts. In context of a rebellion, there was the remark that every rebel needs to be willing to make sacrifices (5.10.2.2 Willing to make sacrifices, pp. 213). An property of sacrifice that was addressed in different contexts was risking your own life.

Some interviewees remarked that Katniss was sacrificing her own life in order to save her sister and others remarked that the rebels risked their life in Illéa (5.6.1.3 Protecting your younger sibling, pp. 167; 5.8.2.7 (Watching) The Hunger Games is the worst about Panem, pp. 190; 5.10.2.2 Willing to make sacrifices, pp. 213).

The concept of making sacrifices can include the property that you are willing to sacrifice other people (5.6.2.10 (Not) Being similar, pp. 174). Even though an interviewee remarked that sacrificing other people is criticized by a Katniss, this discursive position was presented as Gale's point of view. In contrast, some interviewees stated that Katniss cares about other people (5.10.3 Motivation to take part in the rebellion, pp. 216; 5.10.3.3 Ending suffering, pp. 218). The lack of caring about other people was criticized by the interviewees in context of recent society and needs to be overcome in order to create a perfect future, too (5.7.3 People need to care more about others, pp. 178; 5.9.6.2 Caring more about others, pp. 206). However, I have doubts that willing to sacrifice other people is a popular concept among the interviewees because many people remarked that they care about other people or that you should care more about other people.

In contrast, several interviewees remarked that many citizens in YA Dystopia do not care about other people (5.8.2.5 Living (un)separated in the Districts, pp. 189; 5.8.2.6 Living superficially in the Capitol, pp. 189). Caring about other people was presented as being challenged by the living conditions in YA Dystopia (5.11.1.2 Living conditions can prevent citizens from pursuing close relations, pp. 236) Therefore, it does not surprise me that an interviewee was referring to a citizen that is willing to sacrifice other people in order to achieve his goal.

6 Results

Considering the recent lack of research on properties of youth that is mostly shaped by girls, I laid out that researching teenagers' portrayals of media products they prefer can display specific properties of recent female youth.

Regarding the media usage of German female teenagers, reading books is a common and very popular leisure activity (2.1 German teenage reading habits, pp. 15). Reading seems to be a less common but quite popular media activity among male teenagers. Reading books has remained a similarly popular leisure activity from 2000 to 2020, so reading books should be considered to be a continuously important property of German female youth. Considering that German female teenagers spend approximately about 80 minutes per day on reading, reading books should be regarded a very important part of many German female teenagers' everyday life. It is important to perform research on female teenage reading in order to find out how they read and how they portray discursive positions that the books they read lay out. Several million female children and teenagers will continue to grow up reading books and will finally become adults who will have been dealing with the discursive positions that are presented in the books they will have read. Considering that YA Dystopia was a very popular reading at least between 2012 and 2016, reading YA Dystopia seems likely to have been a common reading for people who grew up at that time (2.2 Dystopia as young adult literature, pp. 18). Given that YA Dystopian literature laid out discourses about oppression, authoritarianism, segregation and rebellion, these books can foster reflection and dispute regarding the readers' portrayals of these discourses and the discursive positions they are taking (4.2 Properties of dystopia and YA Dystopia, pp. 74).

Between 2012 and 2016, *The Hunger Games* series was a popular book series that many German teenagers were reading (2.2 Dystopia as young adult literature, pp. 18). Similar book series like the *Divergent* trilogy and the *Selection* series had been

best-selling readings at that time. These series should be considered young adult literature because teenagers are the main characters and the outcomes of the stories depend on the decisions and choices they make (2.2 Dystopia as young adult literature, pp. 18).

According to the theoretical concept of dystopian literature I presented in this analysis, I provided several arguments to consider literary genres constructions with properties that can both change or persist over time (3.2.2 Dystopian literature, pp. 29). The *Divergent*, *The Hunger Games* and the *Selection* series consist of several properties of the literary genre dystopia (4.2 Properties of dystopia and YA Dystopia, pp. 74). These book series should be considered YA Dystopia because they developed prior properties of “classic” dystopia and they all introduced new properties to dystopia, too. Performing research on the reception of YA Dystopia needs to reflect on changes in the genre's properties to analyse discursive positions that may be processed by teenage readers (4.2 Properties of dystopia and YA Dystopia, pp. 74; 4.3.3 Interview design, pp. 108).

The lack of empirical research on reading YA Dystopia limits the possibilities to perform research via hypothetical and/or deductive approaches (3 Methodology, pp. 21). Grounded Theory Methodology offers several different approaches that do not require empirically founded hypotheses or data to start research. Additionally, they allow to incorporate both constructed fictional and non-fictional data into analysis. Using approaches of Grounded Theory Methodology with paradigmatic roots and theoretical foundation that are compatible with the used theoretical concepts should be considered appropriate choices in methodology (3.1 Epistemology, Ontology, and Paradigm, pp. 22; 3.3 The evolution of Constructivist Grounded Theory Methodology, pp. 31).

In terms of dystopia as a literary genre, dystopian stories are supposed to focus on a change in the social system by extrapolating recent deficits in society and politics into a feasible future society to portray their potential danger (3.2.2 Dystopian literature, pp. 29). To analyse this “purpose” of dystopia, it is necessary to access both the

readers' of YA Dystopia perception of the recent world and the perception of the dystopian world. Therefore, the choice of approaches in Grounded Theory Methodology needs to offer the ability to analyse data in terms of individual constructions by people (3.3.1 Moving Grounded Theory Methodology from Symbolic Interactionism towards Constructivism, pp. 33). In order to raise the conceptual level of analysis, it is possible to combine the analysis of both fictional and non-fictional data by incorporating methods of Situational Analysis to the research design (3.3.4 Theorizing in Grounded Theory Methodology, pp. 49; 3.4 The evolution of Situational Analysis, pp. 52). This method design allows to access young readers' perception of the recent world and their perception of the dystopian world on the conceptual level of common Social Worlds (3.4.1 Social Worlds, pp. 53).

Even though Situational Analysis is regarded as a development of Grounded Theory Methodology, combining constructivist Grounded Theory Methodology and Situational Analysis should be considered a mixed-method-research design due to their different theoretical foundations (3.5 Intertwining Grounded Theory Methodology and Situational Analysis in a Mixed-Method-Design, pp. 65; 3.5.1 Considerations on mixing methods, pp. 66). The dependence of the methods of Situational Analysis on the Grounded Theory Methodology's method Coding clarifies the need to consider Situational Analysis a mixed-method-integration of Grounded Theory Methodology. By incorporating a more compatible theoretical concept of Discourse Analysis, it is possible to appropriately mix both methods in a single design (3.4.3 Discourse Analysis, pp. 56).

Research designs using Situational Analysis need to reflect on interdependencies on the level of theoretical foundation with the approach of Grounded Theory Methodology that Situational Analysis is supposed to be integrated to. This makes it possible to reflect on the theoretical impact of the research design on the following stages of analysis and generation of theory.

6.1 Reflections on the research design

Reflecting on the theoretical roots and foundation of the used methods before the start of the research process enabled me to predict and reflect on their potential impact on analysis. Considering Situational Analysis demanding a Mixed-Method-Design helped me a lot to develop a research design that was able to construct suitable data for analysis. Otherwise, considering Situational Analysis a singular method design would probably have led me to design a research process that lacked suitable methods for data construction.

Especially when using Situational Analysis as means of analysing data, it is crucial to adjust the process of coding to construct data that is usable via methods of Situational Analysis. The focus in Coding data as actions substantially fostered my analysis via the means of incident-by-incident Coding. If I had used different means and formats of Coding, it would have been likely to construct data that would not embrace the full potential of displaying situations. This becomes especially apparent considering that books are published in different editions, different languages, and different layouts. Therefore, each edition can lead to different constructions of Codes when performing initial line-by-line Coding. Considering the sheer mass of data makes it impossible to use word-by-word Coding as a reliable method for coding, too. Even though the concept of Saturation implies that the results of a research project would be the same regardless the pace and style of initial coding, I would argue that more inappropriate means of coding would add multiple unnecessary additional obstacles for constructing data for Situational Analysis.

I would argue that Situational Analysis demands this specific way of incident-by-incident Coding in order to construct data that is accessible in the best possible way for mapping methods of Situational Analysis. Additionally, incident-by-incident coding forces the researcher to select incidents as boundaries in order to construct codes. Incident-by-incident Coding fosters the implication of selecting situations as sources for

data construction right from the start, too. Coding incident-by-incident made it possible to foster the capabilities of the methods to analyse meaning making activities of the interviewees and choose accompanying methods that are able to support pursuing the research questions.

Regarding the choices in Grounded Theory Methodology approaches, selecting an approach that is capable to fit the requirements accompanying Situational Analysis needs to be conducted very carefully to design a research process that bases on similar epistemological and ontological roots. Reflection on two basic theoretical concepts of Books as media and Dystopian literature made it possible to identify Constructivist Grounded Theory as a suitable methodology that can match Situational Analysis' epistemological and ontological roots via incorporating Jäger's (2015) theoretical concept of Discourses. With this incorporation of a different theoretical concept of Discourses rather than Clarke's original reference to Foucault's theoretical concept of Discourses improves the methodologies capabilities to provide methods that foster the analysis of situations. Otherwise, it would be possible to rely on means of coding that may impede the construction of situations on the level of Coding.

Reflecting on the usage of mapping methods, I want to highlight their different degrees of suitability to analyse data in order to answer the research questions. On the one hand, both Situational Maps and Social arenas were very helpful to systematically increase the depth of analysis and foster the construction of theory. Both methods worked almost flawlessly. On the other hand, Positional maps only help to organize concepts at a specific level of analysis. In the end, all elements on these maps can be incorporated in Social arenas to display their relations to other concepts, too. Eventually, there were no instances where concepts that are present in Positional maps were not present in any Social arenas. These instances made it possible to identify discursive positions that were not taken by any interviewee which would not have been possible with any of the other methods. However, it was impossible to display positions in only two dimensions. The interview design of separating data construction from

fictional and non-fictional origin already created two different dimensions of positions. This design made it possible to focus on differences and similarities between the two Social arenas recent life of the interviewees and life in YA Dystopia via Constant Comparison.

6.2 Reading YA Dystopia

In terms of reading YA Dystopia, this research project shows that young readers seem to portray and cope with discursive positions in diverse ways. Reading books should be considered a subjective and individual activity and (German) teenage readers should likely read YA Dystopia in various ways.

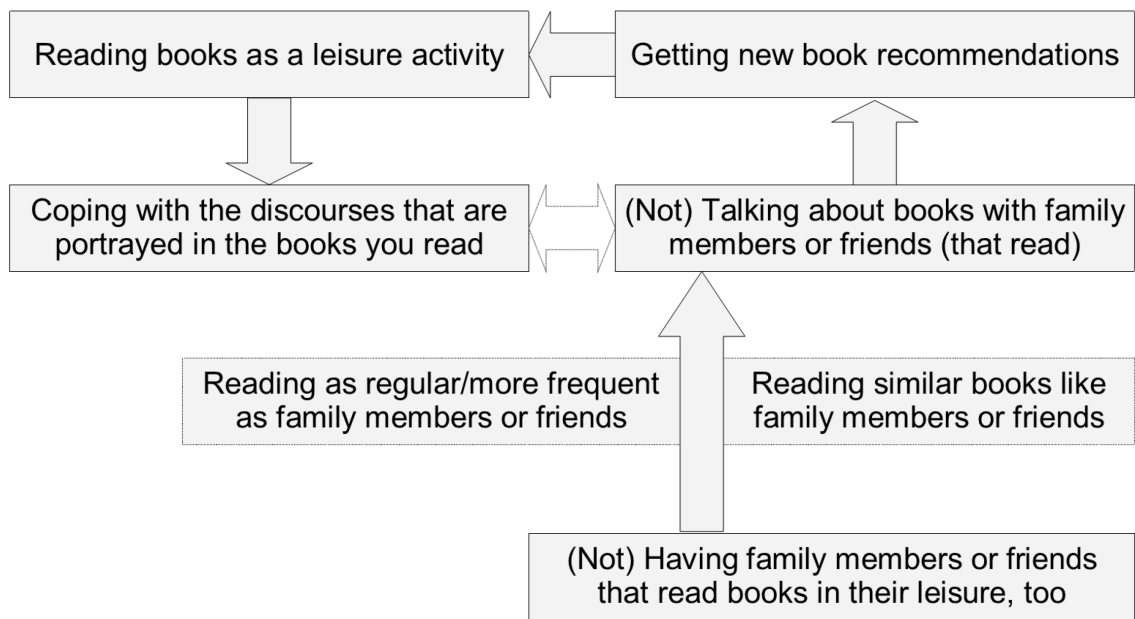
Recent data on German teenage reading habits is not able to provide a specific answer if reading behaviour has changed since the phase of interviewing in the year 2016. Regarding the years 2017 and 2018, the data provided by the JIM-series of studies of the mpfs (2017a, 2018) looked very similar like the years before. However, the JIM Studie that was conducted in 2019 showed that both the reading frequency and the reading duration of German female teenagers had slightly declined (mpfs, 2020a, pp. 15–17). There was little data on German teenage reading behaviour during the SARS-CoV-2-pandemic aside the JIM- and the JIMplus-Studie (mpfs, 2020b, 2020c). On an individual level, reading books seemed to have been conducted as a leisure activity a little more often and longer than before (mpfs, 2020b, p. 23, 2020c, p. 20). The reading frequency remained similar to the results of the year 2019 and the average reading duration increased (mpfs, 2020a, p. 16, 2020b, p. 20). Most of the other individual effects on reading more often related to the slightly increased amount of teenagers who read about once a month. However, the mpfs accessed the reading duration only in the context of regular reading on a weekday excluding the weekends. My analysis of reading habits shows that much leisure reading can happen on the weekends. This type of reading was always invisible in the construct reading duration of the JIM-series of studies (5.2.1 Reading frequency and sessions, pp. 131).

Therefore, teenage reading behaviour should be accessed with an altered construct in future studies to incorporate more different types of reading to display more of the variety of reading books.

YA Dystopia seems to be a genre that appeals to young people that consider reading one of their favored leisure activities (5.2 Reading books, pp. 131). Overall, there seem to be little indications that specific properties of reading books may relate to reading YA Dystopia. On the one hand, there are little indications that YA Dystopia seems to appeal to certain types of reading habits more than others (5.2.1 Reading frequency and sessions, pp. 131). On the other hand, there are only very little traces of a possible shared genre preference among the interviewees (5.2.2 Reading preferences, pp. 135). Therefore, it seems probable that YA Dystopia can appeal to various readers and different reading properties.

YA Dystopia can be read by teenagers who are not fulfilling the recommended reading age of a publisher (5.2.4 Reading books that are not recommended for your age, pp. 138). Even though it is debatable which age recommendation may be suitable for each person individually, these kind of recommendations do not seem to keep teenagers from reading these books. Therefore, readers who are younger than the recommended reading age of the publishers should be considered potential readers of YA Dystopia.

The remarks of interviewees on “talking about books” show that talking most likely refers to giving book recommendations to each other (5.2.6 Talking about books, pp. 139). Reading similar books seems to be common among many interviewees’ families and friends because many interviewees share preferences in books with at least a family member or a friend. However, the interviewees do not seem to talk about books with these people either. Teenage readers of YA Dystopia seem to most likely read books as an individual activity and most likely cope with the discursive positions that are presented on their own.

Figure 5 *Reading books and talking about books*

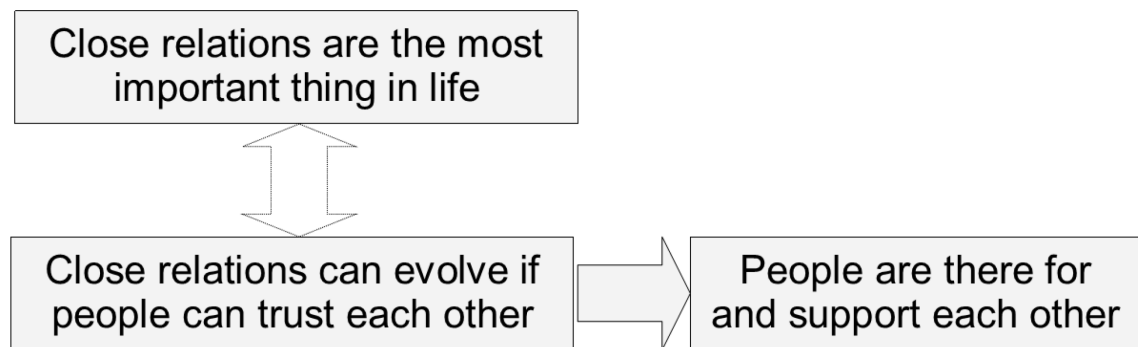
YA Dystopia films seem to arise interest in a book series but their potential impact on staying interested in a series should not be overrated. Though all interviewees who have read a YA Dystopian series have seen their dedicated films, less continued watching a series than those who continued reading (5.3 Getting engaged with YA Dystopia, pp. 141). Considering that the interviewees started reading a YA Dystopia at very different points in time, starting reading YA Dystopia does not necessarily require film adaptations to arise interest. These different points in time could be related to how the interviewees get or give book recommendations. Most of the time, the interviewees get a book recommendation after someone else has finished reading this specific book. I recommend to consider that dedicated films can support getting interested in a YA Dystopia but do not seem to be essential for continuing reading YA Dystopia.

6.3 Constructing a substantial theory: Oppressing citizens both prevents and fosters a rebellion that eventually will lead to continuous civil wars

In order to construct interpretative substantial theories of teenage reading YA Dystopia, it is necessary to start analysis with “specifics and move to general

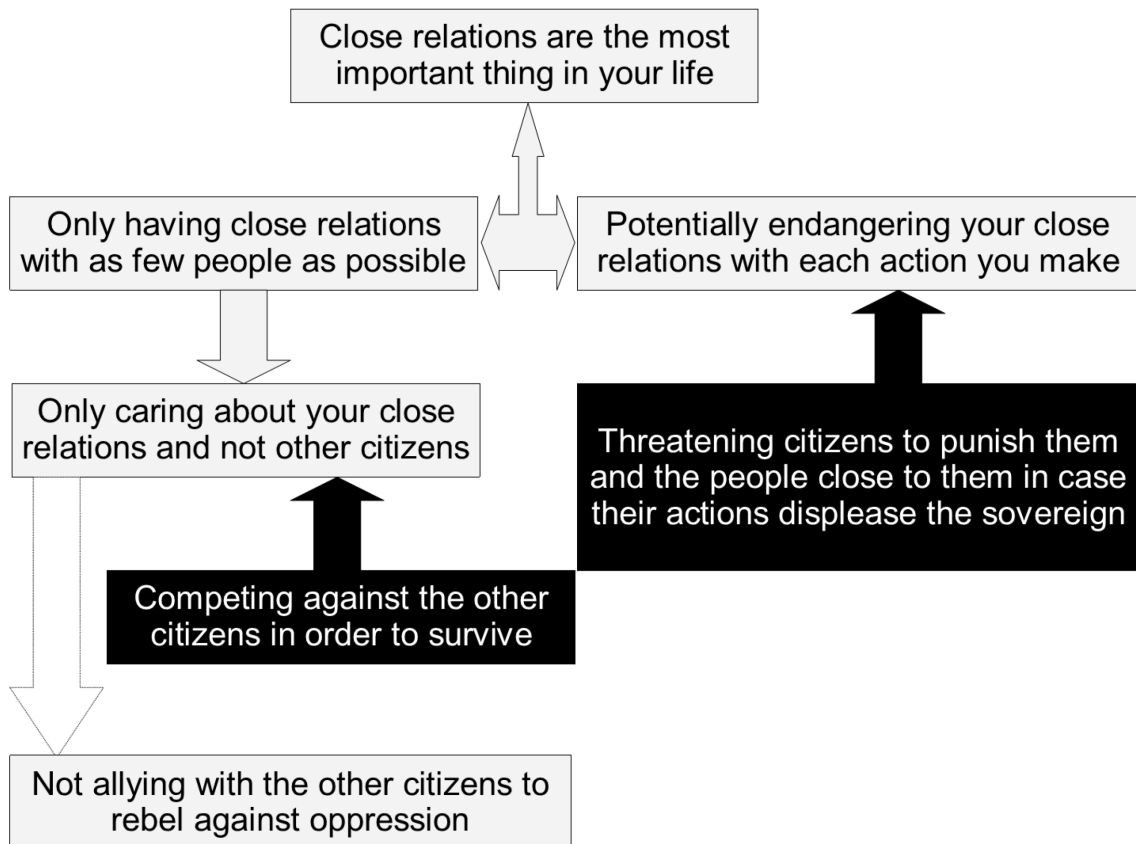
statements while situating them in the context of their construction.” (Charmaz, 2014a, p. 232). The analysis of the interviews provides an overview of several concepts and their properties that the interviewees who have read YA Dystopia referred to (5 Data analysis, pp. 126). By using strategic modes of inquiry in an iterative research process via the methods Coding, Memos, Situational Maps, Social Arenas and Positional Maps, it is possible to construct categories of discursive positions that young readers may likely depict in the context of reading YA Dystopia (3.3.3.1 Coding, pp. 43; 3.3.3.2 Memos, pp. 46; 3.3.3.3 Categories, pp. 47; 3.4.4.1 Situational Maps, pp. 61; 3.4.4.2 Social arenas, pp. 62; 3.4.4.3 Positional maps, pp. 63; 5.11 Core Categories, pp. 232). By laying out “what people do in specific situations and linking it to how they do it” (Charmaz, 2014a, p. 228), it is possible to construct interpretative substantial theories of teenage reading YA Dystopia (Charmaz, 2014a, p. 231).

In both the teenage readers' the recent worlds and their portrayal of the life of YA Dystopia protagonists, close relations are an important or even the most important aspect of life (5.11.1 Close relations are the most important thing in life, pp. 233). Close relations seem to be dependent on the circumstances that the people who relate to each other are facing in their everyday life. The basis of the development of close relations seem to be the properties that people trust each other (5.11.1.1 Close relations (cannot) develop when people (do not) support, trust and are there for each other, pp. 235). If people trust each other, they can be there for each other and support each other (Figure 6).

Figure 6 *Evolution of close relations in the interviewees' lives*

Close relations like friendships are portrayed by the interviewees in dystopian states as being challenged by the living conditions (5.11.1.2 Living conditions can prevent citizens from pursuing close relations, pp. 236). By competing against others, the protagonists and the citizens of dystopian states have little interest in caring about others and do not befriend each other (Figure 7). The portrayal of few close relations of YA Dystopia protagonists can also be related to the threat that actions that displease the sovereign can cause harm or death to the people who are close to you. Each close relationship in YA Dystopia can increase the danger of either getting harmed or killed or getting the people who are close to you harmed or killed (5.11.1.3 Having to suffer/nothing to lose can lead towards rebellion, pp. 237). The lack of close relations between citizens inside or outside their own castes or Districts seems to limit the potential that people ally for a rebellion against the sovereign and the oppressors (5.11.1.5 Trust is necessary in a rebellion, pp. 238).

Figure 7 *Endangering the people close to you in case you displease the oppressors and having to compete against other citizens to survive are means that prevent people from rebelling*



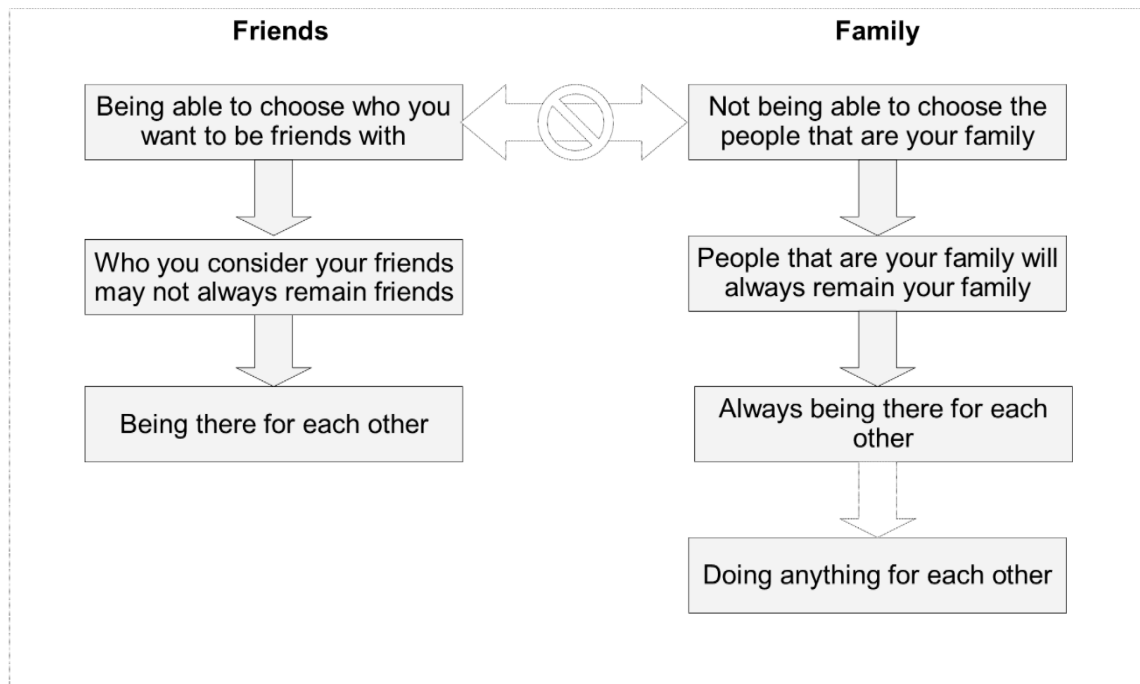
Note. Actions of the oppressors that affect all citizens are inverted in colour to better visualize their utilized means of oppression.

Even in case of overturning the oppressors via a violent rebellion, the chances of reconciliation among all citizens are limited due to the grief over close relations that each citizen lost and accounts their opponent to be responsible for (5.11.1.4 The loss of people you care about prevents reconciliation, pp. 237).

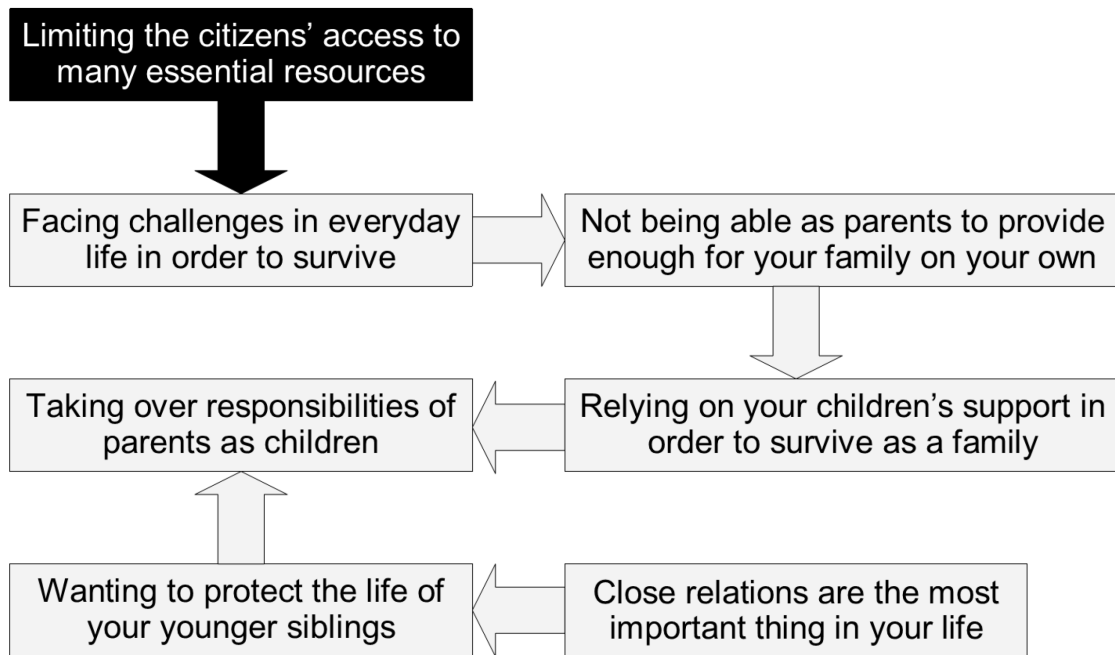
In the teenage readers’ portrayal of their own life, the concepts of family and friendship share several properties that are considered important (5.11.2 Family and friendship intertwine, pp. 238). One major difference seems to be that the teenage readers explained they can choose who they want to be friends with but who they consider family will remain (Figure 8). The difference seems to have an effect on the intensity of the concept of being there for the people who you feel close to. Where as it

is considered an important property in both friendships and family, doing anything for each other seems to be related to the concept that your family will always remain your family. Being able to choose who your friends are seems to foster that being there for each other does not seem to be portrayed as unconditional.

Figure 8 *Being there for each other differs regarding family and friends*



What seems to be different regarding the importance of close relations in life is the portrayal that YA Dystopia protagonists would do anything for their younger sibling (5.11.2.3 Parents (do not) need the support of their children, pp. 241). Some interviewees consider the relationships of the protagonists with a younger sibling friendships rather than kinship. This perspective seems to be related to the protagonists taking over responsibilities of parents (Figure 9). Parents of YA Dystopian protagonists are portrayed as relying on their children's support whereas the young readers are likely to be able to rely on their parents' support (5.11.2.3 Parents (do not) need the support of their children, pp. 241).

Figure 9 *Protagonists in YA Dystopia support their parents*

Note. Actions of the oppressors that affect all citizens are inverted in colour to better visualize their utilized means of oppression.

In the interviewees' portrayals of their own families, similar kinds of tasks and responsibilities are presented. However, the interviewees' support revolves around helping with chores. Regarding the Everdeen family, the protagonist takes over all responsibilities of her parents all alone. In the context of *The Selection*, America is considering giving up on what is most important in her life to either help supporting her family or to marry her boyfriend. In contrast to the portrayals of YA Dystopian protagonists, the interviewees did not talk about needing to give up on things they consider important. However, this situation may be different for teenage readers whose families are not as well off as the interviewees' families seemed to be.

Many interviewees call the unequal treatment of people in the dystopian states the worst thing about the society and consider inequality an important obstacle that needs to be overcome (5.11.3 Treating people differently due to considering them , pp. 242). Inequality and the restriction of freedom are portrayed as both the motivation towards rebellion in context of the YA Dystopian protagonists or the interviewees

themselves (5.10.3 Motivation to take part in the rebellion, pp. 216). Therefore, willing to fight for equality and freedom should be considered concepts that can unite people in the context of rebellion (Figure 10).

Figure 10 *Means of oppression eventually drive citizens towards rebellion*



Note. Actions of the oppressors that affect all citizens are inverted in colour to better visualize their utilized means of oppression.

Some interviewees explained that the willingness to join a rebellion depends on the recent living circumstances. They consider people who are more wealthy and have more opportunities and privileges less likely to rebel rather than those who suffer from inequality and restrictions of freedom in their life. Therefore, people who do not suffer from inequality have little interest in changing politics because they are likely to lose privileges if politics were more equal. This danger can lead to considering people from lower castes or Districts worth less than yourself and can support their oppression (5.11.3 Treating people differently due to considering them unequal, pp. 242; 5.11.6 Oppression is executed on several different levels in a dystopia, pp. 248).

There are several portrayals of the teenage readers about categorizing people in two opposing parties (5.11.5 Considering decision making a fight of opposing parties, pp. 247). This concept can either relate to the property that finding solutions is a fight between two opposing parties or the property that finding solutions is settling for compromises. Even though the concept of two opposing parties does not seem to be present among many interviewees, it seems to be persistent in individual portrayals of recent life and portrayals of life in YA Dystopia. In few instances, this concept can expand to the impression that a democracy cannot work out.

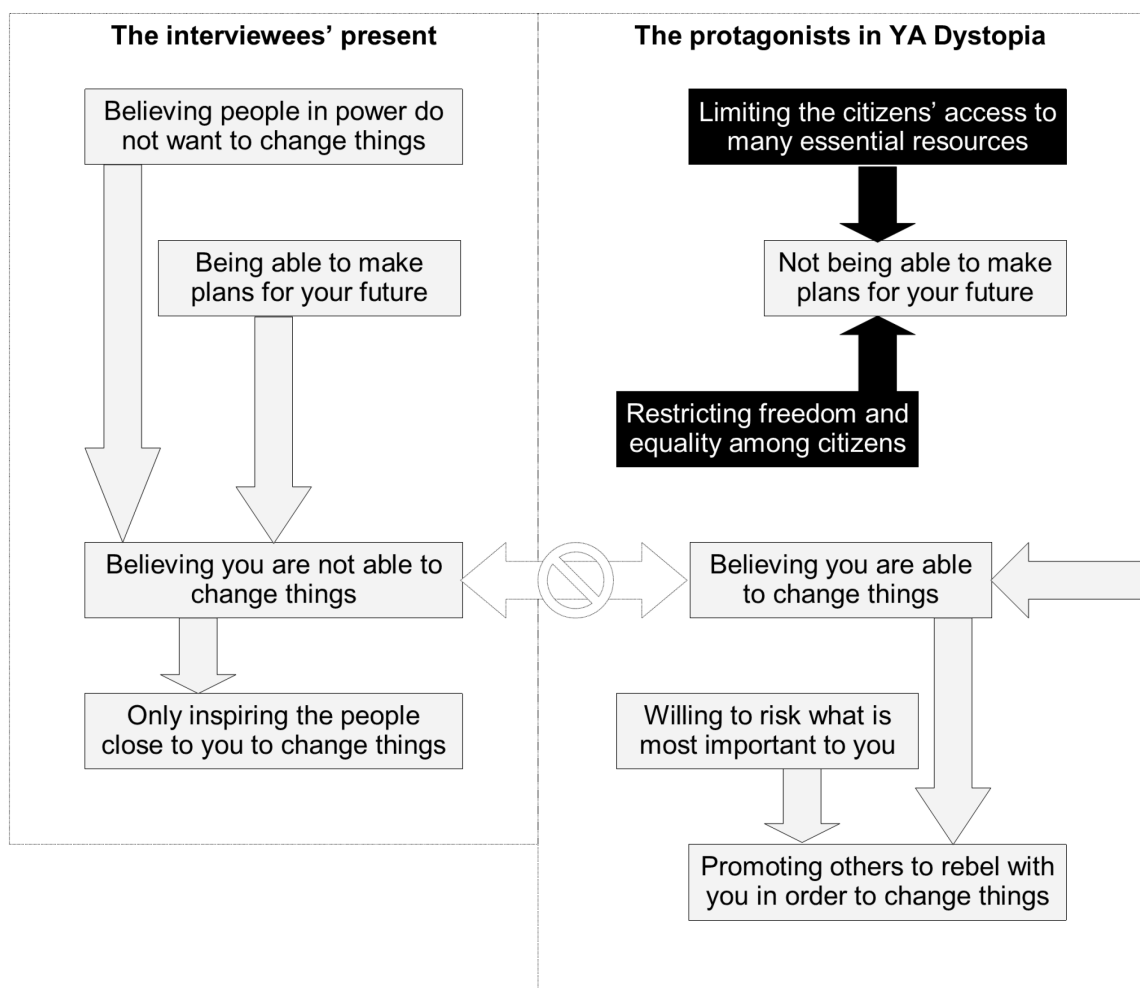
A major difference between the interviewee's portrayal of their own and the YA Dystopian protagonists' potential future is the ability to change the way things are (5.11.4 Believing that you are (not) able to change things, pp. 244). The interviewees explained that believing they could change how things are led the protagonists to join the rebellion, whereas the interviewees do not consider themselves to be able start changing things for the better (Figure 11). The protagonists are even regarded by the interviewees essential for the change of society in the dystopian state.

Though the interviewees explained they can change their own behaviour and inspire the people close to them to do the same, they pretty much feel powerless. They explained that this is the case because they believe the people who are recently in power do not want things to change and fight change. The interviewees explain you will face danger by the people in charge if you want to change things in your own society or in YA Dystopia. However, the interviewees are able to make plans for their future regarding things they consider most important in life to them like having an own family and knowing what you want to do for work (5.11.4.1 Making plans for the future, pp. 246).

The danger of trying to change things in a dystopia is portrayed as risking your own life and the life of your family (5.11.1.2 Living conditions can prevent citizens from pursuing close relations, pp. 236). Family is considered the most important thing in life for the protagonists. YA Dystopian protagonists seem to be portrayed as willing to risk

and to sacrifice what is most important for them in order to change society (5.11.7 Making sacrifices for a greater goal, pp. 249). This attitude seems to be supported by the impression that the protagonists' potential futures prior the events of the Selection or the Hunger Games are portrayed to remain bad or getting worse. In contrast, the interviewees report about their plans for the future and offered detailed portrayals about desired future jobs or studies (5.11.4.1 Making plans for the future, pp. 246).

Figure 11 *Believing you are (not) able to change things can lead or keep people from joining others in a rebellion*

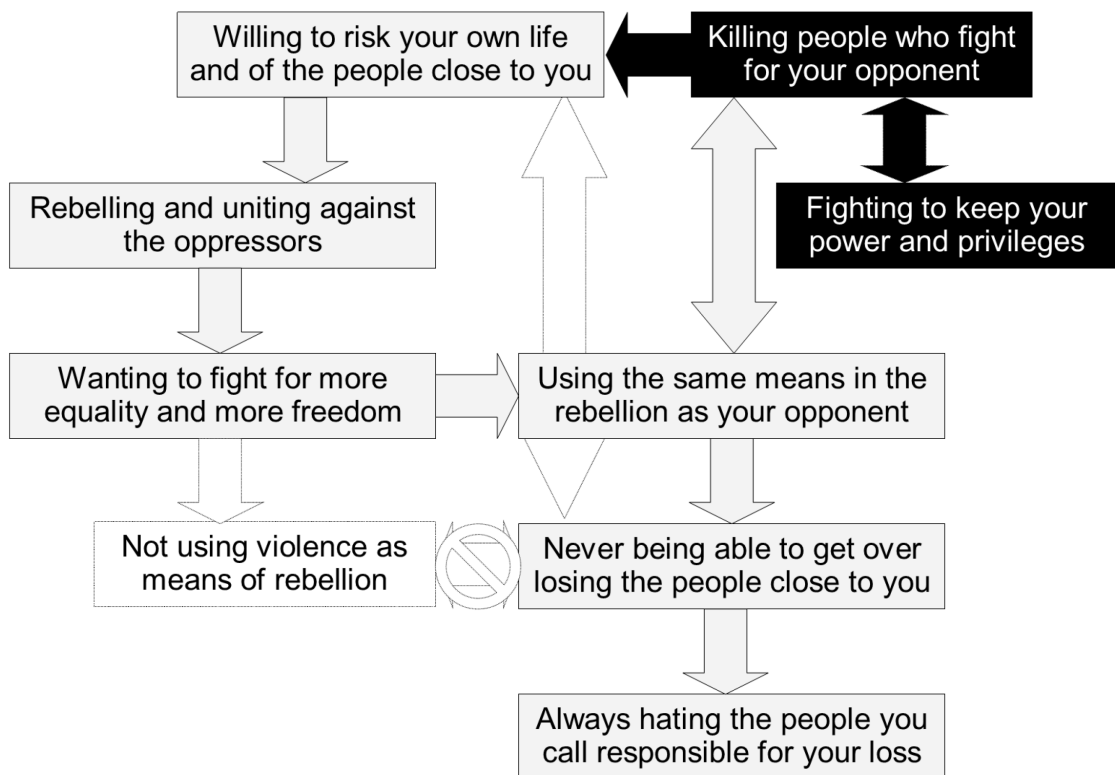


Note. Actions of the oppressors that affect all citizens are inverted in colour to better visualize their utilized means of oppression.

Regarding the aftermath of the successful coup d'états in YA Dystopia, the interviewees portrayed two different dimensions of the eventual outcome. On the one

hand, there are portrayals that consider the people who had it worse prior the civil war winners and the people who had more privileges before losers of the rebellion. Considering people winners seems to be related to achieving more equality and gaining more rights and opportunities than before, whereas losers seem to be people that loose privileges and power that they once had. On the other hand, there are portrayals that everybody is a losers because all have lost people that have been close to them prior the rebellion. The resulting grief threatens future peaceful coexistence because many people will never get over losing these people and will hate the people who they consider responsible for this loss (5.11.1.4 The loss of people you care about prevents reconciliation, pp. 237). Regardless these two properties of rebellion, peaceful coexistence after the rebellion is likely to be threatened in both cases due to the living conditions in dystopia and the violent nature of the rebellion (Figure 12).

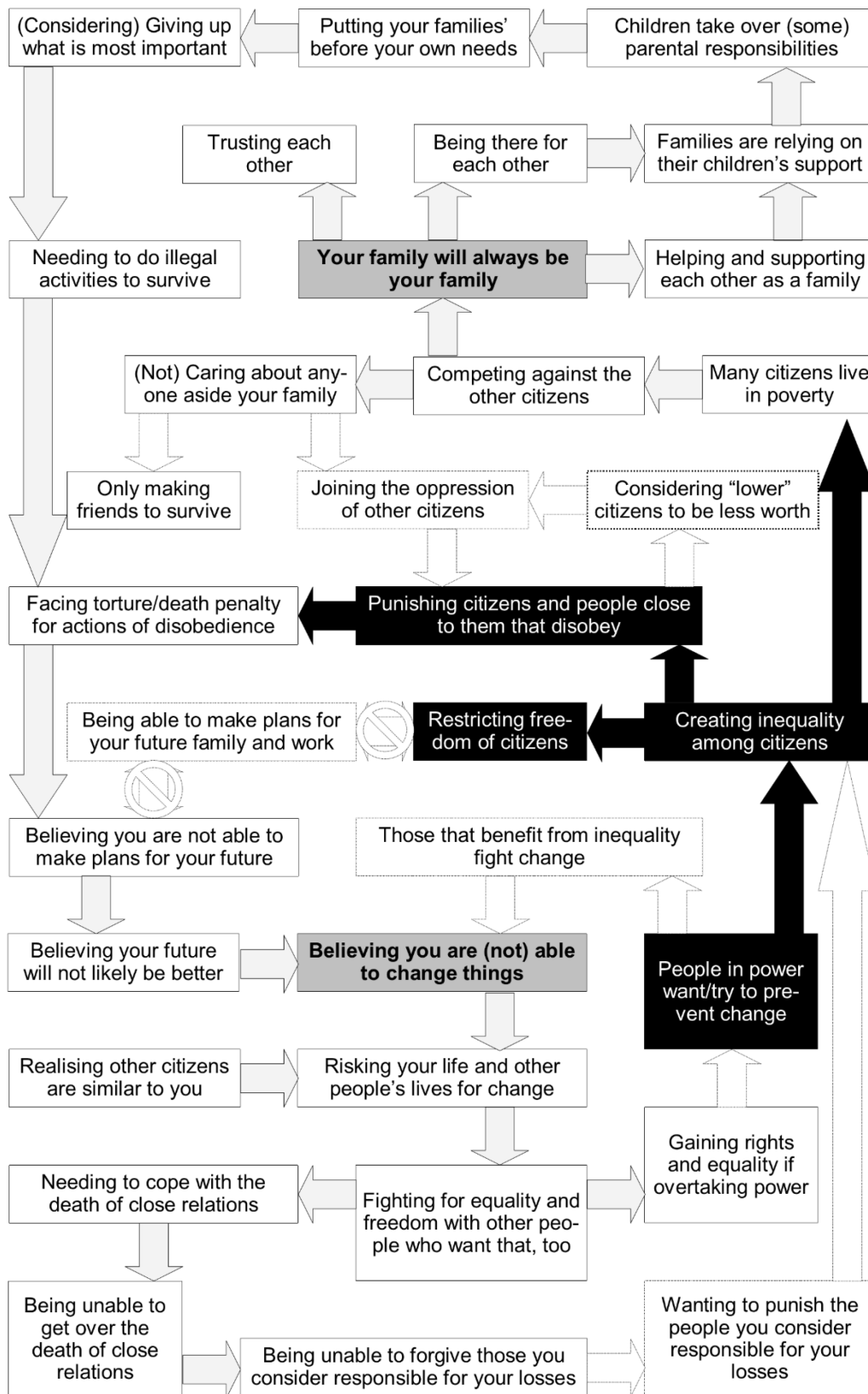
Figure 12 *Killing people who fight for your opponent*



Note. Actions of the oppressors that affect all citizens are inverted in colour to better visualize their utilized means of oppression.

In conclusion, the people who are in power in dystopian states seem to limit their citizens' motivation to rebel via means of inequality, danger and oppression (Figure 13). Many of these means change the nature of establishing relations among citizens and alienate citizens from one another outside the families. Once citizens realize that they share similarities and can unite in order to fight for freedom and equality, the order in dystopian states is in danger. To maintain order, disobedient actions can cause punishment to both the perpetrator and the people close to them. Therefore, citizens who feel like they have nothing left to lose are more likely to unite in a rebellion. In case a rebellion is successful, violent actions between rebels and their opponents are likely to prevent reconciliation among all citizens due to accusing your opponents to be responsible for the loss of people you have been close to. Violent rebellions face the danger of future rebellions against the changes that were conducted by the people who are in power after a rebellion.

Figure 13 Means of oppression both prevent and foster citizens to rebel



Note. Actions of the oppressors that affect all citizens are inverted in colour to better visualize their utilized means of oppression.

7 Conclusion

This research project provides several indications that German teenage reading is mostly likely conducted as an individual activity. Therefore, the likelihood that teenage readers talk about the books they read is limited.

YA Dystopia films seem to have led very few interviewees towards reading the corresponding or the follow-up part of the dedicated series (5.3 Getting engaged with YA Dystopia, pp. 141). These results seem similar to Richter's (2012) findings on reading preferences of primary school students who seem to only seldom prefer to read books accompanying films or series (pp. 64, 71). In contrast to getting engaged with YA Dystopia only by watching the films, the interviewees who started reading a YA Dystopia very often continued reading the series. Considering that starting reading YA Dystopia seems to be closely related to getting a recommendation from another reader, it is likely that in the future teenagers start reading YA Dystopia regardless if there are new dedicated films or series (6.2 Reading YA Dystopia, pp. 256). Therefore, choosing YA Dystopia as books as data rather than films proved to be the better choice in order to increase the potential for data re-usage or to conduct longitudinal analysis.

Considering that the genre (young adult) dystopia aims at its readers' dispute with recent deficits in society and politics by showing their potential danger in the context of a feasible future society, the dispute seems to be most likely to be conducted on an individual level, too. Sometimes, readers seem to lack having somebody they can talk to about books and sometimes they do not seem to be interested in talking about books. In contrast to Richter's (2012) findings on reading motivation among primary school students, the teenage interviewees do not seem to talk or wish to talk about reading with their parents aside book recommendations (pp. 46, 84). This contrast seems feasible considering that Richter (2012) remarked primary school students to be mainly interested in talking with parents or peers rather than what they talk about with them (p. 81).

By reading books, young readers face and process contradictions in the discursive positions that they depict in them (Baacke, 2007, p. 27). The range of different depictions of these discourses shows that the intentions of the literary genre are taken into concern by readers in very various individual ways. The analysis shows that there are multitudes of depictions of dystopian properties that often align with the depictions of properties of recent life and society. This analysis aligns with Baacke's (2007) theoretical concept of media reception as an individual process that is shaped by its individual situational context (p. 4). Additionally, Theunert and Schorb (2010) provide another theoretical concept in context of media socialization that considers media an integral and relevant part of identity construction in adolescence (p. 243). However, in the context of reading YA Dystopia teenage readers seem to process discursive positions by themselves rather than talking about them.

Teenage readers seem to tend to depict YA Dystopia according to their individual depiction of their recent life and society (6.3 Constructing a substantial theory: , pp. 258). The analysis of portrayals of recent life and society and the life of protagonists in dystopian states via Grounded Theory Methodology and Situational Analysis shows a broad variety of properties of the discourses that are unfolded in YA Dystopia. In the context of media socialization, they seem to be able to intertwine real and medial worlds on their own (Theunert & Schorb, 2010, p. 252). Therefore, teenage readers will probably continue to read and depict dystopia in accordance to their own situational contexts if teenage reading continues to lack dispute with other readers and their depictions that are shaped by their individual situational contexts.

What some readers are seeming to struggle with is depicting a read YA Dystopia as a feasible future society. Only few interviewees remarked that they consider dystopian states in YA Dystopia feasible or possible futures of recent society. This central matter is crucial in the theoretical concept of this literary genre that I referred to (3.2.2 Dystopian literature, pp. 29). This may not be too surprising considering that the interviewed readers of YA Dystopia do not seem to know about the

genre's properties and are likely to merge the genre with a familiar genre like Fantasy. In context of Baacke's (2007) concept of media competence, the teenage readers seem to lack knowledge in the dimension of media studies ("Medienkunde") (2007, p. 98). Therefore, fostering dispute about YA Dystopia between teenage readers is likely to enhance reflection on the feasibility of dystopian states as a potential future.

In order to promote the genre's aim of inducing the readers' dispute with recent deficits in society and politics by showing their potential danger in the context of a feasible future society, the dispute can benefit from converging readers with other readers' depictions. The analysis of 15 interviewees depictions of discursive positions via positional maps shows that a group of people this size seems to be able to provide several opposing discursive positions on properties of life in dystopia.

Action with and on media are considered a substantial task of media education that should be integrated in educational institutions (Baacke, 2007, p. 6). Schools are considered instances of socialisation aside families and peer groups in the context of media socialisation. Therefore, reading YA Dystopia should be accompanied with talking about its presented discursive positions with readers who share similar situational contexts in order to enhance the potential of dispute with recent deficits in society and politics. Given that the analysis shows that young readers do not seem to interact with their families or their peer groups about reading books, other instances for media socialisation like schools can foster and promote talking about reading YA Dystopia. Unlike interaction with parents, dispute about discursive positions in YA Dystopia in class can provide interaction with other readers who share similar situational contexts.

Considering that the main evolution in dystopia from recent society is a shift in the social sphere (3.2.2 Dystopian literature, pp. 29), reading and disputing about YA Dystopia could be addressed in school subjects that focus on this dimension. In the German county North Rhine-Westphalia, this could be Sozialwissenschaften (social sciences) or Politik (politics). This way, young readers could be encouraged to reflect

on potential dangers of the deficits they depict in recent society and teachers can foster dispute among students about the individual possibilities of each person to prevent a dystopia future from unfolding. The analysis provides several different discursive positions that are likely to be depicted by young readers who engage themselves with YA Dystopia. Teachers can refer to the main concepts (5.11 Core Categories, pp. 232) of this analysis in order to engage students via classroom activities and homework with their properties. Students can be instructed to reflect on the effects of oppression and violent rebellion on each individual in autocratic reigned states

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Appendix A

Transcripts

Appendix A1 Celine T1

- 1 **Interviewer** Wie oft liest du eigentlich Bücher in der Woche? #00:00:02-6#
2
3 **Celine** (.) In der Woche? (.) Ich lese eigentlich so gut wie jeden Abend ein bisschen was. (.) Ja.
4 #00:00:09-5#
5
6 **Interviewer** Wie lange? #00:00:09-8#
7
8 **Celine** (..) Kommt drauf an (..) Keine Ahnung, eine Stunde, manchmal auch zwei Stunden, wenn
9 ich nicht einschlafen kann. (..) #00:00:18-4#
10
11 **Interviewer** Gibt es da irgendwie einen speziellen Zeitpunkt oder ist das dann so ein Gefühl,
12 wann du liest? #00:00:24-3#
13
14 **Celine** (.) Also meistens, wenn ich halt/ (.) Meistens lege ich mich halt so gegen (..) neun, halb
15 zehn lege ich mich dann so ins Bett und dann lese ich halt bis ich einschlafe. ((lacht)) #00:00:36-
16 7#
17
18 **Interviewer** Das kenne ich. ((lacht)) #00:00:38-8#
19
20 **Celine** ((lacht)) #00:00:39-4#
21
22 **Interviewer** Ist bei mir Bekannten auch so, da gibt es auch diese Art von Lesern/ #00:00:43-8#
23
24 **Celine** ((lacht)) #00:00:43-9#
25
26 **Interviewer** Was liest du denn genau gerne? #00:00:48-5#
27
28 **Celine** (..) Also ich liebe [Genre1 Celine] Bücher, daraus/ sowas mag ich. Und ich mag auch
29 [Autor_in1 Celine]. #00:00:56-0#
30
31 **Interviewer** Entschuldigung, dass ich das sagen muss, aber ich habe mit jemandem gewettet,
32 dass mindestens die Hälfte von euch [Autor_in1 Celine] sagt/ #00:01:01-1#
33
34 **Celine** ((lacht)) #00:01:01-2#
35
36 **Interviewer** Bisher ist das nicht der Fall, aber/ #00:01:04-7#
37
38 **Celine** ((lacht)) #00:01:05-1#
39
40 **Interviewer** Super, aber (.) finde ich auch ziemlich großartig. (.) Was noch? #00:01:09-9#
41
42 **Celine** Was lese ich noch? (5) Ja, nun mal so [Büchergattung] und so, also es ist eigentlich/
43 #00:01:18-9#
44
45 **Interviewer** Zum Beispiel, gibt es da irgendwas, was sich so durchzieht, gibt es da einen Autor
46 oder eine Serie, die du gerne liest? #00:01:24-2#
47
48 **Celine** Also ich lese (.) gerne die Serie von [Autor_in2 Celine] (.) also [Bücherreihe1 Celine]/
49 #00:01:29-2#
50
51 **Interviewer** [Bücherreihe1 Celine]. Also [Buchtitel1 aus Bücherreihe1 Celine]/ #00:01:31-0#

- 52
53 **Celine** [Bücherreihe1 Celine], das mag ich. Und so. Ja, genau, das mag ich. Und (.) [Autor_in1
54 Celine]. ((lacht)) (2) #00:01:38-2#
55
56 **Interviewer** Hast du sonst Lieblingsautoren außer [Autor_in1 Celine] und [Autor_in2 Celine]?
57 #00:01:42-9#
58
59 **Celine** (3) Muss ich überlegen. (3) #00:01:49-7#
60
61 **Interviewer** Es geht jetzt glaube ich nur darum, was dir sofort einfällt/ #00:01:51-9#
62
63 **Celine** //mhm// (bejahend) #00:01:52-5#
64
65 **Interviewer** Nicht, dass du so erst in Gedanken durch dein ganzes Bücherregal musst, aber
66 vielleicht fällt dir ja so (...) kannst ja sonst mal so durchgehen. #00:01:58-8#
67
68 **Celine** (5) Mir fällt gerade gar kein Anderer ein. #00:02:04-7#
69
70 **Interviewer** Ist kein Problem, sonst kannst du mir das nächstes Mal ja noch was sagen ((lacht)).
71 Das ist ja schon eine Menge (.) Art von Büchern ist bei dir also hauptsächlich [Genre1 Celine],
72 aber auch andere Sachen/ #00:02:13-1#
73
74 **Celine** Ja, hauptsächlich. #00:02:13-7#
75
76 **Interviewer** Wie würdest das so in einem Verhältnis setzen? Ist das ein bisschen etwas anderes
77 oder ist das eher alles mehr so durcheinander? Schätze mal einfach so. #00:02:20-9#
78
79 **Celine** (..) Ich glaube, ich würde sagen, hauptsächlich [Genre1 Celine], dann ein bisschen nur
80 was anderes so. #00:02:28-3#
81
82 **Interviewer** Okay (..) Lieblingsgenre haben wir damit ja auch. (..) So, jetzt kommen wir zu den
83 schwierigeren Fragen/ #00:02:34-1#
84
85 **Celine** ((lacht)) #00:02:34-6#
86
87 **Interviewer** Zum Jetzt: Was ist dir gerade jetzt so in deinem eigenen Leben wichtig? #00:02:38-
88 3#
89
90 **Celine** (..) Also jetzt generell, oder? #00:02:40-5#
91
92 **Interviewer** Allgemein (..) Als offene Frage. #00:02:44-3#
93
94 **Celine** (.) Meine Familie, meine Freunde, (..) [Band]/ ((lacht)) (..) Ja, das war es eigentlich, also.
95 #00:02:53-0#
96
97 **Interviewer** Was genau ist dir denn an deiner Familie wichtig? #00:02:56-5#
98
99 **Celine** (.) Also eigentlich ist mir meine Familie immer mega wichtig. Halt/ (.) Keine Ahnung, dass
100 wir was zusammen machen und so. (.) Das ist mir immer voll wichtig. #00:03:05-2#
101
102 **Interviewer** Ist es dir denn auch wichtig mit bestimmten Menschen aus deiner Familie was zu
103 machen? Oder bestimmte Dinge, die ihr macht? #00:03:11-9#
104
105 **Celine** Also halt hauptsächlich [Elternteil1], [Elternteil2], [Geschwisterteil], [Geschwisterteil] und
106 dann hab ich auch noch [Verwandte1 Celine]/ #00:03:18-4#
107
108 **Interviewer** //mhm// (bejahend) #00:03:18-4#
109

- 110 **Celine** Mit denen mache ich auch sehr viel (.) Und halt mit [Geschwisterteil] und [Verwandte1
111 Celine]. Wir [Zahl] immer. ((lacht)) (.) Und zum Beispiel mögen wir es [gemeinsame Aktivität]
112 oder einfach in die Stadt zu gehen oder so. (..) #00:03:31-9#
113
- 114 **Interviewer** Okay, ist dir denn dabei die Tätigkeit wichtig? Oder sind die Menschen da eher
115 wichtig? Wie ist das so/ #00:03:37-2#
116
- 117 **Celine** Also ich glaube eher die Menschen, dass ich mit [Verwandte1 Celine] immer was mache.
118 (..) #00:03:43-0#
119
- 120 **Interviewer** Wärsst du mit denen denn auch befreundet, wenn es nicht [Verwandte1 Celine]
121 wären? #00:03:44-7#
122
- 123 **Celine** Ich denke schon, also wenn ich die nicht kennen, die wohnen in [Ort]. #00:03:47-8#
124
- 125 **Interviewer** Ah, da kenne ich auch Menschen. #00:03:50-9#
126
- 127 **Celine** ((lacht)) (..) Also ich denke schon, wenn ich die kennen würde, bestimmt. (3) #00:03:54-
128 7#
129
- 130 **Interviewer** Und was bedeutet für dich Familie? #00:03:57-2#
131
- 132 **Celine** (..) Also eigentlich alles. (.) Freunde sind mir zum Beispiel auch wichtig, aber bei Familie
133 ist es ja immer so, dass halt (..) egal was passiert, die sind ja immer deine Familie. #00:04:07-
134 3#
135
- 136 **Interviewer** //mhm// (bejahend) #00:04:07-6#
137
- 138 **Celine** Und (..) deshalb sind die immer für mich da (..) und ja das. (3) #00:04:15-5#
139
- 140 **Interviewer** Also ist/ Was gehört noch dazu, außer immer für dich da zu sein? Also/ #00:04:19-
141 2#
142
- 143 **Celine** Ja, dass sie mich (.) immer lieben, egal was ich mache. #00:04:22-9#
144
- 145 **Interviewer** //mhm// (bejahend) #00:04:23-6#
146
- 147 **Celine** Auch, wenn ich einen Fehler mache. Das ist bei Freunden/ Da ist es halt nicht immer so
148 (.) die Garantie, dass sie dich IMMER lieben werden, egal was du machst. (..) #00:04:34-8#
149
- 150 **Interviewer** Super, da würde ich gerade auch einmal nachfragen, weil Freundschaft und Familie
151 sind Themen, die nennen eigentlich fast alle/ #00:04:37-5#
152
- 153 **Celine** ((lacht)) #00:04:38-1#
154
- 155 **Interviewer** Und was bedeutet dann Freundschaft für dich? #00:04:40-4#
156
- 157 **Celine** (.) Also Freunde sind mir natürlich auch wichtig, weil bei Freunden ist es halt so, dass
158 du dir die Freunde selbst aussuchen kannst. (.) Bei Familie ist es ja nicht so. ((lacht)) (..) Aber
159 halt bei Freunden ist es halt immer so, man kann meistens/ man ist halt für eine Zeit lang
160 befreundet und dann später nicht mehr. (.) Zum Beispiel hier, die Freunde, die ich jetzt hier
161 kenne/ Also ich würde natürlich für immer gerne mit denen befreundet sein, dass jagt ja jeder
162 immer. So "Ich hoffe ich bin für immer mit euch befreundet" und so, aber man weiß nie, weil die
163 Wege trennen sich irgendwann dann immer. Aber bei Familie ist es dann nicht so, die werden
164 ja immer deine Familie bleiben. (.) #00:05:10-1#
165
- 166 **Interviewer** //mhm// (bejahend) (.) Manche haben auch das Glück, dass sie sich schon fast ihr
167 ganzes Leben befreundet sind. #00:05:16-1#
168
- 169 **Celine** Das ist schön. (3) #00:05:20-2#

170

171 **Interviewer** (3) Das habe ich erst im Studium gemerkt, (...) dass nicht viele dieses Glück haben.
172 (3) Beeindruckend, dass du da schon Gedanken zu hast. Aber vielleicht ist das jetzt gerade ein
173 Alter, wo man sowas denkt und merkt/ #00:05:38-8#

174

175 **Celine** //mhm// (bejahend) #00:05:39-0#

176

177 **Interviewer** Wenn man jetzt ganz junge Menschen befragt, die sagen vielleicht noch ganz
178 andere Sachen dazu. (4) Jetzt machen wir mal einen Sprung zurück: Was zeichnet für dich eine
179 gute Freundin oder einen guten Freund aus? Was für Qualitäten? #00:05:49-8#

180

181 **Celine** (...) Also mir persönlich ist es halt immer wichtig, dass (...) eine Freundin oder ein Freund
182 mir sozusagen den richtigen Weg zeigt. Es gibt ja auch diese Freunde, die wenn du einen Fehler
183 machst, dass sie dann einfach so sozusagen mitmachen. Aber ich wünsche mir immer dass sie
184 dann, wenn sie zum Beispiel sehen, dass ich was falsch machen, dass sie dann sagen "[Celine],
185 das ist falsch. (...) Mach das lieber nicht.". Also dass sie (...) halt das Beste für mich wollen
186 sozusagen. (...) #00:06:13-3#

187

188 **Interviewer** Was bedeutet denn "den richtigen Weg zeigen"? Kennst du das noch woanders
189 her, außerhalb der Freundschaft? So (...) dieses/ (...) #00:06:19-6#

190

191 **Celine** (...) Ähm. (...) #00:06:21-7#

192

193 **Interviewer** Ich schreib es mir mal auf, dass ich mir wichtig, dass ich sowas aufschreibe, was
194 ich gerne im Kopf bleiben lassen möchte. (5) #00:06:32-3#

195

196 **Celine** Also wir meinen Sie die Frage jetzt? #00:06:34-1#

197

198 **Interviewer** (3) Ob du dir das (...) woanders vorstellen kannst, nicht dass das nur in der
199 Freundschaft passiert, sondern in anderen Bereichen von deinem Leben. (...) Dass du jemanden
200 hast, der dir "den richtigen Weg zeigt". #00:06:45-5#

201

202 **Celine** Ja, auch zum Beispiel die Eltern, dass sie dann zum Beispiel sagen "[Celine], mach das
203 lieber nicht." oder so. (...) #00:06:50-4#

204

205 **Interviewer** Also funktioniert das auch in der Familie/ #00:06:52-2#

206

207 **Celine** Ja, auch. #00:06:52-8#

208

209 **Interviewer** Dieses Prinzip. (...) Das würde ich gerne noch andere fragen, das finde ich
210 interessant/ (...) Diese Ideen. (...) Ich hab jetzt auch schon von anderen Aussagen, diese würde
211 ich gerne sammeln, wenn ihr selber was sagt, wo mir so Assoziationen fehlen oder nicht klar
212 sind. #00:07:04-5#

213

214 **Celine** //mhm// (bejahend) #00:07:04-8#

215

216 **Interviewer** (3) Was würdest du selber für dich sagen, was macht dich als gute Freundin aus?
217 #00:07:11-8#

218

219 **Celine** (...) ((lacht)) (3) #00:07:13-9#

220

221 **Interviewer** Das kannst du jetzt einfach so sagen. Hier klingt nichts selbstverliebt. #00:07:18-
222 1#

223

224 **Celine** (...) Also halt/ (...) Das klingt jetzt vielleicht eingebildet, aber ich bin ein guter Zuhörer,
225 würde ich sagen. (3) #00:07:28-2#

226

227 **Interviewer** Das ist das Tolle an diesen Interviews, hier gibt es überhaupt keine Urteile über
228 das, was du sagst. #00:07:30-4#

229

- 230 **Celine** ((lacht)) Okay, also ich bin ein guter Zuhörer und (..) also meistens gebe ich einen guten
231 Rat. (..) Also ich versuche es zu mindestens. (..) Und (3) ((lacht)) (3) selbstlos ein bisschen. Ich
232 weiß nicht/ Ja. ((lacht)) (3) #00:07:50-5#
233
- 234 **Interviewer** Über sowas denkt man wohl meistens nicht nach, aber ich hab jetzt mal lieber so
235 gefragt, um da von dir eine Antwort über Freundschaft zu bekommen. #00:07:57-3#
236
- 237 **Celine** ((lacht)) #00:07:57-3#
238
- 239 **Interviewer** Entschuldigung, aber (..) das ist meist einfacher, das so im Interview zu machen,
240 als keine Antwort zu bekommen. (..) So, jetzt machen wir einen Schritt nach vorne: Wie stellst
241 du dir deine Zukunft vor? #00:08:07-0#
242
- 243 **Celine** (..) Meine Zukunft. Also mein größter/ schon seitdem ich in der ersten Klasse bin/ wollte
244 ich/ ich wollte schon immer [Beruf] werden. (..) Halt [Beruf] wahrscheinlich und ich will später (.)
245 nachdem, ich mein Abi hab/ hab ich/ (..) nach [Land] (.) ziehen erstmal und da studieren. Also,
246 wenn ich das kann und dann/ (..) Ich weiß noch nicht, ob ich dann zurückkommen will, oder
247 lieber da halt (..) unterrichten will, aber auf jeden Fall will ich in [Land] studieren. (3) #00:08:37-
248 3#
249
- 250 **Interviewer** Pläne hast du schon mal, auf jeden Fall. Ich war mal auch eine Zeit lang im Ausland,
251 aber eine Bekannte hat auch mal einen Teil in [Land] studiert, es ist leider ja immer eine Frage,
252 wie du es finanzieren/ #00:08:46-7#
253
- 254 **Celine** //mhm// (bejahend) #00:08:46-9#
255
- 256 **Interviewer** Kannst. Aber es ist schon ja ganz anders als hier/ #00:08:49-8#
257
- 258 **Celine** //mhm// (bejahend) #00:08:49-8#
259
- 260 **Interviewer** Also vom Klima auf jeden Fall. Was ist so noch fernab von Studieren und Beruf so
261 deine Vorstellung in der Zukunft? Wie stellst du dir das vor? #00:08:58-4#
262
- 263 **Celine** Also wahrscheinlich [konkreter Beruf]. Ich weiß noch nicht, ob [konkreter Arbeitsplatz]
264 oder [sehr konkreter Arbeitsplatz], aber auf jeden Fall in Richtung [Spezialisierung im Beruf].
265 Sowas will ich halt machen. (..) Und studieren und so. ((lacht)) #00:09:08-7#
266
- 267 **Interviewer** Aber gibt es da noch andere Bereiche in der Zukunft, die dir jetzt so konkret sind
268 (..) so? So Wünsche oder auch Erwartungen? Gehört vielleicht auch ein bisschen dazu?
269 #00:09:19-0#
270
- 271 **Celine** (..) ((lacht)) Ich weiß nicht. #00:09:22-9#
272
- 273 **Interviewer** Es ist nichts peinlich, ich hab schon alles mal im Leben gehört, wirklich. #00:09:26-
274 2#
275
- 276 **Celine** ((lacht)) (6) Ich weiß jetzt wirklich nicht, was ich sagen soll, außer [Spezialisierung im
277 Beruf] und so. #00:09:36-7#
278
- 279 **Interviewer** Nein, das ist halt wirklich das/ wie du dir das vorstellst? #00:09:39-6#
280
- 281 **Celine** //mhm// (bejahend) #00:09:39-6#
282
- 283 **Interviewer** Was macht denn in der Zukunft deine Familie? So in dieser Zeit, die du dir jetzt
284 vorgestellt hast. #00:09:45-5#
285
- 286 **Celine** Meine Familie/ (..) Also [Geschwisterteil]/ Ich glaube [Geschwisterteil] will auch
287 studieren. Und [Verwandte1 Celine], die sind [Alter] als ich. #00:09:54-1#
288
- 289 **Interviewer** //mhm// (bejahend) #00:09:54-1#

- 290
291 **Celine** Und die meinten halt so, dass die irgendwann in [Ort] studieren wollen und dann alle
292 zusammen eine WG oder sowas wollen die halt machen. Meine Eltern, also [Elternteil1] [Beruf
293 Elternteil1] jetzt schon seit [Zahl] Jahren. (.) Also das wird [Elternteil1] dann wahrscheinlich
294 weiterführen. [Geschwisterteil] ist jetzt [Alter] alt (.) Irgendwann wird [Geschwisterteil] dann auch
295 [Lebensabschnitt] und so. [Elternteil2] (3) so wie jetzt auch. (.) #00:10:21-0#
296
297 **Interviewer** Und deine Freunde, was machen die dann? #00:10:23-9#
298
299 **Celine** (.) Meine Freunde/ halt die meisten/ Ich sag jetzt immer nur studieren und so, die meisten
300 wollen halt auch studieren. #00:10:30-5#
301
302 **Interviewer** Aber vielleicht ist das gerade etwas, was jetzt bei euch alle drin ist. #00:10:36-8#
303
304 **Celine** Ja. #00:10:37-4#
305
306 **Interviewer** Sag einfach das, was gerade in deinem Kopf ist. Da ist was du mir sagst dann alles
307 überhaupt kein Problem. #00:10:42-6#
308
309 **Celine** //mhm// (bejahend) #00:10:43-0#
310
311 **Interviewer** Was noch so außer studieren? Wenn du an deine Freundinnen und Freunde
312 denkst? #00:10:46-2#
313
314 **Celine** Also wir sagen immer, dass wir halt wenn wir älter sind/ Wir wollen halt alle in ganz
315 verschiedenen Städten studieren, ganz verschiedene Sachen machen. Wir sagen dann immer,
316 dass wenn wir älter sind, dass wir unseren Kontakt nicht abbrechen und wir uns irgendwie so
317 in einem Monat/ halt jeden Monat einmal so irgendwo treffen. #00:11:00-7#
318
319 **Interviewer** //mhm// (bejahend) #00:11:00-7#
320
321 **Celine** So, das wäre schon ganz cool, wenn wir sowas machen würden. (.) #00:11:05-2#
322
323 **Interviewer** Das kann natürlich funktionieren, wenn ihr es/ #00:11:09-1#
324
325 **Celine** Ja. #00:11:09-5#
326
327 **Interviewer** (.) Und ist es immer so/ (3) Es gibt dann vielleicht immer jemanden, der sich nicht
328 so sehr bei sowas engagiert. (..) Das sind dann vielleicht einfach nur Gewohnheiten. (..) Dann
329 kann man das vielleicht auch so genießen, als wenn es jede Woche wäre/ #00:11:36-7#
330
331 **Celine** Ja. (.) #00:11:37-7#
332
333 **Interviewer** Jetzt machen wir einen Schritt zurück: Wie sieht die Welt dann aus? Also nicht nur
334 deine Welt, sondern die gesamte Welt in dieser Zeit? #00:11:42-7#
335
336 **Celine** (..) Ich weiß nicht, wahrscheinlich haben wir dann technisch wahrscheinlich (.) einen
337 Fortschritt oder so. Und (.) ich weiß jetzt nicht, aber das ist jetzt auch mit dem (.) Klimawandel
338 und so: Ich weiß nicht, was da wird. Sei es/ Es wird ja irgendwie immer schlimmer. (..) Keine
339 Ahnung. (.) #00:12:04-2#
340
341 **Interviewer** Hast du da noch keine konkrete/ #00:12:05-7#
342
343 **Celine** Nein. ((lacht)) Noch nicht so wirklich. #00:12:07-3#
344
345 **Interviewer** Fühlst du dich da eher verunsichert? Oder ist das eher so/ Was ist das für ein
346 Gefühl, wenn du daran denkst/ #00:12:13-7#
347
348 **Celine** Keine Ahnung. #00:12:14-8#
349

- 350 **Interviewer** Ist das gut, eher schlecht? #00:12:15-1#
351
352 **Celine** Also irgendwie/ (.) irgendwie ist das so ein komisches Gefühl (.) Nicht direkt ein
353 Schlechtes, aber (.) auch nicht gerade ein Gutes. So (..) irgendwas in der Mitte. Keine Ahnung.
354 (..) ((lacht)) #00:12:32-4#
355
356 **Interviewer** Vielleicht ist es einfach schwer, das zu beschreiben/ #00:12:34-6#
357
358 **Celine** Ja, das (..) #00:12:37-4#
359
360 **Interviewer** Gefühle ist ja manchmal, dass man das nicht mit Worten/ #00:12:39-7#
361
362 **Celine** Ja, das stimmt. #00:12:40-7#
363
364 **Interviewer** Manchmal ist da auch nicht mal (..) ist das so mehr. (..) Weil wenn du jetzt unkonkret
365 gesagt hättest, wäre das ja auch nicht wieder "dazwischen"/ #00:12:51-2#
366
367 **Celine** //mhm// (bejahend) #00:12:51-3#
368
369 **Interviewer** Weil unkonkret könnte ja auch sehr verunsichert sein/ #00:12:54-0#
370
371 **Celine** Ja. #00:12:54-0#
372
373 **Interviewer** Aber auch kann das mal schön sein, wenn man sich auf sowas freut #00:12:56-4#
374
375 **Celine** //mhm// (bejahend) #00:12:56-6#
376
377 **Interviewer** Wenn du jemand vielleicht bist, der nicht gerne alles plant #00:12:57-9#
378
379 **Celine** Ja. (.) #00:12:59-7#
380
381 **Interviewer** Es gibt dann ja auch (.) Deswegen machen wir mal erstmal den Schritt ins Jetzt
382 zurück. Und jetzt geht es so um die Gesellschaft, in der lebst/ #00:13:07-7#
383
384 **Celine** //mhm// (bejahend) #00:13:07-7#
385
386 **Interviewer** Wie findest du denn diese derzeitige Gesellschaft, in der du/ #00:13:10-7#
387
388 **Celine** Also jetzt hier in der Schule, oder? #00:13:11-8#
389
390 **Interviewer** Die Gesellschaft, also Menschen (..) in deinem Umfeld (.) Menschen, in deinem
391 "Land" in Anführungsstrichen. #00:13:20-8#
392
393 **Celine** //mhm// (bejahend) (5) Das ist ja immer so, es gibt immer Leute, die halt/ Es gibt immer
394 gute Leute und immer so schlechte Leute. Also (..) ich weiß jetzt nicht. (..) #00:13:36-9#
395
396 **Interviewer** Sonst sag mal: Was sind gute Leute? #00:13:39-0#
397
398 **Celine** ((lacht)) Also gute Leute, sind halt Leute, die dir wirklich was gutes wünschen, die dich
399 mögen, die (.) dir zum Beispiel, wenn du etwas gutes machst, die dir das gönnen so. #00:13:48-
400 9#
401
402 **Interviewer** //mhm// (bejahend) #00:13:48-9#
403
404 **Celine** Es gibt ja auch immer diese schlechten Leute, die sozusagen versuchen dich zu
405 manipulieren. Also nicht direkt zu manipulieren, aber zum Beispiel die dir sowas nicht gönnen
406 oder die es (.) sozusagen freut, wenn du (.) halt nicht gut drauf bist oder so. Das gibt es ja
407 überall. Es ist nicht, halt immer so, ich mein das ist auf der Welt, so gibt es immer gute und
408 schlechte Leute (.) Man weiß halt nie, es gibt auch immer diese Leute, die halt so (.) zwei

- 409 Gesichter haben. Also die halt anders zu dir sind und anders halt generell. Deshalb, ja. (.)
410 #00:14:22-9#
- 411
- 412 **Interviewer** Wie gesagt, ich stelle heute nicht so leichte Fragen/ #00:14:27-2#
- 413
- 414 **Celine** ((lacht)) #00:14:27-5#
- 415
- 416 **Interviewer** Bei einfachen könnte ich mir ja selber die geben. (.) Würde ich gerne dazu kommen/
417 (.) Was findest du denn gerade gut gelöst in der Gesellschaft? Was kriegen wir schon ganz gut
418 hin? #00:14:38-2#
- 419
- 420 **Celine** (.) Es gibt ja hier zum Beispiel die Sache mit den Flüchtlingen. Dass wir so viele
421 aufnehmen hier. Also das ist auch was Schönes. (4) Ich finde auch hier in Deutschland ist auch/
422 (.) Ich würde jetzt, ich bin ja auch Ausländer. Ich bin [Nationalität]. Ich bin zwar hier geboren und
423 aufgewachsen und bin halt trotzdem/ und (.) finde auch, ich bin auch ziemlich glücklich, dass
424 ich hier in Deutschland lebe, weil ich finde hier zum Beispiel (..) gibt es auch so untereinander
425 mehr Respekt und so (.) als zum Beispiel [im Land]. Oder zum Beispiel im Verkehr. ((lacht))
426 Also jeder achtet so auf alles, niemand fährt einfach wie er will. Ja, das ist auch was Gutes hier.
427 Finde ich. (.) #00:15:24-9#
- 428
- 429 **Interviewer** Das ist jetzt, das mich das konkret in der Arbeit/ #00:15:27-0#
- 430
- 431 **Celine** //mhm// (bejahend) #00:15:27-1#
- 432
- 433 **Interviewer** Aber (3) wie soll ich das beschreiben? (..) Fühlst du dich dann manchmal als
434 [Nationalität] und manchmal als Deutsche so? Ich bin jetzt nicht jemand, der Nationalismus
435 untersucht oder so/ #00:15:40-3#
- 436
- 437 **Celine** ((lacht)) #00:15:40-3#
- 438
- 439 **Interviewer** Aber einfach noch/ (..) Woran merkst du das, dass du dich so fühlst? Weil du hast
440 von dir selber gesagt ich BIN [Nationalität] und nicht so, (.) dass ich das selber gefragt habe/
441 #00:15:51-1#
- 442
- 443 **Celine** Ja. #00:15:51-4#
- 444
- 445 **Interviewer** Das gehört für dich ja so (.) #00:15:52-4#
- 446
- 447 **Celine** Also zum Beispiel halt Zuhause reden wir (.) fast nur [Sprache]. In meiner Familie wird
448 halt auch nur [Sprache] gesprochen. Halt, wenn ich in die Schule komme, dann ist halt so dann/
449 (4) Ja, dann fühle ich mehr wie so eine Deutsche, aber halt/ Ich weiß halt trotzdem ich bin
450 [Nationalität]. Es ist halt/ (.) In unserer Klasse zum Beispiel, ich weiß jetzt nicht wie das in
451 anderen Klassen ist oder in anderen Schule, aber in unserer Klasse ist halt kein richtiger
452 Unterschied. Niemand/ Man merkt halt gar nicht wer Ausländer ist, wer Deutscher, jeder wird
453 irgendwie halt gleich behandelt. Also in unserer Klasse so untereinander. (.) Aber (..) ich weiß
454 halt trotzdem ich bin [Nationalität]. Ich wohne nur in Deutschland, aber ich fühle mich auch
455 ziemlich wohl. Also das ist/ #00:16:36-4#
- 456
- 457 **Interviewer** Ist das noch was anderes als die Sprache? Weil du hast dich ja sehr auf die
458 Sprache bezogen/ #00:16:40-6#
- 459
- 460 **Celine** Ja #00:16:40-8#
- 461
- 462 **Interviewer** Bezogen. Was ist das noch? #00:16:41-7#
- 463
- 464 **Celine** Ja, auch (.) bisschen auf die Traditionen und so. Wir haben ja (..) Wir haben ja jetzt nicht
465 die gleichen Traditionen wie hier in Deutschland. #00:16:49-2#
- 466
- 467 **Interviewer** //mhm// (bejahend) #00:16:49-2#
- 468

- 469 **Celine** Und (.) manchmal halt in der Schule merkt man das auch. Manchmal, wenn ich so
470 Sachen sehe, die ich zum Beispiel persönlich, oder halt die (.) [Menschen mit Celines
471 Nationalität] halt nicht machen würden, dann ist da halt (.) "Das sind Deutsche, die machen das
472 anders.". Zum Beispiel auch die Sache mit [Nahrungsmittel] zum Beispiel. Wir essen [nicht
473 Nahrungsmittel]. Oder wenn ich das sehe, wenn die so (.) [Nahrungsmittel] mit haben. Dann ist
474 das halt so "Das sind Deutsche, die machen das halt anders.". Aber das ist dann jetzt normal
475 für mich, ich hab mich jetzt voll dran gewöhnt. (.) #00:17:20-8#
476
- 477 **Interviewer** Finde ich echt spannend. Also, das ist jetzt vielleicht nichts direkt jetzt für diese
478 Arbeit/ #00:17:25-2#
479
- 480 **Celine** //mhm// (bejahend) #00:17:25-2#
481
- 482 **Interviewer** Aber (.) finde ich auf jeden Fall interessant. (..) Ich bin schon ganz durch/ (.) Auf
483 jeden Fall ein ganz interessantes Thema. #00:17:31-9#
484
- 485 **Celine** ((lacht)) #00:17:31-9#
486
- 487 **Interviewer** Jetzt kommt/ Jetzt kannst du dich auslassen: Was findest du gerade schlecht
488 gelöst? #00:17:35-0#
489
- 490 **Celine** (6) Jetzt in der Gesellschaft auch? #00:17:42-1#
491
- 492 **Interviewer** //mhm// (bejahend) #00:17:42-3#
493
- 494 **Celine** (4) Also, ich versteh halt (.) hier in Deutschland die Leute schon, weil es gibt ja jetzt sehr
495 viele Ausländer hier in Deutschland. Also sehr viele kommen jetzt hierhin. Und halt (.) manche
496 Deutsche finden das jetzt nicht so gut (.) Die sind jetzt nicht rassistisch oder so, weil die finden
497 das halt nicht so gut. (..) Also verstehen sie, wie ich das meine? #00:18:06-9#
498
- 499 **Interviewer** Eher nicht. Deswegen gucke ich so. Versuche es doch nochmal zu erklären.
500 #00:18:09-7#
501
- 502 **Celine** ((lacht)) Also halt (.) Deutschland/ (..) Ich sag mir jetzt (.) es gibt sehr sehr viele Ausländer
503 in Deutschland jetzt. Vor allen jetzt mit den Flüchtlingen. Es gab ja vorher schon sehr viele, aber
504 jetzt mit den Flüchtlingen und so sind ja jetzt noch mehr/ #00:18:22-9#
505
- 506 **Interviewer** Was ist für dich für ein Ausländer? #00:18:24-8#
507
- 508 **Celine** Halt (..) jemand mit Migrationshintergrund so. (..) #00:18:32-2#
509
- 510 **Interviewer** Also praktisch jemand, der aus einem Land hierhin kommt? #00:18:37-7#
511
- 512 **Celine** Ja, aber zum Beispiel, mein [Elternteil] ist halt früher in [Land] geboren. Und [Elternteil]
513 ist dann hierhin gekommen. [Elternteil] ist zwar hier aufgewachsen, aber halt/ (.) Ich werde halt
514 trotzdem als Ausländer, weil ich halt/ (..) weil ich halt [Nationalität] bin, also weil [Eltern] halt
515 [Menschen mit Celines Nationalität] sind. Und deshalb/ (.) Also ich versteh die Deutschen schon,
516 dass sie sich aufregen so darüber, dass es halt so viel gibt, aber/ (..) deshalb/ Also ich bin jetzt
517 auch nicht "Das ist voll scheiße von denen, dass sie sich so aufregen." oder so, weil ich versteh
518 es, weil Deutschland ist wirklich/ Es gibt halt sehr sehr viele Ausländer, also ich versteh das
519 schon, wenn die halt (.) #00:19:15-7#
520
- 521 **Interviewer** Woran merkst du das so? Dass es viele Ausländer gibt? Was ist für dich so ein
522 Indikator? #00:19:22-2#
523
- 524 **Celine** Man sieht das eigentlich auch auf der Straße, wenn man so geht. Man sieht halt/ man
525 kann es halt den meisten ansehen, ob sie halt Ausländer sind oder halt Deutsche. #00:19:31-
526 0#
527
- 528 **Interviewer** Woran merkst du das? #00:19:32-8#

- 529
530 **Celine** (..) Zum Beispiel an den Anzihsachen. Zum Beispiel (..) #00:19:37-7#
531
532 **Interviewer** Hab ich noch gemerkt/ #00:19:38-8#
533
534 **Celine** Nein? #00:19:39-2#
535
536 **Interviewer** Nein, aber/ #00:19:39-9#
537
538 **Celine** ((lacht)) #00:19:39-9#
539
540 **Interviewer** Vielleicht achte ich mal drauf. #00:19:40-8#
541
542 **Celine** Also (..) zum Beispiel jetzt (..) [Menschen einer Nationalität], wenn die jetzt kommen. Die
543 tragen jetzt meistens [Tracht], oder [Tracht] zum Beispiel. (..) Oder meine/ Ich erkenne es auch
544 ein bisschen an der Hautfarbe und so (..) Haare, Augen und so, Deutsche sind ja meistens so
545 (..) halt helle Haut, blaue Augen, blonde Haare meistens. #00:20:02-9#
546
547 **Interviewer** Ich glaube, was ich daran halt manchmal/ #00:20:05-2#
548
549 **Celine** //mhm// (bejahend) #00:20:05-3#
550
551 **Interviewer** Schwierig finde ist, wenn du sozusagen in der zweiten oder in der dritten
552 Generation bist. Dann hast du meistens noch einen Namen, der vielleicht ausländisch klingt,
553 aber/ #00:20:12-6#
554
555 **Celine** //mhm// (verneinend) #00:20:13-2#
556
557 **Interviewer** Aber auf dem Papier bist du das gar nicht mehr und/ #00:20:14-6#
558
559 **Celine** Ja, das stimmt. (3) #00:20:17-2#
560
561 **Interviewer** Weiß nicht, also das ich für mich so/ (..) #00:20:20-4#
562
563 **Celine** Ja. (..) #00:20:22-0#
564
565 **Interviewer** Mit diesem was ist dann ein Ausländer? Viele werden ja bei dir vielleicht schon
566 beim Namen sowas denken und für mich sagt das jetzt noch gar nichts aus/ #00:20:29-2#
567
568 **Celine** //mhm// (bejahend) #00:20:29-2#
569
570 **Interviewer** Aber auch nicht, wenn ich es mir bewusst mache, dass ein Name nichts mit
571 Ausländer/ #00:20:32-4#
572
573 **Celine** //mhm// (bejahend) #00:20:32-4#
574
575 **Interviewer** Zu tun hat. (2) #00:20:35-3#
576
577 **Celine** Ja. #00:20:35-4#
578
579 **Interviewer** Kevin könnte ja auch ein ausländischer Name sein, von daher/ #00:20:39-2#
580
581 **Celine** ((lacht)) #00:20:39-2#
582
583 **Interviewer** Um das jetzt mal so als Beispiel. (..) Ich gucke mal, wie haben jetzt noch ein paar
584 Minuten, deshalb kommen wir jetzt zur Perspektive (..) in der Zukunft. (..) Wenn du dir eine
585 perfekte Gesellschaft vorstellst in der Zukunft, wie würde die aussehen? #00:20:53-6#
586

- 587 **Celine** (3) Boah (.) Ähm (4) Mein Gott (..) Also jetzt nicht konkret außen, sondern mehr so
588 Verhalten würde ich jetzt sagen. Halt jeder respektiert jeden, niemand wird (.) bevorzugt oder
589 (.) benachteiligt. (..) Jeder ist nett zu jedem. ((lacht)) #00:21:19-3#
590
591 **Interviewer** //mhm// (bejahend) #00:21:19-4#
592
593 **Celine** (..) Jeder respektiert halt andere Meinungen zum Beispiel. (4) #00:21:28-4#
594
595 **Interviewer** Es ist alles vollkommen möglich, du darfst dir alles so zusammenträumen, wie du
596 es willst. Es hat jeder bisher gemacht und es werden noch alle Teilnehmerinnen machen, das
597 ist jetzt so dieses Angebot, das ich machen kann: "Bau dir mal die perfekte Welt.". Weil ich/
598 #00:21:38-6#
599
600 **Celine** Ja. #00:21:38-9#
601
602 **Interviewer** Finde es sehr interessant, was dann bei euch kommt (.) Gibt es was, das dir nicht
603 so wichtig wäre? #00:21:44-3#
604
605 **Celine** (5) Ähm. #00:21:50-6#
606
607 **Interviewer** Vielleicht eine schwierige Frage, aber vielleicht kommt/ vielleicht fällt/ vielleicht
608 kommt dir da was in den Kopf so, was dir egal ist? #00:21:55-2#
609
610 **Celine** (8) Also jetzt nicht. (4) Ich weiß (..) jetzt nicht direkt/ So die Religion ist mir wichtig,
611 sondern ich meine halt (.) man muss nicht unbedingt die Religion von dem Anderen wissen
612 müssen. Zum Beispiel. (.) Damit man/ Damit es halt keine Vorurteile gibt oder sowas. #00:22:22-
613 6#
614
615 **Interviewer** Das ist einfach irrelevant? #00:22:24-1#
616
617 **Celine** //mhm// (bejahend) (.) Zum Beispiel. Ja. #00:22:26-6#
618
619 **Interviewer** Interessante Antwort. Also was ich jetzt noch von anderen erwartet hätte wäre,
620 dass sich nicht immer alle so für Fußball interessieren, weil ich finde/ #00:22:33-8#
621
622 **Celine** ((lacht)) #00:22:33-8#
623
624 **Interviewer** Fußball macht manchmal ganz viele Probleme in der Welt. #00:22:36-4#
625
626 **Celine** Das stimmt aber wirklich. ((lacht)) #00:22:37-3#
627
628 **Interviewer** So ganz salopp, aber ich finde es eine gute Sache auf jeden Fall (3) dass du zu
629 diesem Gedanken/ (..) Ja, da kommt jetzt diese Anschlussfrage: Was müsste passieren, dass
630 so etwas Wirklichkeit wird, was du dir so gerade vorgestellt hast? Was kann man konkret
631 machen, dass es so wird? (3) Oder wer kann was machen, dass das Wirklichkeit wird?
632 #00:22:59-6#
633
634 **Celine** (3) Ja, wer (.) Also jeder, sozusagen die ganze Menschheit muss dann ja sozusagen mit
635 anpacken, weil (.) man kann ja keine bessere Welt (.) erschaffen, wenn nicht die ganze
636 Menschheit mitmacht. #00:23:13-4#
637
638 **Interviewer** //mhm// (bejahend) #00:23:15-1#
639
640 **Celine** Das ist jetzt krass #00:23:16-5#
641
642 **Interviewer** Ja, es sind schon schwierige Fragen. (..) Deswegen frage ich ja euch und nicht nur
643 mich selber. (..) Wie kannst du/kannst du selber einen Beitrag dazu leisten? Gibt es da etwas,
644 was du da konkret machen kannst? #00:23:29-8#
645

- 646 **Celine** (..) Ich denke, halt selbst sozusagen den ersten Schritt machen, selbst es wirklich schon
647 versuchen zu machen und dann/ (..) vielleicht (..) andere Leute inspirieren. Oder anderen Leuten
648 auch sagen "Das könnte man vielleicht machen.". Andere Leute darauf aufmerksam machen
649 und so. Und in meinem Umfeld und vielleicht auch (..) noch mehr/ Vielleicht wenn man das
650 irgendwo postet oder so, das halt mehrere Leute sowas sehen. #00:23:57-1#
651
- 652 **Interviewer** Würdest du dann eher sehen, das so eine Welt möglich ist? Oder ist eher nicht
653 möglich, dass wir dahin kommen? #00:24:02-6#
654
- 655 **Celine** (..) Ich (..) Also ich würde eher sagen, das ist nicht wirklich möglich. So dass wirklich
656 ALLE mitmachen und alle das/ (..) alle so eine gleiche Meinung haben. Das wäre/ (..) Eher nicht.
657 #00:24:16-9#
658
- 659 **Interviewer** Woran machst du das fest? #00:24:18-5#
660
- 661 **Celine** (..) Also sind halt/ (3) So viele Menschen auf der Welt und (..) ich bin ja nicht die erste
662 Person, die halt sagt "Wir müssen eine bessere Welt schaffen."/ #00:24:33-0#
663
- 664 **Interviewer** //mhm// (bejahend) #00:24:33-0#
665
- 666 **Celine** Oder (..) es hat halt bisher noch nicht geklappt und ich glaube auch noch nicht, dass das
667 in der nahen Zukunft irgendwann klappt. (3) #00:24:42-5#
668
- 669 **Interviewer** Interessante Antwort. (..) Wir sind jetzt zeitlich auch in etwa durch. #00:24:48-4#

Appendix A2 Celine T2

- 670 **Interviewer** Das Erste, was ich nochmal nachfragen wollte zum letzten Mal/ Aber nicht, was du
671 letztes Mal gesagt hast, sondern/ Manche haben etwas gesagt und ich würde gerne wissen,
672 wie das bei euch ALLEN eigentlich ist. Es geht so allgemein ums Lesen/ #00:00:10-7#
673
- 674 **Celine** //mhm// (bejahend) #00:00:10-7#
675
- 676 **Interviewer** Und ich würde gerne eigentlich wissen: Mit wem redest du über Bücher, die du
677 gelesen hast? #00:00:14-9#
678
- 679 **Celine** (.) Also ich habe jetzt zum Beispiel in meiner Klasse/ habe ich [Zahl] Freundinnen, die
680 auch/ #00:00:18-7#
681
- 682 **Interviewer** //mhm// (bejahend) #00:00:18-7#
683
- 684 **Celine** Sehr viel lesen. Mit denen eigentlich meistens, weil wir haben auch einen ähnlichen/ (.)
685 einen ähnlichen halt Geschmack/ #00:00:26-5#
686
- 687 **Interviewer** //mhm// (bejahend) #00:00:26-5#
688
- 689 **Celine** Deshalb kommt es halt schon öfter vor, dass wir die gleichen Bücher gelesen haben
690 oder zum Beispiel, wenn sie jetzt mir erzählt, dass sie ein tolles Buch hat/ #00:00:33-7#
691
- 692 **Interviewer** //mhm// (bejahend) #00:00:33-7#
693
- 694 **Celine** Dann leihe ich mir das zum Beispiel aus oder so. Also eigentlich mit diesen [Zahl]
695 Freundinnen. #00:00:37-5#
696
- 697 **Interviewer** Du hast direkt schon die nächste Frage beantwortet, nämlich "Was lesen deine
698 Freunde dann?"/ #00:00:41-2#
699
- 700 **Celine** ((lacht)) #00:00:41-2#
701
- 702 **Interviewer** Du kannst ja sagen/ Außerhalb der Klasse: Was lesen deine Freunde dann für
703 Bücher so? Was für eine Art? #00:00:46-7#
704
- 705 **Celine** (.) Also ich glaube mehr so [Genre1 Celine] auch/ #00:00:50-7#
706
- 707 **Interviewer** //mhm// (bejahend) #00:00:50-7#
708
- 709 **Celine** Also ich glaube eigentlich alles, aber (.) am meisten [Genre1 Celine]. (.) #00:00:55-1#
710
- 711 **Interviewer** Lesen viele deiner Freunde oder eher weniger? #00:00:57-4#
712
- 713 **Celine** (.) Das variiert so ein bisschen. Also/ ((lacht)) Also jetzt zum Beispiel diese Freundinnen,
714 die lesen halt sehr viel/ #00:01:03-4#
715
- 716 **Interviewer** //mhm// (bejahend) #00:01:03-6#
717
- 718 **Celine** So wie ich. Dann habe ich noch andere Freunde, die lesen so ab und zu ein bisschen.
719 Und dann habe ich noch Freunde, die lesen so gut wie GAR NICHT. ((lacht)) Deshalb/ Ja/
720 #00:01:11-5#
721
- 722 **Interviewer** Gibt es alles? #00:01:12-0#
723
- 724 **Celine** Gibt es alles, genau. (.) #00:01:14-0#
725
- 726 **Interviewer** Wem empfiehlst du eigentlich Bücher, die du gelesen hast? #00:01:17-5#

- 727
728 **Celine** ((lacht)) (.) Halt meistens diesen Freundinnen. ((lacht)) #00:01:22-1#
729
730 **Interviewer** Ja, es wiederholt sich leider gerade. Aber das ist ja okay. #00:01:24-5#
731
732 **Celine** Weil die haben halt auch einen ähnlichen Geschmack oder so. Und manchmal auch
733 zum Beispiel (.) Freunde, die gar nicht lesen/ Wenn ich zum Beispiel ein richtig tolles Buch habe,
734 sage ich zum Beispiel "Versuche das zu lesen. Das ist echt schön." oder so. Zum Beispiel meine
735 [Verwandte1 Celine], die lesen auch fast gar nicht. Denen empfehlen ich dann auch manchmal
736 so schöne Bücher, die ich gelesen habe. (.) #00:01:43-0#
737
738 **Interviewer** Klappt das auch, oder/ #00:01:43-7#
739
740 **Celine** (..) Meistens ist es so/ Halt bei den Freunden, die nicht lesen, wie bei [Verwandte1
741 Celine]. Die sagen dann "Okay.". Dann gebe ich denen das Buch und dann irgendwann nach
742 ein paar Monaten geben sie es mir zurück und sagen "Ich habe es nicht gelesen.". ((lacht))
743 Deshalb/ (..) Geht so. #00:01:59-3#
744
745 **Interviewer** Das kenne ich auch auf jeden Fall. #00:02:00-6#
746
747 **Celine** Ja. #00:02:00-9#
748
749 **Interviewer** Kriegst du dann auch von deinen Freundinnen Empfehlungen oder noch von
750 anderen Leuten, dass die sagen "Hey, lies das mal."? #00:02:06-5#
751
752 **Celine** (3) Nein, eigentlich halt von Freunden. (.) Ansonsten nicht wirklich glaube ich/ #00:02:14-
753 5#
754
755 **Interviewer** //mhm// (bejahend) #00:02:14-5#
756
757 **Celine** Vielleicht so [Verwandte2], Familie oder so. Aber ansonsten nicht. #00:02:17-6#
758
759 **Interviewer** Was lesen denn die Leute in deiner Familie für Bücher? Was für eine Art?
760 #00:02:21-1#
761
762 **Celine** (3) Also in meiner Familie lesen eigentlich nicht so/ die lesen eigentlich nicht so viel/
763 #00:02:27-3#
764
765 **Interviewer** //mhm// (bejahend) #00:02:27-3#
766
767 **Celine** (3) Keine Ahnung. Ich glaube dann, wenn mehr so/ Zum Beispiel [Elternteil2] dann, wenn
768 eher so [Genre1 Elternteil2 Celine]/ #00:02:35-8#
769
770 **Interviewer** //mhm// (bejahend) #00:02:35-8#
771
772 **Celine** [Geschwisterteil] dann auch eher auch. [Geschwisterteil] ist halt ein bisschen
773 [jünger/älter] als ich. (..) Ja, mehr so [Genre1 Elternteil2 Celine]. #00:02:43-3#
774
775 **Interviewer** Okay. Also andere Sachen als du liest? #00:02:45-6#
776
777 **Celine** Ja, bisschen. Also ich lese auch [Genre1 Elternteil2 Celine], aber mehr/ nicht so viele.
778 ((lacht)) #00:02:48-7#
779
780 **Interviewer** //mhm// (bejahend) (.) Inwiefern wissen eigentlich deine Eltern Bescheid, was du
781 liest? Das hat mal jemand beim letzten Mal gesagt so "Eigentlich wissen meine Eltern gar nicht
782 was ich lese.". Wie ist das bei dir? #00:02:57-8#
783
784 **Celine** (..) Es geht so. Also manchmal ist es so, dass meine Eltern mir auch manchmal Bücher
785 mitbringen/ #00:03:04-3#
786

- 787 **Interviewer** //mhm// (bejahend) #00:03:04-3#
788
789 **Celine** Meistens sind es/ ((lacht)) Letztens haben die mir [Zahl] Bücher mitgebracht und ((lacht))
790 das war so/ (.) Das waren keine Bücher, die ich eigentlich normalerweise lesen würde. Deshalb
791 also/ Halt mein Bücherregal steht halt in meinem Zimmer/ #00:03:18-5#
792
793 **Interviewer** //mhm// (bejahend) #00:03:18-5#
794
795 **Celine** Also ich lasse es auch einfach offen. Die sehen das schon, aber es ist halt nicht so, dass
796 es sie wirklich interessiert. Also die geben mir auch meistens/ meistens ist es so, dass ich halt
797 sage "Könnt ihr mir Geld geben? Ich möchte mir ein Buch kaufen."/ #00:03:27-3#
798
799 **Interviewer** //mhm// (bejahend) #00:03:27-3#
800
801 **Celine** Dann kaufe ich mir halt das Buch, was ich will und/ Ja/ #00:03:29-9#
802
803 **Interviewer** So läuft es. #00:03:30-5#
804
805 **Celine** Ja, so läuft es. Also/ Ja. #00:03:32-7#
806
807 **Interviewer** Cool. Dann können wir jetzt eigentlich direkt ins Thema gehen/ #00:03:35-6#
808
809 **Celine** //mhm// (bejahend) #00:03:35-6#
810
811 **Interviewer** Ich freue mich auch schon darüber zu reden. Wie ist es dazu eigentlich gekommen,
812 dass du *Selection* gelesen hast? #00:03:40-8#
813
814 **Celine** (..) Ich glaube das war so/ Also ich war in der Bücherei/ Nein, ich war bei [Buchhandlung]/
815 #00:03:48-3#
816
817 **Interviewer** //mhm// (bejahend) #00:03:48-3#
818
819 **Celine** Und ich wollte halt einfach ein neues Buch kaufen und dann stand das da. Ich glaube
820 das war als der erste Teil neu raus gekommen ist/ #00:03:55-1#
821
822 **Interviewer** //mhm// (bejahend) #00:03:55-1#
823
824 **Celine** Und das wurde halt so voll schön präsentiert und so. Und dann habe ich mir das
825 durchgelesen und da stand auch darunter halt "Für Fans von Tribute und Panem" und so. Dass
826 es was Cooles ist und dann habe ich mir gedacht "Ja, kann ich mir mal durchlesen.". Dann habe
827 ich es gekauft und dann (.) habe ich halt erfahren, dass es weiter geht und dann wollte ich halt
828 noch wissen, wie es endet und dann habe ich es weitergelesen. ((lacht)) #00:04:14-8#
829
830 **Interviewer** Hast du immer weitergelesen. #00:04:16-6#
831
832 **Celine** Ja. #00:04:16-8#
833
834 **Interviewer** Ich habe auch schon das Fünfte gelesen/ #00:04:18-2#
835
836 **Celine** Ja? #00:04:18-5#
837
838 **Interviewer** Ist jetzt auf Englisch draußen. #00:04:19-2#
839
840 **Celine** //mhm// (bejahend) Das Fünfte habe ich noch nicht. #00:04:20-9#
841
842 **Interviewer** Aber kommt ja jetzt glaube ich im Oktober oder so/ #00:04:23-1#
843
844 **Celine** //mhm// (bejahend) #00:04:23-1#
845

- 846 **Interviewer** Ich weiß nicht mehr wann es auf Deutsch kommt, aber es ist im Mai jetzt auf/
847 #00:04:26-5#
848
- 849 **Celine** Ja. #00:04:26-7#
850
- 851 **Interviewer** Auf Englisch raus gekommen. Ich kann nur sagen es ist ausgegangen, wie ich es
852 mir gedacht habe. #00:04:30-1#
853
- 854 **Celine** Ja? #00:04:30-5#
855
- 856 **Interviewer** Ja. #00:04:31-0#
857
- 858 **Celine** Okay. #00:04:31-4#
859
- 860 **Interviewer** Also wenn du auch schon eine Idee hast/ #00:04:33-4#
861
- 862 **Celine** //mhm// (bejahend) #00:04:33-4#
863
- 864 **Interviewer** Dann glaube ich wird das stimmen. #00:04:34-6#
865
- 866 **Celine** //mhm// (bejahend) Ja. ((lacht)) #00:04:36-2#
867
- 868 **Interviewer** (.) Ich hoffe, dass war jetzt nicht zu sehr gespoilert. #00:04:39-7#
869
- 870 **Celine** Nein, nein. ((lacht)) #00:04:40-5#
871
- 872 **Interviewer** Ja wann/ Weißt du wann/ Ja, okay du hast gesagt, es war gerade neu raus
873 gekommen. Dann kann ich das nachher zuordnen/ #00:04:47-5#
874
- 875 **Celine** //mhm// (bejahend) #00:04:47-5#
876
- 877 **Interviewer** Wenn das/ (.) Du hast ja mehrere hier gelesen von. Womit hast du eigentlich
878 angefangen? (.) Und was kam dann so in der Reihenfolge. Du hast *The Hunger*/ #00:04:54-8#
879
- 880 **Celine** //mhm// (bejahend) #00:04:54-8#
881
- 882 **Interviewer** *Games*, *Selection*, *Divergent* und/ #00:04:56-9#
883
- 884 **Celine** Also erst kam/ (..) Ich glaube erst kamen die *Harry Potter* Teile. #00:05:03-9#
885
- 886 **Interviewer** Ja. //mhm// (bejahend) #00:05:04-9#
887
- 888 **Celine** Ja. Danach *The Hunger Games*. Danach *Divergent*. #00:05:09-8#
889
- 890 **Interviewer** //mhm// (bejahend) #00:05:09-9#
891
- 892 **Celine** Danach *Selection* und danach *Maze Runner*. #00:05:11-9#
893
- 894 **Interviewer** Okay, das hast du dann/ (..) War das dann irgendwas, wo du die sehr beieinander
895 gelesen hast? Oder immer so sehr weit auseinander? #00:05:20-7#
896
- 897 **Celine** (..) Also ich glaube *Harry Potter* und *The Hunger Games* habe ich sehr weit auseinander
898 gelesen. #00:05:27-2#
899
- 900 **Interviewer** //mhm// (bejahend) #00:05:27-2#
901
- 902 **Celine** Und die restlichen/ (3) Ich glaube *The Hunger Games* und *Divergent* habe ich auch sehr
903 nahe beieinander gelesen. #00:05:36-7#
904
- 905 **Interviewer** //mhm// (bejahend) #00:05:36-9#

- 906
907 **Celine** Also ich glaube direkt danach. Und (.) dann nach einer Weile *Selection* und dann/
908 #00:05:44-2#
909
910 **Interviewer** //mhm// (bejahend) #00:05:44-2#
911
912 **Celine** Ein bisschen/ Also nach einen paar Büchern habe ich dann *Maze Runner* angefangen.
913 #00:05:46-1#
914
915 **Interviewer** Okay. #00:05:46-5#
916
917 **Celine** Weil/ Ja. #00:05:48-1#
918
919 **Interviewer** Wollte ich nur einfach mal gucken, weil/ #00:05:49-8#
920
921 **Celine** ((lacht)) #00:05:49-8#
922
923 **Interviewer** Das ist interessant sich anzuschauen, womit eigentlich angefangen wird, wenn
924 man mehrere Sachen liest. #00:05:53-9#
925
926 **Celine** //mhm// (bejahend) Ja. #00:05:54-9#
927
928 **Interviewer** (.) Was gefällt die eigentlich an der *Selection* Reihe? #00:05:59-1#
929
930 **Celine** (3) Also ich hatte es ja halt eigentlich nur angefangen, weil halt da Unten stand, dass es
931 was für *The Hunger Games* Fans ist und ich fand das halt voll schön. Und ich fand es auch halt
932 (.) sehr interessant, weil es halt so ein bisschen/ Es ähnelt sich zwar, aber es ist halt (.) ganz
933 anders, weil da geht es halt einfach nur "Wer wird die Frau von Maxon?" halt. "Wer wird
934 Königin?" sozusagen. Und bei *The Hunger Games* geht es halt wirklich um Leben und Tod. Und
935 ich weiß, ich fand das einfach interessant mal zu gucken wie es halt da so abläuft. Wie die sich
936 so battlen und so. ((lacht)) (.) Deshalb/ (.) #00:06:38-5#
937
938 **Interviewer** Nein, klar, auf jeden Fall/ #00:06:39-3#
939
940 **Celine** //mhm// (bejahend) #00:06:39-3#
941
942 **Interviewer** (.) Gibt es was, was dir nicht an diesen Büchern gefällt? #00:06:42-6#
943
944 **Celine** (.) Ja. ((lacht)) Also ich fand einfach die Bücher/ (.) Nach einer Weile hatte ich irgendwie
945 keine Lust mehr die zu lesen. Ich hab es wirklich nur durch/ also zu Ende gelesen, weil ich
946 wissen wollte, wer jetzt (.) Maxon heiratet. Obwohl es einfach von Anfang an schon klar war.
947 ((lacht)) Aber (.) ich fand irgendwie America, halt die Hauptfigur/ war manchmal richtig dumm.
948 ((lacht)) Also manchmal hat die richtig dumme Sachen gemacht und ich weiß nicht. Das regt
949 mich immer mega auf, wenn die Hauptcharaktere so/ (..) so dumme Sachen machen und/ keine
950 Ahnung. ((lacht)) #00:07:17-6#
951
952 **Interviewer** Hast du da ein Beispiel für, was du dumm findest? #00:07:19-4#
953
954 **Celine** (.) Ich weiß gar nicht mehr, wie das jetzt genau war. Aber ich glaube das war irgendwie
955 so, dass Maxon America die Tagebücher von (.) ich glaube dem Vater. War das der Vater?
956 Weiß ich nicht/ #00:07:28-3#
957
958 **Interviewer** Nein von dem Gregory Illéa meinst du. Dem Staatsgründer. #00:07:32-2#
959
960 **Celine** Genau, genau, genau, genau. Und (.) er meinte halt zu ihr "Ja, das darf halt niemand
961 wissen, dass ich dir das gesagt habe." und die hatten ja halt immer diese Live Shows
962 sozusagen, wo die halt so geredet haben alle. Und dann hat sie halt das einfach so erzählt. So
963 und das hat dann halt das Königreich erfahren. Und ich fand das irgendwie mega dumm und
964 scheiße von ihr. Deshalb ((lacht)) zum Beispiel, das hat mich echt aufgeregt. ((lacht)) #00:07:54-
965 2#

- 966
967 **Interviewer** //mhm// (bejahend) (.) Also das ist so hauptsächlich ihr Verhalten, dass sie/
968 #00:07:57-2#
969
970 **Celine** Ja. #00:07:57-5#
971
972 **Interviewer** Sie dumme Sachen macht/ #00:07:58-3#
973
974 **Celine** Ja. #00:07:58-7#
975
976 **Interviewer** Ich wollte halt nur ein Beispiel haben, dass ich genau weiß, was du so meinst/
977 #00:08:01-4#
978
979 **Celine** Ja. ((lacht)) #00:08:01-8#
980
981 **Interviewer** (.) Jetzt noch mal kurz hier zu dieser Liste: (.) Gibt es auch noch Bücher, die du
982 vorhast in der Zukunft zu lesen? Also jetzt fernab von diesen Sachen? Was du jetzt sagst: Das
983 möchte ich demnächst lesen. Kann auch was ganz anderes, außerhalb/ #00:08:14-6#
984
985 **Celine** //mhm// (bejahend) #00:08:14-6#
986
987 **Interviewer** Dieser Art von Büchern. #00:08:15-7#
988
989 **Celine** Also ich wollte/ (.) Also ich hatte die eigentlich schon gelesen/ Ich glaube die ersten
990 [Zahl] Teile habe ich nur gelesen. Ich wollte die [Bücherreihe1 Celine]/ Kennen sie das?
991 #00:08:24-5#
992
993 **Interviewer** Ja. #00:08:24-9#
994
995 **Celine** Ja, von [Autor_in2 Celine] wollte ich/ #00:08:26-7#
996
997 **Interviewer** [Bücherreihe1 Celine] heißt das/ #00:08:27-7#
998
999 **Celine** Ja, genau. Die [Bücherreihe1 Celine] wollte ich halt auf Englisch jetzt bestellen und die
1000 auf Englisch einmal lesen. Und (.) was wollte ich noch lesen? (.) #00:08:35-5#
1001
1002 **Interviewer** Hast du die schon auf Deutsch vorher gelesen oder/ #00:08:37-4#
1003
1004 **Celine** Ja, aber ich glaube nicht alle Teile. Ich glaube die letzten [Zahl] Teile oder so habe ich
1005 nicht gelesen. ((lacht)) #00:08:42-2#
1006
1007 **Interviewer** Gibt ja auch sehr sehr viele/ #00:08:43-1#
1008
1009 **Celine** Ja, deshalb. Also/ (.) Ja. Dann was wollte ich noch lesen? Ich wollte/ Kennen sie das
1010 Buch [Buchtitel2]? von [Autor_in3 Celine] oder/ #00:08:54-6#
1011
1012 **Interviewer** Ich kenne [Autor_in3 Celine]. #00:08:55-8#
1013
1014 **Celine** Ja. #00:08:56-1#
1015
1016 **Interviewer** Ich weiß nur nicht, wie die Sachen auf Englisch heißen. #00:08:58-9#
1017
1018 **Celine** Also auf Deutsch heißt es [Buchtitel2]. #00:09:00-7#
1019
1020 **Interviewer** Ja. #00:09:01-5#
1021
1022 **Celine** Ja. Davon gibt es einen zweiten Teil, den wollte ich noch lesen. #00:09:04-4#
1023
1024 **Interviewer** Der ist ja jetzt auch raus gekommen. War jetzt/ #00:09:06-5#
1025

1026 **Celine** Ja. #00:09:06-7#
1027
1028 **Interviewer** In meiner Zeitung. Ich lese immer Zeitung, da stand dass [Autor_in3 Celine] jetzt
1029 ein neues/ #00:09:09-3#
1030
1031 **Celine** //mhm// (bejahend) #00:09:09-3#
1032
1033 **Interviewer** Buch hat. #00:09:10-2#
1034
1035 **Celine** Ja. (.) Genau, den zweiten Teil davon wollte ich noch lesen. Aber ansonsten jetzt
1036 erstmal/ (3) Also ich habe Zuhause noch zwei Bücher, die ich fertig lesen wollte. Und zwar
1037 [Buchtitel3], ich weiß gar nicht wie der Autor heißt. [Autor_in4 Celine] oder so? #00:09:26-7#
1038
1039 **Interviewer** Ich hab das auf jeden Fall schon in der Buchhandlung letztens gesehen/ #00:09:29-
1040 1#
1041
1042 **Celine** //mhm// (bejahend) #00:09:29-1#
1043
1044 **Interviewer** Also die stehen ja immer alle an einem ähnlichen Tisch. ((lacht)) #00:09:32-7#
1045
1046 **Celine** Genau. ((lacht)) Und (..) wie hieß das nochmal? (.) [Buchtitel4] glaube ich. (.) Von
1047 irgendwas mit [Nachname Autor_in4 Celine] glaube ich. #00:09:42-3#
1048
1049 **Interviewer** //mhm// (bejahend) #00:09:42-3#
1050
1051 **Celine** [Autor_in5 Celine] oder so. ((lacht)) Weiß ich aber auch nicht/ #00:09:45-0#
1052
1053 **Interviewer** Kann ich auch nochmal nachgucken. #00:09:46-6#
1054
1055 **Celine** ((lacht)) #00:09:46-6#
1056
1057 **Interviewer** Das sind wieder Titel, da weiß man sofort "Ja, hab ich schon mal gesehen."/ #00:09:49-2#
1058
1059
1060 **Celine** //mhm// (bejahend) #00:09:49-2#
1061
1062 **Interviewer** "Aber noch nicht gelesen.". #00:09:50-9#
1063
1064 **Celine** Ja, genau. ((lacht)) #00:09:51-7#
1065
1066 **Interviewer** Cool. Wir können jetzt ein bisschen so in die Tiefe gehen zu den *Selection* Büchern/ #00:09:56-5#
1067
1068
1069 **Celine** //mhm// (bejahend) #00:09:56-5#
1070
1071 **Interviewer** Ich würde gerne erstmal so mit den Charakteren anfangen. Und zwar als Erstes so
1072 die Frage: Wenn du jemanden aussuchen könntest: Mit wem würdest du gerne befreundet sein
1073 aus der *Selection* Serie? #00:10:10-0#
1074
1075 **Celine** (4) Ich glaube entweder mit Maxon oder mit/ (.) Jetzt weiß ich gar nicht mehr, wie die
1076 heißt. ((lacht)) #00:10:20-0#
1077
1078 **Interviewer** Sonst beschreibe die, ich kenne auch noch/ #00:10:21-7#
1079
1080 **Celine** Diese (.) eine Freundin von America. #00:10:24-8#
1081
1082 **Interviewer** Marlee? #00:10:24-9#
1083
1084 **Celine** Marlee, genau. Die auch (.) geschlagen wurde und so. Ja, die. ((lacht)) (.) #00:10:30-3#
1085

- 1086 **Interviewer** Toll, wenn man "Ach ja, die geschlagen wurde."/ So möchte man auf jeden Fall
1087 erinnert werden. #00:10:33-9#
1088
- 1089 **Celine** ((lacht)) #00:10:34-5#
1090
- 1091 **Interviewer** (.) Warum würdest du gerne mit Maxon befreundet sein? #00:10:38-6#
1092
- 1093 **Celine** Ich finde er ist einfach/ (.) Ich finde ihn irgendwie voll süß, weil er irgendwie (..) halt echt
1094 nett ist und voll gutherzig. Deshalb also. So welche Leute sind immer gut. #00:10:51-7#
1095
- 1096 **Interviewer** Findest du super in einer Freundschaft so diese/ #00:10:53-8#
1097
- 1098 **Celine** Jaja. #00:10:54-0#
1099
- 1100 **Interviewer** Eigenschaften dann. #00:10:54-6#
1101
- 1102 **Celine** //mhm// (bejahend) #00:10:54-8#
1103
- 1104 **Interviewer** Und was wäre bei Marlee etwas, was du sagen würdest das fändest du gut/
1105 #00:10:58-1#
1106
- 1107 **Celine** Marlee war halt/ (.) Ich fand sie auch echt süß und sie war (.) Wenn ich mich richtig
1108 erinnere, war sie ich glaube auch tollpatschig oder? #00:11:08-5#
1109
- 1110 **Interviewer** Ja. #00:11:08-7#
1111
- 1112 **Celine** Ja. Und erstens war sie voll tollpatschig und ich finde das immer voll witzig und/ Keine/
1113 Ich fand sie halt auch süß, nett. (.) Auch so gutherzig und so. Deshalb würde ich auch mit ihr
1114 gerne befreundet sein. (.) #00:11:20-8#
1115
- 1116 **Interviewer** Wenn du jetzt einen Charakter ins Jetzt mitnehmen könntest: Wer wäre das aus
1117 den Büchern? #00:11:26-1#
1118
- 1119 **Celine** (9) Ich glaube auch die Gleichen. ((lacht)) Also auch Maxon und Marlee. (.) #00:11:38-
1120 8#
1121
- 1122 **Interviewer** Und wenn du jetzt (.) die Frage hättest: Wen könnte diese Welt gut gebrauchen?
1123 Welche Art von Menschen? Was würdest du dann sagen? #00:11:45-3#
1124
- 1125 **Celine** (6) Wie heißt noch gleich die Königin? Also/ #00:11:53-5#
1126
- 1127 **Interviewer** Amberly meinst du glaube ich? Die Ältere. #00:11:55-4#
1128
- 1129 **Celine** Ja, ich glaube die hieß Amberly. #00:11:56-5#
1130
- 1131 **Interviewer** Die Queen. #00:11:56-9#
1132
- 1133 **Celine** Genau, die Queen. Weil sie war ja auch/ (3) Wie soll ich das denn beschreiben? Sie war
1134 ja auch ziemlich/ (.) halt/ (.) ((lacht)) (3) Ja, halt so eine selbstbewusste Frau und ziemlich so
1135 stark. Und ich finde einfach jetzt vor allen Dingen/ Weil es gibt ja auch so für den Mindestlohn/
1136 Dass jetzt vor allen Dingen so halt so starke schöne Frauen (.) der Welt gut tun würden und so.
1137 Einfach mehr davon. ((lacht)) #00:12:25-0#
1138
- 1139 **Interviewer** Klar, kann ich nachvollziehen. #00:12:27-5#
1140
- 1141 **Celine** //mhm// (bejahend) #00:12:27-8#
1142
- 1143 **Interviewer** Wenn du dich jetzt entscheiden müsstest: Wer würdest du sagen ist eigentlich dein
1144 Lieblingscharakter? #00:12:32-3#
1145

- 1146 **Celine** (.) Mein Lieblingscharakter/ (.) Ich glaube Maxon. #00:12:37-7#
1147
1148 **Interviewer** Was findest du an ihm konkret gut? #00:12:39-6#
1149
1150 **Celine** (.) Also halt/ ((lacht)) (.) Wie gerade schon gesagt/ #00:12:44-2#
1151
1152 **Interviewer** //mhm// (bejahend) #00:12:44-2#
1153
1154 **Celine** Ich finde ihn einfach sehr SÜSS und ich finde einfach er ist der einzige Charakter so
1155 wirklich in der Serie, der (.) nicht SO viel Dummes gemacht hat. ((lacht)) Also ((lacht)) die
1156 Charaktere waren alle so ein bisschen Dings, aber halt er war (.) halt so. Und halt auch/ Er war/
1157 Er ist halt voll reich und so. Und halt/ Er wird bald König, aber er war halt nicht so eingebildet
1158 oder/ #00:13:07-5#
1159
1160 **Interviewer** //mhm// (bejahend) #00:13:07-5#
1161
1162 **Celine** Hat halt Leute nicht fertig gemacht und war halt nicht so/ hat halt nicht zu Leuten
1163 herabgesehen, die halt eine Schicht unter ihm waren/ #00:13:14-3#
1164
1165 **Interviewer** //mhm// (bejahend) #00:13:14-3#
1166
1167 **Celine** Oder so. Das fand ich halt. (.) Echt gut. ((lacht)) #00:13:18-2#
1168
1169 **Interviewer** Gibt es auch Sachen an ihm, die du schlecht findest? #00:13:20-3#
1170
1171 **Celine** (..) Jetzt nicht schlecht, aber ich finde einfach generell im Buch/ Zum Beispiel jetzt als/
1172 (.) Ich glaube das war im dritten Teil. Als America neben Aspen so stand. Also eigentlich haben
1173 die ja nichts gemacht. Aber dann hat er das so gesehen und direkt so "Oh mein Gott, wie
1174 konntest du das nur tun?" und so. Halt, dass sie sofort so (.) Entscheidungen treffen und sofort
1175 halt GAR NICHTS hinterfragen. Gar keine/ Also einfach sofort, wenn die etwas sehen, einfach
1176 sofort "Okay, so ist es.". Sich einfach im Kopf irgendwas halt (.) zusammenwürfeln und halt
1177 direkt erwarten, dass es so ist, obwohl es vielleicht gar nicht so ist. ((lacht)) #00:13:55-1#
1178
1179 **Interviewer** //mhm// (bejahend) #00:13:55-5#
1180
1181 **Celine** Dass die halt so ein bisschen/ Ja, das war bei ihm auch so. Aber eigentlich bei voll vielen
1182 anderen Charakteren auch/ #00:14:00-6#
1183
1184 **Interviewer** //mhm// (bejahend) (.) Okay. Ich wollte halt nur fragen/ #00:14:03-1#
1185
1186 **Celine** //mhm// (bejahend) #00:14:03-3#
1187
1188 **Interviewer** Es gibt ja immer Sachen, selbst/ #00:14:05-5#
1189
1190 **Celine** Ja. #00:14:05-5#
1191
1192 **Interviewer** Wenn du jemanden gut findest, dass es dann auch schlechte Seiten gibt. (.) Hui,
1193 schöne Frage: Wen kannst du am wenigsten leiden? #00:14:11-1#
1194
1195 **Celine** (.) Ich glaube America. Oder Aspen. Weiß ich/ Nee, ich/ ich glaube America. Sie hat
1196 mich ((lacht)) am meisten aufgeregt. ((lacht)) #00:14:20-5#
1197
1198 **Interviewer** Was findest du an ihr besonders schlecht? Bis auf dass sie dumme Sachen macht.
1199 Das hast du ja schon erwähnt. #00:14:24-2#
1200
1201 **Celine** (.) Ich weiß nicht. Also (.) am Anfang fand ich sie eigentlich voll/ Aber irgendwie war das
1202 halt immer so, dass/ Ich hasse eigentlich/ Deshalb weiß gar nicht, wieso ich das Buch
1203 angefangen habe. Aber ich hasse (.) Love Triangles. Also wenn du das ZU/ #00:14:38-1#
1204
1205 **Interviewer** Ja. #00:14:38-3#

1206
1207 **Celine** Krass, ne? Also es gibt ja in voll vielen so/ Aber wenn das einfach (.) so das Hauptthema
1208 ist. (.) Und das war halt die ganze Zeit so und es war bei ihr die ganze Zeit so "Aspen oder
1209 Maxon? Aspen oder Maxon?". Und ich fand einfach, dass sie (..) irgendwie ihre Entscheidungen
1210 manchmal so/ Dass sie sich einfach die ganze Zeit nicht entscheiden konnte und dass sie erst
1211 bei Maxon war und dann bei Aspen. Und dann, wenn Maxon dann zu einer Anderen gegangen
1212 ist, dass sie sofort beleidigt war und so. Weil irgendwie/ Es war ja halt so, dass da halt ganz
1213 viele Frauen waren und dass er sich für eine entscheiden musste. Und sie war direkt eifersüchtig
1214 oder hat sich aufgeregt, wenn er zu einer Anderen gegangen ist, obwohl das ist ja eigentlich
1215 der ganze Sinn der Sache. #00:15:15-9#
1216
1217 **Interviewer** //mhm// (bejahend) #00:15:15-9#
1218
1219 **Celine** Deshalb/ Das hat mich/ Also manchmal fand ich es echt/ (.) Ja. ((lacht)) (..) #00:15:21-
1220 7#
1221
1222 **Interviewer** Gibt es noch gute Sachen an ihr? #00:15:23-8#
1223
1224 **Celine** (.) Gute Sachen an ihr? Also ich fand eigentlich (..) ganz gut von ihr, dass sie wirklich/
1225 Halt sie hat ja Aspen am Anfang geliebt, dass sie/ #00:15:33-8#
1226
1227 **Interviewer** //mhm// (bejahend) #00:15:33-8#
1228
1229 **Celine** Halt für ihre FAMILIE sozusagen (.) halt den Jungen aufgibt, den sie halt liebt. (..) Und
1230 dass es ihr halt auch egal wäre, weil Aspen war ja halt eine Schicht unter ihr/ #00:15:46-5#
1231
1232 **Interviewer** //mhm// (bejahend) #00:15:46-5#
1233
1234 **Celine** Und dass es ja eigentlich nicht so gut ist, vor allen Dingen weil die halt beide sehr arm
1235 sind und dass es ihr ja sozusagen egal war, so dass sie halt "Ich liebe ihn." und so "Deshalb
1236 würde ich das Risiko eingehen.". Das fand ich auch/ Also (.) würde nicht jeder machen/
1237 #00:15:59-9#
1238
1239 **Interviewer** //mhm// (bejahend) (..) Ja. Jetzt geht es halt noch ein bisschen mehr um America.
1240 #00:16:05-0#
1241
1242 **Celine** ((lacht)) #00:16:05-5#
1243
1244 **Interviewer** Ich würde gerne eigentlich wissen/ Also die Fragen sind jetzt immer auf die
1245 Protagonistinnen, deswegen/ #00:16:10-4#
1246
1247 **Celine** //mhm// (bejahend) #00:16:10-4#
1248
1249 **Interviewer** Ist das jetzt America. (.) Was würdest du sagen ist America eigentlich in ihrem
1250 Leben wichtig? #00:16:15-4#
1251
1252 **Celine** (.) Ich würde sagen vor allem ihre Familie ist ihr sehr wichtig. Weil sie geht ja halt auch
1253 zu diesem Casting sozusagen nur, weil sie das Geld braucht. Also ihre Familie. (..) Und ich
1254 würde halt sagen Aspen ist ihr auch sehr wichtig, so sie hat ja auch immer Essen zu ihm
1255 geschmuggelt und so. (..) Ja und Maxon vielleicht. Also weil/ Es war ja halt immer bei ihr so,
1256 dass sie sich nie wirklich entscheiden konnte. Aber im Endeffekt mochte sie ihn ja trotzdem
1257 sehr. So zumindest als Freund. Später wurde es dann auch mehr, aber halt/ Ja, wie alle. (..) #00:16:52-0#
1258
1259 **Interviewer** Fangen wir mal mit der Familie an: Wie würdest du sagen sieht eigentlich so ihr
1260 Familienleben aus? #00:16:56-1#
1261
1262 **Celine** (..) Halt/ (.) Also die sind ja jetzt nicht wirklich REICH. Ich glaube sie hatte auch eine
1263 Schwester und ihre Tante war auch bei denen und/ #00:17:05-4#
1264
1265

- 1266 **Interviewer** Mey heißt die Schwester glaube ich. Die Kleine meinst du? #00:17:07-8#
1267
1268 **Celine** Genau, die kleine Schwester. Ich weiß gar nicht mehr die Namen. ((lacht)) (.) Ja, halt/
1269 (.) Also/ Also sie liebt die alle SEHR auf jeden Fall und die sind ihr alle sehr wichtig. (.) und ich
1270 finde, man kann auch sagen, dass sie wirklich alles für die tun würde. Weil sonst wäre sie ja
1271 nicht da hingegangen zum Casting. Da hat sie gesagt "Nee, ich möchte das nicht.". (.) Ja, halt
1272 ihre Familie ist ihr eher wichtig. Ja. #00:17:32-8#
1273
1274 **Interviewer** Wie findest du ihre Familie? Also wie leben die so? #00:17:37-6#
1275
1276 **Celine** (..) #00:17:40-1#
1277
1278 **Interviewer** Also wie findest du, wie sie leben? Entschuldigung, so meine ich das. #00:17:42-
1279 3#
1280
1281 **Celine** Wie finde ich, wie sie leben? #00:17:43-2#
1282
1283 **Interviewer** //mhm// (bejahend) #00:17:43-2#
1284
1285 **Celine** (.) Halt wie gesagt, sie sind ja sehr arm. Und das ist halt bei denen nicht so sehr einfach.
1286 Aber ich fand es halt/ Na ja, es war halt nicht sehr ich sage mal nett von den Eltern, dass sie
1287 die halt da hinschicken (.) ohne sie überhaupt zu fragen. Weil die haben ja einfach sie gecastet
1288 und gesagt "Okay, du gehst da jetzt hin./ #00:18:03-1#
1289
1290 **Interviewer** //mhm// (bejahend) #00:18:03-1#
1291
1292 **Celine** "Wir bekommen Geld." und so. "Wenn du gewinnst, wirst du sogar Königin. Haben wir/
1293 Leben wir im Palast und so. Ist doch voll schön." und so. Halt das war/ Also ich finde halt als
1294 Familie, egal wie schwer es einem geht, man sollte halt wenigstens fragen so "Ist es okay?
1295 Würdest du das gerne machen?" und so. Deshalb also das vielleicht ein bisschen. Aber
1296 ansonsten (..) waren die eigentlich ganz okay. (.) #00:18:24-5#
1297
1298 **Interviewer** Was findest du in dieser Familie schlecht gelöst? #00:18:26-8#
1299
1300 **Celine** (3) Ich wiederhole mich jetzt ((lacht)) die ganze Zeit/ #00:18:31-4#
1301
1302 **Interviewer** //mhm// (bejahend) #00:18:31-4#
1303
1304 **Celine** Aber (.) ja halt, dass sie einfach ohne sie zu fragen/ einfach halt was hinter ihrem Rücken
1305 sozusagen entscheiden für sie. #00:18:39-8#
1306
1307 **Interviewer** Also jetzt die Eltern meinst du? #00:18:40-9#
1308
1309 **Celine** Die Eltern oder die Familie generell jetzt. (..) Ich weiß gar nicht mehr so genau, wie die
1310 waren. Also ich glaube die kleine Schwester war eigentlich ganz süß. (.) Ja. (.) #00:18:54-7#
1311
1312 **Interviewer** Nein, es ist ja nur wichtig, was du noch in Kopf hast/ #00:18:56-8#
1313
1314 **Celine** //mhm// (bejahend) (.) #00:18:57-6#
1315
1316 **Interviewer** Wer würdest du eigentlich sagen sind Americas Freunde? #00:19:01-3#
1317
1318 **Celine** (..) Americas Freunde. Also (5) ich finde Aspen kann man schon als Freund zählen/
1319 #00:19:12-9#
1320
1321 **Interviewer** //mhm// (bejahend) #00:19:12-9#
1322
1323 **Celine** Dann (.) ihre kleine Schwester, mit der versteht sie sich auch ganz gut. Ich glaube auch
1324 mit ihrer Tante, wenn ich mich richtig erinnere. (..) #00:19:22-3#
1325

- 1326 **Interviewer** Ich weiß nicht mehr, wen du genau meinst. #00:19:23-7#
1327
- 1328 **Celine** Ich glaube (.) hatte sie nicht so eine Tante so (.) halt die Mutter/ ((lacht)) die Schwester
1329 von ihrer Mutter? (.) Oder erinnere ich mich an jemanden falsch? #00:19:34-0#
1330
- 1331 **Interviewer** Ich bin mir auch nicht sicher. #00:19:34-9#
1332
- 1333 **Celine** ((lacht)) #00:19:35-7#
1334
- 1335 **Interviewer** Ehrlich gesagt. #00:19:36-3#
1336
- 1337 **Celine** Also ich habe das so im Kopf, dass sie eine Tante/ aber ich weiß auch nicht mehr so
1338 genau. Egal. Soll ich einfach mit ihrer Familie/ (.) Ich glaube sie hatte gar nicht so viele Freunde.
1339 (..) Oder? (..) #00:19:49-1#
1340
- 1341 **Interviewer** Nur, wer dir halt einfällt, ne? #00:19:50-3#
1342
- 1343 **Celine** //mhm// (bejahend) Ja. Also wenn dann halt/ halt bei dem Casting, dann als sie da war,
1344 hat sie ja Freunde gefunden. Also Mädchen, mit denen sie sich gut verstanden hat. Sie hat ja
1345 auch so Feindinnen sozusagen. Also Mädchen, die sie nicht mochten. Mädchen, die sie nicht
1346 mochte. (.) Aber ich glaube/ (.) #00:20:06-6#
1347
- 1348 **Interviewer** Wen würdest du von den Mädchen zu ihren Freundinnen zählen? #00:20:08-9#
1349
- 1350 **Celine** Also Marlee auf jeden Fall, das ist ja dann ihre beste Freundin sozusagen. Dann (.) sind
1351 es einfach so viele Namen/ #00:20:16-4#
1352
- 1353 **Interviewer** Ja. #00:20:16-7#
1354
- 1355 **Celine** Aber/ ((lacht)) Also es gab halt so Mädchen, die halt immer nett zu ihr waren. Jetzt
1356 vielleicht nicht/ Ich weiß nicht, ob das man das schon wirklich als Freunde definieren kann, aber
1357 halt so auf jeden Fall Mädchen, mit denen sie sich gut verstanden hat. Es war ja immer halt so
1358 ein Konkurrenzkampf mit den/ #00:20:29-9#
1359
- 1360 **Interviewer** //mhm// (bejahend) #00:20:29-9#
1361
- 1362 **Celine** Mit den Mädels. Deshalb (.) war es halt immer so (.) SCHWER Freundschaften halt
1363 aufzubauen. (.) Aber es gab ja Mädchen, die nett zu ihr waren so/ #00:20:41-5#
1364
- 1365 **Interviewer** //mhm// (bejahend) (3) Was zeichnet denn so diese Freundschaften aus? Also da
1366 kannst du vielleicht sonst mal ein Beispiel/ Zum Beispiel was zeichnet die Freundschaft
1367 zwischen Marlee und America aus? #00:20:52-4#
1368
- 1369 **Celine** Zwischen Marlee und America/ Es war halt so, dass die sich nicht/ also hintergangen
1370 haben. Sozusagen hinterm Rücken. Weil wie gesagt, es war ja immer der Konkurrenzkampf/
1371 Ich glaube Marlee war es ja dann irgendwann auch egal, weil sie hat sich ja dann in einen
1372 Anderen verliebt. Und dass Beide halt auch immer so/ Mit den anderen Mädels zum Beispiel:
1373 Die haben ihr was gesagt und dann hinterm Rücken haben die was anderes gemacht oder so.
1374 Und bei Marlee war das halt nicht so. Also die waren halt wirklich immer füreinander da und die
1375 haben sich halt nicht verraten. Ich denke das war vor allen Ding halt/ (.) #00:21:23-3#
1376
- 1377 **Interviewer** Und zwischen Aspen und America? #00:21:25-0#
1378
- 1379 **Celine** (.) Zwischen Aspen und America? Also vorher, als sie ja noch nicht da waren, war es ja
1380 halt immer so, dass/ (.) Zum Beispiel America hat sich ja immer heimlich mit ihm getroffen und
1381 die waren ja noch ärmer als sie/ #00:21:37-2#
1382
- 1383 **Interviewer** //mhm// (bejahend) #00:21:37-2#
1384

- 1385 **Celine** Deshalb hat sie ihm was zu Essen gebracht und so. Dass sie halt auch immer für ihn da
1386 war und dass (.) Aspen halt (.) zum Beispiel nachdem er halt im Palast war auch so zu ihr gesagt
1387 hat so "Ja, jetzt geht es mir besser. Jetzt können wir Zusammensein." und so. Halt dass die
1388 halt/ (..) Egal/ Dass die halt dann auch nicht ihn anders gesehen hat, sondern dass er halt immer
1389 noch Aspen war halt/ #00:21:59-2#
1390
1391 **Interviewer** //mhm// (bejahend) #00:21:59-2#
1392
1393 **Celine** Dass egal, in welcher Situation sie sind, dass sie halt immer zueinander stehen. Das
1394 wahrscheinlich. ((lacht)) #00:22:05-4#
1395
1396 **Interviewer** Haben wir jetzt wen vergessen? Also du hattest gerade noch ihre Schwester
1397 gesagt. Aber das ist ja eigentlich auch so mehr Familie/ #00:22:11-3#
1398
1399 **Celine** Ja. #00:22:11-6#
1400
1401 **Interviewer** Wie würdest du sonst die Beziehung zwischen den Beiden bezeichnen? #00:22:15-
1402 1#
1403
1404 **Celine** Das war halt glaube ich auch so/ Also mit der kleinen Schwester war es so, dass die halt
1405 zu ihr aufsieht so ein bisschen. Und (.) es war halt auch so, dass sie halt/ Also America jetzt
1406 halt für ihre Schwester vor allen Dingen, aber auch halt für ihre Familie, aber vor allen Dingen
1407 für ihre Schwester das halt wirklich durchgezogen hat. Also dass sie für ihre Schwester alles
1408 tun würde/ #00:22:34-9#
1409
1410 **Interviewer** //mhm// (bejahend) (.) Das ist so das Thema/ #00:22:36-7#
1411
1412 **Celine** Ja. #00:22:36-9#
1413
1414 **Interviewer** Was sich da durchzieht. #00:22:37-9#
1415
1416 **Celine** //mhm// (bejahend) #00:22:38-1#
1417
1418 **Interviewer** (..) Jetzt ein bisschen eine Frage zur Vorstellung von dir: Wie denkst du stellt sich
1419 eigentlich America ihre Zukunft vor, bevor sie jetzt gecastet wird? #00:22:49-9#
1420
1421 **Celine** (.) Bevor sie gecastet wird? #00:22:52-1#
1422
1423 **Interviewer** //mhm// (bejahend) #00:22:52-1#
1424
1425 **Celine** Das hat sie auch ganz oft gesagt. Also sie möchte dann mit Aspen heiraten und so. Halt
1426 Kinder bekommen und so. Einfach dieses ganz normale Familienleben. Dass sie halt/ Und sie
1427 will halt/ Es war ja halt immer so, das sie Angst hatte, dass ihre Eltern was dagegen haben, weil
1428 er ja ärmer und das halt in der Zeit halt nicht üblich ist, dass man mit ärmeren Leuten heiratet.
1429 (.) Und das war halt bei ihr immer so, dass sie halt überlegt hat, wie sie das ihren Eltern sagen
1430 soll/ wie sie das jetzt machen soll und so. Weil sie sich einfach 100 Prozent sicher war, dass
1431 sie mit Aspen/ dass sie Aspen liebt, dass sie Aspen heiraten wird und Kinder bekommen wird
1432 und so. Halt so wie ihre Familie jetzt lebt sozusagen. #00:23:29-4#
1433
1434 **Interviewer** //mhm// (bejahend) #00:23:29-8#
1435
1436 **Celine** Und sowas wollte sie. #00:23:31-0#
1437
1438 **Interviewer** Und später, als sie Teil der Selection ist? Denkst du hat sich was geändert oder/
1439 #00:23:37-7#
1440
1441 **Celine** //mhm// (bejahend) #00:23:37-7#
1442
1443 **Interviewer** Oder ist es gleich geblieben? #00:23:38-6#
1444

- 1445 **Celine** Ja, also es war halt bei ihr so/ Sie hat das ja erstmal nur fürs Geld gemacht. Und sie
1446 hätte ja auch/ Also erst war das ja für sie so, dass das wirklich nur Aspen war und dass Maxon
1447 halt sozusagen einfach nur (.) für ihre Familie da war, weil sie nur das Geld brauchte. Und ich
1448 weiß auch, dass sie Maxon gefragt hatte halt ob die Freunde sein können und er/ #00:23:57-9#
1449
- 1450 **Interviewer** //mhm// (bejahend) #00:23:57-9#
1451
- 1452 **Celine** Sie halt bis zum Ende lässt/ #00:23:58-9#
1453
- 1454 **Interviewer** Ja. #00:23:59-2#
1455
- 1456 **Celine** Und so, damit sie das Geld/ Weil sie halt das Geld braucht. #00:24:01-0#
1457
- 1458 **Interviewer** Das war ja schon im ersten Buch dann meine ich. #00:24:02-8#
1459
- 1460 **Celine** Genau, ja das war im ersten Buch. Und (.) also (.) halt dass sie/ (..) Warte, jetzt habe ich
1461 den Faden verloren. (.) Genau, dass er halt/ (4) Was war nochmal die Frage? ((lacht))
1462 #00:24:20-7#
1463
- 1464 **Interviewer** (.) Wie sie sich ihre Zukunft vor/ #00:24:23-5#
1465
- 1466 **Celine** Genau. Genau. Halt/ Danach war es halt so, dass es halt/ dass sie sich gar nicht
1467 entscheiden konnte. Am Anfang war es halt immer nur Aspen/ #00:24:30-0#
1468
- 1469 **Interviewer** //mhm// (bejahend) #00:24:30-0#
1470
- 1471 **Celine** Also "Ich brauche halt das Geld. Wenn ich das Geld habe, heirate ich trotzdem mit
1472 Aspen. Da haben wir sogar noch ein bisschen Geld." und so. Aber dann später, als sie halt auch
1473 Gefühle für Maxon so entwickelt hat, war das halt so "Okay, dann halt Maxon und so. Dann
1474 muss ich das jetzt gewinnen." und so. Und danach ist Aspen gekommen zum Palast. Und dann
1475 war es halt/ Dann konnte sie/ Dann wusste sie halt gar nicht mehr, was sie jetzt machen soll.
1476 Ob sie jetzt zu Aspen soll, ob sie (.) lieber zu Maxon soll? Deshalb was das halt so/ Ich glaube
1477 halt eine Zeit lang wusste sie halt wirklich selber GAR NICHT, was jetzt in ihrer Zukunft sein
1478 soll. #00:25:00-1#
1479
- 1480 **Interviewer** Also würdest du schon sagen, dass ihre Zukunft einfach von dieser Entscheidung
1481 abhing dann, oder? #00:25:05-4#
1482
- 1483 **Celine** Ja. Auf jeden Fall. #00:25:06-8#
1484
- 1485 **Interviewer** Das ist jetzt natürlich eine Suggestivfrage/ #00:25:08-7#
1486
- 1487 **Celine** //mhm// (bejahend) ((lacht)) #00:25:10-3#
1488
- 1489 **Interviewer** Das ist mir jetzt nur dazu eingefallen. (.) Letzte/ Ich glaube wir haben jetzt noch
1490 eine Viertelstunde/ Würde ich gerne allgemein so über diese Welt reden. Über dieses Illéa. Und
1491 zwar/ #00:25:18-2#
1492
- 1493 **Celine** //mhm// (bejahend) #00:25:18-2#
1494
- 1495 **Interviewer** (.) Wie empfindest du diese Welt? Wie wirkt die auf dich? #00:25:22-9#
1496
- 1497 **Celine** Ich fand die Welt/ Also ich habe mir das halt so vorgestellt und ich fand das schon ein
1498 bisschen krass. Also es war ja/ (.) Zum Beispiel auch *The Hunger Games*, da gab es ja auch
1499 mal so verschiedene Distrikte/ #00:25:34-4#
1500
- 1501 **Interviewer** //mhm// (bejahend) #00:25:34-4#
1502

- 1503 **Celine** Aber jetzt bei (.) *Selection* war das halt so/ Es gab ja immer so verschiedene
1504 SCHICHTEN sozusagen, dass es halt immer die ganz ARMEN und dann geht es halt immer
1505 weiter/ #00:25:44-6#
1506
- 1507 **Interviewer** Genau, die wurden ja durchnummeriert. #00:25:45-7#
1508
- 1509 **Celine** Genau, von 1 bis 8. Und ich fand das halt so (.) irgendwie voll krass, weil es ja war immer
1510 so halt die/ Ich glaube 1 und 2 waren halt so/ Also 1 war halt Königsfamilie/ #00:25:56-5#
1511
- 1512 **Interviewer** //mhm// (bejahend) #00:25:56-5#
1513
- 1514 **Celine** Und so, die Allerreichsten. Dann ging das halt immer so weiter nach unten. Und ich fand
1515 das schon so ein bisschen krass, wenn man darüber nachdenkt, dass man dann halt so
1516 einnummeriert wird und dass man/ Ab einer bestimmten Zahl ist man dann ja halt so voll ARM
1517 und gehört dann auch gar nicht mehr/ Halt wird auch nicht so gut behandelt und so. Hat weniger
1518 Möglichkeiten. So ich fand das schon ein bisschen krass, weil man kann sich das ja nicht
1519 aussuchen. Manchmal wird man halt in so eine Schicht halt einfach (.) rein geboren sozusagen/
1520 ((lacht)) #00:26:24-1#
1521
- 1522 **Interviewer** //mhm// (bejahend) #00:26:24-1#
1523
- 1524 **Celine** Und dass man dann das gar nicht ändern kann. So das fand ich schon ein bisschen
1525 krass, wenn man darüber nachdenkt. (.) #00:26:31-2#
1526
- 1527 **Interviewer** Wie findest du dann so eigentlich (.) das Zusammenleben der Menschen in Illéa?
1528 Wie würdest du das beschreiben? #00:26:37-8#
1529
- 1530 **Celine** Es ist ja halt so, dass das/ Es gibt gar kein so richtiges Zusammenleben/ #00:26:42-9#
1531
- 1532 **Interviewer** //mhm// (bejahend) #00:26:42-9#
1533
- 1534 **Celine** Es ist halt einfach nur, dass die Schichten sozusagen zusammenleben. Also dass (.)
1535 halt zum Beispiel die Königsfamilie halt/ macht halt nur was mit der Königsfamilie und die zweite
1536 Schicht ist halt einfach nur die zweite Schicht und/ #00:26:55-3#
1537
- 1538 **Interviewer** //mhm// (bejahend) #00:26:55-3#
1539
- 1540 **Celine** Es geht halt einfach immer so weiter, dass halt/ Zum Beispiel war das ja auch krass für
1541 America und für Aspen/ Deshalb hatten die auch so Angst, weil die keine/ Die waren ja nicht die
1542 gleiche Schicht/ #00:27:06-9#
1543
- 1544 **Interviewer** //mhm// (bejahend) #00:27:06-9#
1545
- 1546 **Celine** Und die wollten heiraten und das war halt so GAR nicht üblich. Deswegen hatte sie halt
1547 voll Angst, dass ihre Eltern was dagegen haben und so/ #00:27:12-9#
1548
- 1549 **Interviewer** //mhm// (bejahend) #00:27:12-9#
1550
- 1551 **Celine** Halt dass einfach nur jeder in seiner Schicht bleibt oder bleiben muss. (..) #00:27:18-3#
1552
- 1553 **Interviewer** Aber wäre das möglich gewesen, dass sie geheiratet hätten? #00:27:21-0#
1554
- 1555 **Celine** Ich glaube das wäre möglich gewesen/ #00:27:23-3#
1556
- 1557 **Interviewer** //mhm// (bejahend) #00:27:23-6#
1558
- 1559 **Celine** Ich glaube das ist halt nicht so ÜBLICH. Und ich glaube auch nicht so einfach und so,
1560 aber es wäre möglich gewesen rein theoretisch. #00:27:29-8#
1561
- 1562 **Interviewer** Okay, da kann ich mich nämlich nicht mehr so genau/ #00:27:31-8#

- 1563
1564 **Celine** Jaja. #00:27:32-2#
1565
1566 **Interviewer** Gucke ich sonst nochmal nach/ #00:27:33-2#
1567
1568 **Celine** //mhm// (bejahend) #00:27:33-2#
1569
1570 **Interviewer** Gibt es denn etwas, was du in Illéa gut gelöst findest? #00:27:36-3#
1571
1572 **Celine** (7) Ich weiß nicht. Also vielleicht (.) dass die halt/ Na, ich weiß nicht. Also die haben ja
1573 halt diese Selection, dass sie halt diese/ Ich glaube das waren 35/ #00:27:55-0#
1574
1575 **Interviewer** Genau. #00:27:55-2#
1576
1577 **Celine** Genau, dass sie halt 35 Frauen so aus dem Volk genommen haben, weil die halt wollten,
1578 dass die halt/ dass die Königsfamilie mehr mit dem Volk sozusagen zu tun hat. Und dass es
1579 halt egal war aus welcher Schicht sozusagen/ #00:28:06-4#
1580
1581 **Interviewer** //mhm// (bejahend) #00:28:06-4#
1582
1583 **Celine** (.) Ich weiß nicht, vielleicht das. Also dass die halt sozusagen zeigen, dass egal welche
1584 Schicht und so/ dass man trotzdem noch was erreichen kann. Aber irgendwie/ Ich weiß es nicht.
1585 Vielleicht das, so dass die/ #00:28:15-8#
1586
1587 **Interviewer** Okay, also/ #00:28:16-6#
1588
1589 **Celine** ((lacht)) #00:28:16-9#
1590
1591 **Interviewer** Muss man ja auch so etwas dann direkt finden. #00:28:19-0#
1592
1593 **Celine** //mhm// (bejahend) #00:28:19-0#
1594
1595 **Interviewer** Was findest du schlecht gelöst am Zusammenleben der Menschen in Illéa?
1596 #00:28:24-3#
1597
1598 **Celine** (.) Ja, halt/ (.) Also was ich einfach voll schlecht fand, war einfach dass/ halt, dass es so
1599 Schichten gab. Und wenn man/ Also wenn hier jetzt einfach jemand vorbeiläuft und ich dann
1600 halt so "Ja, welche Schicht bist du?", dass man dann direkt über diese Person halt sofort urteilen
1601 kann/ #00:28:41-7#
1602
1603 **Interviewer** //mhm// (bejahend) #00:28:41-7#
1604
1605 **Celine** Oder automatisch (.) kommt das dann. Ja und /(.) Meine Stimme. (.) ((lacht)) (.) Ja, halt
1606 dass man halt immer in seiner Schicht sozusagen bleiben muss. #00:28:53-7#
1607
1608 **Interviewer** //mhm// (bejahend) #00:28:53-9#
1609
1610 **Celine** Und so. Das finde ich auch nicht so toll. #00:28:55-8#
1611
1612 **Interviewer** Ist das auch für dich dann das Schlimmste oder was wäre für dich das Schlimmste
1613 (.) am Leben in Illéa? #00:29:01-6#
1614
1615 **Celine** (.) Am Leben in Illéa wäre glaube ich das Schlimmste/ (..) Nein, es kommt glaube ich
1616 darauf an, in welcher Schicht man ist. ((lacht)) #00:29:09-8#
1617
1618 **Interviewer** //mhm// (bejahend) #00:29:09-8#
1619
1620 **Celine** Ne, wenn man in einer guten Schicht ist, dann würde es wahrscheinlich einen gar nicht
1621 interessieren und so. Aber wenn zum Beispiel in einer schlechten Schicht ist, dann ist es ja

- 1622 einfach so, dass man da gar nicht mehr weg kommt so. Deshalb weiß ich nicht. Es wird
1623 wahrscheinlich drauf ankommen so/ #00:29:24-9#
1624
- 1625 **Interviewer** Also dass man nicht die Schichten wechseln kann, ist dann für dich praktisch/
1626 #00:29:28-0#
1627
- 1628 **Celine** Ja. #00:29:28-4#
1629
- 1630 **Interviewer** Schon das, was sehr schlimm wäre/ #00:29:29-6#
1631
- 1632 **Celine** //mhm// (bejahend) Also wenn man jetzt in einer guten Schicht ist, wäre es vielleicht nicht
1633 so ein großes Problem. Aber ja/ (.) #00:29:35-1#
1634
- 1635 **Interviewer** Ich habe jetzt ein Thema, was ich halt in allen Dystopien gefunden habe/ #00:29:38-
1636 9#
1637
- 1638 **Celine** //mhm// (bejahend) #00:29:38-9#
1639
- 1640 **Interviewer** Und das würde ich jetzt gerne auch noch mit dir bereden. Das ist jetzt halt nur ein
1641 Teilbereich der Bücher/ #00:29:43-6#
1642
- 1643 **Celine** //mhm// (bejahend) #00:29:43-6#
1644
- 1645 **Interviewer** Und zwar geht es so um diese Rebellion. Es sind ja auch Rebellen in diesen
1646 Büchern gewesen. #00:29:47-3#
1647
- 1648 **Celine** Ja. #00:29:47-5#
1649
- 1650 **Interviewer** Und erstmal allgemein möchte ich wissen, außerhalb dieser Bücher, was würdest/
1651 Was heißt für dich eigentlich Rebellion? Wie würdest du das beschreiben? #00:29:55-2#
1652
- 1653 **Celine** (3) Rebellion ist halt einfach, wenn man halt/ (.) Also etwas, was halt/ Also wo man etwas
1654 nicht gut findet/ #00:30:08-5#
1655
- 1656 **Interviewer** //mhm// (bejahend) #00:30:08-5#
1657
- 1658 **Celine** Und (.) es eigentlich nicht ändern kann. Dass man halt (.) trotzdem halt versucht
1659 wenigstens etwas dagegen zu machen. Dass es halt besser wird sozusagen. (.) Halt ja. ((lacht))
1660 #00:30:22-0#
1661
- 1662 **Interviewer** Das wäre so die Beschreibung? #00:30:23-6#
1663
- 1664 **Celine** Ja. #00:30:23-8#
1665
- 1666 **Interviewer** Ich wollte das nur mal erstmal allgemein fragen. Das sammle ich halt auch von
1667 euch allen und gucke danach/ #00:30:27-7#
1668
- 1669 **Celine** Ja. #00:30:27-9#
1670
- 1671 **Interviewer** Was ihr davon so alles beschreibt. (.) Was für ein Verhalten findest du denn in einer
1672 Rebellion richtig? #00:30:34-4#
1673
- 1674 **Celine** (.) In einer Rebellion/ Also ich finde, wenn man rebelliert sollte man/ (.) Also (.) halt/
1675 ((lacht)) Also jetzt nicht es übertreiben. Also nicht so übertreiben in dem Sinne (.) dass man halt/
1676 halt wirklich immer ruhig bleibt und keine Gewalt zum Beispiel anwendet/ #00:30:55-7#
1677
- 1678 **Interviewer** //mhm// (bejahend) #00:30:55-7#
1679
- 1680 **Celine** Und/ Weil für mich ist es halt immer so: Egal wie recht man halt hat, wenn man halt sich
1681 zu sehr aufregt und herumschreit und halt einfach dann/ Dann kommt es/ Dann ist es halt

- 1682 einfach so, dass man am Ende halt dasteht, wie die Person, die halt im Unrecht liegt/ #00:31:13-
1683 5#
- 1684
- 1685 **Interviewer** //mhm// (bejahend) #00:31:13-5#
- 1686
- 1687 **Celine** Wenn die Andere halt ruhig bleibt und so. Deshalb finde ich immer, dass man immer
1688 halt ruhig bleiben soll, argumentieren soll. Klar, bei einer Rebellion ist es vielleicht (.) halt/ Muss
1689 schon seine Stimme halt/ Muss schon laut sein und so. Aber halt einfach ruhig bleiben und nicht
1690 wie da so ein Opfer stehen, sondern nachdenken, bevor man etwas tut. #00:31:33-2#
- 1691
- 1692 **Interviewer** Cool, das habe ich dann auch jetzt gesammelt. Jetzt würde ich gerne noch über
1693 diese Rebellion innerhalb von Illéa ein bisschen reden. Und zwar/ (..) Ja, warum entscheidet
1694 sich eigentlich America an dieser Rebellion teilzunehmen? #00:31:47-5#
- 1695
- 1696 **Celine** (4) Jetzt muss ich nochmal überlegen, wie das war. (.) #00:31:55-2#
- 1697
- 1698 **Interviewer** Es geht ja jetzt vor allem um den dritten Band. #00:31:56-6#
- 1699
- 1700 **Celine** //mhm// (bejahend) (4) Ja, ich glaube sie hat auch später herausgefunden, dass ihr Vater
1701 auch da in der Rebellion war? #00:32:04-9#
- 1702
- 1703 **Interviewer** Genau. #00:32:05-3#
- 1704
- 1705 **Celine** Genau. (..) Ja, halt ihr Vater war halt da und (.) ich weiß gar nicht mehr, wieso/ (5)
1706 #00:32:18-4#
- 1707
- 1708 **Interviewer** Es ist jetzt nur wichtig, woran du dich erinnern kannst/ #00:32:20-4#
- 1709
- 1710 **Celine** Ja. #00:32:20-7#
- 1711
- 1712 **Interviewer** Du musst jetzt nicht zwanghaft alles zusammen/ #00:32:21-7#
- 1713
- 1714 **Celine** Ich weiß noch, dass da halt diese/ Dass da so ein Mädchen war, die auch rebelliert hat
1715 und auch so ein Junge. #00:32:26-3#
- 1716
- 1717 **Interviewer** Genau. #00:32:26-6#
- 1718
- 1719 **Celine** Genau. Die dann auch (.) ihr so hinterher gelaufen sind und so. Aber ich weiß gar nicht
1720 mehr, wie sie überhaupt da reingekommen ist. #00:32:34-4#
- 1721
- 1722 **Interviewer** Vielleicht eher was für Gründe hatte sie? Das ist glaube ich so das, wo ich ran
1723 möchte. #00:32:39-3#
- 1724
- 1725 **Celine** Ja, also/ (4) #00:32:44-5#
- 1726
- 1727 **Interviewer** Also praktisch: Warum wollte sie den König stürzen? #00:32:46-4#
- 1728
- 1729 **Celine** Ja, also ich glaube (...) da muss ich nochmal ein bisschen überlegen. Also ich glaube
1730 das war halt/ (.) Ach ja, genau. Genau, jetzt weiß ich wieder was. Also der König hatte Maxon
1731 ja auch geschlagen und so/ #00:33:02-0#
- 1732
- 1733 **Interviewer** //mhm// (bejahend) #00:33:02-0#
- 1734
- 1735 **Celine** Dass der halt einfach kein guter Mensch war sozusagen. Und (.) also ich/ vielleicht weil
1736 sie hat Maxon ja geliebt. Vielleicht war das einfach so (.) Dings für sie, dass es halt einfach so
1737 "Das geht gar nicht." und so. Dass sie halt sich gedacht hat "Okay, wir müssen jetzt/ wir müssen
1738 jetzt machen.". Und ich glaube er hatte auch halt so/ Er war halt einfach kein guter Mensch und
1739 er hatte auch/ #00:33:23-4#
- 1740
- 1741 **Interviewer** //mhm// (bejahend) #00:33:23-4#

1742

1743 **Celine** Ich glaube so Pläne (..) die halt nicht so gut waren. Und als sie das dann halt erfahren
1744 hat und als sie erfahren hat, dass ihr Vater auch innerhalb dieser Rebellion mitmacht, hat sie
1745 sich vielleicht gedacht "Ja, okay. Mache ich auch mit." #00:33:37-2#

1746

1747 **Interviewer** Weißt du noch was für Pläne das waren? Woran du dich erinnern kannst?
1748 #00:33:41-5#

1749

1750 **Celine** (3) Das Einzige, was ich noch weiß/ Aber ich weiß gar nicht mehr, ob die das waren.
1751 Also da als/ (.) als die halt/ (.) Ich glaube da waren halt so Bombenangriffe oder so/ #00:33:57-
1752 1#

1753

1754 **Interviewer** //mhm// (bejahend) #00:33:57-3#

1755

1756 **Celine** Genau. (.) Also die wollten ja halt einfach nur den König stürzen und ich glau/ Ja, halt
1757 umbringen. Und (..) ja, die hatten auch glaube den Palast angegriffen, ne? #00:34:10-2#

1758

1759 **Interviewer** Genau. #00:34:10-6#

1760

1761 **Celine** Halt dass die/ Ja (.) dass sie halt den Palast angreifen und den König halt stürzen, egal
1762 welche Konsequenzen das hat. So/ (.) #00:34:20-5#

1763

1764 **Interviewer** Welche Gefahren hat das eigentlich für America an diesem Umsturz teilzunehmen?
1765 #00:34:25-3#

1766

1767 **Celine** (..) Halt erstmal/ Das gibt es ja immer. Also wenn es halt nicht klappt, dass das dann
1768 herausgefunden wird und dass man halt bestraft wird und so/ #00:34:34-6#

1769

1770 **Interviewer** //mhm// (bejahend) #00:34:34-6#

1771

1772 **Celine** Aber es gibt ja auch (.) halt zum Beispiel, weil die/ Also die haben ja den Palast
1773 angegriffen, das ist halt/ (.) Sie ist ja selbst im Palast. Also dass da ihr was passieren könnte
1774 oder dass ihren Freunden was passieren könnte. Dass generell halt anderen unschuldigen
1775 Leuten was passieren könnte. Oder das Maxon was passieren könnte oder so. Halt das
1776 vielleicht. (..) #00:35:00-6#

1777

1778 **Interviewer** Welches Ziel haben eigentlich die Rebellen für dich? #00:35:03-5#

1779

1780 **Celine** (..) Also ich glaube (.) halt die wollten ja nicht diese/ (..) Halt das System sozusagen von
1781 Illéa stürzen, sondern einfach nur den König. Also ich glaube/ #00:35:18-5#

1782

1783 **Interviewer** //mhm// (bejahend) #00:35:18-5#

1784

1785 **Celine** Die wollten einfach, dass Maxon halt dann der König wird und nicht da so ein/ halt so
1786 ein (.) scheiß Mann ((lacht)) sozusagen. Also jetzt so ein/ #00:35:27-3#

1787

1788 **Interviewer** //mhm// (bejahend) #00:35:27-3#

1789

1790 **Celine** (..) Böser Mann sozusagen. Dass halt ein guter Mann einfach regiert und nicht jemand,
1791 der halt so schlechte Sachen vor hat. #00:35:35-6#

1792

1793 **Interviewer** (.) Wie findest du den Umgang der Rebellen mit den Gegnern von den Rebellen?
1794 #00:35:40-3#

1795

1796 **Celine** (3) Also ich glaube die waren halt ziemlich gewalttätig. Also die haben (.) wenn ich mich
1797 richtig erinnere/ Also die haben halt immer/ (.) Die Gegner sozusagen waren ja halt der König
1798 selbst und halt die Leute im Palast, ne? #00:35:55-6#

1799

1800 **Interviewer** //mhm// (bejahend) #00:35:55-6#

1801

- 1802 **Celine** Also dass die halt keine Gnade hatten. Also dass die halt immer/ halt einfach mit Bomben
1803 so angegriffen haben/ #00:36:02-1#
1804
- 1805 **Interviewer** //mhm// (bejahend) #00:36:02-1#
1806
- 1807 **Celine** Und so. Und dass sie halt einfach nur (.) diese Leute halt loswerden wollten. (.)
1808 #00:36:09-2#
1809
- 1810 **Interviewer** Wer würdest du sagen: Wer sind sind eigentlich Gewinner dieser Rebellion
1811 gewesen? Es ist ja umgestürzt gewesen jetzt am Ende. Den König gibt es nicht mehr/
1812 #00:36:17-6#
1813
- 1814 **Celine** //mhm// (bejahend) #00:36:17-7#
1815
- 1816 **Interviewer** Wer würdest du sagen ist jetzt ein Gewinner? #00:36:19-6#
1817
- 1818 **Celine** (3) Ja also ich denke schon die Rebellen haben ihr Ziel sozusagen erreicht. (..) Ja, aber
1819 es sind halt ganz viele andere unschuldige Menschen gestorben, die es vielleicht gar nicht so
1820 verdient hätten. Deshalb/ Die haben ihr Ziel zwar im Endeffekt erreicht, aber die müssen sich
1821 halt auch angucken, wie die das erreicht haben sozusagen. Was sie alles angerichtet haben.
1822 Deshalb/ Zum Beispiel ich glaube Maxon wurde ja auch erschossen, weil/ (.) #00:36:48-2#
1823
- 1824 **Interviewer** Er lebt noch. #00:36:49-2#
1825
- 1826 **Celine** Ja, er lebt noch, aber er wurde angeschossen. Genau. Halt, weil er America retten wollte
1827 und (.) halt/ Zum Beispiel die wollte ja dass Maxon dann regiert und wenn er gestorben wäre,
1828 was nicht passiert ist/ Aber wenn er gestorben wäre, dann hätten die am Ende ja gar keinen
1829 mehr sozusagen. Also deshalb müssen die/ hätten die vielleicht mehr durchdenken sollen
1830 ((lacht)), wie die das machen. (.) #00:37:06-8#
1831
- 1832 **Interviewer** Wer würdest du sagen sind eigentlich Verlierer dieser Rebellion? #00:37:10-9#
1833
- 1834 **Celine** (4) Es sind ja auch viele Leute halt gestorben da, ne? #00:37:18-0#
1835
- 1836 **Interviewer** //mhm// (bejahend) #00:37:18-1#
1837
- 1838 **Celine** Also DIE. Obwohl, ich weiß nicht. Also (.) man muss halt wissen, wie die halt wirklich/ (.)
1839 Also haben die sich dann zum Beispiel, als sie das gemacht/ Haben sie sich gedacht "Okay, wir
1840 müssen jetzt egal welche Konsequenzen das hat/ wir müssen das jetzt durchziehen/ #00:37:32-
1841 1#
1842
- 1843 **Interviewer** //mhm// (bejahend) #00:37:32-1#
1844
- 1845 **Celine** Halt selbst wenn ich mein eigenes Leben halt aufs Spiel setze.". Oder geht es halt
1846 wirklich darum zu überleben und halt das zu machen? Also den König halt umzubringen.
1847 Deshalb/ Ich weiß es nicht. Also zum Beispiel, wenn es ihnen halt egal war, dann haben sie ihr
1848 Ziel im Endeffekt erreicht/ #00:37:48-0#
1849
- 1850 **Interviewer** //mhm// (bejahend) #00:37:48-0#
1851
- 1852 **Celine** Weil den König (.) gibt es ja jetzt nicht mehr. Aber wenn es ihnen halt auch darum ging
1853 wirklich zu überleben, dann vielleicht nicht, ne? (.) #00:37:56-9#
1854
- 1855 **Interviewer** Jetzt noch so als abschließende Frage: Wenn du auch in dieser Welt zu diesem
1856 Zeitpunkt der Bücher gewesen wärest/ #00:38:03-4#
1857
- 1858 **Celine** //mhm// (bejahend) #00:38:03-4#
1859
- 1860 **Interviewer** Hättest du dir auch vorstellen können an dieser Rebellion teilzunehmen?
1861 #00:38:07-8#

- 1862
1863 **Celine** (..) An der Rebellion. (..) #00:38:13-4#
1864
1865 **Interviewer** Also eine Rebellin/ #00:38:13-3#
1866
1867 **Celine** Jaja. Also ich (..) weiß es nicht. Wahrscheinlich (..) eher nicht. Also weil/ (..) Also sie haben
1868 vielleicht schon/ In manchen Kriterien hatten sie vielleicht schon Recht so aber/ (..) Ich weiß
1869 nicht, ich bin einfach kein Fan davon (..) ((lacht)) einfach irgendwelche Leute umzubringen.
1870 #00:38:33-0#
1871
1872 **Interviewer** //mhm// (bejahend) #00:38:33-0#
1873
1874 **Celine** Also ich würde vielleicht mir denken "Ja, okay. Die haben Recht und so. Der König ist
1875 kein guter Mann und so.". Aber ich würde ihn vielleicht jetzt nicht direkt umbringen wollen. So
1876 ich hätte wahrscheinlich einfach (..) mich da raus gehalten. #00:38:46-0#
1877
1878 **Interviewer** //mhm// (bejahend) (..) Abschließende Frage: Was wäre wohl eigentlich passiert,
1879 wenn in diesem Buch nicht rebelliert worden wäre? #00:38:52-5#
1880
1881 **Celine** (..) Wenn in dem Buch nicht rebelliert worden wäre/ #00:38:55-9#
1882
1883 **Interviewer** //mhm// (bejahend) So in der Zukunft. #00:38:57-1#
1884
1885 **Celine** (..) Ich weiß nicht. Also der Vater war ja/ Also der König war ja ziemlich streng/ #00:39:02-
1886 6#
1887
1888 **Interviewer** //mhm// (bejahend) #00:39:02-6#
1889
1890 **Celine** Auch zu Maxon und so. Vielleicht (..) wäre das dann nicht ALLES so friedlich
1891 ausgegangen. Aber am Ende war es ja einfach, dass die dann geheiratet haben. (..) Dass halt
1892 alles dann sozusagen für Maxon und America gut ausgegangen ist. Und vielleicht wäre es dann
1893 für ihn/ also für beide jetzt nicht gut ausgegangen und vielleicht auch nicht für das Königreich.
1894 Dass es halt/ #00:39:24-4#
1895
1896 **Interviewer** //mhm// (bejahend) #00:39:24-4#
1897
1898 **Celine** (..) Noch schlimmer geworden wäre. (..) Ich weiß nicht. Also ich glaube im Endeffekt war
1899 es ja schon etwas Gutes, dass er nicht mehr da ist. Aber (..) ja. (..) Also ich weiß nicht, es wäre
1900 wahrscheinlich viel schlimmer geworden. #00:39:40-6#
1901
1902 **Interviewer** Was hättest du dir vorgestellt, was dann schlechter geworden wäre, wenn es noch
1903 immer den König geben würde? #00:39:44-6#
1904
1905 **Celine** (..) Jetzt auf das Volk bezogen/ #00:39:48-4#
1906
1907 **Interviewer** //mhm// (bejahend) #00:39:48-4#
1908
1909 **Celine** (..) Ich weiß gar nicht mehr genau, was er vor hatte. Aber vielleicht wäre das dann halt
1910 einfach so geworden, dass (..) das Volk noch ärmer geworden wäre und dass die Schichten
1911 noch schlimmer geworden wären/ #00:40:01-9#
1912
1913 **Interviewer** //mhm// (bejahend) #00:40:01-9#
1914
1915 **Celine** Dass das noch größere Unterschiede gegeben hätte. (..) Deshalb/ Also vielleicht sowas?
1916 #00:40:09-3#
1917
1918 **Interviewer** //mhm// (bejahend) #00:40:09-3#
1919
1920 **Celine** (3) Ja. #00:40:13-4#
1921

1922 **Interviewer** Ist okay, also/ #00:40:14-8#

1923

1924 **Celine** ((lacht)) #00:40:14-8#

1925

1926 **Interviewer** Ist ja nur eine Frage, was man sich selbst vorstellt. Also ich glaube wir müssen jetzt
1927 Schluss machen. #00:40:19-9#

Appendix A3 Clarissa T1

- 1 **Interviewer** Wie oft liest du eigentlich so Bücher? #00:00:02-0#
2
- 3 **Clarissa** Ich lese eigentlich immer Bücher, weil/ #00:00:04-8#
4
- 5 **Interviewer** //mhm// (bejahend) #00:00:05-1#
6
- 7 **Clarissa** Das mache ich in meiner Freizeit. Und (.) ich lese immer so verschiedene Sachen. So
8 [Genre Clarissa1], dann so [Genre Clarissa2] und manchmal lese ich dann auch so Sachen, die
9 ich dann zum Beispiel mal gelesen habe, als wir in der [Zahl] Klasse waren/ #00:00:19-3#
10
- 11 **Interviewer** //mhm// (bejahend) #00:00:19-8#
12
- 13 **Clarissa** Und [Lehrer_in] uns immer was vorgelesen hat und ich einfach mal dachte "Ja, das
14 möchte ich dann nochmal lesen", dann lese ich das auch mal. Aber so lese ich eigentlich sehr
15 oft und gerne. #00:00:28-0#
16
- 17 **Interviewer** //mhm// (bejahend) Wie lange liest du dann mal, wenn du liest? #00:00:31-1#
18
- 19 **Clarissa** Also unterschiedlich, wenn es abends ist, dann darf ich nicht so lange lesen, weil dann
20 muss ich dann schon ins Bett. #00:00:37-7#
21
- 22 **Interviewer** //mhm// (bejahend) #00:00:36-8#
23
- 24 **Clarissa** Und wenn ich dann noch lange Zeit habe, dann solange wie ich Lust habe. Also so (.)
25 eine Stunde oder länger. ((lacht)) #00:00:43-9#
26
- 27 **Interviewer** Ja. Das ist ja auf jeden Fall schon (.) eine gute Antwort. (.) Gibt es Tage, wo du
28 mehr liest? #00:00:50-6#
29
- 30 **Clarissa** Es gibt manchmal so Tage, wo ich dann ein tolles Buch habe, wo ich dann wirklich viel
31 lese bis ich das Buch dann durch habe/ ((lacht)) #00:00:57-2#
32
- 33 **Interviewer** ((lacht)) #00:00:57-3#
34
- 35 **Clarissa** Was dann aber immer leider sehr schnell geht. #00:00:59-3#
36
- 37 **Interviewer** //mhm// (bejahend) #00:00:59-1#
38
- 39 **Clarissa** Wenn ich dann mal Bücher habe, die ich etwas langweiliger finde, dann lese ich dann
40 auch nicht so viel, sondern dann lese ich so, wenn ich dann auch wirklich nichts anderes zu tun
41 habe/ #00:01:06-5#
42
- 43 **Interviewer** ((lacht)) //mhm// (bejahend) #00:01:07-1#
44
- 45 **Clarissa** Und dann [Handystörgeräusch] #00:01:09-9#
46
- 47 **Interviewer** //mhm// (bejahend) Das kenne ich von Bekannten, die sind genau so. Also manche
48 werden auch richtig schlecht gelaunt, wenn die mal kein Buch mehr zu lesen/ #00:01:16-6#
49
- 50 **Clarissa** ((lacht)) #00:01:16-6#
51
- 52 **Interviewer** Haben. Dann merken die "Ich brauche was zum Lesen", oder die
53 **Handystörgeräusch**. Hast du so Lieblingsbücher oder Lieblingsautoren? #00:01:25-8#
54
- 55 **Clarissa** (..) Also Autoren da mag ich jetzt (.) [Autor_in1 Clarissa] sehr, weil [Autor_in1 Clarissa]
56 hat ja/ #00:01:31-8#

57
58 **Interviewer** Ich habe mit jemandem gewettet, dass das viele von euch sagen. Die Person hat
59 mir nicht geglaubt. ((lacht)) #00:01:37-1#
60
61 **Clarissa** Aber *Veronica Roth* mag ich auch sehr/ #00:01:40-1#
62
63 **Interviewer** Ja. #00:01:40-6#
64
65 **Clarissa** Das ist ja die Autorin von *Divergent*. Also *Insurgent*, *Divergent* und/ #00:01:44-8#
66
67 **Interviewer** Du kennst sogar alle auf Englisch. ((lacht)) #00:01:45-2#
68
69 **Clarissa** ((lacht)) Und dann habe ich auch die drei Bücher gelesen und mir gefällt das sehr.
70 Auch wenn ich die ersten beiden sehr toll finde und das dritte finde ich dann schon ein bisschen
71 langweiliger, aber so mag ich die Bücher ganz gerne. #00:01:54-9#
72
73 **Interviewer** Da können wir nochmal in Ruhe beim nächsten Interview darüber reden, also da
74 müssen wir gar nicht/ (.) [Autor_in1 Clarissa] hast du gesagt, was hast du da gelesen?
75 #00:02:00-9#
76
77 **Clarissa** Ich habe die Best/ *Divergent* ((lacht)) #00:02:03-2#
78
79 **Interviewer** ((lacht)) Kein Problem. #00:02:04-4#
80
81 **Clarissa** Ich habe da [Buch1 von Autor_in1 Clarissa] gelesen/ #00:02:05-4#
82
83 **Interviewer** //mhm// (bejahend) #00:02:06-8#
84
85 **Clarissa** Und [Buch2 von Autor_in1 Clarissa]. #00:02:08-1#
86
87 **Interviewer** Ja, es gibt ja jetzt auch noch (.) [Buch3 von Autor_in1 Clarissa] gibt es noch. Was
88 sonst noch? #00:02:14-3#
89
90 **Clarissa** Ja, davon habe ich auch schon gehört, aber da bin ich noch nicht zu gekommen.
91 #00:02:16-7#
92
93 **Interviewer** Das war [Buch3 von Autor_in1 Clarissa]. Also ist auch ganz okay. Wenn du noch
94 ein anderes von ihm suchst, das heißt [Buch4 von Autor_in1 Clarissa], das hat [Autor_in1
95 Clarissa] mit [Autor_in] geschrieben. (.) Da geht es [Handlungszusammenfassung von Buch4
96 von Autor_in1 Clarissa]/ #00:02:35-0#
97
98 **Clarissa** ((lacht)) #00:02:35-7#
99
100 **Interviewer** Also einfach mal rein gucken, ob dir das gefällt. Ich finde [Lieblingsautor_in1
101 Clarissa] hat schon gute Bücher geschrieben. (.) Leider geht es jetzt nicht nur um [Autor_in1
102 Clarissa]/ #00:02:42-3#
103
104 **Clarissa** ((lacht)) #00:02:42-9#
105
106 **Interviewer** Aber lesen das viele bei euch auch, oder? #00:02:44-9#
107
108 **Clarissa** Also als der Film so ins Kino kam, dann (.) fingen alle dann so an auch die Bücher zu
109 lesen und so. Und dann haben sich alle untereinander das Buch ausgeliehen/ #00:02:55-1#
110
111 **Interviewer** //mhm// (bejahend) #00:02:55-6#
112
113 **Clarissa** Und dann wurden immer Tränen vergossen. #00:02:56-4#
114
115 **Interviewer** Ja, ich kann das verstehen. #00:02:59-8#
116

- 117 **Clarissa** ((lacht)) #00:03:00-2#
118
119 **Interviewer** Ich fand den auch richtig super. #00:03:02-3#
120
121 **Clarissa** Aber eigentlich haben (.) so gut wie fast alle Mädchen, so mit denen ich befreundet
122 bin, das Buch gelesen. Das fanden alle voll toll und traurig. #00:03:09-0#
123
124 **Interviewer** //mhm// (bejahend) #00:03:09-3#
125
126 **Clarissa** Und schön. #00:03:09-7#
127
128 **Interviewer** Ich kann es verstehen auf jeden Fall. (.) Jetzt machen wir mal eine Sprung zu den
129 schwierigeren Fragen: Ich würde gerne ein bisschen was wissen über das Jetzt und Hier. Was
130 ist dir gerade so in deinem eigenen Leben eigentlich wichtig? #00:03:23-0#
131
132 **Clarissa** (.) Also (..) ich finde es natürlich auch schon/ Also es gehört schon zu einem Thema,
133 worüber wir reden, so/ (.) darüber (.) worum es eben momentan wirklich auch so in den
134 Nachrichten geht. So zum Beispiel so über den Anschlag, den IS und so, aber/ #00:03:37-5#
135
136 **Interviewer** //mhm// (bejahend) #00:03:37-8#
137
138 **Clarissa** Ich muss ehrlich sagen, bevor das alles so/ (..) also weit/ groß wurde, dass man so
139 viel darüber weiß/ #00:03:45-3#
140
141 **Interviewer** //mhm// (bejahend) #00:03:45-5#
142
143 **Clarissa** Und so viel auch wirklich hier in unserem Umkreis passiert ist, hab ich mich schon
144 länger so/ so (.) über Tiermisshandlungen und Tierquälerei beschäftigt, weil ich finde sowas
145 wirklich/ das wird/ Darüber wird viel zu wenig geredet oder das ist viel zu (..) unbeschäftigt, weil
146 so viele/ Was man so hört so (.) woraus Tierpelz besteht oder was der Weg der Kosmetik war,
147 bevor er in die Drogerie kam/ #00:04:12-0#
148
149 **Interviewer** //mhm// (bejahend) #00:04:12-2#
150
151 **Clarissa** Und deswegen/ Ich finde, darüber wird viel zu wenig geredet und dann hab ich auch
152 recherchiert und [Projektaufgabe in einem Schulfach]. #00:04:20-4#
153
154 **Interviewer** //mhm// (bejahend) #00:04:20-4#
155
156 **Clarissa** Und (.) ich muss ehrlich sagen, das interessiert mich sehr und ich (.) finde das auch
157 echt nicht gut und das beschäftigt mich auch immer noch sehr. #00:04:28-8#
158
159 **Interviewer** Kann ich auf jeden Fall verstehen. Ich gucke gerne [Fernsehsendung], wenn du
160 das kennst, da machen die jetzt jede Woche was zu Tierschutz. Das finde ich ganz gut. Früher
161 haben die das nicht gemacht, also wenn du da nochmal was suchst, vielleicht findest du da
162 was. (.) Was ist dir sonst noch so wichtig außer diesem Thema? So einfach in deinem ganz
163 eigenen Leben. #00:04:47-0#
164
165 **Clarissa** Ja, in meinem eigenen Leben ist mir eigentlich immer sehr wichtig, dass (.) ich mit
166 meinen Freunden in Kontakt bleibe/ #00:04:53-5#
167
168 **Interviewer** //mhm// (bejahend) #00:04:53-7#
169
170 **Clarissa** Auch die, die ich vielleicht jetzt nicht so oft sehe. Dass ich die trotzdem nicht
171 vernachlässige. Aber auch Familie und so. Und [Verwandte Clarissa1], [Verwandte_r Clarissa1]
172 wohnt etwas weiter weg. [Verwandte_r Clarissa1] hat zum Beispiel bald Geburtstag und da
173 fahren wir da auch am Wochenende kurz hin. #00:05:05-9#
174
175 **Interviewer** //mhm// (bejahend) #00:05:06-2#
176

- 177 **Clarissa** Und [Verwandte_r Clarissa1] wird glaube ich (..) [Alter von Verwandte_r Clarissa1]
178 und dann/ (..) ((lacht)) #00:05:13-4#
179
- 180 **Interviewer** //mhm// (bejahend) #00:05:13-8#
181
- 182 **Clarissa** [Sorge gegenüber Verwandte_r Clarissa1], weil wir sehr wenig und nicht oft bei
183 [Verwandte_r Clarissa1] sind und das interessiert mich natürlich auch. #00:05:21-1#
184
- 185 **Interviewer** //mhm// (bejahend) #00:05:21-3#
186
- 187 **Clarissa** Wenn man dann so immer da ist. Und auch [Verwandte_r Clarissa2]/ ((lacht))
188 #00:05:23-8#
189
- 190 **Interviewer** //mhm// (bejahend) #00:05:24-1#
191
- 192 **Clarissa** [Alter Verwandte_r Clarissa2] und. #00:05:28-1#
193
- 194 **Interviewer** Ja. #00:05:28-6#
195
- 196 **Clarissa** Und [besonders einschneidendes Lebensereignis von Verwandte_r Clarissa2] und
197 dann erzählt [Verwandte_r Clarissa2] immer diese Geschichten und dann/ (..) Sowas finde ich
198 natürlich auch sehr interessant und auch ein wenig traurig, was so andere Menschen, auch im
199 näheren Umkreis, [Gesundheitszustand Verwandte_r Clarissa1 und Clarissa2], so alles erlebt
200 haben und/ #00:05:41-2#
201
- 202 **Interviewer** //mhm// (bejahend) Was heißt dann Familie für dich genau? Was bedeutet das für
203 dich? #00:05:45-2#
204
- 205 **Clarissa** Ich finde Familie ist sehr wichtig und ich rede auch eigentlich über alles mit meiner
206 Mama, weil (..) wir sind uns sehr ähnlich und sie hilft mir auch immer, wenn ich Probleme habe
207 oder so. (..) Und eigentlich stehe ich meiner Familie sehr nahe. (..) Und deswegen sind sie auch
208 sehr sehr wichtig für mich. ((lacht)) #00:06:03-6#
209
- 210 **Interviewer** //mhm// (bejahend) Was macht so deine Familie besonders? #00:06:06-4#
211
- 212 **Clarissa** (..) Ich glaube, dass ich/ #00:06:08-4#
213
- 214 **Interviewer** Alle zusammen so. #00:06:09-6#
215
- 216 **Clarissa** Ich glaube, (..) auch wenn [Geschwisterteil Clarissa1] und ich uns oft streiten, dass wir
217 uns trotzdem sehr gerne haben und schon (..) wenn die eine dem anderen ein Geheimnis
218 erzählt, dann sagt [Geschwisterteil Clarissa1] das auch nicht Mama und Papa/ #00:06:21-5#
219
- 220 **Interviewer** ((lacht)) #00:06:21-9#
221
- 222 **Clarissa** Oder wenn man jetzt [Geschwisterteil Clarissa1 weiß von einer verbotenen Handlung
223 von Clarissa,, die die Eltern nicht erlauben] auch nichts sagt. ((lacht)) #00:06:28-0#
224
- 225 **Interviewer** ((lacht)) #00:06:28-8#
226
- 227 **Clarissa** Also sowas eben und deswegen stehen wir schon nah, ich mit [Geschwisterteil
228 Clarissa1]. Aber auch mit Mama und Papa und (..) [Verwandte Clarissa1]. [Besuchsform bei
229 Verwandte Clarissa1], also/ #00:06:37-0#
230
- 231 **Interviewer** //mhm// (bejahend) (..) Wie gehören die so dazu/ [Verwandte Clarissa1] für dich?
232 Also was macht das von Familie aus? #00:06:44-1#
233
- 234 **Clarissa** Sie sind eigentlich immer für uns da, [Arbeitsverhältnis der Eltern]. [Besondere
235 Umstände in der Familie]. [Hilfe von Verwandte Clarissa1] ((lacht)), weil [Geschwisterteil
236 Clarissa1]/ #00:06:58-4#

- 237
238 **Interviewer** Boah. #00:06:58-4#
239
240 **Clarissa** Das so nicht alleine kann. #00:06:59-9#
241
242 **Interviewer** Klar. #00:07:00-8#
243
244 **Clarissa** Und deswegen/ (.) Sie sind eigentlich auch ein großer Teil ((lacht)) in unserer Familie.
245 #00:07:07-4#
246
247 **Interviewer** //mhm// (bejahend) (.) Jetzt kommt wieder so eine, ich sag das meistens so "die
248 selbstverliebte Frage"/ #00:07:12-0#
249
250 **Clarissa** ((lacht)) #00:07:12-0#
251
252 **Interviewer** Was machst du besonders gut in deiner Familie? #00:07:14-6#
253
254 **Clarissa** (4) Ich bin die, die sage ich mal (..) für Späße da ist und Humor und ich (.) helfe
255 [Elternteil Clarissa1] manchmal auch ein bisschen im Haushalt und wenn dann mal Streit ist,
256 dann bin dann wahrscheinlich die erste, die runterkommt um dann so "Ja, hört doch auf zu
257 streiten, das ist doch nicht schlimm."/ Und deswegen/ (.) Ja. ((lacht)) #00:07:35-2#
258
259 **Interviewer** Was schätzen die anderen dann so an dir? (.) Weißt du das? #00:07:38-6#
260
261 **Clarissa** Ich glaube meine Art, dass ich einfach immer so (.) POSITIV denke. #00:07:44-0#
262
263 **Interviewer** //mhm// (bejahend) Das finde ich/ Ich finde das nämlich immer interessant dann
264 das mal auch so zu fragen, dann/ Du hast jetzt noch Freunde gesagt. Was heißt Freundschaft
265 für dich? #00:07:51-3#
266
267 **Clarissa** (..) Auch sehr wichtig, weil ich finde (..) mit Kindern oder Leuten aus deinem Alter kann
268 man auch sehr sehr gut reden und sie sind immer/ #00:08:01-2#
269
270 **Interviewer** //mhm// (bejahend) #00:08:01-4#
271
272 **Clarissa** Für dich. Und wenn/ Meine beste Freundin, die ist jetzt [besuchte Schule]/ #00:08:05-
273 6#
274
275 **Interviewer** //mhm// (bejahend) #00:08:05-8#
276
277 **Clarissa** Und (.) zum Beispiel/ Ich hatte neulich sehr/ einen großen Streit mit [Elternteil
278 Clarissa1] und dann habe ich meine Freundin angerufen und ich war total am Boden zerstört/
279 #00:08:14-5#
280
281 **Interviewer** //mhm// (bejahend) #00:08:14-8#
282
283 **Clarissa** Und hab geweint und dann hat sie mich getröstet und war für mich da und so. Als ich
284 krank war, ist sie dann noch rübergefahren und hat mir einen Krankenbesuch gemacht. ((lacht))
285 #00:08:22-1#
286
287 **Interviewer** ((lacht)) #00:08:22-2#
288
289 **Clarissa** Dann haben wir [Film oder Fernsehserie Clarissa1] geguckt ((lacht)) und haben die
290 ganze Zeit gelacht. #00:08:25-7#
291
292 **Interviewer** //mhm// (bejahend) #00:08:26-0#
293
294 **Clarissa** Also (.) ich finde (.) Freundschaft ist eigentlich auch sehr wichtig ((lacht)), weil sonst/
295 (..) #00:08:33-1#
296

- 297 **Interviewer** Was macht deine Freundin so besonders gut, dass ihr so gut befreundet seid? Also
298 außer was du jetzt schon erzählt hast, gibt es da noch so mehr? #00:08:40-5#
299
- 300 **Clarissa** Es heißt zwar immer Gegensätze ziehen sich an, aber ich muss sagen, wir sind uns
301 eigentlich ziemlich ähnlich, weil sie [Teilen der Ausrüstung für das gemeinsame Hobby]/
302 #00:08:46-9#
303
- 304 **Interviewer** //mhm// (bejahend) #00:08:46-9#
305
- 306 **Clarissa** Und das ist alles total cool und sie ist auch immer so nett und lustig und wir haben
307 immer total viel Spaß miteinander und dann/ (..) Haben auch immer Redestoff. Dass ist nicht
308 so, dass man zu einem kommt, dann nur am Handy sitzt und dann wieder geht. Sondern (.) wir
309 reden und (.) machen dann auch so Blödsinn und so. (.) Wir verstehen uns immer richtig gut.
310 #00:09:08-3#
311
- 312 **Interviewer** (.) Weißt du, was deine Freundin so sehr an dir schätzt? (..) Hast du da so eine
313 Vorstellung? Also du hast ja viel/ Was ihr zusammen macht. Aber was gerade so an DIR
314 besonders ist an eurer gemeinsamen Freundschaft? #00:09:21-3#
315
- 316 **Clarissa** (.) Ich glaube, dass wir halt/ Also dass ich auch FÜR SIE da bin. Wenn jetzt
317 irgendetwas wäre, dann wäre ich wahrscheinlich auch die Erste, die zu ihr/ #00:09:27-8#
318
- 319 **Interviewer** //mhm// (bejahend) #00:09:27-8#
320
- 321 **Clarissa** Kommen würde oder wenn irgendjemand sie blöd anmachen würde/ ((lacht))
322 #00:09:30-3#
323
- 324 **Interviewer** ((lacht)) #00:09:30-6#
325
- 326 **Clarissa** Wäre ich wahrscheinlich die Erste, die dann kommen würde und dann so (.) einen
327 Gegensatz bringen würde/ #00:09:35-0#
328
- 329 **Interviewer** //mhm// (bejahend) #00:09:35-0#
330
- 331 **Clarissa** Oder sagen würde "Kannst du sie nicht mal in Ruhe lassen?". (.) Und ich glaube das
332 schätzt sie schon, weil ich glaube manche andere Freundin würde sich dann nur ganz klein
333 machen und/ #00:09:42-4#
334
- 335 **Interviewer** //mhm// (bejahend) #00:09:42-7#
336
- 337 **Handystörgeräusch** #00:09:45-3#
338
- 339 **Interviewer** (..) Genau, also Freunde, Familie hattest du gesagt und dann eben wofür du dich
340 eingesetzt hast. So (.) dann machen wir jetzt einen Sprung nach vorne. (..) Stell dir mal deine
341 Zukunft vor: Wie sieht wohl deine Zukunft aus? #00:10:01-6#
342
- 343 **Clarissa** (.) Ich stelle mir ein (.) süßes kleines Häuschen auf dem Land vor. #00:10:07-3#
344
- 345 **Interviewer** //mhm// (bejahend) #00:10:07-3#
346
- 347 **Clarissa** Mit meinem Mann und ich glaube eine kleine Tochter. (..) Und (.) wir würden glaube
348 ich glücklich sein. Und ich glaube in der Zukunft wird auch alles okay sein. Die Autos würden
349 solarbetrieben sein und (..) [Haustier]. ((lacht)) #00:10:25-1#
350
- 351 **Interviewer** //mhm// (bejahend) #00:10:25-5#
352
- 353 **Clarissa** Auf dem [gewünschtes Geschlecht des Kind] dann [Aktivität mit dem gewünschten
354 Haustier]. Und wenn sie in die Schule kommt, dann fährt mein Mann sie jeden Tag zur Schule.
355 (.) Und ich mache in der Zeit den Haushalt (.) und wenn mein Mann wiederkommt hole ich sie
356 dann von der Schule ab. In der Zeit gehen wir alle arbeiten. (.) #00:10:39-1#

- 357
358 **Interviewer** //mhm// (bejahend) #00:10:39-4#
359
360 **Clarissa** Und dann ist Mittagessen vorbereitet so aus Geisterhand ((lacht)) habe ich das dann
361 gemacht. ((lacht)) #00:10:43-9#
362
363 **Interviewer** ((lacht)) #00:10:44-4#
364
365 **Clarissa** Und dann/ Einfach alles ist voll toll und perfekt. Also nicht so wie oft in den Filmen,
366 sondern/ (.) Auch dass alles toll ist und (..) dass es mir gut geht und auch meiner Familien und
367 meinen Freunden und (.) ich wohne mit [Geschwisterteil Clarissa1] in so einer
368 Doppelhaushälfte. Also [Geschwisterteil Clarissa1]/ #00:11:01-2#
369
370 **Interviewer** //mhm// (bejahend) #00:11:01-2#
371
372 **Clarissa** Wohnt auf der einen Hälfte und ich auf der anderen. Und dann besuchen wir uns
373 immer. Und wenn [Geschwisterteil Clarissa1] eine mal mit [imaginierte_r Lebenspartner_in von
374 Geschwisterteil Clarissa1] zum Beispiel abends in ein Theater geht oder so, dann passt
375 [Geschwisterteil Clarissa1] dann auf meine Tochter auf oder andersherum. #00:11:11-6#
376
377 **Interviewer** //mhm// (bejahend) #00:11:11-9#
378
379 **Clarissa** Und so stelle ich mir das irgendwie vor. ((lacht)) #00:11:14-3#
380
381 **Interviewer** Was gehört für dich für dieses Glücklichein noch dazu? Das hattest du ja gerade
382 gesagt. Was wäre das, dass du sagst "Ich wäre glücklich in der Zuku/ #00:11:21-8#
383
384 **Clarissa** Ich glaube, weil ich klammer mich immer so an die Vorstellung, dass alles perfekt wird
385 und (..) dann stelle ich mir auch immer vor, dass (.) sage ich mal (.) einfach alles super toll ist
386 und (.) alles gut ist mit [Geschwisterteil Clarissa1] und es eigentlich gar nicht so was wie (.)
387 Streit oder so etwas/ #00:11:39-5#
388
389 **Interviewer** //mhm// (bejahend) #00:11:39-8#
390
391 **Clarissa** Geben kann. Und ich meine (.) das macht mich dann auch immer glücklich und wenn
392 ich mir dann das so vorstelle, wenn alles so toll ist, dann ist das eigentlich schon toll. ((lacht))
393 #00:11:47-1#
394
395 **Interviewer** Was gehört für dich für dieses "perfekt" noch dazu außer so Haus, (.) Familie?
396 #00:11:52-8#
397
398 **Clarissa** (.) Ich glaube auch, dass nicht nur mein Leben perfekt ist/ #00:11:57-6#
399
400 **Interviewer** //mhm// (bejahend) #00:11:57-8#
401
402 **Clarissa** Sondern es vielleicht auch insgesamt in der Welt dann auch wieder gut sein wird und
403 was jetzt so eben problematisch ist/ #00:12:04-9#
404
405 **Interviewer** //mhm// (bejahend) #00:12:05-3#
406
407 **Clarissa** Geklärt ist und das wünsche ich mir auch für die Zukunft. Und deswegen ja/ (..) #00:12:09-9#
408
409
410 **Interviewer** Wie sieht das dann/ Was machen deine Freunde in der Zukunft? Hast du da eine
411 Vorstellung? #00:12:16-5#
412
413 **Clarissa** (.) Ich glaube meine beste Freundin/ (.) Sie wird/ hat/ oder sie wird einen sehr guten
414 Job haben. (.) #00:12:23-5#
415
416 **Interviewer** //mhm// (bejahend) #00:12:24-0#

417

418 **Clarissa** Und wir werden uns auch besuchen und sie wird auch zwei Kinder haben und unsere/
419 (.) Eines von ihren Kindern wird mit meiner Tochter in einem Alter sein und dann werden sie
420 immer zusammen spielen und zusammen aufwachsen und für immer beste Freundinnen
421 bleiben. Und meine andere Freundinnen werden auch ein tolles ((lacht)) Leben haben und dann
422 gibt es solche Klassentreffen und dann denkt man sich immer so "Och, die hat sich verändert."
423 #00:12:47-7#

424

425 **Interviewer** ((lacht)) #00:12:47-9#

426

427 **Clarissa** Und "Ach, wie toll." #00:12:48-5#

428

429 **Interviewer** //mhm// (bejahend) #00:12:48-9#

430

431 **Clarissa** Und (.) ich glaube (.) den meisten von meinen Freundinnen wird es auch gut gehen.
432 (.) Vielleicht gibt es dann auch immer so eine Freundin, wo man dann so denkt so "Oh nein,
433 was ist bloß aus ihr geworden.", aber/ #00:13:01-7#

434

435 **Interviewer** //mhm// (bejahend) #00:13:01-7#

436

437 **Clarissa** (..) Ich stelle mir das schon ganz gut vor. (.) Was mit denen passiert. #00:13:06-9#

438

439 **Interviewer** Was gehört für dich für einen guten Job dazu bei deiner besten Freundin? Was
440 hast du/ Habt ihr da eine konkrete Vorstellung? #00:13:12-4#

441

442 **Clarissa** Ich glaube sie wird [Berufswunsch Freund_in Clarissa1], aber eine wirkliche gute
443 [Berufswunsch Freund_in Clarissa1] oder/ (.) Ja, [Berufswunsch Freund_in Clarissa1].
444 #00:13:17-6#

445

446 **Interviewer** Was ist eine wirkliche gute [Berufswunsch Freund_in Clarissa1]? ((lacht))
447 #00:13:19-7#

448

449 **Clarissa** (.) Also eine [Berufswunsch Freund_in Clarissa1], die vielleicht [sehr guter Arbeitsplatz
450 für Freund_in Clarissa1] und deswegen auch sehr gut bezahlt wird. Das heißt aber auch ein
451 gutes Leben führen kann. Und meine andere Freundin wird [Berufswunsch Freund_in
452 Clarissa2], (..) weil sie sich das immer so gewünscht hat/ #00:13:34-2#

453

454 **Interviewer** //mhm// (bejahend) #00:13:34-6#

455

456 **Clarissa** Und dann auch für ihr Ziel gekämpft hat und dann (..) glaube ich, dass sie das auch
457 erreichen werden beide. #00:13:40-0#

458

459 **Interviewer** Ist das wichtig als [Berufswunsch Freund_in Clarissa2] für sein Ziel zu kämpfen?
460 #00:13:43-8#

461

462 **Clarissa** (.) Ich glaube schon, weil es gibt/ Also so wie ich das verstanden habe ja (.) #00:13:48-
463 0#

464

465 **Interviewer** Das finde ich nämlich/ ich schreibe das mir mal auf "für sein Ziel kämpfen". Kannst
466 ruhig gerne weiter reden. #00:13:51-2#

467

468 **Clarissa** Es gibt ja viele verschiedene Arten von [Berufsgruppe des Berufswunsch Freund_in
469 Clarissa2] und ich meine jeder ist ja nicht so eher/ (..) Man macht das einmal und dann auf
470 einmal ist er auch schon ganz oben, jeder möchte das/ #00:14:02-4#

471

472 **Interviewer** //mhm// (bejahend) #00:14:02-7#

473

474 **Clarissa** Er sein [Berufswunsch Freund_in Clarissa2] wird, sondern ich glaube man muss sich
475 da auch schon hocharbeiten und da hilft einfach mal so "Och, ich geh mal kurz zur Arbeit." ja
476 auch nicht deswegen. (.) ((lacht)) #00:14:10-3#

- 477
478 **Interviewer** Finde ich sehr interessant, da muss ich mit anderen noch darüber reden. Super,
479 dass du das gesagt hast. (.) Was ist genau dann mit deiner Familie? Was machen deine Eltern
480 in dieser Zukunft? #00:14:19-6#
481
482 **Clarissa** (.) Die werden beide Rentner sein. #00:14:21-8#
483
484 **Interviewer** ((lacht)) //mhm// (bejahend) #00:14:22-3#
485
486 **Clarissa** Und dann werde ich ihnen meine Enkel/ meine Enkeltochter manchmal bringen. Und
487 dann werde ich vor der Haustür, kurz bevor wie klingeln sagen "Und [Verb] [Verwandte
488 Clarissa1] schön". #00:14:31-7#
489
490 **Interviewer** ((lacht)) (..) Ist das wichtig, dass [Verwandte Clarissa1] [Verb] werden? ((lacht))
491 #00:14:36-9#
492
493 **Clarissa** (.) Nein, aber das haben Mama und Papa/ ((lacht)) Das machen Mama und Papa zum
494 Spaß manchmal auch bei uns, wenn wir zu [Verwandte Clarissa1] fahren. Und dann eine
495 Tradition haben/ ((lacht)) #00:14:46-6#
496
497 **Interviewer** Ah, okay. #00:14:47-4#
498
499 **Clarissa** Nein, nur dass ich mir das einfach so vorstelle/ #00:14:49-7#
500
501 **Interviewer** //mhm// (bejahend) #00:14:50-0#
502
503 **Clarissa** Dass es dann so sein wird und Mama und Papa dann lachen werden und sagen
504 werden "Ja.". #00:14:55-2#
505
506 **Interviewer** Kriegen das dann/ #00:14:55-8#
507
508 **Clarissa** Kriegst du irgendwann/ irgendwann auch zurück. #00:14:58-1#
509
510 **Interviewer** //mhm// (bejahend) (..) Vielleicht ist das ja eure Familientradition, wer weiß. Das
511 wäre lustig auf jeden Fall. (..) Du hast ja auch schon ein bisschen von der Welt/ #00:15:05-1#
512
513 **Clarissa** Ja. #00:15:05-5#
514
515 **Interviewer** Erzählt. (..) Wie sieht so die Welt sonst noch so aus in dieser Zukunft? Also so die
516 große Perspektive, du hast das ja mit den Autos schon gesagt. Was gehört noch für dich dazu?
517 #00:15:17-2#
518
519 **Clarissa** Ich glaube, dass (..) auch diese/ Was jetzt momentan auch sehr (..) groß in den
520 Nachrichten immer steht so mit den Flüchtlingen und so. Und ich glaube oder ich hoffe, dass
521 dann bis dahin eben so alles was jetzt hier so, so die Terroranschläge und so weiter einfach/
522 #00:15:32-5#
523
524 **Interviewer** //mhm// (bejahend) #00:15:32-7#
525
526 **Clarissa** (.) Weg sein können oder einfach bekämpft werden und einfach untergehen in der
527 Masse/ #00:15:39-9#
528
529 **Interviewer** //mhm// (bejahend) #00:15:40-5#
530
531 **Clarissa** Und dann einfach nicht mehr auftauchen, sage ich mal. #00:15:41-7#
532
533 **Interviewer** //mhm// (bejahend) #00:15:42-0#
534
535 **Clarissa** Und dann (..) alles gut ist. Die Flüchtlinge wieder nach Hause gehen können und
536 wollen. Weil (..) ihr Zuhause sicher geworden ist. #00:15:51-5#

537

538 **Interviewer** //mhm// (bejahend) #00:15:51-9#

539

540 **Clarissa** Und ich habe mir jetzt zum Beispiel (.) auch eine Freundin, die vielleicht [besonderes
541 Ereignis mit schwerwiegenden Konsequenzen für das eigene Leben], weil eben hier so von den
542 Terroranschlägen und so und [besonderes Ereignis mit schwerwiegenden Konsequenzen für
543 das eigene Leben] und das fände ich auch sehr traurig. #00:16:04-2#

544

545 **Interviewer** //mhm// (bejahend) #00:16:04-8#

546

547 **Clarissa** Und ich finde, wenn das alles in der Zukunft nicht wäre, dann müsste sich meine
548 Tochter auch nie Gedanken machen, was wäre wenn [besonderes Ereignis mit
549 schwerwiegenden Konsequenzen für das eigene Leben]. Und ich glaube das wünsche ich mir
550 dann auch für die Zukunft, dass es dann nicht nur mir gut geht, sondern auch (.) den Leuten in
551 meinem Umkreis/ #00:16:18-5#

552

553 **Interviewer** //mhm// (bejahend) #00:16:18-8#

554

555 **Clarissa** Und auch so. #00:16:19-5#

556

557 **Interviewer** (..) Also ist das jetzt konkret was, was du befürchtest, dass [besonderes Ereignis
558 mit schwerwiegenden Konsequenzen für das eigene Leben]? #00:16:25-2#

559

560 **Clarissa** (.) Also (.) bis jetzt steht zum Glück noch nichts fest, aber wenn das so weiter geht mit
561 den Terroranschlägen und sie wirklich auch (.) immer näher in unseren Umkreis kommen, dann
562 wäre es nicht auszuschließen. #00:16:36-8#

563

564 **Interviewer** //mhm// (bejahend) #00:16:37-3#

565

566 **Clarissa** Und das fände ich schon/ Dass ich mir darüber Sorgen machen muss/ #00:16:39-9#

567

568 **Interviewer** //mhm// (bejahend) #00:16:40-0#

569

570 **Clarissa** Das ist ja traurig, denn normalerweise ist es dann so "Ja, ich muss [besonderes
571 Ereignis mit schwerwiegenden Konsequenzen für das eigene Leben], weil [besonderes Ereignis
572 von Elternteil Clarissa2 mit schwerwiegenden Konsequenzen für das eigene Leben] und dann/
573 #00:16:44-3#

574

575 **Interviewer** Ja. #00:16:44-8#

576

577 **Clarissa** [Konsequenz durch das besondere Ereignis mit schwerwiegenden Konsequenzen für
578 das eigene Leben]. aber sich wegen so etwas Gedanken machen zu müssen. Wegen so einer/
579 (.) Also/ Halt wegen DIESE Sache. #00:16:52-9#

580

581 **Interviewer** Ja. #00:16:53-7#

582

583 **Clarissa** Dann finde ich das schon/ **Handystörgeräusch** #00:16:56-6#

584

585 **Interviewer** Ich finde es super, dass du das erzählt hast, weil ich glaube viele trauen sich
586 manchmal nicht sowas zu erzählen, also finde das gut, dass du das geteilt hast. (.) Jetzt gehe
587 mal so von diesem Zusammenleben zurück ins Jetzt. (.) Wie findest du eigentlich so die
588 derzeitige Gesellschaft, in der du lebst? Also Gesellschaft ist für mich so wie die Menschen
589 miteinander zusammenleben. Wie findest du das so hier? #00:17:16-6#

590

591 **Clarissa** Also so was ich so in meinem Umkreis mitbekommen habe/ #00:17:19-1#

592

593 **Interviewer** //mhm// (bejahend) #00:17:19-1#

594

595 **Clarissa** Ich fand es eigentlich immer (.) relativ gut, weil/ In unserer Klasse zum Beispiel, wir
596 sind ja auch eine Gesellschaft. #00:17:25-6#

597

598 **Interviewer** //mhm// (bejahend) #00:17:25-6#

599

600 **Clarissa** Da (.) gab es mal eine Zeit lang dass so ein paar Mitschüler so gemobbt wurden und
601 dann kamen (.) so manche auch "Ja, hört doch mal auf" und so. Und (.) eigentlich ist es jetzt
602 auch viel besser geworden und unsere Klasse ist eigentlich eine sehr gute Gemeinschaft und
603 auch so im Gesamten ist eigentlich alles immer (.) ziemlich geregelt bei uns und wenn dann
604 mal, (.) was natürlich immer passiert, Streitigkeiten aufkommen/ #00:17:47-0#

605

606 **Interviewer** //mhm// (bejahend) #00:17:47-3#

607

608 **Clarissa** Dann geht auch einer dazwischen und sagt dann schon mal "Hier, das ist doch
609 unnötig. Könnt ihr nicht einfach miteinander reden?" (.) und euch nicht so/ ((lacht)) #00:17:54-
610 9#

611

612 **Interviewer** //mhm// (bejahend) #00:17:55-1#

613

614 **Clarissa** Wie das so manchmal eben bei uns ist und auch so. Zum Beispiel [Hobby Clarissa1].
615 Dann/ da ist es zum Beispiel auch so, dass man (..) eigentlich eine sehr gute Gesellschaft hat.
616 Da ist es jetzt nicht so, dass da so gesagt wird "Ja dich schließen wir aus. Du darfst nicht [beim
617 Hobby Clarissa1 mitmachen]". #00:18:12-1#

618

619 **Interviewer** //mhm// (bejahend) (..) #00:18:13-7#

620

621 **Clarissa** "Weil du bist doof. Und du langweilst mich." und so. (.) Und deswegen (.) eigentlich
622 so/ Das, was ich so für Erfahrungen gemacht habe, finde ich eigentlich/ habe ich/ oder sind wir
623 eine ziemlich gute Gesellschaft. #00:18:25-7#

624

625 **Interviewer** //mhm// (bejahend) (4) Findest du etwas (.) besonders gut gelöst in unserer
626 Gesellschaft? Also jetzt nicht in deiner Klasse oder [Hobby Clarissa1], sondern so was du
627 mitbekommst von den Menschen in der Stadt oder in Deutschland. Wie wir zusammenleben/
628 #00:18:41-3#

629

630 **Clarissa** Also wir hatten neulich in [Unterrichtsfach], also um genau zu sein [Zeitangabe]. Da
631 meinte unsere_r Lehrer_in, wir sollten etwas über [Gesellschaftspolitisches Thema]
632 herausfinden. Ich weiß, das klingt jetzt erstmal seltsam/ #00:18:49-6#

633

634 **Interviewer** //mhm// (verneinend) #00:18:49-6#

635

636 **Clarissa** Aber dass das so geregelt ist mit diesen (.) Mehrwertsteuern. Weil ich habe mich
637 darüber dann informiert/ #00:18:55-4#

638

639 **Interviewer** //mhm// (bejahend) #00:18:55-6#

640

641 **Clarissa** Und (.) das ist ja schon ziemlich schlau, weil ich glaube von diesen Mehrwertsteuern,
642 die der Staat (.) einnimmt, könnte man zum Beispiel neue Schulen bauen oder Fahrradwege.
643 Weil/ #00:19:07-5#

644

645 **Interviewer** //mhm// (bejahend) #00:19:07-5#

646

647 **Clarissa** [Zurücklegen des Schulwegs] und dann ist das immer alles so/ Und ich glaube, das ist
648 ziemlich gut geregelt von unserer Gesellschaft, weil wir geben diese Steuern sage ich mal ab
649 und bekommen sozusagen, zum Beispiel wenn wir bei DM etwas kaufen, die Produkte, dann
650 sozusagen zurück zu uns und dann zahlen wir eben mit/ diese Mehrwertsteuern und bekommen
651 sozusagen auch noch was dafür, auch wenn wir dafür bezahlen müssen, aber/ (.) #00:19:29-
652 9#

653

654 **Interviewer** Genau, weil es ist ja auf ALLES. Jeder zahlt/ #00:19:32-2#

655

656 **Clarissa** Ja. #00:19:32-2#

657

658 **Interviewer** Immer Mehrwertsteuern, ne? Jetzt/ Coole Sache, dass du das sagst. Ich glaube
659 das hat noch keiner gesagt, aber das finde ich sehr interessant. ((lacht)) #00:19:38-0#

660

661 **Clarissa** ((lacht)) #00:19:38-3#

662

663 **Interviewer** Findest du denn etwas besonders schlecht gelöst gerade wie wir zusammenleben?
664 (..) Außer was du schon gesagt hast eben/ #00:19:42-9#

665

666 **Clarissa** Also ich glaube ich finde das mit den/ wirklich/ Okay, das habe ich schon gesagt/
667 #00:19:49-4#

668

669 **Interviewer** //mhm// (bejahend) #00:19:49-4#

670

671 **Clarissa** Aber mit den Flüchtlingen finde ich das problematisch, weil (.) das finde ich jetzt nicht
672 so gut gelöst. Denn (.) wie ich das verstanden habe lässt Angela Merkel ja die Flüchtlinge alle
673 zu uns rein. #00:19:57-7#

674

675 **Interviewer** //mhm// (bejahend) #00:19:57-7#

676

677 **Clarissa** Und es ist jetzt nicht so, dass ich gegen die Flüchtlinge bin. Aber ich glaube/ (.) Ich
678 weiß nicht ob unsere Gesellschaft da also auch so weiterhin alles so gut regeln kann/ #00:20:07-
679 1#

680

681 **Interviewer** //mhm// (bejahend) #00:20:07-1#

682

683 **Clarissa** Weil man hört ja, dann kommen auch schon so Menschen rein und dann haben die
684 vier oder fünf oder acht (.) verschiedene Identitäten. #00:20:12-5#

685

686 **Interviewer** //mhm// (bejahend) #00:20:13-1#

687

688 **Clarissa** Und das ist nicht so gut geregelt von unserer Gesellschaft glaube ich. (3) #00:20:18-
689 3#

690

691 **Interviewer** Finde ich auch gut, dass du das sagst, denn das habe ich auch schon gehört. Kann
692 ich auch nachvollziehen. (.) So, wir haben jetzt noch knapp (.) fünf Minuten, das ist super, (.) für
693 den letzten Block. So: Jetzt darfst du dir was zusammenräumen. (.) Du darfst dir jetzt eine
694 Gesellschaft in der Zukunft vorstellen, in der du selber leben möchtest. Alles ist möglich. Wie
695 sähe so eine Gesellschaft aus? (.) Versuche das mal zu beschreiben. #00:20:40-8#

696

697 **Clarissa** (..) Ich glaube (..) unsere (..) Gesellschaft wäre so: Es gäbe (.) also eben auch eine
698 Bundeskanzlerin. #00:20:52-6#

699

700 **Interviewer** //mhm// (bejahend) #00:20:53-0#

701

702 **Clarissa** Aber/ (.) Oder Bundeskanzler, man weiß es nicht. ((lacht)) #00:20:56-1#

703

704 **Interviewer** ((lacht)) Ja, klar. #00:20:56-5#

705

706 **Clarissa** Und dann würde das alles geregelt sein und wenn dann wirklich mal Flüchtlinge
707 kommen sollten, weil dann in einem anderen Land gerade nicht so Friede, Freunde, Eierkuchen
708 ist. (.) Dass es dann alles geregelt wird und dass wirklich/ auch wirklich solche Sozialarbeiter
709 gibt, die dann wirklich auch dafür spezialisiert sind, dann eben (.) die Pässe für diese Flüchtlinge
710 zu machen/ #00:21:15-6#

711

712 **Interviewer** //mhm// (bejahend) #00:21:15-8#

713

714 **Clarissa** Und so. Und das auch wirklich alles geregelt ist und (.) es auch offen ist. Also was
715 auch so/ Dass dann auch wirklich auf der Jeans nicht steht "Made in Germany", nur weil das
716 Etikett da dran gemacht wurde in Deutschland/ #00:21:29-6#

- 717
718 **Interviewer** Ja. #00:21:29-9#
719
720 **Clarissa** Und in echt das durch (.) zwanzig verschiedene Länder gereist ist zum Beispiel.
721 Sondern auch wirklich dann/ Auch was, was jetzt mit den (.) Kosmetiksachen/ #00:21:39-8#
722
723 **Interviewer** //mhm// (bejahend) #00:21:40-1#
724
725 **Clarissa** Dass auch wirklich gesagt wird “Ja, wir haben das an Tieren getestet.“, oder nicht, weil
726 da tappt man auch sehr oft im Dunkeln finde ich. Wie auch mit dieser Jeans. #00:21:46-2#
727
728 **Interviewer** //mhm// (bejahend) #00:21:46-4#
729
730 **Clarissa** Und ich finde, das sollte dann auch alles offener werden. (.) #00:21:49-9#
731
732 **Interviewer** Ich kenne das halt zum Beispiel. Ich war [Land], da machen die das zum Beispiel
733 auch. Dass jeder (.) Schritt dokumentiert ist. (.) Also es scheint ja irgendwie möglich zu sein.
734 #00:22:00-0#
735
736 **Clarissa** Und das würde ich sehr gut finden. (.) #00:22:03-9#
737
738 **Interviewer** (.) Nein, das/ (.) Nein, das mache ich jetzt nicht. (.) Ich überlege gerade: Was
739 müsste denn passieren, dass das Wirklichkeit wird? (.) Was du dir so vorgestellt hast. Was
740 müsste man unternehmen? #00:22:16-2#
741
742 **Clarissa** (..) Also vielleicht (.) könnte man (.) den Lohn für die Sozialarbeiter ja ein wenig
743 erhöhen, dann wäre die Anfrage darauf vielleicht auch größer/ #00:22:28-8#
744
745 **Interviewer** //mhm// (bejahend) #00:22:28-8#
746
747 **Clarissa** Das heißt dann also, dass auch eben mehr Menschen bereit wären dann da zu
748 arbeiten wegen den Flüchtlingen. Was das mit dieser (..) Sache angeht. Ich finde, wenn man/
749 (.) Zum Beispiel, wenn man das preisgibt, dass man da wirklich Tierversuche gemacht hat oder
750 sich dafür bereit erklärt/ #00:22:45-9#
751
752 **Interviewer** //mhm// (bejahend) #00:22:45-9#
753
754 **Clarissa** Das zum Beispiel ganz biologisch herzustellen oder mit der Jeans auch das zu sagen,
755 wo das herkam. #00:22:50-9#
756
757 **Interviewer** //mhm// (bejahend) #00:22:51-1#
758
759 **Clarissa** Da könnte man das vielleicht so machen, dass dann (..) die Hälfte oder ein Viertel der
760 Produkte oder der/ #00:22:59-3#
761
762 **Interviewer** //mhm// (bejahend) #00:22:59-5#
763
764 **Clarissa** Jeans zum Beispiel jetzt (.) kostenlos (.) hergestellt wird, also dass der Staat das dann
765 bezahlt. #00:23:05-8#
766
767 **Interviewer** Ja. #00:23:06-3#
768
769 **Clarissa** Und dann wären die Leute wahrscheinlich offener, weil sie sich dann denken “Mhm,
770 dann habe ich ja, wenn ich jetzt sage ich mal 5000 Jeans herstelle, aber ein Viertel ich dann
771 kostenlos bekomme, dann kann ich hier auch einfach schreiben, dass die Jeans auch in China
772 und Indien und Kasachstan produziert wurde.“ und das/ #00:23:23-0#
773
774 **Interviewer** //mhm// (bejahend) #00:23:23-3#
775

- 776 **Clarissa** Würde ich auch sehr/ (.) Also das wäre auch eine Möglichkeit, was ich dann so ((lacht))
777 mir überlegen würde. #00:23:30-1#
778
- 779 **Interviewer** Auf jeden Fall interessante Ideen. Gibt es denn konkret was, was du tun kannst,
780 dass das Wirklichkeit wird? #00:23:36-6#
781
- 782 **Clarissa** (.) Ich finde, wenn man selbst darauf achtet und nur noch Produkte kauft oder auch
783 wirklich Jeans kauft, wo man wirklich (.) beweisen oder sehen kann/ #00:23:44-4#
784
- 785 **Interviewer** //mhm// (bejahend) #00:23:44-6#
786
- 787 **Clarissa** Dass sie wirklich in Deutschland hergestellt wurden oder auch nicht an Tieren getestet
788 wurden und man wirklich auch/ auch so den Freunden sagt "Achtet mal darauf." und dann/ Also
789 auch wirklich alle versuchen darauf zu achten, dann würden die Produkte, die (..) eben mit
790 diesen Tierversuchen gemacht werden/ #00:23:58-4#
791
- 792 **Interviewer** //mhm// (bejahend) #00:23:58-6#
793
- 794 **Clarissa** Da wahrscheinlich untergehen und dann (.) würden diesen Produkte oder diese
795 Marken dann vielleicht auch darauf achten, dass sie das dann eben so machen wie die, die oft
796 gekauft werden ohne Tierversuche und dann (..) kann man da eigentlich auch dazu beitragen.
797 ((lacht)) #00:24:11-3#
798
- 799 **Interviewer** Und da hast du auch schon jetzt angefangen mit? #00:24:13-5#
800
- 801 **Clarissa** Ja, also ich achte auch wirklich drauf, dass ich (.) nicht mehr solche Sachen kaufe. Ich
802 achte auf immer darauf, dass da also (.) auch draufsteht, dass da keine Tierversuche gemacht
803 werden/ #00:24:24-3#
804
- 805 **Interviewer** //mhm// (bejahend) #00:24:24-3#
806
- 807 **Clarissa** Und wenn ich mir bei einer Marke nicht so sicher bin, dann gucke ich im Internet.
808 Recherchiere ich immer sehr viel, dann lese mir viele Beiträge durch um zu gucken, ob das
809 irgendwie/ #00:24:32-1#
810
- 811 **Interviewer** //mhm// (bejahend) #00:24:32-7#
812
- 813 **Clarissa** Die eine sagt ja, der macht Tierversuche und der andere sagt nein, das wird nicht
814 gemacht und dann (.) #00:24:36-9#
815
- 816 **Interviewer** //mhm// (bejahend) Musst du gucken, wer Recht hat dann auch/ #00:24:39-1#
817
- 818 **Clarissa** Ja. #00:24:39-4#
819
- 820 **Interviewer** Ein bisschen. Ich kenne das auf jeden Fall und erkenne mich da wieder. Wir wären
821 jetzt auch durch. #00:24:45-9#

Appendix A4 Clarissa T2

- 822 **Interviewer** Ich hab jetzt erstmal noch Nachfragen zum letzten Mal bezüglich des Lesens, weil
 823 manche von euch haben Sachen gesagt, die würde ich gerne noch die anderen fragen, ob das
 824 bei euch genauso ist. Und erstmal würde ich gerne wissen: Mit wem redest du eigentlich über
 825 die Bücher, die du gelesen hast? #00:00:14-0#
 826
- 827 **Clarissa** Also (.) meistens mit Freundinnen, weil dann heißt es ja auch so: "Ja, kennst du schon
 828 das Buch? Das ist voll gut, das musst du UNBEDINGT lesen. Und wenn dann der Film
 829 rauskommt, dann müssen wir auf jeden Fall da ins Kino gehen." und so. Also meistens sind es
 830 schon meine Freundinnen und dann leihen wir uns meistens auch die Bücher gegenseitig aus.
 831 #00:00:32-0#
 832
- 833 **Interviewer** //mhm// (bejahend) #00:00:32-0#
 834
- 835 **Clarissa** (.) Und ja manchmal versuche ich auch mit [Elternteil1 Clarissa] darüber zu reden,
 836 aber [Elternteil1 Clarissa] interessiert ((lacht)) das glaube ich eher nicht so, weil ich ja eher so
 837 [Genre1 Clarissa] lese. #00:00:40-3#
 838
- 839 **Interviewer** //mhm// (bejahend) Also ist das nicht das was sie liest dann prak/ #00:00:42-4#
 840
- 841 **Clarissa** Ja, [Elternteil1 Clarissa] liest andere Sachen. ((lacht)) (.) #00:00:45-1#
 842
- 843 **Interviewer** (.) Wie viele sind das dann bei deinen Freundinnen? Also du musst jetzt nicht die
 844 genaue Zahl sagen, aber wie viele seid ihr die sich so gegenseitig die Bücher empfehlen?
 845 #00:00:53-9#
 846
- 847 **Clarissa** [Zahl] glaube ich. #00:00:55-8#
 848
- 849 **Interviewer** //mhm// (bejahend) #00:00:55-9#
 850
- 851 **Clarissa** (.) [Zahl] höchstens. ((lacht)) #00:00:58-5#
 852
- 853 **Interviewer** Okay. Und wem empfiehlst du dann Bücher, die du gelesen hast? Nur deinen
 854 Freundinnen oder auch anderen Leuten? #00:01:04-4#
 855
- 856 **Clarissa** Eigentlich nur meinen Freundinnen, weil (.) ich kann ja schlecht zu jemandem
 857 Fremdem gehen so "Hallo/ #00:01:08-7#
 858
- 859 **Interviewer** ((lacht)) #00:01:08-7#
 860
- 861 **Clarissa** ((lacht)) #00:01:09-2#
 862
- 863 **Interviewer** Das geht alles, aber ((lacht)) ob es/ (.) was die dann von dir denken/ #00:01:12-5#
 864
- 865 **Clarissa** ((lacht)) #00:01:12-5#
 866
- 867 **Interviewer** Ist schon wieder was anderes. Kriegst du nur von deinen Freundinnen
 868 Empfehlungen oder auch von Anderen? #00:01:17-5#
 869
- 870 **Clarissa** (.) Also manchmal sieht man ja dann auch so in Social Media so zum Beispiel so
 871 Kurzausschnitte von Trailern. Oder man sieht eben, dass da jemand so schreibt "Ja, das Buch
 872 war viel besser als der Film." oder so/ #00:01:29-1#
 873
- 874 **Interviewer** //mhm// (bejahend) #00:01:29-1#
 875
- 876 **Clarissa** Wenn dann eben da was darüber kommt. Und dann denkt man sich so "Wenn man ja
 877 den Film gesehen hat, ja dann sollte ich vielleicht mal das Buch lesen." und so. Und dann ist

878 das vielleicht jetzt so keine persönliche Empfehlung, aber es hat einem ja dann schon/ hat einen
879 ja dann schon dazu gebracht ein Buch zu lesen. #00:01:42-0#
880
881 **Interviewer** Hast du da bestimmte Plattformen, wo das ist? Oder ist/ #00:01:44-6#
882
883 **Clarissa** Ja, Instagram eigentlich. #00:01:46-1#
884
885 **Interviewer** Okay. Kenne ich auch. Ich bin da nicht so der Instagrammer, aber Freunde machen
886 das ganz viel, so weiß ich da auch Bescheid. Da muss man nicht auf Teufel komm raus
887 Snapchat benutzen, was viele ja cool finden, aber für manche schon ganz alt ist. #00:01:58-2#
888
889 **Clarissa** Ich benutzte das schon. ((lacht)) #00:01:58-8#
890
891 **Interviewer** ((lacht)) (..) Man sieht es nur manchmal an der Uni, dass da langsam viele Ältere
892 versuchen das zu machen/ #00:02:07-0#
893
894 **Clarissa** Essen zu snappen? ((lacht)) #00:02:08-2#
895
896 **Interviewer** Zum Beispiel/ (..) Aber jetzt soll es ja nicht darum gehen, wer Snapchat benutzen
897 sollte. ((lacht)) #00:02:14-8#
898
899 **Clarissa** ((lacht)) #00:02:15-0#
900
901 **Interviewer** (..) Was für eine Art von Büchern lesen denn deine Freunde dann? #00:02:19-4#
902
903 **Clarissa** Also wir haben/ Also eigentlich haben wir alle unterschiedliche Geschmäcker, aber wir
904 lesen auch gerne die Bücher von den Anderen auch mal, auch wenn es jetzt nicht so UNSER
905 Geschmack ist. Zum Beispiel eine [Freund_in Clarissa] liest [Genre1 Freund_in Clarissa], die
906 Andere liest eigentlich NUR [Genre2 Freund_in Clarissa]/ #00:02:32-8#
907
908 **Interviewer** //mhm// (bejahend) #00:02:32-8#
909
910 **Clarissa** Und ich lese eigentlich/ eigentlich ALLES. Und (..) ich habe auch [Freund_in], die liest
911 eigentlich nur [Genre3 Freund_in Clarissa]. ((lacht)) #00:02:41-4#
912
913 **Interviewer** //mhm// (bejahend) #00:02:41-4#
914
915 **Clarissa** (..) Und ja. (..) #00:02:44-9#
916
917 **Interviewer** Okay, also ist das dann schon sehr unterschiedlich eigentlich, aber du liest dann
918 alles? (..) Was lesen dann eigentlich so deine Geschwister oder Eltern für Bücher? #00:02:53-
919 0#
920
921 **Clarissa** Also [Elternteil1 Clarissa] liest [Genre1 Elternteil1 Clarissa] sehr gerne/ #00:02:55-6#
922
923 **Interviewer** //mhm// (bejahend) #00:02:55-6#
924
925 **Clarissa** Und [Elternteil2 Clarissa] liest [Zeitschriftengattung1 Elternteil 2 Clarissa]. ((lacht))
926 #00:02:58-6#
927
928 **Interviewer** Ja, das ist ja auch was. #00:02:59-7#
929
930 **Clarissa** (..) Und auch so [Genre1 Elternteil2 Clarissa] von [Autor_in1 Elternteil2 Clarissa] oder
931 so/ #00:03:03-7#
932
933 **Interviewer** Ja, kenne ich. #00:03:04-2#
934
935 **Clarissa** Also so/ halt so/ (..) männliche Autoren. Ich weiß auch nicht. Und [Geschwisterteil],
936 [der/die] ist noch ein bisschen [jünger/älter]. [Geschwisterteil] liest eigentlich nur so [Genre1
937 Geschwisterteil Clarissa], sowas wie/ (..) für [Zielgruppe] oder so dann eben so Geschichten

- 938 über [Thema] oder eben so. [Buchtitel1 Geschwisterteil Clarissa] oder [Buchtitel2
939 Geschwisterteil Clarissa]/ #00:03:21-1#
- 940
- 941 **Interviewer** //mhm// (bejahend) #00:03:21-2#
- 942
- 943 **Clarissa** Oder so und dann/ (.) #00:03:22-9#
- 944
- 945 **Interviewer** Aber [Geschwisterteil] liest dann auch schon Sachen? #00:03:24-9#
- 946
- 947 **Clarissa** (.) Ja, dann [anonymisiert, da sonst Rückschlüsse auf das Alter des Geschwisterteils
948 möglich sind]. #00:03:26-2#
- 949
- 950 **Interviewer** Cool. Das finde ich klasse. (.) Andere Frage, aber das hatte jemand von euch beim
951 letzten Mal gesagt: Inwiefern wissen eigentlich deine Eltern Bescheid, was du liest? #00:03:35-
952 8#
- 953
- 954 **Clarissa** Also eigentlich wissen die meistens Bescheid, weil ich schnorre dann immer das Geld,
955 wenn ich mir neues Buch kaufen möchte/ ((lacht)) #00:03:43-2#
- 956
- 957 **Interviewer** ((lacht)) #00:03:43-2#
- 958
- 959 **Clarissa** (.) Also es gab auch schon mal Bücher, da haben meine Eltern gesagt: "Nein, das
960 sollst du noch nicht lesen.", weil da waren das vielleicht so (.) Stellen, die halt sie nicht wollten,
961 dass ich die lese/ #00:03:51-8#
- 962
- 963 **Interviewer** //mhm// (bejahend) #00:03:51-8#
- 964
- 965 **Clarissa** Oder eben so wenn sich der Titel schon so komisch anhörte und auch was dahinten
966 eben immer so für eine/ #00:03:57-4#
- 967
- 968 **Interviewer** //mhm// (bejahend) #00:03:57-4#
- 969
- 970 **Clarissa** Inhaltsangabe war. Haben die manchmal gesagt: "Nein, das wollen wir nicht, dass du
971 das liest.". Zum Beispiel hat mir meine Freundin mal ein [Genre]-Buch ausgeliehen/ #00:04:03-
972 1#
- 973
- 974 **Interviewer** //mhm// (bejahend) #00:04:03-4#
- 975
- 976 **Clarissa** Dann meinten die so "Nein." und/ ja/ Also eigentlich sie die da ziemlich tolerant was
977 ich lese. ((lacht)) #00:04:09-6#
- 978
- 979 **Interviewer** Okay, aber es ist/ es passiert jetzt nicht, dass du (.) denen Bücher verheimlichen
980 musst, die du lesen möchtest? (.) Okay. Das wäre ja auch nicht schlimm, also kann ja sein. (.)
981 Das hatte nämlich nur jemand gesagt/ meinte dann einfach (.) "Eigentlich wissen meine Eltern
982 gar nicht, was ich lese.". Das wollte ich jetzt nur mal von euch anderen wissen, ob das genauso
983 ist. (.) Cool. (.) Jetzt geht es um *Divergent*. (.) Wie ist es eigentlich dazu gekommen, dass du
984 diese Bücher gelesen hast? #00:04:35-4#
- 985
- 986 **Clarissa** (.) Also [mein_e FREUND_IN]/ Ich habe einmal bei [Freund_in] geschlafen und auf
987 einmal meinte [Freund_in] so "Ich habe einen mega coolen Film gesehen, den müssen wir
988 gucken.". Dann meinte [Freund_in] so "Ja, das ist so ein Science Fiction Film." und ich so "Nee,
989 ich habe keine Lust.", doch die so/ #00:04:47-6#
- 990
- 991 **Interviewer** //mhm// (bejahend) #00:04:47-6#
- 992
- 993 **Clarissa** "Och bitte. Das ist voll cool." und ich so "Nein." und dann mussten wir uns das auf
994 [ihrem/seinem] Computer angucken. Und am Anfang fand ich erstmal das voll doof und dann
995 fand ich es auf einmal auch cool. Und dann war da dieser Four (.) #00:04:58-0#
- 996
- 997 **Interviewer** //mhm// (bejahend) #00:04:58-0#

- 998
999 **Clarissa** Und irgendwie fand ich den dann voll toll und so. ((lacht)) #00:05:00-2#
1000
1001 **Interviewer** Ja. #00:05:00-4#
1002
1003 **Clarissa** Dann hieß es "Ja, es kommen noch weitere Filme raus." und dann habe ich auch den
1004 anderen Film gesehen. Und dann (.) habe ich herausgefunden, dass die auf Büchern basieren/
1005 #00:05:08-8#
1006
1007 **Interviewer** //mhm// (bejahend) #00:05:08-8#
1008
1009 **Clarissa** Dann habe ich die Bücher gelesen und fand den Four dann doch doof. ((lacht))
1010 #00:05:13-2#
1011
1012 **Interviewer** //mhm// (bejahend) #00:05:13-4#
1013
1014 **Clarissa** Und fand dann dafür die Rolle von Peter (.) Hayes sehr interessant. Das war der
1015 Bösewicht, weil er eben im Verlauf der Bücher so ganz verschiedene Gesichter gezeigt hat.
1016 Also (.) mal war er böse, dann war er wieder schlau und das fand ich eigentlich ziemlich
1017 interessant, wie sie denn (.) im Verlauf der Bücher so seine Persönlichkeit immer so geändert
1018 hat. (.) #00:05:35-8#
1019
1020 **Interviewer** //mhm// (bejahend) (.) Weißt du wann genau das war? Dass du so angefangen
1021 hast. Also du hast gesagt den ersten Film gab es schon, aber es war vor dem Zweiten. (.) Oder
1022 gab es den Zweiten dann auch direkt, nachdem du angefangen hast/ #00:05:48-7#
1023
1024 **Clarissa** Den gab es ein-zwei Monate später, weil ich hab/ #00:05:51-1#
1025
1026 **Interviewer** //mhm// (bejahend) #00:05:51-1#
1027
1028 **Clarissa** Der war nicht NEU als ich den geguckt habe. ((lacht)) #00:05:54-1#
1029
1030 **Interviewer** Nein, das ist gut zu wissen, dann weiß ich Bescheid. Ich kann das nämlich
1031 einordnen und Zuhause gucken, wann das ist. (.) Ich wollte einmal gucken, ob du mehrere
1032 gelesen hast. (.) #00:06:04-1#
1033
1034 **Clarissa** Ich hab alle gelesen. ((lacht)) #00:06:05-2#
1035
1036 **Interviewer** Nein, ich meine jetzt Dystopien allgemein also/ (.) Also/ Nein, die hast du nur
1037 geguckt. Das ist nur eine Frage für welche, die mehr gelesen hatten. Die können wir dann
1038 überspringen. Was gefällt dir eigentlich an diesen Büchern? #00:06:17-5#
1039
1040 **Clarissa** (.) Also ich mag wie die geschrieben sind. (.)/ #00:06:21-5#
1041
1042 **Interviewer** //mhm// (bejahend) #00:06:21-5#
1043
1044 **Clarissa** Ich glaube ich mag auch, dass das eben immer so/ so einen Bogen sozusagen so/
1045 Erst ist es halt nicht so spannend, dann ist dann eben so Spannungsbogen oben ((lacht))/
1046 #00:06:30-0#
1047
1048 **Interviewer** //mhm// (bejahend) #00:06:30-0#
1049
1050 **Clarissa** Und dann wieder unten. Also dass er dann langsam wieder hoch geht und dann sind
1051 da immer so plötzliche Sachen und dann auch (.) so Dinge, die/ also womit man dann vielleicht
1052 nicht gerechnet hätte oder so. ((lacht)) Und das finde ich immer so spannend. (.) #00:06:45-6#
1053
1054 **Interviewer** Gibt es auch was, was dir nicht gefällt an diesen Büchern? #00:06:47-8#
1055

- 1056 **Clarissa** (.) Ich mag es nicht, dass Eric gestorben ist. ((lacht)) Und (..) ich glaube, ich mochte
1057 den dritten Teil nicht so gerne, weil ich fand den ein bisschen langweilig. (.) Und das Ende war/
1058 Also es gab kein richtiges Happy End, deswegen fand ich das auch noch blöd. #00:07:03-3#
1059
- 1060 **Interviewer** //mhm// (bejahend) #00:07:03-3#
1061
- 1062 **Clarissa** Weil am Ende ist sie ja/ Also im Buch ja gestorben. #00:07:06-6#
1063
- 1064 **Interviewer** Ja, klar. #00:07:07-1#
1065
- 1066 **Clarissa** Und was ich dann komisch fand: Den Film habe ich dann gesehen und da ist sie nicht
1067 gestorben. #00:07:11-1#
1068
- 1069 **Interviewer** Ist schon der zweite Teil jetzt vom Dritten? #00:07:13-1#
1070
- 1071 **Clarissa** Der Dritte. (.) Das war der Dritte. #00:07:14-3#
1072
- 1073 **Interviewer** Aber haben die den nicht aufgeteilt in zwei Teile? #00:07:17-2#
1074
- 1075 **Clarissa** //mhm// (verneinend) #00:07:17-7#
1076
- 1077 **Interviewer** Ich habe den noch nicht geguckt/ Ah, okay, dann haben die den doch als einen
1078 gezeigt. #00:07:20-4#
1079
- 1080 **Clarissa** Glaube ich schon, also wir waren da, wo eben schon die (..) draußen waren und eben
1081 auch schon alles erlebt haben und dieser sich als Böse herausgestellt hat und die mit diesem
1082 Gas eben/ #00:07:31-2#
1083
- 1084 **Interviewer** David meinst du dann? #00:07:32-3#
1085
- 1086 **Clarissa** Ja. ((lacht)) #00:07:32-9#
1087
- 1088 **Interviewer** //mhm// (bejahend) #00:07:32-7#
1089
- 1090 **Clarissa** Irgendwie/ Ich weiß die Namen nicht mehr. #00:07:34-6#
1091
- 1092 **Interviewer** Nein, ich helfe dann, wenn ich welche weiß. An manche kann ich mich auch nicht
1093 mehr dran/ #00:07:37-9#
1094
- 1095 **Clarissa** Und (.) am Ende war sie dann nicht tot. Und deswegen/ #00:07:42-3#
1096
- 1097 **Interviewer** Okay. #00:07:42-6#
1098
- 1099 **Clarissa** Fand ich das ein bisschen komisch. #00:07:43-5#
1100
- 1101 **Interviewer** Super, dann weiß ich da auf jeden Fall schon Bescheid. Ich hatte erst gedacht, die
1102 wollten den auch in zwei Teile machen, wie zum Beispiel bei den Tributen von Panem. Da gab
1103 es ja auch *Mockingjay Part 1*/ #00:07:50-7#
1104
- 1105 **Clarissa** *Harry Potter* auch. #00:07:51-4#
1106
- 1107 **Interviewer** Genau, das gleiche. (..) Gibt es auch noch Bücher, die du gerne in Zukunft lesen
1108 möchtest? Wovon du jetzt schon weißt, dass du die/ (..) **[Störung auf dem Flur]** Wenn ich da
1109 einmal kurz rausgehen soll, sag Bescheid. #00:08:05-6#
1110
- 1111 **Clarissa** Ich war nur ein bisschen irritiert. ((lacht)) (.) Also es gibt schon Bücher, die ich gerne
1112 lesen möchte. So/ (.) Es gibt zum Beispiel jetzt (.) [Autor_in2 Clarissa] / (..) Ich weiß nicht wie
1113 [er/sie]/ [Autor_in2 Clarissa] oder so. #00:08:19-6#
1114
- 1115 **Interviewer** Ja. #00:08:19-7#

- 1116
1117 **Clarissa** Ich weiß nicht genau, wie/ #00:08:20-1#
1118
1119 **Interviewer** Kenne ich, welche Serie du meinst. #00:08:21-2#
1120
1121 **Clarissa** Ich glaube so heißt sie. #00:08:22-1#
1122
1123 **Interviewer** //mhm// (bejahend) #00:08:22-2#
1124
1125 **Clarissa** Ich glaube sie meint/ sie heißt so. Und sie hat eben jetzt auch Bücher geschrieben,
1126 das sind glaube ich vier Teile. Und da gibt es irgendwie [Buch1 von Autor_in2 Clarissa], (.) das
1127 hat/ #00:08:30-5#
1128
1129 **Interviewer** [Buch2 von Autor_in2 Clarissa] gibt es noch/ #00:08:31-3#
1130
1131 **Clarissa** Ja. #00:08:31-5#
1132
1133 **Interviewer** [Buch3 von Autor_in2 Clarissa] und/ #00:08:32-1#
1134
1135 **Clarissa** Ja. #00:08:32-3#
1136
1137 **Interviewer** Ich weiß nicht, wie das Vierte heißt. #00:08:33-9#
1138
1139 **Clarissa** Ja, irgendwie/ (.) #00:08:35-4#
1140
1141 **Interviewer** //mhm// (bejahend) Aber diese Reihe/ #00:08:36-1#
1142
1143 **Clarissa** [Buch4 von Autor_in2 Clarissa] oder so/ #00:08:38-7#
1144
1145 **Interviewer** //mhm// (bejahend) #00:08:38-7#
1146
1147 **Clarissa** Und auf jeden Fall habe ich die ersten drei Bücher gelesen. Die habe ich auch von
1148 einer Freundin empfohlen bekommen. Und ich wollte auf jeden Fall nochmal den vierten Teil
1149 lesen, weil ich fand das sehr interessant. Also das ist ja so mit/ (.) mit [paranormale Wesen] hat
1150 das/ #00:08:50-7#
1151
1152 **Interviewer** //mhm// (bejahend) #00:08:50-7#
1153
1154 **Clarissa** Ja zu tun und so. Das ist auch finde ich voll cool und deswegen wollte ich auch den
1155 letzten vierten Teil noch mal lesen. (.) #00:08:57-2#
1156
1157 **Interviewer** Da kann ich dir jetzt mal so fernab des Themas sagen: Das ist auch schon eine
1158 Dystopie. Also würde ich sagen, aber da kann man sich darüber streiten, weil manchmal ja auch
1159 dieses Fantasy und Dystopie/ Das ist ja nicht sehr unterschiedlich. Genauso wie Science Fiction
1160 und Fantasy, das ist ja auch manchmal nicht so trennscharf. Aber ich hatte die jetzt nicht
1161 abgefragt, weil das nicht die sind, die am bekanntesten sind. Ich habe einfach nur die
1162 populärsten in de Fragebogen genommen. (.) Aber cool, dass du das gesagt hast, weil ich
1163 dachte, dass die sich nicht so gut in Deutschland verkaufen. Aber man sieht die oft auf so
1164 Büchertischen, wenn man mal im Buchladen ist. (.) Jetzt würde ich gerne so über die Charaktere
1165 in *Divergent* reden. Ist es okay, wenn ich es manchmal *Divergent* nenne und nicht *Die*
1166 *Bestimmung*? #00:09:36-5#
1167
1168 **Clarissa** Ja. ((lacht)) #00:09:36-9#
1169
1170 **Interviewer** Okay, ist für mich nur so normal/ #00:09:38-2#
1171
1172 **Clarissa** Ich weiß ja, was gemeint ist. #00:09:40-0#
1173
1174 **Interviewer** Mit welchem Charakter würdest du eigentlich gerne befreundet sein aus dieser
1175 Reihe? #00:09:43-3#

- 1176
1177 **Clarissa** Also ich glaube wirklich mit dem Peter, von dem ich schon geredet habe. Und auf
1178 jeden Fall auch noch (.) Tris/ #00:09:52-5#
1179
1180 **Interviewer** //mhm// (bejahend) #00:09:52-5#
1181
1182 **Clarissa** Und Chris. Also Christina/ #00:09:55-4#
1183
1184 **Interviewer** Ja, genau. #00:09:55-8#
1185
1186 **Clarissa** Die fand ich auch/ Die war immer eine sehr coole Persönlichkeit, weil sie/ War immer
1187 sehr cool und sie/ obwohl sie ja ziemlich klein war, was im Buch ja so beschrieben wurde/
1188 #00:10:05-8#
1189
1190 **Interviewer** //mhm// (bejahend) #00:10:05-8#
1191
1192 **Clarissa** Ist sie nie auf den Mund gefallen und ich finde, das bin auch ein bisschen ich. ((lacht))
1193 Und deswegen fand ich (.) sie auch immer ziemlich cool. #00:10:12-7#
1194
1195 **Interviewer** Was findest du an Tris gut? #00:10:17-5#
1196
1197 **Clarissa** (.) Also, dass sie sich/ #00:10:19-5#
1198
1199 **Interviewer** Als Freundin halt. #00:10:20-3#
1200
1201 **Clarissa** ((lacht)) Dass sie sich eben/ obwohl sie eben wusste, dass auch ihr Bruder gehen
1202 würde/ #00:10:25-5#
1203
1204 **Interviewer** //mhm// (bejahend) #00:10:25-5#
1205
1206 **Clarissa** Also aus deren/ (3) also von den Abnegation, dass/ #00:10:30-9#
1207
1208 **Interviewer** Fraktion einfach? #00:10:31-8#
1209
1210 **Clarissa** ((lacht)) (.) Dass sie trotzdem gegangen, weil sie sich halt gedacht hat, dass ihre Eltern
1211 das eben/ Sie wusste, dass ihre Eltern das verletzen würde, aber sie wusste auch, dass es
1212 eben für sie selbst gut ist und sie ja ihren eigenen Weg gehen muss und nicht immer nur den
1213 Weg gehen muss, den ihre Eltern gehen. Und ich finde daraus schließt man, dass sie sehr mutig
1214 ist und (.) dass sie eben auch/ (..) Wie kann man das sagen, dass sie eben/ (.) ((lacht))
1215 #00:10:56-3#
1216
1217 **Interviewer** Versuche es zu beschreiben, manchmal gibt es ja nicht Wörter für einzelne Sachen,
1218 sondern man kann es nur beschreiben. #00:11:01-6#
1219
1220 **Clarissa** Sie wusste halt, was sie machen möchte und sie hat es auch eben getan, obwohl sie
1221 auch wusste, dass das nicht LEICHT wird. (.) #00:11:11-9#
1222
1223 **Interviewer** Zielstrebig vielleicht? ((lacht)) #00:11:13-3#
1224
1225 **Clarissa** ((lacht)) Ja, etwas. #00:11:15-5#
1226
1227 **Interviewer** Jetzt nicht, dass ich dir das in den Mund legen möchte/ #00:11:17-3#
1228
1229 **Clarissa** Nein. #00:11:17-6#
1230
1231 **Interviewer** Das fällt mir da so ein bisschen ein. #00:11:18-4#
1232
1233 **Clarissa** Ja. Und (..) deswegen glaube ich. (..) #00:11:25-4#
1234

- 1235 **Interviewer** Wie würdest du dir eine Freundschaft mit Peter denn vorstellen? Also du hast ja
1236 schon beschrieben, was du an ihm interessant findest. Was wäre denn da besonders für dich
1237 in der Freundschaft mit ihm? #00:11:34-1#
1238
- 1239 **Clarissa** Ich glaube, wenn man ihn näher kennt, dann ist er vielleicht gar nicht so (.) robust und
1240 bisschen ((lacht)) brutal wie er im Buch beschrieben wird. Ich glaube er kann ein guter Freund
1241 sein, wenn man ihn auf den richtigen Weg führt/ #00:11:49-2#
1242
- 1243 **Interviewer** //mhm// (bejahend) #00:11:49-2#
1244
- 1245 **Clarissa** Weil er hat im Buch auch teilweise Eigenschaften gezeigt, die waren gar nicht so
1246 schlecht. Also zum Beispiel, als er denen geholfen und sich dann eben gegen diese Erudite
1247 Führerin gewehrt hat und so das. #00:12:00-3#
1248
- 1249 **Interviewer** //mhm// (bejahend) #00:12:01-0#
1250
- 1251 **Clarissa** Das hat er zwar teilweise glaube ich auch für sein Eigeninteresse getan, aber er hat
1252 denen geholfen, das ist die Hauptsache. ((lacht)) #00:12:06-9#
1253
- 1254 **Interviewer** Klar, kann ich unterschreiben. Und wenn du jetzt eine Person in das Jetzt
1255 mitnehmen könntest. Ins Hier. (.) Wer wäre das dann? #00:12:16-4#
1256
- 1257 **Clarissa** (.) Ich glaube wirklich Christina. #00:12:19-3#
1258
- 1259 **Interviewer** //mhm// (bejahend) (.) #00:12:19-7#
1260
- 1261 **Clarissa** Weil ich glaube sie würde sich auch Dinge trauen zu sagen, die andere Menschen
1262 nicht laut sagen. Also (..) generell so Sachen, eben so: Wenn in der Schule jemand ärgern
1263 würde, dann halten ja viele den Mund und ich glaube/ #00:12:33-9#
1264
- 1265 **Interviewer** //mhm// (bejahend) #00:12:33-9#
1266
- 1267 **Clarissa** Sie wäre eine der Ersten, die dann halt sagen würde "Ja, Stop! Höre auf damit! Das
1268 ist gerade voll dämlich.". #00:12:38-8#
1269
- 1270 **Interviewer** Okay, also das könntest du gebrauchen, so eine Person? (..) Und wer denkst du:
1271 Wen könnte die Welt gut gebrauchen? #00:12:46-6#
1272
- 1273 **Clarissa** (..) Ähm/ (5) Ich glaube Tris/ #00:12:56-7#
1274
- 1275 **Interviewer** //mhm// (bejahend) #00:12:56-9#
1276
- 1277 **Clarissa** Weil sie eben (.) auch ziemlich klug ist und eben auch weiß, wie man was machen
1278 kann um Sachen zu ändern oder zu helfen. Und sie (.) ist auch die Erste immer gewesen, die
1279 sich eben dafür eingesetzt hat, dass alles wieder normal wird und auch eben nicht zu sehr Krieg
1280 ist und so. #00:13:14-5#
1281
- 1282 **Interviewer** Ja. #00:13:14-7#
1283
- 1284 **Clarissa** Und sie auch die erste, die wirklich gucken wollte, was außerhalb des Zauns ist, weil
1285 sie eben die Wahrheit wissen wollte/ #00:13:22-0#
1286
- 1287 **Interviewer** //mhm// (bejahend) #00:13:22-0#
1288
- 1289 **Clarissa** Wie sie eben dran sind, die ganzen Fraktionen und diese ganze Stadt Chicago.
1290 Deswegen. #00:13:26-2#
1291
- 1292 **Interviewer** Und das würdest du sagen, wäre auf jeden Fall wichtig noch? (..) Gibt es auch was,
1293 was du an ihr schlecht findest? #00:13:32-6#
1294

- 1295 **Clarissa** (..) Dass sie mit Four zusammen ist. ((lacht)) #00:13:35-9#
1296
1297 **Interviewer** ((lacht)) (.) Was findest du daran schlecht? #00:13:38-0#
1298
1299 **Clarissa** Weil (.) ich finde Four ist so/ Also man merkt es vielleicht nicht sofort, aber ich finde er
1300 ist manchmal ziemlich auf sich selber bezogen. Zum Beispiel als er dann bei seiner Mutter
1301 geblieben ist/ #00:13:50-6#
1302
1303 **Interviewer** //mhm// (bejahend) #00:13:50-6#
1304
1305 **Clarissa** Die ist ja die Anführerin der Factionless. (.) #00:13:53-2#
1306
1307 **Interviewer** Im zweiten Buch jetzt oder im Dritten? #00:13:54-4#
1308
1309 **Clarissa** //mhm// (verneinend) #00:13:54-4#
1310
1311 **Interviewer** Im Zweiten. #00:13:55-1#
1312
1313 **Clarissa** Im Zweiten. Und (.) Tris meinte dann eben auch, dass es ja nicht so (.) gut wäre, weil
1314 damit hilft er eigentlich ja nur sich SELBST und Tris. Und vielleicht noch denen, die
1315 mitgekommen sind. Aber jetzt nicht den ganzen Fraktionen. Und ihm war das egal, weil er wollte
1316 SIE alle ja nicht in Gefahr bringen/ #00:14:14-7#
1317
1318 **Interviewer** //mhm// (bejahend) #00:14:14-7#
1319
1320 **Clarissa** Und dafür sind ja dann viele andere gestorben und da war sie auch die Erste, die
1321 meinte sie müssten eben den Fraktionen/ Also Abnegation und so helfen und alles. (.) Ja, das
1322 fand ich (.) nicht so gut von Four, weil er da ziemlich auf sich selbst bezogen wirkte/ #00:14:28-
1323 2#
1324
1325 **Interviewer** //mhm// (bejahend) #00:14:28-2#
1326
1327 **Clarissa** Aber dafür wieder gut von Tris, weil die sich auch immer um andere sorgt. Also auch
1328 ((lacht)) ein bisschen von den Abnegation hatte. #00:14:34-4#
1329
1330 **Interviewer** Ja. #00:14:34-8#
1331
1332 **Clarissa** Weil sie eine Divergent ist. #00:14:35-9#
1333
1334 **Interviewer** (.) Ist das auch der Charakter, den du am wenigsten leiden kannst? Oder wen
1335 kannst du am wenigsten leiden aus der ganzen Serie? #00:14:44-0#
1336
1337 **Clarissa** Auf jeden Fall die Erudite-Führerin. Und/ Aber sie geht ja nach dem zweiten Teil
1338 beziehungsweise stirbt/ ((lacht)) Und Four/ Und im dritten Teil eben diesen David. (.) #00:14:55-
1339 8#
1340
1341 **Interviewer** Janine meinst mit der Erudite-Führerin? (.) Genau. Was findest du an denen jeweils
1342 schlecht? #00:15:03-4#
1343
1344 **Clarissa** Also an Janine, dass sie eben so viel Macht will und kontrollieren will und die
1345 Abnegation eben ((lacht)) auslöschen möchte/ #00:15:08-7#
1346
1347 **Interviewer** //mhm// (bejahend) #00:15:08-7#
1348
1349 **Clarissa** An diesem David, dass er so hinterlistig ist. (.) Und an Four wegen seiner
1350 Selbstbezogenheit und weil er sich (.) glaube ich ((lacht)) für besser hält, als er eigentlich ist. (.)
1351 #00:15:21-3#
1352
1353 **Interviewer** Gibt es auch Dinge, die trotzdem an ihnen gut sind? Die du gut findest? #00:15:25-
1354 0#

1355

1356 **Clarissa** Also an Four vielleicht, dass er (..) glaube ich (..) Tris liebt, obwohl sie eben viele
1357 Probleme hat und man könnte ja auch einfach sagen "Ja, okay. Jetzt macht was du willst. Du
1358 wirst ja gejagt und nicht ich. ((lacht)) Hast du Pech." und dann/ Und ich glaube an (..) Janine,
1359 dass sie vielleicht ihre eigene Fraktion so geliebt hat, weil/ wenn sie das halt getan hätte ohne
1360 dass sie eben die ganze Macht wollte, wäre sie vielleicht sogar gut für die Erudite gewesen.
1361 #00:15:55-5#

1362

1363 **Interviewer** //mhm// (bejahend) #00:15:55-5#

1364

1365 **Clarissa** (..) Und an diesem David (..) fällt mir jetzt so spontan eigentlich nichts ein/ ((lacht))
1366 #00:16:02-2#

1367

1368 **Interviewer** Ist okay. #00:16:02-6#

1369

1370 **Clarissa** Was ich so an ihm mag. #00:16:03-2#

1371

1372 **Interviewer** Ich wollte nur nochmal nachfragen, ob das überhaupt der Fall ist. Ich würde jetzt
1373 ein bisschen über Tris reden, weil das ist ja alles/ die Bücher aus ihrer Perspektive bis auf halt
1374 am Ende ja natürlich auch noch von Tobias oder Four. Je nachdem, wie man ihn nennt. Was
1375 denkst du eigentlich ist Tris so in ihrem Leben wichtig? #00:16:17-8#

1376

1377 **Clarissa** Also ich glaube zunächst einmal ihre Familie, weil sie war sehr verletzt von Caleb, als
1378 er eben sie so zusagen verraten hat und wirklich am Boden zerstört war, als ihre Eltern
1379 gestorben sind. #00:16:29-7#

1380

1381 **Interviewer** //mhm// (bejahend) #00:16:29-8#

1382

1383 **Clarissa** (..) Ich glaube dann/ Ich glaube auch ihre Freunde, weil als sie/ Wie heißt er nochmal?
1384 (..) Wie hieß der Freund nochmal von Chris? #00:16:40-1#

1385

1386 **Interviewer** (..) Will, oder? #00:16:42-8#

1387

1388 **Clarissa** Als sie/ Ja. ((lacht)) Als sie Will getötet hat, hat sie sich ja auch geschämt und sich
1389 Vorwürfe gemacht und konnte auch (..) wochenlang nicht schlafen. Also so stand es ja in den
1390 Büchern/ #00:16:51-6#

1391

1392 **Interviewer** //mhm// (bejahend) #00:16:51-6#

1393

1394 **Clarissa** Und ich glaube dann auch noch dass es eben allen gut geht, weil sie ist ein sehr
1395 hilfsbereiter Mensch. Also eben auch ein Teil von Abnegation. ((lacht)) (..) #00:17:01-8#

1396

1397 **Interviewer** Wie sieht so ihr Familienleben eigentlich aus? #00:17:05-2#

1398

1399 **Clarissa** Also am Anfang des Buches hat man eben gemerkt, dass/ (..) Sie durfte nicht in den
1400 Spiegel gucken und so, aber ich fand der Zusammenhalt ihrer Familie war eigentlich ganz gut,
1401 weil man hat halt gemerkt, dass alle eben sich gegenseitig geholfen haben in der Küche und
1402 auch so/ #00:17:19-8#

1403

1404 **Interviewer** //mhm// (bejahend) #00:17:19-8#

1405

1406 **Clarissa** (..) Aber als ihre Eltern beziehungsweise ihr Vater dann/ oder ihre Eltern ((lacht))
1407 generell dann gestorben sind, hat man eben gemerkt, wie das alles auseinandergebrochen ist.
1408 Weil dann hat sich Caleb auch gegen sie gewandt und ihre Eltern waren tot. Also sie hatte dann
1409 keine Familie mehr so wirklich. (..) Weil Caleb sie ja verraten hatte. ((lacht)) #00:17:37-1#

1410

1411 **Interviewer** Und (..) gab es auch etwas in dieser Familie, was du schlecht gelöst findest? Was
1412 die nicht gut hinbekommen haben? Bevor halt die Eltern gestorben sind. #00:17:46-5#

1413

- 1414 **Clarissa** Ich glaube die haben die Kinder schon ein bisschen unter Druck gesetzt, dass
1415 Abnegation ja so gut ist und sich alle helfen müssen und so. Und ich glaube vielleicht war das
1416 ja auch ein ganz kleiner Teil davon, weswegen Caleb und sie dann auch am Ende gegangen
1417 sind, weil sie sich vielleicht auch ein bisschen unter Druck gesetzt haben/ #00:18:01-0#
1418
1419 **Interviewer** //mhm// (bejahend) #00:18:01-0#
1420
1421 **Clarissa** Gefühlt haben immer so hilfsbereit zu sein. (.) #00:18:04-3#
1422
1423 **Interviewer** Okay und (.) was fandst du in dieser Familie besonders gut gemacht? #00:18:08-
1424 7#
1425
1426 **Clarissa** (3) Ich glaube der Zusammenhalt, weil es gibt ja auch viele Familien, die brechen
1427 auseinander oder die (.) sind halt nicht so/ selbst wenn sie halt zusammenbleiben, nicht so
1428 harmonisch miteinander und ich fand/ #00:18:23-3#
1429
1430 **Interviewer** //mhm// (bejahend) #00:18:23-3#
1431
1432 **Clarissa** Dass alles immer in den Filmen, wie auch in den Büchern immer sehr harmonisch
1433 aussah. (.) #00:18:27-0#
1434
1435 **Interviewer** Also auch nachdem sich Tris jetzt für die Dauntless entschieden hatte oder/
1436 #00:18:30-3#
1437
1438 **Clarissa** Ja, weil ihre Eltern haben halt trotzdem zu ihr gehalten und/ #00:18:33-4#
1439
1440 **Interviewer** //mhm// (bejahend) #00:18:33-4#
1441
1442 **Clarissa** Wollten trotzdem nur das Beste für sie und ihre Mutter hat ihr ja dann hinterher noch
1443 gesagt, dass sie selbst ja immer eine Dauntless war und so. Und/ #00:18:41-9#
1444
1445 **Interviewer** Das erfährt/ #00:18:42-0#
1446
1447 **Clarissa** Obwohl sie ja eine Divergent war, sie immer noch geliebt/ #00:18:44-0#
1448
1449 **Interviewer** Ja. #00:18:44-2#
1450
1451 **Clarissa** Haben und das fand ich (.) stark von den Eltern, weil viele würden sich ja dann auch
1452 abwenden. (.) #00:18:49-1#
1453
1454 **Interviewer** Kann ich mir auf jeden Fall vorstellen. (.) Wer würdest du eigentlich sagen sind so
1455 ihre Freunde? #00:18:53-8#
1456
1457 **Clarissa** (.) Also auf jeden Fall Christina, weil sie hat ihr immer geholfen. #00:18:59-3#
1458
1459 **Interviewer** //mhm// (bejahend) #00:18:59-3#
1460
1461 **Clarissa** Und Will (.) auf jeden Fall. Four gehört natürlich auch zu den Leuten, die ihr immer
1462 geholfen haben. (.) Und (.) ja, das waren eigentlich immer engsten Freunde, die auch immer
1463 geholfen haben. #00:19:10-3#
1464
1465 **Interviewer** //mhm// (bejahend) Was zeichnet so diese Freundschaften aus? Zwischen
1466 Christina und Tris, fangen wir da mal an. #00:19:15-4#
1467
1468 **Clarissa** Also Hilfsbereitschaft, Vertrauen/ ((lacht)) (.) Ich glaube auch, dass sie sich eben (.)
1469 gemocht haben und von Anfang eigentlich über fast alles reden konnten. #00:19:27-8#
1470
1471 **Interviewer** //mhm// (bejahend) #00:19:27-8#
1472

- 1473 **Clarissa** Ich glaube Christina war auch die Erste nach Four glaube ich, ((lacht)) die eben
1474 erfahren hat, dass sie unbestimmt ist und so. Und (.) deswegen finde ich eigentlich (.) das macht
1475 eine Freundschaft aus, dass man sich eben vertraut und einander hilft. #00:19:39-5#
1476
- 1477 **Interviewer** //mhm// (bejahend) (.) Und wie war das dann mit Will/ zwischen Tris und Will?
1478 #00:19:43-4#
1479
- 1480 **Clarissa** (.) Die haben sich eigentlich auch gut verstanden/ #00:19:46-3#
1481
- 1482 **Interviewer** //mhm// (bejahend) #00:19:46-5#
1483
- 1484 **Clarissa** Nur als er dann sozusagen von den Erudite so hypnotisiert ((lacht)) wurde, also diese
1485 Spritze bekommen hat/ #00:19:52-4#
1486
- 1487 **Interviewer** Ja. #00:19:52-7#
1488
- 1489 **Clarissa** Dass eben die/ Dann konnte er auch nichts dafür und (.) Tris hat halt/ wollte ihn
1490 eigentlich nicht töten und ich glaube, das hat sie dann fertig gemacht, weil er WAR eben ein
1491 sehr guter Freund und sie hat ihm auch vertraut und sie hat sich glaube ich/ (.) Sie dachte, sie
1492 hätte ihn verraten, auch wenn sie glaube ich (.) ihr nicht verraten hat, aber/ #00:20:12-9#
1493
- 1494 **Interviewer** //mhm// (bejahend) #00:20:12-9#
1495
- 1496 **Clarissa** Sie dachte es eben weil/ (..) #00:20:16-5#
1497
- 1498 **Interviewer** Woran hast du gemerkt, dass das sehr gute Freunde vorher waren? #00:20:19-5#
1499
- 1500 **Clarissa** Weil obwohl sie manchmal gehänselt wurde und am Anfang auch nicht so die Beste
1501 war/ #00:20:25-3#
1502
- 1503 **Interviewer** //mhm// (bejahend) #00:20:25-3#
1504
- 1505 **Clarissa** Also auch in der Rangliste und so, haben sie zu ihr gehalten, haben sie aufgemuntert,
1506 als sie zum Beispiel (.) gekämpft hat in dem Ring und sie verloren hat waren sie die Ersten, die
1507 sie im Krankenhaus besucht haben und so. Und das fand ich immer/ (.) #00:20:37-5#
1508
- 1509 **Interviewer** Stimmt, jetzt erinnere ich mich auch wieder daran. ((lacht)) #00:20:38-3#
1510
- 1511 **Clarissa** ((lacht)) #00:20:39-0#
1512
- 1513 **Interviewer** Cool. (..) Jetzt zwischen Tris und Four hast du ja gerade schon darüber geredet,
1514 deswegen würde ich jetzt sagen/ Wie stellt sich eigentlich Tris wohl ihre Zukunft vor? Fangen
1515 wir mal am Anfang an (.) bevor sie sich für die Dauntless entscheiden hat. #00:20:55-3#
1516
- 1517 **Clarissa** Also ich glaube bevor sie überhaupt so gedacht hätte, was für eine Fraktion und so
1518 sie nimmt, dachte sie wahrscheinlich daran bei den Abnegation zu bleiben. Und eben weiterhin
1519 für die Factionless zu sorgen, hilfsbereit zu sein und nicht so selbstverliebt. Eben vielleicht sogar
1520 selber eine Familie zu gründen und so. Also sie hatte halt eigentlich vor so ganz normal zu leben
1521 wie alle anderen bei den Abnegation auch eben so ein RUHIGES Leben/ #00:21:23-0#
1522
- 1523 **Interviewer** //mhm// (bejahend) #00:21:23-0#
1524
- 1525 **Clarissa** Das so (.) abläuft, wie es bei den Abnegation vorgesehen ist und das war eben bevor
1526 sie zu den Dauntless gewechselt ist glaube ich. (.) #00:21:31-7#
1527
- 1528 **Interviewer** //mhm// (bejahend) Und wie sah es dann danach aus? Also (.) wie stellst du dir das
1529 vor, wie sie sich ihre Zukunft vorgestellt hat? Also klar, kannst du jetzt sagen bevor jetzt
1530 praktisch der Putschversuch war oder danach. Also was dir so/ #00:21:48-8#
1531
- 1532 **Clarissa** Also/ #00:21:49-0#

- 1533
1534 **Interviewer** In den Sinn kommt. #00:21:49-6#
1535
1536 **Clarissa** Davor glaube ich hatte sie am meisten Angst, dass sie eben raus fliegt, weil sie nicht
1537 so gut ist und dann eine Factionless wird. Und dann hat sie sich eben sehr sehr viele Sorgen
1538 gemacht weil/ Es war ja bekannt, dass die Factionless nicht so gut leben und so. Ich glaube das
1539 war dann erstmal ihre Sorge/ #00:22:04-6#
1540
1541 **Interviewer** //mhm// (bejahend) #00:22:04-6#
1542
1543 **Clarissa** Als das dann eben mit Jeanine passiert ist, dann glaube ich hatte sie mehr Sorgen
1544 darum, dass sie es überhaupt/ dass sie überhaupt HEIL aus der Sache rauskommt. Also das
1545 ganze überlebt. #00:22:14-2#
1546
1547 **Interviewer** //mhm// (bejahend) #00:22:14-4#
1548
1549 **Clarissa** Und trotzdem/ Trotz dass sie eben nicht wusste, ob sie das überlebt, hat sie vielen
1550 geholfen. Und ich glaube das ist eben das, was sie so stark macht. #00:22:21-8#
1551
1552 **Interviewer** //mhm// (bejahend) (..) Dann haben wir das so zu ihr. Ich würde jetzt so allgemein
1553 eigentlich über Chicago reden. (.) Wie findest du eigentlich diese Welt (.) in *Divergent*? Also wie
1554 wirkt diese Stadt auf dich? #00:22:36-8#
1555
1556 **Störung bis #00:24:52-1# durch Lehrkraft**
1557
1558 **Interviewer** Also wie findest du so allgemein die Welt in *Divergent*? #00:24:56-4#
1559
1560 **Clarissa** Also wenn man zuguckt/ #00:24:58-5#
1561
1562 **Interviewer** //mhm// (bejahend) #00:24:58-5#
1563
1564 **Clarissa** Oder eben das liest, finde ich hört es sich sehr spannend an. Aber ich glaube wenn
1565 man drinnen lebt, ist es vielleicht nicht so schön, weil man ist eben von den Anderen getrennt.
1566 (.) Also man ist eben (..) EINE Sache und dann/ #00:25:12-2#
1567
1568 **Interviewer** //mhm// (bejahend) #00:25:12-2#
1569
1570 **Clarissa** Gibt es nichts, was man dagegen machen kann, außer wenn man eben die Fraktion
1571 wechselt. Aber das geht ja nur, wenn man 16 ist. #00:25:18-6#
1572
1573 **Interviewer** //mhm// (bejahend) #00:25:18-8#
1574
1575 **Clarissa** Wenn man es dann nicht in der anderen Fraktion schafft, ist man raus. (.) Ich finde,
1576 das ist dann ziemlich gemein, weil ein Mensch sozusagen keine zweite Chance bekommen
1577 kann. Und das ist in unserer Welt eigentlich anders, weil man kann ja eigentlich machen/ Also
1578 aus sich machen, was man möchte/ #00:25:32-6#
1579
1580 **Interviewer** //mhm// (bejahend) #00:25:32-6#
1581
1582 **Clarissa** Das finde ich sehr gut. Und ich glaube würde ich da drin leben, dann wäre das eben
1583 sehr (.) komisch, weil das eben alles sehr ungewohnt wäre, wenn man so eine Sache hat und
1584 wenn man/ #00:25:45-5#
1585
1586 **Interviewer** //mhm// (bejahend) #00:25:45-5#
1587
1588 **Clarissa** Eine Mischung daraus wäre, wäre es sozusagen schlecht. (.) Das finde ich nicht so
1589 gut, weil dann/ Dort werden die ja dann sozusagen getötet, die dann eben (.) sich nicht fügen
1590 und das finde ich gemein, weil das ist ja dann sozusagen Gruppenzwang. ((lacht)) #00:25:57-
1591 2#
1592

- 1593 **Interviewer** //mhm// (bejahend) (..) Wer genau wird nochmal getötet? Das habe ich nicht mehr
1594 auf dem Schirm. Meinst du jetzt die Factionless oder/ #00:26:04-9#
1595
- 1596 **Clarissa** Die Divergent. #00:26:06-5#
1597
- 1598 **Interviewer** Ach so, die Divergent. Entschuldigung. Ja, klar. Genau. Man kann ja auch teilweise
1599 sehen, dass die Factionless ja manchmal auch (.) dieses Schicksal ereilt, deshalb/ Das ist ja/
1600 (.) Was macht eigentlich so das Zusammenleben der Menschen in Chicago dort aus? Wie
1601 würdest du das beschreiben, wie die Menschen zusammenleben? #00:26:24-7#
1602
- 1603 **Clarissa** Ich glaube jeder trägt eben etwas bei zu diesem Zusammenleben. Die Abnegation
1604 kümmern sich eben um die Factionless und kümmern sich generell so. Helfen immer/
1605 #00:26:33-7#
1606
- 1607 **Interviewer** //mhm// (bejahend) #00:26:33-7#
1608
- 1609 **Clarissa** Die Erudite erfinden eben Dinge, womit die eben besser leben können. Die Amity/ Die
1610 kümmern sich eben um die Wirtschaft. Also/ (..) Ja/ ((lacht)) Wie kann man das sagen? Also sie
1611 haben so Felder und so und bauen das Essen an und so. Und dann (.) geht es noch um die
1612 Dauntless. Die sorgen eben für die Sicherheit. (..) #00:26:53-9#
1613
- 1614 **Interviewer** Und dann gab es ja noch die Fünften. Ich weiß jetzt nicht mehr den Namen. Die
1615 Schwarz-Weiß waren. Die immer die Wahrheit gesagt haben. #00:26:59-0#
1616
- 1617 **Clarissa** Ja, die (.) ich glaube/ #00:27:00-1#
1618
- 1619 **Interviewer** Candor oder? #00:27:00-9#
1620
- 1621 **Clarissa** Ja, die sind glaube ich so für das Gericht zuständig und (.) das eben da keine falschen
1622 Spiele gespielt werden. ((lacht)) (..) #00:27:08-9#
1623
- 1624 **Interviewer** Wie findest du dieses Zusammenleben? Was findest du da gut gemacht in
1625 Chicago? #00:27:13-7#
1626
- 1627 **Clarissa** Also gut gemacht finde ich eben, dass es dort eben diese Sicherheit gibt. Also ich
1628 finde darin kann man sich sicher fühlen, weil (.) es ist alles GEREGLT und jeder weiß, was er
1629 zu tun hat und jeder (.) weiß, wo er hingehört. Das finde ich auch der einen Seite gut, weil es
1630 dann eben nicht zu solchen Streitigkeiten und so großem Krieg und so führen kann. So außer,
1631 wenn Jeanine dann eben versucht die Macht zu übernehmen. ((lacht)) Aber auf der anderen
1632 Seite finde ich das auch schlecht, weil dann eben (.) man halt nicht die Chance hat was Neues
1633 auszuprobieren oder zu sein, was man WILL. Und das (.) zu erreichen. #00:27:52-4#
1634
- 1635 **Interviewer** //mhm// (bejahend) Das findest du also auch schlecht gelöst dann an der Sache?
1636 #00:27:55-1#
1637
- 1638 **Clarissa** Also es hat positive und negative Sachen. #00:27:57-4#
1639
- 1640 **Interviewer** Wenn du eine Sache in unsere jetzige Gesellschaft mitnehmen könntest aus
1641 Chicago: Was wäre das dann? #00:28:02-8#
1642
- 1643 **Clarissa** Ich glaube diese Ordnung. Also nicht die Ordnung mit den Fraktionen, sondern dass
1644 es eben generell so geordnet dort ist. Weil (.) dort (.) ist halt kein Einkommen oder so, dass das/
1645 #00:28:13-9#
1646
- 1647 **Interviewer** //mhm// (bejahend) #00:28:13-9#
1648
- 1649 **Clarissa** Eben ist so "Arme und Reiche". Es gibt eben nur die Leute, (.) die eben was dazu
1650 beitragen. Die sind eben/ (.) Die können dort gut leben (.) und die Leute, die eben nichts dazu
1651 beitragen, die Factionless, die haben vielleicht kein schlechtes Leben, aber die können jetzt
1652 nicht so gut leben wie zum Beispiel die Erudite oder die Abnegation/ #00:28:33-0#

1653
1654 **Interviewer** //mhm// (bejahend) #00:28:33-1#
1655
1656 **Clarissa** Aber ich finde, das ist dann eben blöd dort, weil hier gibt es eben die Menschen, die
1657 können sich aussuchen ob sie eben arbeiten wollen oder lieber auf der Couch sitzen wollen.
1658 ((lacht)) Und dort sind die Factionless ja nicht freiwillig fraktionslos und das finde ich/ #00:28:46-
1659 3#
1660
1661 **Interviewer** //mhm// (bejahend) #00:28:46-3#
1662
1663 **Clarissa** Finde ich dann wieder nicht so gut. Dass die dann einfach rausgeworfen werden. Aber/
1664 (.) Eben gut mit der Ordnung. #00:28:51-7#
1665
1666 **Interviewer** Ist das auch etwas, was du dort am schlechtesten gelöst findest? Oder gibt es
1667 etwas anderes, was du noch schlechter gelöst findest? (.) In Chicago/ (.) Als das mit den
1668 Factionless. #00:29:01-8#
1669
1670 **Clarissa** Ich glaube, dass die (.) Erudite sozusagen einen ziemlich hohen Rang haben, weil ich
1671 finde man merkt schon am Anfang des Buches, dass die Erudite nichts GUTES im Schilde
1672 führen, weil die/ #00:29:10-8#
1673
1674 **Interviewer** //mhm// (bejahend) (.) #00:29:11-8#
1675
1676 **Clarissa** Immer so Dinge so verheimlichen und sowas. Leise/ Und die sind immer so fies
1677 ((lacht)) zu den Abnegation/ #00:29:17-1#
1678
1679 **Interviewer** //mhm// (bejahend) #00:29:17-1#
1680
1681 **Clarissa** Und wollen die sozusagen/ Weil die Abnegation haben ja/ (.) Dieser Marcus, also der
1682 Vater von Tobias/ #00:29:21-9#
1683
1684 **Interviewer** Genau. #00:29:22-4#
1685
1686 **Clarissa** Hat ja sozusagen einen hohen Rang. Und die Erudite versuchen das immer wieder zu
1687 zerstören und tricksen dann und erzählen dann eben so Sachen/ #00:29:29-5#
1688
1689 **Interviewer** Er ist doch Regierungsführer, oder? Der ist doch/ #00:29:31-1#
1690
1691 **Clarissa** Ja. #00:29:31-3#
1692
1693 **Interviewer** Bürgermeister glaube ich/ #00:29:32-1#
1694
1695 **Clarissa** Kann man so sagen. Und dann erzählen die das immer mit dem Tobias und so. (.)
1696 Und dann ist das auch nicht so gut für die Abnegation, auch wenn das/ #00:29:38-7#
1697
1698 **Interviewer** //mhm// (bejahend) #00:29:38-7#
1699
1700 **Clarissa** Vielleicht nur eine Person ist. Dann heißt es "Alle Abnegation schlagen ihre Kinder."
1701 und so. Und/ (.) #00:29:43-8#
1702
1703 **Interviewer** Also das findest du auf jeden Fall so mit das Schlimmste, was du/ #00:29:46-3#
1704
1705 **Clarissa** Weil ich finde das ist in unserer Gesellschaft auch so. ((lacht)) Dass eben Lügen
1706 erzählt werden und so Sachen in die Köpfe der Menschen gesetzt werden, die vielleicht nicht
1707 stimmen oder (.) eben nur halb der Wahrheit entsprechen. #00:29:57-1#
1708
1709 **Interviewer** Also ist/ Gibt es auch schon bei uns. Das/ #00:30:00-7#
1710
1711 **Clarissa** Ja. #00:30:00-9#
1712

- 1713 **Interviewer** Wäre jetzt etwas, was nicht nur dort der Fall ist. (.) Ich würde jetzt gerne um diese/
1714 (.) Ja, diese Rebellion beziehungsweise diese Putschversuche gerne mit dir reden. Allgemein
1715 würde ich gerne erstmal wissen: Was ist für dich eigentlich so Rebellion? Woran denkst du
1716 dann? Wie würdest du das beschreiben? #00:30:15-1#
1717
- 1718 **Clarissa** (.) Ich glaube, ich denke dann immer an Leute, die sich gegen Dinge wehren, die sind
1719 nicht gut finden. Also (..) da muss ich zum Beispiel an die Rebellen denken von/ (.) ((lacht)) /
1720 Von Star Wars oder so. #00:30:28-2#
1721
- 1722 **Interviewer** //mhm// (bejahend) Klar. #00:30:28-5#
1723
- 1724 **Clarissa** ((lacht)) #00:30:29-3#
1725
- 1726 **Interviewer** Habe ich auch schon von anderen gehört. #00:30:30-8#
1727
- 1728 **Clarissa** Also weil/ (.) Dann stellt man sich eben immer vor: Leute, die eben (.) für etwas
1729 kämpfen, an das sie glauben oder eben für das sie eben stehen. Und ich finde das ist eigentlich
1730 ziemlich mutig/ #00:30:42-4#
1731
- 1732 **Interviewer** //mhm// (bejahend) #00:30:42-5#
1733
- 1734 **Clarissa** Und so ist es (.) dort zwar auch, aber ich finde die Rebellen sind hier eher Tris und so
1735 und/ #00:30:49-8#
1736
- 1737 **Interviewer** //mhm// (bejahend) #00:30:49-8#
1738
- 1739 **Clarissa** Die, gegen die sie rebellieren, sind eben eher Jeanine und die Erudite und deren
1740 Anhänger. (.) #00:30:55-0#
1741
- 1742 **Interviewer** Okay. (.) Was für ein Verhalten findest du denn in einer Rebellion eigentlich richtig?
1743 Wie soll man sich in einer Rebellion verhalten? #00:31:02-0#
1744
- 1745 **Clarissa** Dass die Leute, die sich eben entschließen zu rebellieren, zusammenhalten und für
1746 einander da sind. Und sie eben (..) rebellieren und eben nicht das machen, was die gegen die
1747 rebellieren eben sozusagen machen nur eben gegen die. Also sozusagen/ #00:31:19-7#
1748
- 1749 **Interviewer** //mhm// (bejahend) #00:31:19-7#
1750
- 1751 **Clarissa** Deren Taten wiederholen, nur (.) gegen die. ((lacht)) #00:31:23-1#
1752
- 1753 **Interviewer** Ja. #00:31:23-7#
1754
- 1755 **Clarissa** Also, dass sie eben (.) schlau vorgehen und so rebellieren, dass deren Rebellion auch
1756 etwas bringt sozusagen. Und/ (.) #00:31:31-4#
1757
- 1758 **Interviewer** Was würdest du da/ Ist das auch für dich dann ein falsches Verhalten, was du jetzt
1759 beschrieben hast? Die Taten wiederholen. Das wäre sich falsch verhalten? (.) Was würde dir
1760 noch einfallen? Was darf man auch nicht in einer Rebellion machen? #00:31:40-6#
1761
- 1762 **Clarissa** Ich glaube (.) seine Freunde verraten. Also zum Beispiel/ #00:31:45-1#
1763
- 1764 **Interviewer** //mhm// (bejahend) #00:31:45-1#
1765
- 1766 **Clarissa** Gegen die man rebelliert. (..) Also mit DENEN rebelliert. ((lacht)) #00:31:49-2#
1767
- 1768 **Interviewer** Ja, klar. ((lacht)) #00:31:50-0#
1769
- 1770 **Clarissa** Nicht gegen die man rebelliert. #00:31:52-4#
1771
- 1772 **Interviewer** //mhm// (bejahend) #00:31:52-4#

- 1773
1774 **Clarissa** ((lacht)) Und (.) dann/ Ja, man sollte auf jeden Fall zusammenhalten und wenn es
1775 brenzlich wird nicht einfach sagen so "Ey, Tschüss.". ((lacht)) #00:32:00-4#
1776
1777 **Interviewer** Das gehört auf jeden Fall dann dazu? #00:32:02-1#
1778
1779 **Clarissa** Ja. #00:32:02-3#
1780
1781 **Interviewer** Das Zusammenhalten. (.) Warum entscheidet sich eigentlich Tris zu rebellieren?
1782 #00:32:07-3#
1783
1784 **Clarissa** Weil wie gesagt sie ist eben sehr mutig und sie wusste glaube ich von Anfang an was
1785 richtig ist. Und sie ist eben auch mutig genug um sich zu trauen. #00:32:17-3#
1786
1787 **Interviewer** //mhm// (bejahend) #00:32:17-3#
1788
1789 **Clarissa** Dass es eben zu sagen. (.) Weil sie WEIß, was richtig ist. Und sich eben auch dagegen
1790 zu wehren, was falsch ist. Und ich finde dass/ da kommen wir wieder zum Thema Freundschaft,
1791 weil ihre/ #00:32:27-8#
1792
1793 **Interviewer** Ja. #00:32:28-1#
1794
1795 **Clarissa** Freunde, die vertrauen ihr eben so gut, dass sie ihr eben dabei helfen und (.)
1796 deswegen/ Ja. Ich finde, das ist sehr sehr gut. #00:32:35-8#
1797
1798 **Interviewer** Gibt es denn einen bestimmten Moment für dich, wo du sagen würdest: Da hat sich
1799 Tris entschlossen zu rebellieren. Wo du dran denkst. Oder irgendwie so einen Zeitpunkt, wo du
1800 denkst/ #00:32:46-0#
1801
1802 **Clarissa** (3) Ich glaube wo Jeanine die/ (.) Also das war ja/ Sie hat ja schon vorher raus
1803 gefunden/ Ich glaube ab dem Moment, an dem sie eben gemerkt hat, dass da etwas im Schilde
1804 ist, hat sie/ #00:32:58-1#
1805
1806 **Interviewer** //mhm// (bejahend) #00:32:58-1#
1807
1808 **Clarissa** Hat man ja mal gemerkt, wie sie so nachgeforscht hat und Caleb/ #00:33:00-5#
1809
1810 **Interviewer** //mhm// (bejahend) #00:33:00-5#
1811
1812 **Clarissa** Gefragt hat und/ #00:33:01-6#
1813
1814 **Interviewer** Genau. #00:33:01-9#
1815
1816 **Clarissa** Immer auf diese Computer geguckt hat und sie hat ja da von Calebs Wohnung aus
1817 diese Ladungen gesehen. #00:33:06-5#
1818
1819 **Interviewer** Ja. #00:33:07-0#
1820
1821 **Clarissa** Ich glaube an dem Moment, an dem die anderen alle diese Spritze bekommen haben
1822 (.) und sie ja auch schon versucht sich so/ so (.) wegzuschleichen/ #00:33:15-8#
1823
1824 **Interviewer** //mhm// (bejahend) #00:33:15-8#
1825
1826 **Clarissa** Und sie dann genommen wurde, hat sie glaube ich schon gewusst, dass sie mit Four
1827 gegen die kämpfen würde. Weil dann ist sie ja so im Zug, als sie da alle so standen/ #00:33:23-
1828 8#
1829
1830 **Interviewer** Ja, genau. #00:33:24-3#
1831

- 1832 **Clarissa** So langsam zu Four gegangen und hat dann seine Hand genommen. Ich glaube von
1833 dem Moment wussten die dann eben, dass sie eben nicht einfach so da tun werden, als würde
1834 sie auch gebannt sein. Weil die haben sich ja dann auch sofort gegen diesen Eric gewehrt und
1835 haben ihn dann ja auch ((lacht)) kaputt gehauen. ((lacht)) #00:33:40-8#
1836
1837 **Interviewer** //mhm// (bejahend) #00:33:40-8#
1838
1839 **Clarissa** Und ich fand, da hat man sofort gemerkt, dass sie eben sofort wusste, was richtig ist
1840 und helfen wollte. (..) #00:33:48-5#
1841
1842 **Interviewer** Welche Absicht haben eigentlich die Rebellen dann zusammen gehabt? #00:33:52-
1843 9#
1844
1845 **Clarissa** Ich glaube diese/ Um Jeanine zu stoppen/ Also eben das Böse zu stoppen und dieses
1846 Leid und diesen Krieg zu stoppen. #00:34:00-6#
1847
1848 **Interviewer** //mhm// (bejahend) Das hat sie vereint praktisch dann in dieser Sache? Wie findest
1849 du eigentlich den Umgang der Rebellen mit ihren Gegnern? #00:34:06-6#
1850
1851 **Clarissa** (..) Also ich finde den Umgang wie die Rebellen zu den Gegnern sind besser als wie
1852 die Gegner zu den Rebellen. Weil die Gegner, die (..) haben ja eigentlich jeden abgeschlachtet,
1853 ((lacht)) der ihnen in den Weg gekommen ist. Und/ Also die Gegner. #00:34:21-1#
1854
1855 **Interviewer** Ja, klar. #00:34:21-5#
1856
1857 **Clarissa** Die Rebellen, die haben am Anfang/ Also Tris hatte ja auch am Anfang versucht mit
1858 Reden zu überzeugen und das hat ja nicht viel gebracht. #00:34:27-4#
1859
1860 **Interviewer** Bei Will zum Beispiel (..) meinst du das? #00:34:30-4#
1861
1862 **Clarissa** Ja. Und auch/ (..) Er war ja nicht wirklich der Gegner. Er war ja eigentlich hypnotisiert.
1863 Aber auch gegen Jeanine hat sie erstmal gesagt, dass sie eh keine Chance hat und so. Und
1864 dass sie doch einfach aufhören soll/ #00:34:39-7#
1865
1866 **Interviewer** //mhm// (bejahend) #00:34:39-8#
1867
1868 **Clarissa** Aber das hat ja nichts gebracht. (..) Und als am Ende Four dann eben gegen Jeanine
1869 gekämpft hat, hat er sie auch nicht umgebracht. Auch wenn er glaube ich sogar die Möglichkeit
1870 dazu gehabt hätte, (..) hat er sie nicht umgebracht, weil er eben nicht so sein wollte wie Jeanine
1871 und (..) töten wollte. (..) #00:34:54-8#
1872
1873 **Interviewer** Super. (..) Wer sind für dich eigentlich so am Ende die Gewinner der Rebellion?
1874 #00:34:59-4#
1875
1876 **Clarissa** (..) Ich glaube die Rebellen auf jeden Fall. Und am meisten glaube ich Tris und Four,
1877 weil für Christina hat das ja so keinen guten Lauf, weil sie war ja verliebt in Will und der ist dann
1878 gestorben. Und von ihrer besten Freundin umgebracht worden. Ich glaube das ist dann schon
1879 ein Schock/ #00:35:14-8#
1880
1881 **Interviewer** //mhm// (bejahend) #00:35:15-1#
1882
1883 **Clarissa** Aber (..) sie ist ja dann nicht nachtragend oder so. Und auch wenn das sehr sehr
1884 schlimm ist, aber sie konnte ja Tris verzeihen. (..) Aber für sie war es ja dann doch nicht so
1885 praktisch, weil dann denkt man sich glaube ich auch so "Ja, was wäre wenn wir einfach das
1886 sein gelassen hätten? Dann wäre Will jetzt noch am Leben/ #00:35:32-2#
1887
1888 **Interviewer** //mhm// (bejahend) #00:35:32-2#
1889

- 1890 **Clarissa** "Und irgendwie hätten wir es dann doch geschafft." (.) Dass alles aufhört und so. Ich
1891 glaube dann war es für sie doch nicht so ein glücklicher Moment wie für Tris und Four. (.)
1892 #00:35:42-1#
1893
- 1894 **Interviewer** Wen würdest du dann als Verlierer der Rebellion bezeichnen? #00:35:44-6#
1895
- 1896 **Clarissa** Auf jeden Fall Jeanine. ((lacht)) Weil sie (.) ist da ja nicht heil rausgekommen.
1897 #00:35:49-6#
1898
- 1899 **Interviewer** Ja. #00:35:50-1#
1900
- 1901 **Clarissa** (.) Dann die Leute, die Jeanine geholfen haben. Die dann eben/ Die müssen ja so/
1902 "Ich hab ihr nur geholfen, weil/" und dann kommen ja immer diese Ausreden. (.) Und ich glaube
1903 auch die, die von dem Hypnotisiertwerden, weil die müssen eben (.) daran denken, was sie
1904 eben alles getan haben, ohne dass sie es wollten/ #00:36:09-6#
1905
- 1906 **Interviewer** //mhm// (bejahend) #00:36:09-6#
1907
- 1908 **Clarissa** Und das ist dann bestimmt auch sehr sehr ((lacht)) schlimm. Und natürlich die ganzen
1909 Menschen, die gestorben sind. (..) #00:36:15-6#
1910
- 1911 **Interviewer** Ja, das ist halt die nächste Frage schon gewesen: Mit welchen Konsequenzen
1912 müssen die Gewinner und Verlierer leben? Du hast jetzt geredet von denen, die hypnotisiert
1913 sind. Tris hast du auch schon gesagt, mit welchen Konsequenzen/ (.) Ja/ (.) Jetzt würde ich
1914 noch zum Schluss kurz fragen, wenn das okay ist für zwei Minuten: (.) Wenn du jetzt auch in
1915 dieser Welt in diesen Büchern gewesen wärest zu diesem Zeitpunkt. Könntest du dir vorstellen
1916 auch an der Rebellion teilgenommen zu haben? #00:36:41-5#
1917
- 1918 **Clarissa** Also ich hätte glaube ich schon an der Rebellion teilgenommen, weil ich glaube, ich
1919 wäre jetzt auch nicht bei den Erudite oder so gewesen. Also wenn ich nach der Fraktion/ Ich
1920 glaube ich wäre vielleicht bei den Dauntless oder bei den Abnegation gewesen. (.) Vielleicht
1921 wäre ich auch eine Divergent gewesen ((lacht)), mal gucken. Aber ich glaube ich hätte schon
1922 geholfen weil (.) ich bin auch nicht der Mensch der eben das macht, was alle machen nur um
1923 für sich selbst vielleicht zu sorgen oder/ #00:37:04-6#
1924
- 1925 **Interviewer** //mhm// (bejahend) #00:37:04-6#
1926
- 1927 **Clarissa** Weil er/ (.) Oder weil ich (.) eben (.) Jeanine gefallen möchte oder so, wie es ja Peter
1928 getan hat. #00:37:12-3#
1929
- 1930 **Interviewer** //mhm// (bejahend) #00:37:12-5#
1931
- 1932 **Clarissa** (.) Und ich glaube schon, dass ich Tris geholfen hätte. #00:37:16-2#
1933
- 1934 **Interviewer** Was wäre jetzt für dich ein Grund gewesen dann konkret da teilzunehmen? Also
1935 wann hättest du gesagt: Jetzt wäre ich dabei gewesen. #00:37:23-6#
1936
- 1937 **Clarissa** (.) Ich glaube ab dem Moment, in dem ich eben gesehen hätte zu was Jeanine in der
1938 Lage ist und das/ #00:37:29-3#
1939
- 1940 **Interviewer** //mhm// (bejahend) #00:37:29-3#
1941
- 1942 **Clarissa** Sieht man ja allein schon, als sie eben diese ganzen Truppen hergestellt hat. Dass
1943 sie überhaupt in der Lage war jemanden zu hypnotisieren/ #00:37:34-7#
1944
- 1945 **Interviewer** Ja. #00:37:34-9#
1946
- 1947 **Clarissa** Und jemanden irgendwas anzutun. Ich finde, man muss nicht sofort morden, dass
1948 jemand merkt wie eine Person ist. Weil man merkt es ja auch was sie sagt und/ #00:37:43-1#
1949

- 1950 **Interviewer** //mhm// (bejahend) #00:37:43-1#
- 1951
- 1952 **Clarissa** Wie überzeugt sie darüber geredet hat, dass die Abnegation ausgelöscht werden
- 1953 müssen und ich glaube ab dem Moment hätte ich gewusst, dass das besser gegen sie als mit
- 1954 ihr ist. (.) #00:37:53-1#
- 1955
- 1956 **Interviewer** Cool. (.) Wenn sonst/ Ist es okay, wenn ich noch eine Frage zur Zukunft stelle?
- 1957 #00:37:59-4#
- 1958
- 1959 **Clarissa** //mhm// (bejahend) #00:37:59-8#
- 1960
- 1961 **Interviewer** (.) Wie stellst du dir die Zukunft nach diesen Büchern vor? Was passiert wohl dann
- 1962 danach? #00:38:04-5#
- 1963
- 1964 **Clarissa** (.) Also ich glaube, dass (.) die ganzen Leute, die dort eben waren, (.) wieder raus
- 1965 kommen. Also eben das ganze Experiment, das da durchgeführt wurde, aufgelöst wird. Und die
- 1966 Divergent vielleicht einen (.) Platz bekommen, der der Menschheit helfen wird (.) und vielleicht
- 1967 auch der Menschheit damit geholfen wurde. #00:38:26-9#
- 1968
- 1969 **Interviewer** //mhm// (bejahend) #00:38:26-9#
- 1970
- 1971 **Clarissa** Und sich das alles vielleicht ändert. Also ich stelle mir da ein Happy End/
- 1972 beziehungsweise MÖCHTE MIR ((lacht)) da ein Happy End vorstellen. #00:38:31-4#
- 1973
- 1974 **Interviewer** Ja, klar. #00:38:32-7#
- 1975
- 1976 **Clarissa** (..) Dass am Ende eben alle wieder glücklich leben und auf der Erde wieder Pflanzen
- 1977 wachsen und so. Dass sie das dann wieder von diesem Atomschock sozusagen erholt. Also
- 1978 weil in dem dritten Teil sieht man ja/ liest man ja auch, dass dort ja (.) nichts mehr war. Also (..)
- 1979 vergiftete Flüsse und so. Und dass sich das vielleicht doch ändert. ((lacht)) #00:38:55-9#
- 1980
- 1981 **Interviewer** Gut, das war die letzte offene Frage. Oh, doch die noch: Was wäre wohl eigentlich
- 1982 passiert, wenn Tris und die anderen nicht rebelliert hätten? (..) Wie würde die Welt dann
- 1983 aussehen? #00:39:06-7#
- 1984
- 1985 **Clarissa** Ich glaube, dass Jeanine (.) vielleicht gewonnen hätte/ #00:39:11-1#
- 1986
- 1987 **Interviewer** //mhm// (bejahend) #00:39:11-1#
- 1988
- 1989 **Clarissa** (..) Aber glaube ich noch nicht so zufrieden wäre, wie sie es sich erhofft hat und
- 1990 vielleicht einfach weiter machen würde, weil sie eben immer mehr möchte. Weil man hat ja
- 1991 gemerkt, dass sie sehr sehr zielstrebig ist und/ #00:39:24-8#
- 1992
- 1993 **Interviewer** //mhm// (bejahend) #00:39:24-8#
- 1994
- 1995 **Clarissa** (..) ich glaube am Ende hätte sie sich selbst vernichtet, indem sie eben (.) immer weiter
- 1996 gemacht hätte. (.) #00:39:34-9#
- 1997
- 1998 **Interviewer** Dann vielen Dank dafür/ #00:39:36-0#

Appendix A5 Dora T1

- 1 **Interviewer** Meine erste Frage geht so allgemein ums Lesen. Wie oft liest du Bücher?
2 #00:00:04-5#
3
- 4 **Dora** (.) Also im Moment lese ich eigentlich jederzeit. Also mindestens ein Buch so/ #00:00:09-
5 9#
6
- 7 **Interviewer** //mhm// (bejahend) #00:00:10-5#
8
- 9 **Dora** Ja. #00:00:10-8#
10
- 11 **Interviewer** (.) Wie regelmäßig ist das dann? #00:00:13-9#
12
- 13 **Dora** Ja, kommt drauf an wie dick das Buch ist. (.) Sind das halt auch entsprechend viele
14 Bücher, ne? (.) #00:00:20-0#
15
- 16 **Interviewer** Okay, also/ Heißt das du liest jeden Tag? #00:00:22-9#
17
- 18 **Dora** //mhm// (verneinend) (.) Vielleicht einmal die Woche oder so. #00:00:25-9#
19
- 20 **Interviewer** Okay. Und wie viel liest du dann? #00:00:27-5#
21
- 22 **Dora** (.) Na meistens bis das Buch fertig ist. ((lacht)) #00:00:30-4#
23
- 24 **Interviewer** Okay, also (.) "Zack, fertig.". Okay. (.) Das hab ich auch noch nicht erlebt, aber
25 finde ich interessant auf jeden Fall. (..) Also/ (..) Liest du dann manchmal auch einfach ganz
26 viele Stunden sozusagen dann auch? #00:00:44-6#
27
- 28 **Dora** (.) Ja. #00:00:46-0#
29
- 30 **Interviewer** Erinnerst mich an eine Bekannte. Die ist auch so eine Marathonleserin. Wie bei
31 Fernsehserien, so dass man nicht aufhören kann. Aber bei Büchern/ (.) stimmt. Doch ich kenne
32 solche Leute. (.) Hast du konkret ein Lieblingsgenre? #00:01:01-0#
33
- 34 **Dora** (..) //mhm// (verneinend) Nein. #00:01:03-9#
35
- 36 **Interviewer** Gar nicht? Und was sind so deine Bücher Lieblingsbücher oder Lieblingsautoren?
37 #00:01:09-1#
38
- 39 **Dora** [Lieblingsgenre1 Dora]. #00:01:10-1#
40
- 41 **Interviewer** Hast du da auch konkrete Namen (.) oder konkrete Buchtitel, die du besonders gut
42 findest? #00:01:15-3#
43
- 44 **Dora** Also [*Buchreihe1 aus Lieblingsgenre1 Dora*] zum Beispiel oder so. (4) #00:01:22-1#
45
- 46 **Interviewer** Sonst noch was? Also ich frage jetzt nur zum Sammeln, weil manchmal kommt
47 man nicht direkt drauf/ #00:01:25-7#
48
- 49 **Dora** //mhm// (bejahend) #00:01:25-9#
50
- 51 **Interviewer** Ich geh dann meistens so mein Bücherregal im Kopf durch. (.) Wenn das hilft, aber
52 das hilft nicht/ #00:01:30-4#
53
- 54 **Dora** Also ich hab letztes Jahr ziemlich viel [*Buchreihe2 aus Lieblingsgenre1 Dora*] gelesen.
55 #00:01:33-5#
56

- 57 **Interviewer** //mhm// (bejahend) Kenne ich auch. (..) Bei mir ist die Magie nicht ganz über
58 gesprungen/ #00:01:37-4#
- 59
- 60 **Dora** ((lacht)) #00:01:37-9#
- 61
- 62 **Interviewer** Aber ich glaube zu verstehen worum es geht und warum manche das gut finden
63 auf jeden Fall/ #00:01:41-7#
- 64
- 65 **Dora** Ja, ich hab mittlerweile auch aufgehört. ((lacht)) #00:01:43-0#
- 66
- 67 **Interviewer** Okay. Wie viele hast du geschafft? #00:01:44-7#
- 68
- 69 **Dora** Ich glaube ich war [Buchnummer aus *Buchreihe2 aus Lieblingsgenre1 Dora*]. (..) #00:01:48-4#
- 70
- 71
- 72 **Interviewer** ((lacht)) Du hast von der ersten bis zur/ Es gibt doch viel mehr, oder? #00:01:52-
73 9#
- 74
- 75 **Dora** Ja, es gibt ja noch [Bücher aus *Buchreihe2 aus Lieblingsgenre Dora1*] und alles/ #00:01:55-4#
- 76
- 77
- 78 **Interviewer** Ja, aber außer [Bücher aus *Buchreihe2 aus Lieblingsgenre Dora1*]. Also ich finde
79 [Bücher aus *Buchreihe2 aus Lieblingsgenre Dora1*] ist ja schon "muss man nicht, kann man",
80 aber die normalen/ (..) Respekt. Auf jeden Fall. Also (..) Hut ab! (..) Genau, welche Art haben wir
81 schon/ (..) Ich überlege gerade. Sonst war das halbwegs sonst zum Lesen so. Jetzt kommen
82 wir zu den schwierigeren Fragen, das wären einfach/ (..) zum Jetzt: Was ist dir gerade so in
83 deinem eigenem Leben wichtig? #00:02:20-8#
- 84
- 85 **Dora** (..) Schule und [Hobby1 Dora]. Also meine Hobbys. #00:02:24-4#
- 86
- 87 **Interviewer** //mhm// (bejahend) #00:02:25-0#
- 88
- 89 **Dora** Meine Freunde. (..) #00:02:27-0#
- 90
- 91 **Interviewer** Was ist dir genau an der Schule wichtig? #00:02:29-0#
- 92
- 93 **Dora** Also dass ich mehr oder weniger gute Noten habe. #00:02:32-0#
- 94
- 95 **Interviewer** Liegt das jetzt an den Zeugnissen gerade oder ist das allgemein so? #00:02:36-1#
- 96
- 97 **Dora** Ich glaube, das liegt an den Zeugnissen. ((lacht)) #00:02:37-6#
- 98
- 99 **Interviewer** ((lacht)) Ich habe es nämlich auch schon gemerkt. (..) Wofür ist es dir wichtig gute
100 Noten zu haben? #00:02:42-6#
- 101
- 102 **Dora** Für mein Studium, das ich später machen möchte. #00:02:45-8#
- 103
- 104 **Interviewer** Hast du da schon konkrete Vorstellungen oder/ #00:02:47-1#
- 105
- 106 **Dora** Ja, ich möchte [Land] [Studienfach] studieren. #00:02:50-0#
- 107
- 108 **Interviewer** Cool. (..) Also das ist schon für dich so der Grund? Da brauchst du gute Noten um
109 da/ (..) #00:02:57-1#
- 110
- 111 **Dora** Nein, ich brauche/ (..) Also in Deutschland braucht man/ Es geht teilweise nur um die guten
112 Noten und (..) [Land] brauche ich einfach nur [Zugangsvoraussetzungen für Studienfach].
113 #00:03:06-4#
- 114
- 115 **Interviewer** Also du bist schon SEHR konkret informiert, was du mal/ Cool. Ich wusste erst ein
116 halbes Jahr vorher/ #00:03:11-7#

- 117
118 **Dora** ((lacht)) #00:03:11-8#
119
120 **Interviewer** Was ich machen wollte. Also von daher geht es auch ganz anders, aber/ (.) Finde
121 ich auf jeden Fall eine coole Sache. (.) Ich kenne das nur von einem Freund, der wusste schon
122 ganz lange, dass er [Studienrichtung] machen wollte und/
123
124 **Anonymisiert bis #00:03:28-5#**
125
126 **Interviewer** (.) Kann ich nur empfehlen, wenn dich das reizt. Fand ich ein sehr interessantes
127 Thema. (3) Was genau (.) ist [Hobby1 Dora] für dich? #00:03:38-7#
128
129 **Dora** Also ich [Hobby1 Dora]/ (.) Also mit [Hobby1 Dora] zu tun habe ich schon ENORM. Also
130 ich war ein Jahr alt und [Ausübung von Hobby1 Dora]. #00:03:45-7#
131
132 **Interviewer** //mhm// (bejahend) #00:03:47-1#
133
134 **Dora** (..) Und ich hab dann [Jahr] angefangen mit [Hobby1 Dora]. Also vorher habe ich
135 [Teilbereich aus Hobby1 Dora]. ((lacht)) #00:03:55-2#
136
137 **Interviewer** ((lacht)) #00:03:56-2#
138
139 **Dora** (..) Und das ist halt (.) mein größtes Hobby. Also ich hab sonst noch so Nebenhobbys,
140 aber/ #00:04:02-1#
141
142 **Interviewer** //mhm// (bejahend) (..) Woran liegt es, dass es dein Hobby ist? #00:04:06-0#
143
144 **Dora** (.) Ja, ich hab halt immer [Teil aus Hobby1 Dora] und ich finde [Teil aus Hobby1 Dora] halt
145 faszinierend. (.) #00:04:11-6#
146
147 **Interviewer** Was genau findest du da faszinierend? #00:04:14-3#
148
149 **Dora** Also [Eigenschaft1 aus Teil aus Hobby1 Dora] ((lacht)) und [Eigenschaft2 aus Teil aus
150 Hobby1 Dora]. (3) #00:04:23-0#
151
152 **Interviewer** Was behält dich dann so bei, dass du dieses Hobby weitermachst? #00:04:27-5#
153
154 **Dora** Also ich habe halt meine Freunde [Ort der Ausübung von Hobby1 Dora] und (..) es wird
155 halt nie langweilig. (3) #00:04:35-9#
156
157 **Interviewer** Muss ich auch auf jeden Fall nochmal nachdenken/ Also [Hobby1 Dora] hatte ich
158 letztens auch schon mal gehört bei den Interviews, das finde ich auf jeden Fall nochmal eine
159 spannende Sache. Wo wir gerade bei Freundinnen und [Ort der Ausübung von Hobby1 Dora]
160 sind: Was ist/ Was heißt Freundinnen für dich so? Was heißt Freundschaft? #00:04:49-1#
161
162 **Dora** (.) Freundschaft? #00:04:50-3#
163
164 **Interviewer** //mhm// (bejahend) #00:04:50-7#
165
166 **Dora** Also (.) Menschen, mit denen ich viel zu tun habe. Menschen, die ich gerne mag. (..) Mit
167 denen ich mich auch häufiger treffe. ((lacht)) #00:04:58-1#
168
169 **Interviewer** //mhm// (bejahend) Was macht für dich gute Freundschaft aus? #00:05:01-4#
170
171 **Dora** (.) Dass wir gemeinsam immer über Sachen lachen oder weinen können. (..) #00:05:05-
172 4#
173
174 **Interviewer** Gibt es denn noch mehr, was dir einfällt? (..) Ich weiß, das sind fiese Fragen, aber/
175 #00:05:10-6#
176

- 177 **Dora** Ja. #00:05:11-2#
178
179 **Interviewer** Ich finde sie interessant. #00:05:11-6#
180
181 **Dora** (...) Ich glaube es ist halt nicht/ (...) #00:05:15-9#
182
183 **Interviewer** Was macht dich zur guten Freundin? #00:05:19-6#
184
185 **Dora** Mich? ((lacht)) #00:05:19-9#
186
187 **Interviewer** Ja, es klingt jetzt nicht/ #00:05:21-4#
188
189 **Dora** ((lacht)) #00:05:21-4#
190
191 **Interviewer** Selbstverliebt. #00:05:21-3#
192
193 **Dora** ((lacht)) #00:05:21-4#
194
195 **Interviewer** Ich frage das alle. Von da/ #00:05:24-2#
196
197 **Dora** (5) Ich glaube ich kann auch gut mitlachen oder halt einen trösten oder so. (.) Einen
198 aufmuntern. ((lacht)) (...) #00:05:35-5#
199
200 **Interviewer** Was machen deine Freundinnen gut, dass du mit denen befreundet bist?
201 #00:05:39-2#
202
203 **Dora** (.) Also sie sind halt lustig. Wir lachen halt ziemlich und wir bauen halt ziemlich viel Mist
204 zusammen. ((lacht)) (.) Und wir haben eigentlich immer Spaß zusammen. (...) Streiten uns nicht.
205 (.) #00:05:52-2#
206
207 **Interviewer** Was heißt denn für dich so Mist bauen? #00:05:55-5#
208
209 **Dora** (...) Also wir waren jetzt zum Beispiel letztens in [Stadt] und dann sind wir andauernd
210 Fahrstuhl gefahren/ #00:06:01-8#
211
212 **Interviewer** ((lacht)) #00:06:01-8#
213
214 **Dora** Und dann sind wir in Kaufhäuser rein gegangen und (.) Fahrstühle hoch und runter/
215 ((lacht)) (.) und so. (.) Sowas halt. #00:06:09-3#
216
217 **Interviewer** //mhm// (bejahend) Also Sachen, die andere/ (...) Ich weiß nicht, wie man das
218 beschreiben würde. Also ich weiß schon was du meinst, mir fehlen gerade die Worte. #00:06:17-
219 5#
220
221 **Dora** //mhm// (...) Auf Klassenfahrt haben wir [Mangel im Zimmer behoben]. #00:06:20-9#
222
223 **Interviewer** ((lacht)) WAS? #00:06:22-6#
224
225 **Dora** Also wir waren in [Ort] und hatten da [Unterbringungsform] und dann (.) brauchten wir halt
226 [Mangel im Zimmer]. [Detaillierte Beschreibung des Mangels im Zimmer]. (.) Da haben wir halt
227 [Behebung des Mangels im Zimmer]/ #00:06:34-9#
228
229 **Interviewer** ((lacht)) #00:06:34-9#
230
231 **Dora** [Behebung des Mangels im Zimmer]. (...) #00:06:38-1#
232
233 **Interviewer** Respekt, also ich wäre auf sowas nicht gekommen. Aber ich kenne diese
234 Probleme. ((lacht)) (...) Also du hast jetzt gesagt Schule, (...) [Hobby1 Dora] und Freunde? Ist dir
235 sonst noch irgendwas wichtig (.) wirklich? (.) Nicht, dass ich jetzt was bestimmtes hören will, ich
236 frag nur nochmal ob dir was/ #00:06:53-3#

- 237
238 **Dora** Also ich [Hobby2 Dora] und so. #00:06:55-6#
239
240 **Interviewer** Du [Produkt aus Hobby2 Dora]? Was [Hobby2 Dora] du dann so genau? #00:06:58-
241 5#
242
243 **Dora** Also (..) im Moment ein [Produkt aus Hobby2 Dora] für meine Freundinnen, das sollte
244 eigentlich ((lacht)) [Anlass] schon fertig sein. (4) Ja so [spezifisches Produkt aus Hobby2 Dora]
245 oder so. #00:07:11-7#
246
247 **Interviewer** //mhm// (bejahend) (..) Machst du das dann für dich oder wirklich nur für
248 Freundinnen? #00:07:16-9#
249
250 **Dora** Also [Tätigkeit Hobby2 Dora für sich selbst] und [besondere Ausübung für Freundinnen
251 von Hobby2 Dora]. (.) #00:07:22-6#
252
253 **Interviewer** Und (.) hast du da irgendwie einen konkreten Grund, warum du das toll findest?
254 #00:07:27-5#
255
256 **Dora** (.) Also ich fand es halt ziemlich interessant und mir gelingt das eigentlich auch relativ gut.
257 (3) #00:07:34-7#
258
259 **Interviewer** Was motiviert dich dann das weiterzumachen? #00:07:37-6#
260
261 **Dora** (3) Ja, also ich fange [Produkt aus Hobby2 Dora] an und weiß halt wie das [Endprodukt
262 ist], aber (.) meine Freundinnen wollen halt auch wissen wie [Produkt aus Hobby2 Dora].
263 ((lacht)) (.) Und dann [Hobby2 Dora] für die meistens [Fertigstellung des Produkts von Hobby2
264 Dora]. #00:07:49-3#
265
266 **Interviewer** Okay. Aber es ist dann halt nur, dass ihr das [Ausübung Hobby2 Dora] und nicht
267 irgendwer anderes dann das bekommt, also/ #00:07:53-7#
268
269 **Dora** Vielleicht irgendwann mal. ((lacht)) #00:07:55-2#
270
271 **Interviewer** Okay, also du bist jetzt nicht auf irgendwelchen Blogs, dass du das dann da machst
272 oder so. (.) Weil ich kenne das auch/ Das Ganze/ dass das manche [besondere Ausübung von
273 Hobby2 Dora]. [spezifisches Produkt aus Hobby2 Dora] kenne ich natürlich auch und sowas,
274 aber da bist du jetzt nicht in diesem Bereich? #00:08:09-0#
275
276 **Dora** Nein. #00:08:09-2#
277
278 **Interviewer** Okay. (.) Cool, das habe ich auch noch nicht gehört, finde ich auf jeden Fall
279 spannend. (.) Jetzt mach mal einen Schritt in die Zukunft: Wie stellst du dir denn deine Zukunft
280 vor? (..) Den Zeitraum kannst du dir selber überlegen. #00:08:20-0#
281
282 **Dora** Also mit etwas Glück ((lacht)) (.) bin ich dann [Jahr] oder so in [Ort] und studiere halt
283 [Studiengang]. (..) Und später so/ ((lacht)) Mann, Frau/ Mann, Kinder und so. (..) Vielleicht
284 [Haustier]. (..) Also mit [Hobby1 Dora] aufhören möchte ich nicht. #00:08:40-5#
285
286 **Interviewer** //mhm// (bejahend) (4) Wie stellst du dir dann das Studieren vor? Was hast du da
287 so für Erwartungen? #00:08:48-9#
288
289 **Dora** (.) Ziemlich viel lernen. ((lacht)) (..) Ich glaube ich weiß bei [Studiengang], dass man auch
290 so [besondere Tätigkeit im Studiengang] und so. Aber da hab ich auch kein Problem mit. (3)
291 #00:09:01-6#
292
293 **Interviewer** Also es muss ja was (.) dich antreiben, dass du das möchtest. Also was ist so der
294 Grund, warum das für dich so das Erste ist, was du in deiner Zukunft siehst? #00:09:09-2#
295
296 **Dora** (.) Also ich möchte halt (.) jemandem/ also helfen. #00:09:13-5#

297

298 **Interviewer** //mhm// (bejahend) #00:09:14-3#

299

300 **Dora** Auch wenn es nur [besondere Tätigkeit im Studiengang] oder vielleicht [Studiengang]
301 allgemein. (...) Möchte ich halt Menschen und so helfen. (...) #00:09:22-1#

302

303 **Interviewer** Und woher kommt das, dass du Menschen helfen möchtest? Hast du da schon mal
304 drüber nachgedacht? #00:09:26-1#

305

306 **Dora** //mhm// (verneinend) (...) Also ich finde es halt ziemlich ungerecht wie (.) in Afrika oder so,
307 nur weil die weniger Geld haben, dass da Kinder da sterben müssen. #00:09:35-0#

308

309 **Interviewer** //mhm// (bejahend) #00:09:35-0#

310

311 **Dora** (.) Finde ich halt ein bisschen/ (...) #00:09:38-0#

312

313 **Interviewer** Ich kann es auf jeden Fall nachvollziehen und/ (3) Wie gesagt, das sind halt fiese
314 Fragen, wo man nicht immer die Antwort weiß, aber ich versuche halt immer so ein bisschen so
315 (.) dahinter zukommen, was man erst so ein bisschen sagt, um dann so einen Eindruck zu
316 bekommen, woher zum Beispiel dieses Verlangen zum Beispiel zu helfen zu kommen/ (.) Wie
317 hast du das gesagt? "Jemandem helfen wollen?", ich weiß gar nicht mehr. Ich schreib mir das
318 nochmal auf. (.) Ich höre mir das nochmal auf dem Band an. (4) Und du meintest vorhin (.)
319 [Bezugsobjekte des Studiengangs] sind. Woher kommt dieses [besondere Tätigkeit im
320 Studiengang]? Also sind für dich (.) [Bezugsobjekte des Studiengangs] oder ist das was
321 anderes? #00:10:16-8#

322

323 **Dora** Nein, eigentlich im Gegenteil, weil ich sehe halt auch im Internet oder so/ Oder (.) jetzt in
324 Japan, (...) dass [Bezugsobjekte des Studiengangs] halt ziemlich mies behandelt werden.
325 #00:10:25-2#

326

327 **Interviewer** //mhm// (bejahend) #00:10:25-9#

328

329 **Dora** Dass die (.) / Also zum Beispiel [grausame Tätigkeit] in Japan, dass die da einfach
330 abgeschlachtet werden nur wegen der Tradition. Sowas (.) regt mich halt ein bisschen auf und
331 für andere Menschen ist es dann nur [Bezugsobjekte des Studiengangs]. (...) Für mich sind
332 [Bezugsobjekte des Studiengangs] ein normales Lebewesen wie jeder andere. #00:10:41-4#

333

334 **Interviewer** //mhm// (bejahend) (.) Fand ich jetzt nur interessant, weil ich dachte mal dieses
335 [Bezugsobjekte des Studiengangs], dass das was ist, was andere denken, aber das denke ich
336 zum Beispiel selber nicht. (.) Wir haben jetzt noch drei Minuten zur Pause. Ich würde dann hier
337 noch in diesem Block weiter fragen, da können wir dann gleich Pause machen. Was machen
338 denn dann deine Freunde in der Zukunft? (.) Wie stellst du dir das vor? #00:11:01-2#

339

340 **Dora** (.) Also die möchten teilweise [Beruf] werden oder (...) auch [Beruf in einem anderen Land]
341 ((lacht)), was ich ziemlich bezweifle, aber (...) / Also wir möchten halt auch alle noch
342 zusammenbleiben in der Zukunft. (.) #00:11:18-2#

343

344 **Interviewer** Was heißt für dich zusammenbleiben dann? #00:11:19-9#

345

346 **Dora** Dass wir nicht den Kontakt verlieren. #00:11:21-4#

347

348 **Interviewer** //mhm// (bejahend) (...) Wie kriegt man das hin? #00:11:25-1#

349

350 **Dora** Telefonieren und schreiben, (...) skype ((lacht)). #00:11:30-2#

351

352 **Interviewer** Also hat es gar nicht mit diesem (.) in einem Raum Zusammensein zu tun, sondern
353 er ist mehr so ein (3) Gefühl? Ich weiß nicht, wie man das nennen kann. #00:11:40-5#

354

355 **Dora** Dass wir uns noch (.) sehen praktisch. Also (.) dass wir halt nicht den Kontakt verlieren.
356 #00:11:45-8#

357

358 **Interviewer** Okay. (.) Weißt du genau, was deine Familie in der Zukunft macht? Wie stellst du
359 dir das vor? #00:11:52-0#

360

361 **Dora** (3) Also [Geschwisterteil] zum Beispiel möchte (..) bei [Arbeitsort], [Geschwisterteil] ist
362 [Freizeitbeschäftigung] und der (..) möchte dann eine Ausbildung bei [Arbeitgeber] machen um
363 später [Beruf] zu werden. (3) [Verwandte1 Dora] habe ich keine Ahnung. ((lacht)) (3) #00:12:13-
364 8#

365

366 **Interviewer** Und bei deinen Eltern? Wie ist es da so? Wie stellst du dir das vor? Also (.) vielleicht
367 auch gerade gedacht daran, du studierst in [Ort]. (.) Was machen dann deine Eltern? Wie sieht
368 deine Familie da aus? #00:12:23-9#

369

370 **Dora** Alt und grau werden die. ((lacht)) (..) Ja, irgendwie/ [Elternteil1 Dora] reist ziemlich gerne.
371 Ich denke dann machen die auch so Reisen später. (3) #00:12:34-9#

372

373 **Interviewer** Verändert sich/ Glaubst du, es verändert sich was oder es bleibt was gleich?
374 #00:12:38-8#

375

376 **Dora** Kann sein, dass ich noch [Verwandte] bekomme. [Besonderes Ereignis in der
377 Verwandtschaft]. ((lacht)) (..) #00:12:45-9#

378

379 **Interviewer** Aber da hast du jetzt nicht so konkrete Vorstellungen? #00:12:49-6#

380

381 **Dora** Nein, nicht so. #00:12:49-9#

382

383 **Interviewer** Jetzt noch letztes Ding. Mach mal den Schritt zurück: Wie sieht dann die ganze
384 Welt aus zu diesem Zeitpunkt. Wie stellst du dir das vor? #00:12:57-1#

385

386 **Dora** Also im Moment mit dem Klimawandel und alles ziemlich (..) blöd denke ich mal, weil (.)
387 wir ver/ Also wir tun so als gäbe es eine zweite Welt und (..) behandeln die Welt entsprechend
388 auch so. (..) #00:13:13-7#

389

390 **Interviewer** Und wenn du das so auf einen kleineren Rahmen beschränken würdest, ich meine
391 jetzt nicht so Deutschland in Grenzen, aber so was in deinem Umfeld ist. Wie sieht da dann so
392 die Welt aus in der Zukunft? #00:13:24-3#

393

394 **Dora** (..) Also jetzt die Umwelt oder? #00:13:26-6#

395

396 **Interviewer** Nein, also allgemein Welt ist ein schön großes/ #00:13:28-5#

397

398 **Dora** ((lacht)) #00:13:28-7#

399

400 **Interviewer** Wort, deswegen was dir in den Kopf kommt. #00:13:30-6#

401

402 **Dora** (..) Weiß ich nicht. ((lacht)) (.) Keine genaue Ahnung. #00:13:35-3#

403

404 **Interviewer** Keine genaue Vorstellung, was sich da verändern könnte? Sonst machen wir eben
405 kurz Pause. #00:13:41-2#

406

407 [Zahl] **Minuten Pause**

408

409 **Interviewer** So wir hatten jetzt den ersten Teil abgeschlossen und ich würde jetzt eigentlich
410 ganz gerne dich was zur Gesellschaft fragen. Und zwar erstmal: Wie findest du eigentlich die
411 derzeitige Gesellschaft, in der du hier lebst? #00:13:57-8#

412

413 **Dora** Also ich finde die Jüngeren werden ziemlich gewalttätiger, also auf dem Schulhof. Wenn
414 ich jetzt so Fünftklässler sich prügeln sehe/ (.) Wir haben uns nie geprügelt (..). Die sind ein
415 bisschen verwahrloster die Jugend. (.) #00:14:14-6#

416

- 417 **Interviewer** Woran merkst du das? #00:14:16-1#
418
419 **Dora** Also es ist halt mit dem Prügeln und wie (.) viel Respekt sie gegenüber Älteren haben. (.)
420 #00:14:24-3#
421
422 **Interviewer** Also hast du das bei dir anders empfunden als/ oder/ #00:14:28-1#
423
424 **Dora** Ja. #00:14:28-5#
425
426 **Interviewer** Ist das nicht eine Sache vom Alter? #00:14:30-1#
427
428 **Dora** Also ich habe das eigentlich immer anders empfunden. ((lacht)) (.) Kann mich nicht
429 erinnern, dass ich [Freund_in von Geschwisterteil] beleidigt habe. ((lacht)) #00:14:37-1#
430
431 **Interviewer** Okay, also das passiert dann schon? (.) Ich weiß gar nicht mehr, wie das bei mir
432 damals war, weil ich hab da auch nicht die Erinnerungen daran. (.) Wenn du so allgemein/
433 Gesellschaft ist natürlich ein großes Wort. Also für mich heißt eigentlich jetzt Gesellschaft (.)
434 alles, was so in deinem Leben du mitbekommst, aber dich nicht so direkt betrifft. Was findest
435 du da sonst noch so, wenn du jetzt fernab von Schule bist, wenn du so durch deinen Alltag
436 gehst? #00:15:03-5#
437
438 **Dora** (5) Eigentlich relativ dasselbe. Also die Jugendlichen/ Also die Jüngeren haben überhaupt
439 keinen Respekt mehr vor Älteren. (.) #00:15:19-1#
440
441 **Interviewer** Wo machst du das denn außerhalb der Schule fest? Wo erlebst du das? #00:15:21-
442 6#
443
444 **Dora** Irgendwie im Bus oder im Zug. #00:15:23-3#
445
446 **Interviewer** //mhm// (bejahend) Also fährst du dann viel mit dem Bus oder dem Zug? (.) Und
447 was für ein Gefühl hast du dann von anderen Menschen, die jetzt nicht gerade jugendlich sind?
448 #00:15:31-3#
449
450 **Dora** Also ältere Menschen finden das halt ziemlich befremdlich. Und wenn ganz viele
451 Menschen mit einem Handy im Zug sitzen (.) gucken die halt schon ein bisschen/ (5) #00:15:44-
452 4#
453
454 **Interviewer** Ich versuche gerade ein bisschen darauf zu kommen so Gesellschaft als großes
455 Ganzes zu sehen, so als Gemeinschaft sag ich jetzt mal. Ich meine jetzt nicht direkt Deutschland
456 so, aber wenn du auf so eine Skala gehen würdest, auf so ein großes Bild, wie findest du da die
457 Gesellschaft so, das Zusammenleben bei uns? #00:15:59-8#
458
459 **Dora** Also im Großen und Ganzen sind ja alle ein bisschen mehr für Solidarität im Moment.
460 #00:16:04-9#
461
462 **Interviewer** //mhm// (bejahend) #00:16:05-3#
463
464 **Dora** Auch in der Flüchtlingskrise. (3) Sie achten halt mehr ein bisschen auf Zusammenhalt. (.)
465 #00:16:13-2#
466
467 **Interviewer** Woran merkst du das? #00:16:15-0#
468
469 **Dora** (.) Ich bin ja jetzt (.) [Wohnort] ein bisschen aktiv, also bei uns (.) [Wohnort] (..) da kümmern
470 sich halt auch im Moment ziemlich viele. Also wir haben Flüchtlingshilfe (.) dann achten halt
471 auch Menschen ein bisschen mehr/ Oder [Wohnort] gibt es auch Aktionen um sich ein bisschen
472 besser kennenzulernen. (.) #00:16:38-4#
473
474 **Interviewer** Und das ist dann so dein Hauptort, wo du diese Solidarität (.) erlebst? (..) Wenn du
475 jetzt dir überlegst: Was findest du derzeit gut gelöst in unserer Gesellschaft? (.) Es waren ja

- 476 jetzt viele Sachen auch, die dir (.) missfallen eher. Was kriegen wir ganz gut hin außer
477 solidarisch sein? #00:16:59-1#
478
479 **Dora** (..) Eigentlich relativ wenig, ne? ((lacht)) #00:17:03-5#
480
481 **Interviewer** Sonst hau noch mal was raus: Was findest du noch weiter schlecht gelöst?
482 #00:17:06-5#
483
484 **Dora** Also (..) ohne jetzt rassistisch zu sein, aber ich finde das halt ein bisschen/ (.) Man verliert
485 den Überblick mit den ganzen Flüchtlingen und (..) die schaffen das auch nicht mehr so wirklich.
486 #00:17:18-8#
487
488 **Interviewer** Wer ist 'die' denn genau? #00:17:20-2#
489
490 **Dora** Also die Politik, die Politiker. (.) #00:17:23-6#
491
492 **Interviewer** Was/ (..) Was genau meinst du dann mit "schaffen"? Also (.) ich hab schon eine
493 Ahnung, wohin du hin möchtest, aber ich würde es gerne nochmal so konkret wissen.
494 #00:17:32-5#
495
496 **Dora** Also (.) man hat halt kaum noch eine Überblick (.) wie viele wo sind und (.) wer wo ist und
497 (.)/ Also [Verwandte_r1 Dora] (.) ist auch praktisch [Beruf], [Verwandte_r1 Dora] arbeitet [bei
498 Vorgesetzte_r]. Und dann haben die da schon festgestellt, dass da einer (.) in [Ort] zum Beispiel
499 dann sich da Geld abholt und dann in der nächsten Stadt wieder. #00:17:59-4#
500
501 **Interviewer** //mhm// (bejahend) Also diese Mehrfachmeldungen meinst du dann vor allem? Also
502 (5) fernab so vom Flüchtlingsthema, ist da auch noch was, was momentan schlecht gelöst ist
503 oder gut gemacht ist beim Zusammenleben von allen? #00:18:16-0#
504
505 **Dora** (.) Also irgendwie verschleudern die dann halt auch für unnötige Sachen Geld, die
506 Politiker. Also (.) [Nachbarort] hat zum Beispiel für [Zahl].000 Euro [öffentliches Kunstwerk]
507 gekauft. ((lacht)) (.) #00:18:27-8#
508
509 **Interviewer** Okay. ((lacht)) #00:18:29-4#
510
511 **Dora** Ja, dafür hätten wir das Geld halt ein bisschen besser für Straßen oder so nutzen können.
512 #00:18:35-2#
513
514 **Interviewer** Also (.) verschleudert in dem Sinne/ (..) #00:18:40-8#
515
516 **Dora** Unnötige Sachen. #00:18:41-6#
517
518 **Interviewer** Okay, also (.) [öffentliches Kunstwerk] ist praktisch unnötig. ((lacht)) #00:18:46-3#
519
520 **Dora** ((lacht)) #00:18:47-6#
521
522 **Interviewer** Habe ich noch nicht gesehen, ich war da letztens sogar noch. Wo ist das?
523 #00:18:51-1#
524
525 **Dora** [Straßenname]. Also im Moment ist da nichts, aber vorher war da halt [vorherige
526 Landmarke]. Und dann muss man für [Zahl].000 Euro [eine_n Neue_n] kaufen, ne? ((lacht))
527 #00:19:01-1#
528
529 **Interviewer** Okay. (.) #00:19:02-3#
530
531 **Dora** Weil da nur ein berühmter [Prominenter] mal war. ((lacht)) #00:19:05-0#
532
533 **Interviewer** Okay. (.) Habe ich nicht ganz verstanden, aber müssen wir beide glaube ich nicht
534 verstehen. #00:19:10-8#
535

- 536 **Dora** //mhm// (verneinend) #00:19:11-2#
537
538 **Interviewer** Jetzt hast du sozusagen die Möglichkeit dir (.) eine Gesellschaft vorzustellen, in
539 der selber leben möchtest. Wie würde die aussehen in der Zukunft? (.) Alles ist möglich.
540 #00:19:21-2#
541
542 **Dora** Artgerechter zu Tieren, das heißt (.) mehr Vegetarier. Nicht solche Massentierhaltungen.
543 (.) Das mit den Abgasen ist auch ein bisschen besser strukturiert, irgendwie mehr Elektrowagen.
544 (..) Ein bisschen mehr (.) also Landleben praktisch, das heißt (.) ein Haus hat mal auch einen
545 Garten in der Stadt und nicht nur Hochhäuser. #00:19:44-1#
546
547 **Interviewer** //mhm// (bejahend) (4) Kannst vollkommen frei gestalten. Mich würde es einfach
548 interessieren, wie du dir eine super Gesellschaft vorstellst. (..) Wie wäre das Zusammenleben?
549 #00:19:54-9#
550
551 **Dora** (..) Also dass/ In den Großstädten kann man mittlerweile feststellen/ Da weiß man noch
552 nicht mal wer sein eigener Nachbar ist. #00:20:01-9#
553
554 **Interviewer** //mhm// (bejahend) #00:20:02-6#
555
556 **Dora** (.) Das ist halt auf dem Land anders. (.) Dass man halt meistens weiß, wer so in der Nähe
557 wohnt. (..) #00:20:09-0#
558
559 **Interviewer** Was (.) gehört für dich dann noch so dazu zum Zusammenleben außer Wohnen?
560 Also es gibt ja noch mehr als Wohnen, wo man zusammenkommt mit anderen Menschen.
561 #00:20:18-6#
562
563 **Dora** Also vielleicht das Gemeinden ein bisschen mehr aktiv sind. (.) Also ich wohne in
564 [Wohnort] und da ist die Gemeinde halt ziemlich aktiv und machen auch ziemlich viel
565 Jugendarbeit. (.) Aber in [Ort] ist die Gemeinde halt ziemlich (..) nicht aktiv. ((lacht)) (.)
566 #00:20:33-7#
567
568 **Interviewer** Wo hast du das gemerkt, dass [in Ort] nicht viel passiert? #00:20:37-8#
569
570 **Dora** Also (3) [Geschwisterteil] ist halt ab und zu in [Ort] und dann/ (.) [Lokalität] wurde glaube
571 ich auch geschlossen. [Lokalität1] oder sowas. [Lokalität2], ne? #00:20:47-5#
572
573 **Interviewer** Ja, kenne ich. #00:20:48-6#
574
575 **Dora** Also wurde jetzt auch geschlossen, weil die sind pleite und weil da keiner hingeht.
576 #00:20:52-6#
577
578 **Interviewer** //mhm// (bejahend) #00:20:53-8#
579
580 **Dora** Ja, aber [Wohnort] hat ziemlich viel Geld also/ (.) Können sich sogar [neue Anschaffung
581 für Jugendliche] und sowas kaufen. ((lacht)) #00:20:59-5#
582
583 **Interviewer** Und das ist ja jetzt etwas was so konkret in deinem Umfeld ist. Wenn du das jetzt
584 auf einer großen Skala sieht, so bei der Welt, wie (.) wäre da für dich da so eine perfekte (.)
585 Gesellschaft in der Welt? #00:21:10-9#
586
587 **Dora** Das heißt (.) weniger mobben oder rassistisch. Das ist in Amerika ja auch ziemlich/ (.)
588 #00:21:18-4#
589
590 **Interviewer** //mhm// (bejahend) #00:21:19-1#
591
592 **Dora** Da hat man was gegen Hautfarben, ist ja auch eigentlich völliger Unsinn. (3) Dass man
593 halt freundlicher mit seinen Mitmenschen umgeht. (.) #00:21:28-9#
594

- 595 **Interviewer** Was müsste denn passieren, dass das Wirklichkeit wird, was du dir jetzt vorstellst?
596 #00:21:33-8#
597
- 598 **Dora** Also die Politiker müssen (.) halt auch mal miteinander reden und (.) nicht sich gegenseitig
599 noch Vorwü/ irgendwelche Vorwürfe/ #00:21:42-0#
600
- 601 **Interviewer** //mhm// (bejahend) #00:21:42-0#
602
- 603 **Dora** machen. (..) Menschen müssten aufeinander zugehen. (..) #00:21:47-9#
604
- 605 **Interviewer** Welche Menschen hast du da im Kopf so? Mit/ #00:21:50-7#
606
- 607 **Dora** Also als (.) manche in meiner Gemeinde/ Es ist ja mehr so, dass/ (.) Da kann kein Politiker
608 sagen "Jetzt geh [nach Lokalität].", sondern dass die Menschen selber aufeinander zu gehen.
609 (.) #00:22:00-5#
610
- 611 **Interviewer** //mhm// (bejahend) (.) Wie (.) / Wie (.) / Wie könnte man das in die Wege leiten so?
612 Also vielleicht trauen sich auch manche nicht irgendwie/ #00:22:08-9#
613
- 614 **Dora** Vielleicht irgendwelche Aktionen in die Zeitungen setzen oder in die Nachrichten.
615 #00:22:12-6#
616
- 617 **Interviewer** //mhm// (bejahend) (.) Gibt es konkret was wie (.) DU dafür sorgen kannst, dass
618 jetzt so dein Traum Wirklichkeit wird? #00:22:19-1#
619
- 620 **Dora** (.) Also zum Beispiel kann ich selber Vegetarier werden ((lacht)) oder (.) halt auch ein
621 Haus mit La/ (.) Garten oder so kaufen. (3) Ein bisschen weniger Auto fahren, sondern mehr
622 Fahrrad, weil (.) ich stell auch selber fest, dass die meisten Menschen dann für (..) ein paar 500
623 Meter oder so ein Auto und dann so zum Dahinfahren. ((lacht)) (..) #00:22:40-3#
624
- 625 **Interviewer** Und sind das dann auch konkret Sachen, die du schon machst oder die du dir
626 vornimmst, oder? #00:22:44-7#
627
- 628 **Dora** Also ich esse schon ziemlich wenig [Nahrungsmittelgruppe], also/ #00:22:47-5#
629
- 630 **Interviewer** //mhm// (bejahend) #00:22:47-5#
631
- 632 **Dora** (.) Ich benutze auch eigentlich nur [Fortbewegungsmittel]. ((lacht)) (.) Also wenn ich [zu
633 Ort Hobby1 Dora] auch fahre. #00:22:51-8#
634
- 635 **Interviewer** //mhm// (bejahend) (..) Ist das auch was (.) wo du andere davon überzeugen
636 kannst? Oder ist das sowas, was du wirklich nur für dich machen kannst gerade? #00:23:01-5#
637
- 638 **Dora** Also meine (.) eine Freundin fährt auch häufiger mit [Fortbewegungsmittel] [zu Ort Hobby1
639 Dora]. (.) Dann habe ich eine Freundin, die ist [Ernährungsweise] und eine die isst dann nur
640 [besondere Form innerhalb einer Nahrungsmittelgruppe], das sind schon mal (.) für die anderen
641 Tiere kriti/ praktisch. (..) #00:23:16-2#
642
- 643 **Interviewer** Also funktioniert so in deinem Freundeskreis dann schon? #00:23:18-9#
644
- 645 **Dora** //mhm// (bejahend) #00:23:19-2#
646
- 647 **Interviewer** Das Ganze dann? Super, wir wären dann auch durch. #00:23:22-4#

Appendix A6 Dora T2

- 648 **Interviewer** Was mir aufgefallen ist beim letzten Mal/ Ich würde gerne noch ein paar Dinge zum
649 Lesen wissen, weil es haben manche (.) von euch Sachen erzählt, die ich gerne noch von euch
650 allen noch wissen möchte. Also die haben von (.) Sachen, die eben passieren, erzählt und da
651 würde ich jetzt gerne einfach zum Lesen wissen: (.) Mit wem redest du eigentlich über Bücher,
652 die du gelesen hast? #00:00:21-1#
- 653
654 **Dora** (.) Also mit Freunden, die das auch lesen oder/ (..) halt mit Freunden generell so.
655 #00:00:27-4#
- 656
657 **Interviewer** //mhm// (bejahend) (..) Worüber redet ihr dann? #00:00:30-7#
- 658
659 **Dora** (..) Wie uns die Hauptcharaktere gefallen haben und so. (.) Oder welche Handlungen wir
660 jetzt nicht so toll fanden/ #00:00:37-3#
- 661
662 **Interviewer** //mhm// (bejahend) (.) Also geht ihr dann schon in die Details dann eher statt "Wie
663 findest du das?"? (3) Wem empfiehlst du dann eigentlich Bücher, die du gelesen hast?
664 #00:00:46-7#
- 665
666 **Dora** Ja, Freunden, die auch generell lesen. #00:00:48-9#
- 667
668 **Interviewer** //mhm// (bejahend) (..) Gibt es auch Freunde, die nicht lesen? #00:00:52-3#
- 669
670 **Dora** Also nicht so wirklich. ((lacht)) #00:00:53-8#
- 671
672 **Interviewer** ((lacht)) Okay. (.) Ich frage nur, denn das habe ich auch schon gehört, dass manche
673 gesagt haben "Ich habe eigentlich Freunde, die gar nicht lesen.". (.) Von wem kriegst du dann
674 Empfehlungen? #00:01:02-0#
- 675
676 **Dora** (.) Also irgendwie Klassenkameraden oder (.) halt Freunden, die lesen. ((lacht)) (.)
677 #00:01:07-8#
- 678
679 **Interviewer** Wie sieht das dann aus? Sagen die dann "Das musst du lesen." oder? (.) Das sag/
680 #00:01:11-8#
- 681
682 **Dora** "Hast du das Buch gelesen?". "Ja" oder "Nein". Dann (..) musst du unbedingt lesen. Oder
683 so. Halt sowas dann. (.) #00:01:17-9#
- 684
685 **Interviewer** Okay. Also auf die Schiene funktioniert das dann auch. (.) Was für eine Art von
686 Büchern lesen eigentlich deine Freunde? Also so Genre zum Beispiel. #00:01:25-5#
- 687
688 **Dora** (.) Also [Genre1 Dora] oder (..) jetzt [Buchtitel1 Freunde Dora]. Das war halt das mit
689 [Handlungszusammenfassung Buchtitel1 Freunde Dora]. (.) #00:01:33-5#
- 690
691 **Interviewer** //mhm// (bejahend) Kenne ich noch nicht, aber muss ich dann zum Beispiel mal/
692 #00:01:36-0#
- 693
694 **Dora** Auch so [Genre1 Dora] halt. #00:01:37-1#
- 695
696 **Interviewer** Okay. #00:01:37-1#
- 697
698 **Dora** So Thriller. #00:01:38-0#
- 699
700 **Interviewer** Also ist das ja ähnlich was du liest, weil ich kann mich noch erinnern, du hast ja
701 selber letztens Mal [Genre1 Dora] gesagt. Das ist dann das Schöne, wenn man nicht so viele
702 Teilnehmer hat, dass man sich noch an sie erinnern kann. #00:01:44-7#
- 703
704 **Dora** ((lacht)) #00:01:44-8#

- 705
706 **Interviewer** (.) Was lesen dann eigentlich so deine/ ja die Leute in deiner Familie für Bücher?
707 #00:01:50-5#
708
709 **Dora** Also mehr so [Genre1 Familie Dora] und sowas. #00:01:52-2#
710
711 **Interviewer** Lesen das alle dann oder lesen die verschiedene Sachen? #00:01:55-2#
712
713 **Dora** Also [Elternteil1 Dora] liest halt [Genre1 Familie Dora]/ Sowas halt. Und [Elternteil2 Dora]
714 liest auch so [Genre1 Dora]. (.) #00:02:00-0#
715
716 **Interviewer** //mhm// (bejahend) (.) Teilt ihr euch dann auch Bücher, die ihr beide lest? Oder ist
717 das immer unterschiedlich/ #00:02:05-8#
718
719 **Dora** Ja, also ich klau ab und zu Bücher von [Elternteil1 Dora]. ((lacht)) #00:02:07-5#
720
721 **Interviewer** ((lacht)) //mhm// (bejahend) Das ist dann so die Richtung, wie die Bücher wandern?
722 (.) Ja, dann noch eine Frage, die hatte nämlich eine Person letztes Mal gesagt: Inwiefern wissen
723 eigentlich deine Eltern Bescheid was du liest? #00:02:19-5#
724
725 **Dora** (.) Die dürfen mir die meistens bezahlen, die Bücher. ((lacht)) #00:02:21-5#
726
727 **Interviewer** ((lacht)) Okay, also wissen die dann eigentlich auch immer, was du genau liest?
728 Das hatte nämlich eine oder einer gesagt: (.) "Ja eigentlich wissen meine Eltern gar nicht, was
729 ich lese." und das fand ich jetzt interessant auch mal von euch anderen zu hören, ob das
730 genauso ist. (.) So, jetzt können wir über die Dystopie reden. Also *The Hunger Games*. Wie ist
731 es eigentlich dazu gekommen, dass du genau das gelesen hast? #00:02:42-9#
732
733 **Dora** Also ich habe erst den Film geguckt und dann (.) wollte ich raus finden: Stimmt das denn
734 alles, was irgendwie/ Also ist es irgendwie ungefähr das Gleiche wie auch in den Büchern.
735 #00:02:51-7#
736
737 **Interviewer** Im Ersten meinst du jetzt? #00:02:53-6#
738
739 **Dora** Dann habe ich halt die Büchern gelesen und dann so nach und nach die restlichen Filme.
740 #00:02:57-6#
741
742 **Interviewer** Auch alle Bücher dann? (..) Wann genau war das dann? Also war der im Kino der
743 Film gerade oder hast du den Zuhause geguckt? #00:03:07-1#
744
745 **Dora** Nein, ich habe mir den aus der Bücherei ausgeliehen. (.) #00:03:08-8#
746
747 **Interviewer** Okay. Gab es dann schon weitere Teile? Weißt du das noch? #00:03:12-1#
748
749 **Dora** Nein. #00:03:12-4#
750
751 **Interviewer** Vom Film. Okay (.) Dann kann ich das nämlich direkt zuordnen Zuhause habe ich
752 nämlich so eine Liste, wann was raus gekommen ist. Da müssen wir das jetzt nicht machen. (.)
753 Das ist die Frage, die/ (.) Das ist jetzt nur eine, wenn welche mehrere gelesen haben, womit
754 man zuerst angefangen hat. (.) Was gefällt die eigentlich an *The Hunger Games*? #00:03:31-
755 4#
756
757 **Dora** Also es ist halt schon irgendwie interessant, weil/ (.) Spielt ja praktisch in der Zukunft und
758 ist auch halt Fantasy ((lacht)) und so. #00:03:38-8#
759
760 **Interviewer** //mhm// (bejahend) (.) Woran merkst du, dass das Fantasy ist? #00:03:38-8#
761
762 **Dora** Also (.) teilweise gibt es sowas wie diese komischen Hunde ja nicht wirklich. (.) #00:03:47-
763 9#
764

- 765 **Interviewer** Du meinst jetzt diese Mutationen dann in der Arena? (.) Okay, das ist dann für dich
766 ein Indiz "Das ist Fantasy."? (.) Gibt es auch etwas, was dir nicht gefällt an diesen Büchern?
767 #00:03:57-9#
- 768
- 769 **Dora** Also das Ende von/ Also von Büchern oder von den Filmen? #00:04:00-9#
- 770
- 771 **Interviewer** Bücher. Also eigentlich geht es um die Bücher. #00:04:04-1#
- 772
- 773 **Dora** Also das Ende ist halt schon (.) ziemlich abrupt, weil((.) Also sie ist noch eingesperrt und
774 am Ende hat sie dann einen Freund und ist verheiratet und hat Kinder. Das kommt jetzt ziemlich
775 plötzlich. #00:04:16-2#
- 776
- 777 **Interviewer** Meinst du jetzt diesen Epilog dann? Das letzte Kapitel? #00:04:17-5#
- 778
- 779 **Dora** Das kommt halt ziemlich plötzlich. #00:04:19-5#
- 780
- 781 **Interviewer** Okay, das hätte man (.) ein bisschen besser lösen können. (.) Gibt es konkret
782 Bücher, die du noch in der Zukunft lesen möchtest? #00:04:28-8#
- 783
- 784 **Dora** Also ich fange gerade noch mit *Selection* an. (.) #00:04:31-5#
- 785
- 786 **Interviewer** Hätten wir auch drüber reden können. #00:04:32-9#
- 787
- 788 **Dora** Bin ich noch nicht so weit voran. ((lacht)) #00:04:34-8#
- 789
- 790 **Interviewer** Okay. (.) Wie weit bis du da? #00:04:37-1#
- 791
- 792 **Dora** (.) Kapitel 15 oder so. #00:04:40-1#
- 793
- 794 **Interviewer** Im Ersten jetzt dann? #00:04:40-8#
- 795
- 796 **Dora** //mhm// (bejahend) #00:04:41-1#
- 797
- 798 **Interviewer** Okay, ich hab jetzt auch den Fünften gelesen, der ist jetzt endlich schon auf
799 Englisch raus gekommen und er ist genauso ausgegangen, wie ich es mir gedacht habe, also
800 wird es bei dir wahrscheinlich genauso sein, wenn du dann soweit kommst. (.) Kann ich nur
801 empfehlen, ich finde zum Beispiel Eadlyn deutlich angenehmer als America. Also wenn du
802 America ein bisschen schwierig findest, die Nächste wird besser. #00:05:01-0#
- 803
- 804 **Dora** ((lacht)) #00:05:01-0#
- 805
- 806 **Interviewer** Halte durch. ((lacht)) (.) Hast du sonst noch was vor außer diese Reihe zu lesen?
807 Wo du einfach merkst, das wäre mir noch wichtig. #00:05:10-2#
- 808
- 809 **Dora** Also von [Buchreihe3 Dora] oder so/ #00:05:11-6#
- 810
- 811 **Interviewer** //mhm// (bejahend) #00:05:11-6#
- 812
- 813 **Dora** Kommt jetzt auch bald die [Zahl] Staffel oder sowas raus. Die will ich/ #00:05:15-4#
- 814
- 815 **Interviewer** Steht auch noch auf der Want-Liste? #00:05:16-5#
- 816
- 817 **Dora** Genau. (.) #00:05:18-5#
- 818
- 819 **Interviewer** Cool. (.) Dann würde ich jetzt ein bisschen tiefer in die Charaktere in *The Hunger*
820 *Games* gehen. Und (.) erstmal würde ich gerne wissen: Mit welchem Charakter würdest du
821 eigentlich gerne befreundet sein? Aus dieser Reihe. #00:05:30-4#
- 822
- 823 **Dora** (5) Ja, mit Katniss. (.) #00:05:38-0#
- 824

- 825 **Interviewer** Warum gerade sie? #00:05:39-7#
826
827 **Dora** Weil sie ist die Hauptcharakterin ((lacht)) und (.) sie hat halt ziemlich viel durchgemacht
828 und trotzdem ist sie praktisch stark geblieben. (.) #00:05:48-8#
829
830 **Interviewer** //mhm// (bejahend) #00:05:48-8#
831
832 **Dora** Wie/ (..) #00:05:51-0#
833
834 **Interviewer** Wie würde eine Freundschaft mit ihr aussehen dann? (.) Also wie stellst du dir das
835 vor oder/ (.) Ja, das ist jetzt ein Gedankenspiel aber/ (.) #00:06:01-2#
836
837 **Dora** Keine Ahnung. ((lacht)) (.) #00:06:02-0#
838
839 **Interviewer** Also, keine konkrete Vorstellung dann? (.) Und wenn du jemanden ins Jetzt
840 mitnehmen könntest: Wer wäre das dann? #00:06:09-4#
841
842 **Dora** Haymitch. #00:06:10-0#
843
844 **Interviewer** Haymitch. (.) Weshalb gerade er? #00:06:13-1#
845
846 **Dora** Er ist einfach geil. ((lacht)) (..) #00:06:16-7#
847
848 **Interviewer** Also würdest du ihn für DICH gerne im Hier haben oder so allgemein? #00:06:20-
849 4#
850
851 **Dora** Allgemein. #00:06:20-7#
852
853 **Interviewer** Okay. (.) Wovon würden wir dann allgemein profitieren, wenn es einen Haymitch
854 gäbe? #00:06:25-6#
855
856 **Dora** (.) Es gäbe weniger Alkohol. #00:06:27-5#
857
858 **Interviewer** ((lacht)) Ja. #00:06:28-8#
859
860 **Dora** (.) Haymitch würde das leertrinken. ((lacht)) (..) Der ist halt auch irgendwie witzig. (.)
861 #00:06:34-5#
862
863 **Interviewer** //mhm// (bejahend) Was genau findest du an seiner Art witzig so? #00:06:37-5#
864
865 **Dora** (.) Dass/ Der ist halt auch irgendwie ziemlich schlagfertig und so. Und (.) ist halt irgendwie
866 schon witzig. (.) #00:06:44-5#
867
868 **Interviewer** Solche Menschen könnten wir mehr gebrauchen auf jeden Fall? (.) Hat kaum einer
869 genannt, super. (.) Wer/ Ist das dann auch deine Lieblingscharakter oder ist das jemand anders,
870 den du am besten findest/ #00:06:56-5#
871
872 **Dora** Ja, Haymitch ist schon/ (..) #00:07:00-0#
873
874 **Interviewer** Liegt das jetzt vor allem an seiner Art oder gibt es noch andere Sachen, die du an
875 ihm gut findest? #00:07:04-0#
876
877 **Dora** Es liegt schon an seiner Art und er kann halt trotz/ obwohl er witzig ist auch irgendwie ein
878 bisschen Verantwortung haben. (.) #00:07:11-3#
879
880 **Interviewer** Gibt es Sachen, die du an ihm auch schlecht findest? #00:07:13-4#
881
882 **Dora** Außer dass er Alkoholiker ist? ((lacht)) #00:07:15-6#
883

- 884 **Interviewer** ((lacht)) (..) Ja, das ist schon offensichtlich. ((lacht)) Und noch außer dieser
885 offensichtlichen Sache? #00:07:20-3#
886
- 887 **Dora** Eigentlich nicht. #00:07:21-3#
888
- 889 **Interviewer** Okay, also ist das sein Hauptproblem eigentlich schon? (..) Gibt es auch jemanden,
890 den du am wenigsten leiden kannst? #00:07:27-6#
891
- 892 **Dora** (..) Peeta. (..) #00:07:30-0#
893
- 894 **Interviewer** Okay. Was findest du an IHM gerade schlecht? #00:07:32-2#
895
- 896 **Dora** Ja (..) er kommt halt so/ Also sie war praktisch die ganze Zeit mit (..) Gale befreundet.
897 #00:07:39-9#
898
- 899 **Interviewer** //mhm// (bejahend) #00:07:40-1#
900
- 901 **Dora** Und dann kommt Peeta und dann ist sie mit dem so richtig und/ (..) #00:07:44-8#
902
- 903 **Interviewer** Zu welchem Zeitpunkt meinst du jetzt in etwa? Es gibt ja mehrere Möglich/
904 #00:07:48-7#
905
- 906 **Dora** Ja, also theoretisch fängt das ja schon beim ersten Spiel an. #00:07:50-6#
907
- 908 **Interviewer** //mhm// (bejahend) (..) Und gibt es auch Sachen, die du an ihm gut findest?
909 #00:07:56-4#
910
- 911 **Dora** Der ist ja auch theoretisch intelligent und/ #00:07:59-5#
912
- 913 **Interviewer** //mhm// (bejahend) #00:07:59-5#
914
- 915 **Dora** Auch ein BISSCHEN schlagfertig und (..) er hat halt auch schon ziemlich viel
916 durchgemacht und hat trotzdem mehr oder weniger noch sein altes Ich behalten. (..) #00:08:10-
917 8#
918
- 919 **Interviewer** Okay, also das würdest du ihm auf jeden Fall noch anrechnen dennoch. (..) Gut, ich
920 frag halt nur um so mal einen Überblick zu bekommen, wen man wie mag. (..) Ich würde jetzt
921 gerne ein bisschen mehr über Katniss erfahren. Was du von ihr denkst und/ Was würdest du
922 eigentlich sagen ist Katniss in ihrem Leben wichtig? #00:08:27-8#
923
- 924 **Dora** Ihre Familie und eigentlich ihre Freiheit so. (..) #00:08:32-9#
925
- 926 **Interviewer** Wie findest du so ihr Familienleben? #00:08:35-8#
927
- 928 **Dora** Ziemlich zerstört. ((lacht)) Also ihr Vater ist ja gestorben/ #00:08:39-2#
929
- 930 **Interviewer** //mhm// (bejahend) #00:08:39-5#
931
- 932 **Dora** Und ihre Mutter hat das ja auch nicht so ganz gut verkraftet und dann ist ihre Schwester
933 gestorben. #00:08:43-8#
934
- 935 **Interviewer** //mhm// (bejahend) (..) Aber jetzt sagen wir mal nicht zum Ende, sondern eher zum
936 Anfang hin. So eher vor der ersten Hungerspielen. Wie würdest du das so beschreiben?
937 #00:08:52-2#
938
- 939 **Dora** Ist halt schon irgendwie kaputt. #00:08:53-7#
940
- 941 **Interviewer** //mhm// (bejahend) (..) Und gibt es auch Sachen dort, die die gut hinbekommen in
942 dieser Familie? #00:09:00-6#
943

- 944 **Dora** Eigentlich nicht. ((lacht)) #00:09:01-8#
945
946 **Interviewer** Okay. Was/ #00:09:03-1#
947
948 **Dora** Vielleicht so dass sie sich irgendwie so um ihre Schwester noch kümmern kann.
949 #00:09:06-0#
950
951 **Interviewer** Okay. Wie würdest du das Verhältnis zwischen Katniss und Prim bezeichnen?
952 #00:09:09-3#
953
954 **Dora** Eigentlich relativ gut, weil Prim vertraut ihrer Schwes/ Also/ #00:09:13-3#
955
956 **Interviewer** //mhm// (bejahend) #00:09:13-3#
957
958 **Dora** Katniss halt ziemlich viel und (.) die verlassen sich auch irgendwie aufeinander so ein
959 bisschen. (.) #00:09:18-9#
960
961 **Interviewer** Und das Verhältnis von ihrer Mutter zu Katniss? #00:09:21-6#
962
963 **Dora** Das ist ziemlich schlecht, weil sie gibt ihr halt irgendwie die Schuld, dass sie sich um ihre
964 kleine Schwester die ganze Zeit kümmern musste und/ (..) nachdem ihr Vater halt gestorben ist
965 und dann ist sie irgendwie so verrückt geworden und/ #00:09:35-0#
966
967 **Interviewer** //mhm// (bejahend) #00:09:35-0#
968
969 **Dora** Das Verhältnis ist eher schlecht. (.) #00:09:38-0#
970
971 **Interviewer** Natürlich jetzt noch das Dreieck komplett machen. Und Prim und ihre Mutter: Wie
972 würdest du das bezeichnen? #00:09:42-2#
973
974 **Dora** Eigentlich relativ gut, weil ihre Mutter liebt halt Prim irgendwie noch. Obwohl sie ein
975 bisschen abgedreht ist. ((lacht)) (..) #00:09:49-9#
976
977 **Interviewer** Woran merkst du das genau, dass sie Prim liebt? #00:09:52-3#
978
979 **Dora** (.) Also bei der Ver/ Auslosung da, vor den Hungerspielen/ Hat sie sich um Prim noch
980 gekümmert. Irgendwie ihre Zöpfe geflochten/ #00:09:59-8#
981
982 **Interviewer** //mhm// (bejahend) #00:09:59-8#
983
984 **Dora** Und so Sachen raus gelegt. (.) #00:10:03-0#
985
986 **Interviewer** Okay, also das war ein Zeichen dann auch dafür? (..) Eine Frage, die ich schwierig
987 fand ist: Wer würdest du eigentlich sagen sind Katniss Freunde? #00:10:12-2#
988
989 **Dora** (4) Haymitch, (.) Peeta und Gale. (..) #00:10:20-0#
990
991 **Interviewer** Was zeichnet die Freundschaft zwischen Haymitch und Katniss aus? #00:10:22-
992 8#
993
994 **Dora** Also sie sorgt/ besorgt ihm halt trotzdem noch Alkohol, auch wenn er irgendwie
995 Alkoholiker/ #00:10:28-4#
996
997 **Interviewer** //mhm// (bejahend) #00:10:28-6#
998
999 **Dora** Ist. (.) Sie verlangt halt auch irgendwie von ihm, dass/ falls Peeta gezogen wird, dass er
1000 dann vielleicht für ihn hingehen kann. #00:10:38-3#
1001
1002 **Interviewer** Vor den Zweiten/ Meinst du das? #00:10:39-5#
1003

- 1004 **Dora** Ja. #00:10:39-6#
1005
1006 **Interviewer** //mhm// (bejahend) (..) Und über Gale und Katniss hatten wir ja noch nicht geredet.
1007 Wie es mit Peeta ist, hattest du ja gerade beschrieben. Wie würdest du deren Freundschaft
1008 bezeichnen? #00:10:47-1#
1009
1010 **Dora** Das heißt, die kennen sich ja schon ziemlich lange und ist halt mehr so eine
1011 Kinderfreundschaft/ so Kindergartenfreundschaft. (3) #00:10:55-3#
1012
1013 **Interviewer** Was zeichnet das aus? Diese Kindergartenfreundschaft also. #00:10:58-8#
1014
1015 **Dora** Dass sie auch zusammen jagen gehen und/ #00:11:00-2#
1016
1017 **Interviewer** //mhm// (bejahend) #00:11:00-3#
1018
1019 **Dora** Auch wenn er dann ihr Wild verschreckt, dass sie immer noch lachen können. #00:11:03-
1020 4#
1021
1022 **Interviewer** ((lacht)) #00:11:03-4#
1023
1024 **Dora** Oder dass er ihr auch am Anfang vor den ersten Hungerspielen noch so Brot mitgebracht
1025 hat und so. (.) #00:11:07-9#
1026
1027 **Interviewer** Dass ist also auch so ein Zeichen, dass das auf jeden Fall eine gute Freundschaft
1028 ist zwischen den Beiden? (..) Du hast das schon angerissen, was du an Peeta nicht magst. Aber
1029 wie würdest du die Freundschaft zwischen Peeta und Katniss dann bezeichnen? #00:11:20-6#
1030
1031 **Dora** Also es ist schon (.) ziemlich abrupt, aber auch irgendwie/ Er hat ja ihr irgendwie vor den
1032 ersten Hungerspielen ja auch irgendwann mal Brot zugeworfen. #00:11:30-7#
1033
1034 **Interviewer** //mhm// (bejahend) #00:11:30-7#
1035
1036 **Dora** Damit sie nicht verhungert. (3) #00:11:34-7#
1037
1038 **Interviewer** Und von Katniss Seite her? #00:11:36-3#
1039
1040 **Dora** (..) Sie hat ihm halt/ Er hat ihr ja das Leben gerettet und (..) theoretisch wollte sie ja auch,
1041 dass er stirbt. Weil er hat ja/ Sie haben ja in den ersten Hungerspielen am Ende dann gesagt
1042 "Entweder, gehen wir beide."/ #00:11:51-0#
1043
1044 **Interviewer** Genau //mhm// (bejahend) #00:11:51-7#
1045
1046 **Dora** "Oder wir sterben beide." (..) #00:11:54-1#
1047
1048 **Interviewer** Okay, das ist dann halt ein Zeichen auch dafür, dass das funktioniert? (.) Gut, dann
1049 haben wir die Freundschaften so durch. (.) Das Letzte zu Katniss: (.) Wie denkst du eigentlich
1050 stellt sich Katniss so ihre Zukunft vor, bevor jetzt die Hungerspiele beziehungsweise dieses
1051 Reaping durchgeführt wird. Ich weiß jetzt nicht wie es auf Deutsch heißt, ich hab es leider auf
1052 Englisch/ #00:12:12-5#
1053
1054 **Dora** ((lacht)) #00:12:12-5#
1055
1056 **Interviewer** Gelesen. Da, wo sie die Zettel raus ziehen. #00:12:15-0#
1057
1058 **Dora** (.) Die Verlosung oder sowas. #00:12:17-2#
1059
1060 **Interviewer** Genau. #00:12:17-6#
1061
1062 **Dora** (..) Also (..) die will ja nie Kinder kriegen ursprünglich/ #00:12:25-9#
1063

- 1064 **Interviewer** //mhm// (bejahend) #00:12:25-9#
1065
1066 **Dora** Weil sie möchte halt nicht in so einem Distrikt leben, wo (.) sie keine Rechte und alles hat
1067 und so. Wahrscheinlich so alt und einsam sterben oder so. ((lacht)) (.) #00:12:35-4#
1068
1069 **Interviewer** Das stellst du dir dann so vor. Und nachdem sie die ersten Hungerspiele
1070 GEWONNEN hat sage ich mal. ((lacht)) Wie siehst es da aus? #00:12:42-6#
1071
1072 **Dora** Da hat sie wahrscheinlich eher so gehofft "Ich werde jetzt nie wieder Hungerspiele haben",
1073 "Ich habe ein bisschen Wohlstand. Kriege ja irgendwie Geld vom Capitol."/ #00:12:49-5#
1074
1075 **Interviewer** Genau. #00:12:49-9#
1076
1077 **Dora** Kann mir Essen leisten und alles. (.) Also schon irgendwie besser, aber wahrscheinlich
1078 immer noch nicht irgendwie Kinder haben. (.) #00:12:56-1#
1079
1080 **Interviewer** //mhm// (bejahend) Also das ist etwas, was sich eigentlich bei ihr durchzieht? (.)
1081 Dass sie nicht Kinder in diese Welt setzen möchte? (.) Okay. (.) Jetzt geht es ein bisschen
1082 allgemein um Panem noch? (.) Wie sieht eigentlich die Welt in Panem aus? Wie empfindest du
1083 das? #00:13:12-1#
1084
1085 **Dora** (.) Also die einzelnen Distrikte sind halt schon, je nachdem wo die sind, düster. Das heißt,
1086 dass Distrikt 12 und (.) ich meine auch 11 wären so mehr hauptsächlich Kohle und alles. (.)
1087 #00:13:22-7#
1088
1089 **Interviewer** //mhm// (bejahend) #00:13:23-1#
1090
1091 **Dora** Und je höher man geht, also irgendwie Distrikt 1 oder so, war ja halt so/ (.) Oder Distrikt 8
1092 waren ja so Apfelbäume und sowas. (.) #00:13:33-1#
1093
1094 **Interviewer** Genau, das ist Agriculture. 1 ist Luxusgüter, das habe ich letztens nochmal
1095 nachgeguckt. 2 sind ja die Peacekeeper, (.) 3 war Beetee mit der Elektronik und 4 war Finnick/
1096 Die Fischer/ Den Rest hab ich leider vergessen. Es gab ja noch die Holzfäller. War das 5 mit
1097 Johanna? (.) Glaube ich. (.) #00:13:51-4#
1098
1099 **Dora** Irgendwie sowas. Ja. (.) #00:13:52-8#
1100
1101 **Interviewer** Kann ich mich nur dunkel erinnern. (.) Wie findest du so das Zusammenleben der
1102 Menschen untereinander in Panem? #00:13:59-2#
1103
1104 **Dora** Also die/ das Capitol ist ja jetzt ziemlich höher gestellt und (.) die einzelnen Distrikte
1105 kennen sich ja eigentlich gar nicht. Die/ Im Capitol sind die halt nur im/ Die treffen ja eigentlich
1106 nur in den Hungerspielen aufeinander. (.) #00:14:13-3#
1107
1108 **Interviewer** //mhm// (bejahend) Also sind die voneinander isoliert generell? Also findet kein
1109 Zusammenleben statt? #00:14:17-9#
1110
1111 **Dora** Nein, nicht wirklich. #00:14:18-6#
1112
1113 **Interviewer** Und innerhalb der Distrikte? #00:14:20-8#
1114
1115 **Dora** Also da gibt es ja theoretisch auch so Menschen, die ein bisschen höher gestellt sind.
1116 Jetzt zum Beispiel der Bürgermeister und seine Tochter/ #00:14:27-5#
1117
1118 **Interviewer** //mhm// (bejahend) #00:14:27-5#
1119
1120 **Dora** Und (..) auch der/ Auch Peeta war ja irgendwie ein bisschen höher gestellt, weil er war ja/
1121 #00:14:33-7#
1122
1123 **Interviewer** Das sind ja die Händler da. #00:14:35-3#

- 1124
1125 **Dora** Ja. (.) Die ärmeren Menschen haben halt (.) Pech. ((lacht)) (..) #00:14:40-7#
1126
1127 **Interviewer** Was findest du in dieser Gesellschaft gut gelöst? (.) In Panem. #00:14:45-7#
1128
1129 **Dora** (.) Eigentlich gar nichts. #00:14:47-8#
1130
1131 **Interviewer** Okay, dann kannst du jetzt anfangen: Was findest du schlecht gelöst? #00:14:51-
1132 0#
1133
1134 **Dora** (.) Das heißt, dass die irgendwie so getrennt sind und (.) dass die keine wirklichen Rechte
1135 haben und alles. Und auch die Hungerspiele sind ja ziemlich barbarisch und alles. (...) #00:15:04-9#
1136
1137
1138 **Interviewer** Was findest du am Schlimmsten? #00:15:06-0#
1139
1140 **Dora** (.) Die Hungerspiele. #00:15:08-3#
1141
1142 **Interviewer** Okay, was findest du da genau am Schlimmsten? #00:15:10-8#
1143
1144 **Dora** Dass sich halt irgendwie 24 Menschen (..) bis auf den Tod bekämpfen müssen und dass
1145 nur noch am Ende einer übrig bleibt. (.) #00:15:21-1#
1146
1147 **Interviewer** Allein diese Logik oder/ Dass ist schon etwas/ (..) Ich würde jetzt das Ganze auf
1148 das Thema Rebellion lenken, was ja im dritten Band ist. Da reden wir jetzt zum Abschluss/
1149 Brauchen wir jetzt nur noch etwa 10 Minuten für. (.) Allgemein: Was bedeutet für dich eigentlich
1150 Rebellion? Was heißt das? #00:15:38-5#
1151
1152 **Dora** Also jetzt im Zusammenhang mit dem Buch? #00:15:41-0#
1153
1154 **Interviewer** Du kannst/ musst es nicht im Zusammenhang mit dem Buch machen, sondern
1155 auch allgemein eigentlich. Wenn dich jemand fragen würde: Was ist eine Rebellion? Was
1156 würdest du antwor/ #00:15:49-4#
1157
1158 **Dora** Eine Art Aufstand. (.) #00:15:51-4#
1159
1160 **Interviewer** Gegen was? #00:15:52-5#
1161
1162 **Dora** Gegen etwas anderes. ((lacht)) #00:15:54-3#
1163
1164 **Interviewer** Okay. Also von der Logik ist es eigentlich immer das? (..) Was würde es für dich
1165 persönlich heißen zu rebellieren? Also wenn du sagst "Ich rebelliere". Woran denkst du dann
1166 am ehesten? #00:16:03-9#
1167
1168 **Dora** (..) Keine Ahnung irgendwie (.) Hausaufgaben machen oder so. (..) Also Jugendliche
1169 rebellieren ja eigentlich häufiger gegen ihre Eltern so beim Thema Zimmer aufräumen und
1170 sowas. (.) #00:16:17-0#
1171
1172 **Interviewer** //mhm// (bejahend) Das kenne ich auch. (.) Dass bleibt vielleicht auch noch, wenn
1173 du älter bist. ((lacht)) (..) Wenn du jetzt an Rebellion denkst: (.) Was für ein Verhalten findest du
1174 in einer Rebellion richtig? Wie sollte man sich verhalten, wenn man rebelliert? #00:16:34-9#
1175
1176 **Dora** Also vielleicht nicht nur so auf den Tod bekämpfen, sondern auch vielleicht ein bisschen
1177 logisch denken. (.) Dass man irgendwie mit Kopf da durchgeht und nicht nur "Ich mache jetzt
1178 jeden fertig.". ((lacht)) (4) #00:16:48-3#
1179
1180 **Interviewer** Entschuldigung, dass ich nochmal nachfrage. Was wäre für dich jetzt genau ein
1181 logisches Vorgehen in einem Aufstand? #00:16:52-6#
1182
1183 **Dora** Vielleicht erstmal diskutieren oder so. Erstmal reden. (.) #00:16:55-7#

1184

1185 **Interviewer** Dass das erst passiert, bevor man dann weiter macht? (.) Und was wäre dann für
1186 dich auf jeden Fall ein falsches Verhalten? Wie darf man sich nicht verhalten in einer Rebellion?
1187 #00:17:02-4#

1188

1189 **Dora** Also (.) mit dem Kopf durch die Wand und erstmal ((lacht)) (.) alle fertig machen und dann
1190 gucken und so. #00:17:09-9#

1191

1192 **Interviewer** Was übrig bleibt. (.) Jetzt können wir direkt so in die Rebellion von (.) ja praktisch
1193 Distrikt 13 oder in Panem gehen. (.) Warum entscheidet sich eigentlich Katniss an der Rebellion
1194 teilzunehmen? #00:17:22-7#

1195

1196 **Dora** Weil sie möchte halt Freiheit haben und sie sieht ja auch, dass andere Distrikte auch nicht
1197 wirklich leben. Und sie möchte nicht mehr, dass Snow jetzt so die Oberhand und alles hat. Und
1198 ich glaube sie möchte halt auch ein bisschen Peeta aus Snows Gefangenschaft befreien. (.)
1199 #00:17:40-7#

1200

1201 **Interviewer** Wie glaubst du sieht Freiheit für Katniss aus? Das ist ja so ein großes Wort. Aber
1202 was stellt sie sich wohl darunter vor? #00:17:46-3#

1203

1204 **Dora** Irgendwie so (.) "Ich kann endlich in Frieden leben.". Keiner muss mehr an den
1205 Hungerspielen teilnehmen. (.) Wir haben ALLE de gleichen Rechte und/ #00:17:54-2#

1206

1207 **Interviewer** //mhm// (bejahend) #00:17:54-2#

1208

1209 **Dora** Irgendwie jetzt kann ich auch meine Kinder kriegen. ((lacht)) #00:17:56-6#

1210

1211 **Interviewer** //mhm// (bejahend) Das gehört für dich dann praktisch dazu? (.) Ist wie gesagt
1212 immer ein großes Wort. (.) Klar, ich bohre jetzt immer nach, das ist ja leider mein Job in diesem
1213 Interview: (.) Welche Gefahren hat es für Katniss eigentlich zu rebellieren? #00:18:09-4#

1214

1215 **Dora** Sie könnte sterben oder Verwandte von ihr könnten getötet werden. (.) #00:18:14-7#

1216

1217 **Interviewer** Und (4) was würdest du eigentlich sagen: Was ist das Ziel der Rebellen in (.) Panem
1218 dann? #00:18:24-7#

1219

1220 **Dora** Das Capitol zu stürzen. (.) #00:18:26-5#

1221

1222 **Interviewer** Also ist es das auch, was haben dann? (6) Wie findest du eigentlich den Umgang
1223 der Rebellen mit den Gegnern? #00:18:37-7#

1224

1225 **Dora** (.) Ist ja schon ziemlich hart, weil statt dass sie fragen "Ja, wollt ihr vielleicht auf unsere
1226 Seite kommen?" oder so. Bringen sie die ja direkt um. (.) #00:18:47-5#

1227

1228 **Interviewer** An wen denkst du jetzt konkret? #00:18:48-5#

1229

1230 **Dora** (.) Also das sieht man ja jetzt so gesehen schon als diese (..) Nacht- und Nebelaktion
1231 durch so die verschiedenen Capitole so gegangen sind und auch/ #00:18:57-1#

1232

1233 **Interviewer** //mhm// (bejahend) #00:18:57-1#

1234

1235 **Dora** Also Teile vom Capitol und so. (.) #00:19:00-3#

1236

1237 **Interviewer** Also im Capitol selber hast du das dann gemerkt? (.) Was wäre besser zu lösen
1238 dann? #00:19:06-5#

1239

1240 **Dora** (.) Vielleicht ja "Wollt ihr vielleicht auf unsere Seite kommen?" und wenn sie sich dann
1241 immer noch wehren/ (.) #00:19:12-2#

1242

- 1243 **Interviewer** Okay, also erst diese Möglichkeit zu geben Anschluss zu gewähren anstatt das
1244 Ganze dann/ (.) Wenn du das jetzt am Ende betrachten würdest: Wer sind eigentlich die
1245 Gewinner der Rebellion für dich? #00:19:21-9#
1246
1247 **Dora** (.) Also eigentlich die, die aus den niedrigeren Distrikten kommen. (.) Also 12 und so. (.)
1248 #00:19:28-4#
1249
1250 **Interviewer** Weshalb gehören die für dich zu den Gewinnern? #00:19:30-3#
1251
1252 **Dora** Weil die halt vorher am wenigsten hatten. (.) #00:19:33-5#
1253
1254 **Interviewer** Und jetzt haben sie dann (.) mehr/ #00:19:35-8#
1255
1256 **Dora** Mehr. ((lacht)) #00:19:36-0#
1257
1258 **Interviewer** Praktisch dann/ Gibt es für dich auch Verlierer der Rebellion? #00:19:38-9#
1259
1260 **Dora** Also irgendwie schon das Capitol und so. Und halt die Menschen, die irgendjemanden
1261 verloren haben in der Rebellion. (..) #00:19:45-2#
1262
1263 **Interviewer** Wer sind das genau? Die Leute, die jemanden verloren haben? #00:19:48-3#
1264
1265 **Dora** Also Katniss zum Beispiel, die hat ja ihre Schwester verloren. (.) Und auch andere
1266 Menschen. Also ich meine ja jetzt die Kameraleute hätten ja/ Ist da auch einer von gestorben?
1267 #00:19:57-6#
1268
1269 **Interviewer** Castor oder Pollux glaube ich. #00:19:59-3#
1270
1271 **Dora** Ja. #00:19:59-5#
1272
1273 **Interviewer** Ich weiß nicht wer. Ich glaube Pollux. (..) Also praktisch jeder, der jemanden
1274 verloren/ #00:20:04-9#
1275
1276 **Dora** Verloren hat. #00:20:05-3#
1277
1278 **Interviewer** Hat? (.) Okay, gut. (.) Mit welchen Konsequenzen müssen eigentlich die Gewinner
1279 leben am Ende? #00:20:11-5#
1280
1281 **Dora** Dass sie ja trotzdem noch Menschen haben, die sie hassen, weil sie (..) ja auch alle
1282 irgendwie jemanden verloren haben und so ein Hass verschwindet ja nicht direkt. (..) #00:20:22-
1283 4#
1284
1285 **Interviewer** Damit müssen sie leben können dann noch? (.) Wie lange dauert das? #00:20:24-
1286 9#
1287
1288 **Dora** (.) Also jemanden zu verlieren (.) dauert ja eigentlich/ Also man sagt zwar die Zeit heilt
1289 alle Wunden, aber man verkraftet es ja doch irgendwie nie. #00:20:33-8#
1290
1291 **Interviewer** //mhm// (bejahend) (.) Das kann ich mir auch auf jeden Fall vorstellen. (.) Wem
1292 würdest du sagen geht es nachher besser? #00:20:39-1#
1293
1294 **Dora** (.) Ja, den Menschen aus Distrikt 12 zum/ #00:20:42-7#
1295
1296 **Interviewer** //mhm// (bejahend) #00:20:42-7#
1297
1298 **Dora** Beispiel, weil (.) die konnten ja dann doch irgendwie in Frieden leben und alles. (.)
1299 #00:20:47-0#
1300
1301 **Interviewer** Und wem geht es schlechter? #00:20:48-9#
1302

- 1303 **Dora** Den Menschen, aus dem Capitol, weil jetzt müssen sie ja alles teilen. ((lacht)) (.)
1304 #00:20:51-8#
1305
- 1306 **Interviewer** Also das wäre schon für die praktisch/ dass sie das als schlecht empfinden? (.)
1307 Jetzt wieder so eine schöne Transferfrage: Wenn du in dieser Welt leben müsstest, hättest du
1308 auch an der Rebellion teilgenommen oder nicht? #00:21:05-2#
1309
- 1310 **Dora** Also es kommt drauf an, ob ich jetzt in einem Distrikt wohne oder nicht. ((lacht)) #00:21:08-
1311 7#
1312
- 1313 **Interviewer** //mhm// (bejahend) #00:21:08-7#
1314
- 1315 **Dora** Also wenn ich jetzt in einem Distrikt wohne würde, hätte ich schon wahrscheinlich eher an
1316 so einer Rebellion teilgenommen. (.) Einfach um meine Rechte zu verteidigen. ((lacht))
1317 #00:21:16-0#
1318
- 1319 **Interviewer** Was wäre für dich ein Zeitpunkt gewesen? #00:21:17-6#
1320
- 1321 **Dora** (4) Als die Hungerspiele da aus der/ (.) Also dann aus dem/ (..) #00:21:27-1#
1322
- 1323 **Interviewer** Aus der Arena rausge/ #00:21:28-0#
1324
- 1325 **Dora** Genau. #00:21:28-3#
1326
- 1327 **Interviewer** Am Ende des zweiten Bandes dann schon? (..) Du hast ja gesagt deine Rechte.
1328 An was für Rechte denkst du, die nicht vorher da sind? #00:21:37-1#
1329
- 1330 **Dora** Ja, dass ich hingehen kann wo ich will. Dass ich (.) machen kann, was ich will und so. (.)
1331 #00:21:44-1#
1332
- 1333 **Interviewer** Dass das einfach gegeben ist. Dafür würdest du dann auch rebellieren? (.) Jetzt
1334 haben wir noch zum Abschluss Fragen, wie du dir praktisch die Zukunft in dieser Dystopie
1335 vorstellst. Das würde ich gerne wissen. Also (.) was denkst du wird wohl passieren? (.) Danach.
1336 #00:21:59-4#
1337
- 1338 **Dora** Also dass ja/ Ich meine Peeta hätte dann ja irgendwie die (.) Herrschaft übernommen. (..)
1339 Und (..) also eigentlich wird das Leben wahrscheinlich dann eher besser aussehen. (.)
1340 #00:22:13-4#
1341
- 1342 **Interviewer** In welcher Form würdest du das sehen, dass es besser ist? Für wen? #00:22:16-
1343 7#
1344
- 1345 **Dora** Also eher für die Distrikte, weil die haben dann ja jetzt mehr Rechte bekommen und alles.
1346 #00:22:20-4#
1347
- 1348 **Interviewer** //mhm// (bejahend) #00:22:20-4#
1349
- 1350 **Dora** Und ich glaube auch, dass Peeta das so versucht, dass die (.) ALLE irgendwie die gleichen
1351 Rechte haben. (.) #00:22:27-3#
1352
- 1353 **Interviewer** Okay, dass er das dann durchsetzt. (..) Was wäre wohl eigentlich passiert, wenn in
1354 diesem Buch nicht rebelliert worden wäre? Wie sähe dann die Welt aus? #00:22:37-6#
1355
- 1356 **Dora** (.) Dann sähe es genauso aus wie vorher. Wenn nicht sogar noch schlimmer, weil Katniss
1357 hat sich ja schon so einiges erlaubt, was Snow nicht so gerade wirklich gefallen hat. (.)
1358 #00:22:48-0#
1359
- 1360 **Interviewer** Was wäre dann passiert, wenn das Capitol gewonnen hätte? (.) Oder wenn nicht
1361 rebelliert worden wäre? #00:22:53-5#
1362

- 1363 **Dora** Wahrscheinlich wären die Distrikte noch mehr bestraft worden als die Hungerspiele und
1364 (.) sowieso noch schlechter behandelt worden als vorher. (..) #00:23:01-7#
- 1365
1366 **Interviewer** Das wären dann praktisch die Konsequenzen? (..) Letzte Frage: Wie stellst du dir
1367 die Zukunft von Katniss dann vor? #00:23:10-0#
- 1368
1369 **Dora** (.) Jetzt, wenn sie nicht rebelliert hätten? #00:23:12-3#
- 1370
1371 **Interviewer** Nein, allgemein jetzt nach dem Ende. #00:23:14-9#
- 1372
1373 **Dora** Also relativ (.) glücklich, weil sie hat ja jetzt ihre Kinder und (.) ihren Mann, den sie
1374 irgendwie liebt. ((lacht)) (.) Und (.) so halt. (..) #00:23:27-4#
- 1375
1376 **Interviewer** Okay. (..) Dann sind wir schon fertig. #00:23:31-6#

Appendix A7 Elena T1

- 1 **Interviewer** Ich würde gerne erstmal wissen so: Wie oft liest du eigentlich Bücher? #00:00:03-
2 4#
- 3
- 4 **Elena** (..) Häufig. #00:00:05-4#
- 5
- 6 **Interviewer** //mhm// (bejahend) #00:00:05-7#
- 7
- 8 **Elena** Auf jeden Fall lese ich jeden Abend und (..) manchmal auch nachmittags und im Urlaub
9 lese ich ganz viel. Also ich lese im Monat so zwei (..) Bücher. (..) #00:00:17-8#
- 10
- 11 **Interviewer** Wie lange liest du dann so, wenn du mal liest? #00:00:19-9#
- 12
- 13 **Elena** Also abends/ abends immer so zwei Stunden. Weil ich kann nicht aufhören, das ist
14 immer/ #00:00:26-1#
- 15
- 16 **Interviewer** ((lacht)) #00:00:26-1#
- 17
- 18 **Elena** So Spannend. Und dann denke ich immer, dass es ganz spät ist und/ #00:00:29-7#
- 19
- 20 **Interviewer** ((lacht)) #00:00:29-7#
- 21
- 22 **Elena** (..) Nachmittags (..) eine Stunde oder so. Auf jeden Fall lese ich relativ lange, weil man
23 kann halt nicht aufhören/ #00:00:37-5#
- 24
- 25 **Interviewer** ((lacht)) #00:00:37-7#
- 26
- 27 **Elena** Weil das immer so spannend ist. #00:00:38-4#
- 28
- 29 **Interviewer** ((lacht)) Ich kenne das. ((lacht)) (..) Ich kenne Leute, die sind genauso. Auch so,
30 wenn man anfängt, "Störe mich jetzt nicht, ich lese."/ Das kenne ich auf jeden Fall. (..) Was liest
31 du gerne? #00:00:50-8#
- 32
- 33 **Elena** (..) [Genre1 Elena]. (..) Eigentlich nur [Genre1 Elena]. #00:00:55-3#
- 34
- 35 **Interviewer** //mhm// (bejahend) Das ist dann auch so dein Lieblingsgenre/ #00:00:57-1#
- 36
- 37 **Elena** Ja. #00:00:57-3#
- 38
- 39 **Interviewer** So [Genre1 Elena]. #00:00:57-7#
- 40
- 41 **Elena** Eigentlich lese ich nur [Genre1 Elena]. #00:00:59-3#
- 42
- 43 **Interviewer** Hast du da Lieblingsbücher? #00:01:00-6#
- 44
- 45 **Elena** Ja, also (..) es gibt Bücher/ Also einmal gibt es [Buchreihe1 Elena], davon gibt es ganz
46 viele Bände. #00:01:07-8#
- 47
- 48 **Interviewer** //mhm// (bejahend) #00:01:07-8#
- 49
- 50 **Elena** Ich weiß nicht, ob Sie das kennen. #00:01:10-4#
- 51
- 52 **Interviewer** Nein, aber da gucke ich mal Zuhause nach. //mhm// (bejahend) #00:01:11-7#
- 53
- 54 **Elena** Und dann gibt es noch [Buchreihe2 Elena]. Da lese ich ganz vieles. Das sind so (..) ja
55 [Subgenre in Genre1 Elena]. So/ #00:01:19-1#
- 56

- 57 **Interviewer** //mhm// (bejahend) #00:01:19-3#
- 58
- 59 **Elena** So eine Art. Eigentlich sind die ab [Alter], aber (.) egal. #00:01:24-3#
- 60
- 61 **Interviewer** ((lacht)) Ich glaube da muss man nicht so streng sein. #00:01:26-3#
- 62
- 63 **Elena** Ja. #00:01:26-9#
- 64
- 65 **Interviewer** Das ist ja eine Empfehlung. #00:01:27-6#
- 66
- 67 **Elena** Auf jeden Fall sind die spannend und (.) ja. Die lese ich eigentlich häufig. #00:01:33-0#
- 68
- 69 **Interviewer** Das sind also deine Lieblingsbücher, genau. Dann haben wir das auch schon. (.)
- 70 Jetzt kommen wir zu schwierigeren Fragen, die haben jetzt nichts mehr mit Lesen zu tun. Aber
- 71 ich fände das mal von euch so interessant so ein bisschen mitzubekommen. Und zwar geht es
- 72 jetzt so um dein Jetzt: Was ist dir eigentlich so in deinem eigene Leben wichtig? #00:01:49-4#
- 73
- 74 **Elena** (3) Schule. (.) Eigentlich (.) ist mir Schule wichtig. Und halt meine Familie (.) und (.) lesen.
- 75 (.) Das macht mir die ganze Zeit Spaß. (.) Und (3) ich weiß jetzt nicht, ob ich das sagen soll.
- 76 #00:02:11-4#
- 77
- 78 **Interviewer** Du darfst alles sagen. Ich hab überhaupt keine/ #00:02:13-3#
- 79
- 80 **Elena** Aber dann kommt das nicht in die Arbeit? #00:02:15-0#
- 81
- 82 **Interviewer** Nein, das verspreche ich dir. #00:02:16-0#
- 83
- 84 **Elena** (.) [Anonymisiert] #00:02:17-8#
- 85
- 86 **Interviewer** Ja, das ist doch okay. (.) Da werde ich auch gar nicht nachfragen, wenn es dir
- 87 unangenehm ist. Deswegen würde ich gerne wissen: (.) Was ist dir an der Schule wichtig?
- 88 #00:02:27-5#
- 89
- 90 **Elena** (.) Dass ich also Spaß habe in der Schule, also beim Lernen. (.) Und dass ich natürlich
- 91 auch gute Noten schreibe. (.) Und ich finde auch wichtig, dass die Lehrer nett sind, also nicht
- 92 dass sie so (.) alle sagen "Ja, okay, ist nicht so schlimm." oder so, dass die/ Sondern auch
- 93 irgendwie auch ein bisschen auf Disziplin achten sage ich/ #00:02:47-2#
- 94
- 95 **Interviewer** ((lacht)) #00:02:47-6#
- 96
- 97 **Elena** Ich finde sonst funktioniert keine Klassengemeinschaft, wenn wir alles durchgehen
- 98 lassen. (.) Sonst ist das ein bisschen blöd, da kann man/ versteht man nicht so viel, wenn die
- 99 alle so laut und dann sagen die Lehrer "Beim nächsten Mal, beim nächsten Mal."/ #00:02:59-9#
- 100
- 101 **Interviewer** ((lacht)) #00:03:00-4#
- 102
- 103 **Elena** Das geht mir halt auch schon ein bisschen auf die Nerven und das ist mir wichtig, dass
- 104 das nicht so ist. (.) #00:03:06-1#
- 105
- 106 **Interviewer** Weißt du auch warum dir das so wichtig ist? #00:03:07-8#
- 107
- 108 **Elena** Weil im Endeffekt ist es ja/ Es kann ja sein dass wir nächstes Jahr in dem Fach einen
- 109 Lehrer kriegen, der darauf besonders achtet/ #00:03:15-2#
- 110
- 111 **Interviewer** //mhm// (bejahend) #00:03:15-6#
- 112
- 113 **Elena** Der geht dann davon aus, dass wir den Stoff können. Dann habe ich zum Beispiel mal
- 114 was nicht mitbekommen/ #00:03:21-0#
- 115
- 116 **Interviewer** Ja. #00:03:20-7#

- 117
118 **Elena** Da kann ich das dann im nächsten Jahr halt nichts sagen, weil ich es nicht weiß, weil die
119 so laut waren oder so/ #00:03:25-0#
120
121 **Interviewer** ((lacht)) #00:03:25-5#
122
123 **Elena** Und das möchte ich halt nicht. #00:03:27-6#
124
125 **Interviewer** //mhm// (bejahend) #00:03:28-2#
126
127 **Elena** Sonst muss ich alles wiederholen mit meinen Eltern Zuhause. Darauf habe ich auch keine
128 Lust.((lacht)) #00:03:31-9#
129
130 **Interviewer** ((lacht)) Kann ich auf jeden Fall verstehen. (.) Was ist dir denn an deiner Familie
131 wichtig? #00:03:36-8#
132
133 **Elena** (.) Dass wir uns nicht streiten und (.) dass meine Eltern immer zu mir stehen, aber das
134 ist auch so. #00:03:43-9#
135
136 **Interviewer** Was heißt das so 'zu dir/ #00:03:45-4#
137
138 **Elena** Also dass zum Beispiel, wenn es so eine Art Diskussion in der Schule/ #00:03:49-3#
139
140 **Interviewer** //mhm// (bejahend) #00:03:49-3#
141
142 **Elena** Oder so gibt, dann meine Eltern nicht sagen 'Ja [Name], du lügst jetzt!' (.) 'Das ist jetzt
143 falsch!' #00:03:54-2#
144
145 **Interviewer** ((lacht)) #00:03:54-3#
146
147 **Elena** Sondern dass die dann ((lacht)) #00:03:54-9#
148
149 **Interviewer** //mhm// (bejahend) #00:03:55-2#
150
151 **Elena** Schon auf meiner Seite sind, dass die dann (.) für mich sind sage ich mal/ #00:03:59-9#
152
153 **Interviewer** //mhm// (bejahend) #00:03:59-9#
154
155 **Elena** So. (.) Ja, nicht dass sie dann sagen "[Elena], jetzt sind wir aber nicht auf deiner Seite!" (.)
156 Das finde ich schon ein bisschen (.) blöd, wenn das so wäre. #00:04:11-0#
157
158 **Interviewer** Was macht deine Familie gut, dass du da gerne bist? Außer diesem beiseite
159 stehen? Was kriegt ihr zusammen gut hin? Also ihr alle? #00:04:13-7#
160
161 **Elena** (.) Eigentlich ist es so, dass ich Zuhause nichts machen muss. #00:04:24-3#
162
163 **Interviewer** //mhm// (bejahend) #00:04:24-3#
164
165 **Elena** Das machen immer [Elternteil1 Elena] (.) und [Elternteil2 Elena]. Dann muss ich mich
166 eigentlich nur auf Schule konzentrieren, damit ich halt auch (.) eine gute Ausbildung dann hab
167 und studieren kann und (.) so und das finde ich halt wichtig und gut, dass meine Eltern mich da
168 unterstützten und dass sie sagen "Da musst du nicht jetzt nicht noch den Tisch abräumen,
169 sondern dann kannst du jetzt noch lernen." oder so. #00:04:42-7#
170
171 **Interviewer** ((lacht)) #00:04:43-1#
172
173 **Elena** (.) Das finde ich halt schon gut, dass das so ist und sonst hätte ich glaube ich auch ein
174 bisschen schlechtere Noten. #00:04:48-4#
175
176 **Interviewer** ((lacht)) (.) Weißt du schon, warum du studieren möchtest? #00:04:51-7#

177

178 **Elena** (.) Weil wenn man studiert und einen guten Studienplatz hat, dann kann man/ (.) Danach
179 hat man dann mehr Möglichkeiten. Also da könnte man, wenn man zum Beispiel Medizin
180 studiert, kann man dann Arzt werden. (.) Man kann dann trotzdem, wenn man es gerne möchte
181 (.) Kindergärtner werden oder/ oder Bauarbeiter oder so. ((lacht)) #00:05:10-8#

182

183 **Interviewer** Ja. #00:05:11-0#

184

185 **Elena** Kann man dann trotzdem, wenn man das möchte. Kann man sich nochmal so überlegen.
186 #00:05:13-8#

187

188 **Interviewer** //mhm// (bejahend) #00:05:14-2#

189

190 **Elena** Und wenn man studiert hat, dann kann man mehr Berufe erüben und ich finde/ Also ich
191 würde gerne [Beruf] werden/ #00:05:23-2#

192

193 **Interviewer** //mhm// (bejahend) #00:05:23-2#

194

195 **Elena** Und deswegen muss ich natürlich auch studieren. Und deswegen finde das auch
196 irgendwie wichtig, weil das ist halt auch noch (.) etwas/ (3) Warte, wie heißt das jetzt? (..) Also
197 ein paar Leute, die nicht studieren wollen, sondern am Ende wollen die Arzt werden, dann
198 müssten sie nochmal studieren, wenn sie 50 sind oder so. Das finde ich halt nicht gut.
199 #00:05:43-6#

200

201 **Interviewer** //mhm// (bejahend) #00:05:44-0#

202

203 **Elena** Und (.) wenn man studieren kann, kann man halt mehr/ (...) Hat man mehr Möglichkeiten.
204 #00:05:52-2#

205

206 **Interviewer** //mhm// (bejahend) Ich kann das vollkommen verstehen, was du sagst. Ich findest
207 es super, dass du das auch so ausführlich machst. (.) Jetzt würde ich nochmal gerne auf deine
208 Familie zurückkommen: Was machst du denn besonders gut in deiner Familie? #00:06:02-4#

209

210 **Elena** (..) Was mache ich eigentlich in meiner Familie? (3) An Weihnachten/ Also das ist jetzt
211 nicht was wichtiges, aber kann sein, dass das wichtig ist. An Weihachten verschenke ich immer
212 [Eigenschaft] Geschenke, weil ich finde das einfach schön/ #00:06:17-8#

213

214 **Interviewer** //mhm// (bejahend) #00:06:18-0#

215

216 **Elena** Wenn die anderen sich darüber freuen. (.) Und (..) ich kümmere mich um [Haustier]. (.)
217 #00:06:24-6#

218

219 **Interviewer** Ja, das ist auf jeden Fall eine Sache. (.) Weißt du was deine Familie an dir
220 besonders mag? (.) Viele sagen jetzt bei dieser Frage so "Das klingt jetzt total selbstverliebt",
221 aber hier klingt nichts selbstverliebt. Ich finde es halt einfach nur interessant/ (.) #00:06:39-4#

222

223 **Elena** (.) #00:06:40-2#

224

225 **Interviewer** Ob du da was weißt, was dir an dir besonders/ #00:06:41-7#

226

227 **Elena** Ich glaube meine Eltern finden es gut, dass ich meine Meinung ((lacht)) durchsetze.
228 #00:06:46-4#

229

230 **Interviewer** ((lacht)) #00:06:46-6#

231

232 **Elena** Auch in der Schule. Dass ich/ (.) Also nicht so (.) mit Prügeln oder so, sondern dass ich
233 ((lacht))/ (.) Und dass ich/ Heißt das demokratisch? (.) #00:06:57-3#

234

235 **Interviewer** ((lacht)) #00:06:57-7#

236

- 237 **Elena** Dass ich so (.) nicht parteiisch bin, sondern unparteiisch/ #00:07:01-0#
238
239 **Interviewer** Ja. //mhm// (bejahend) #00:07:02-4#
240
241 **Elena** Dass ich nicht zum Beispiel, wenn meine Freundin sich mit jemandem streitet, den ich
242 nicht mag, aber meine Freundin lügt/ #00:07:09-4#
243
244 **Interviewer** //mhm// (bejahend) #00:07:09-6#
245
246 **Elena** Dann wäre ich jetzt nicht für meine/ nicht so für meine/ #00:07:11-9#
247
248 **Interviewer** //mhm// (bejahend) #00:07:12-2#
249
250 **Elena** Freundin, also würde ich eher sagen, dass das gelogen ist. Also so. #00:07:15-5#
251
252 **Interviewer** Aber da ist unparteiisch denke ich, auf jeden Fall/ #00:07:17-1#
253
254 **Elena** Ja. #00:07:17-2#
255
256 **Interviewer** Du hast da das richtige Wort gefunden. (.) Du hattest jetzt gesagt (.) Schule,
257 Familie/ Was ist dir am Lesen wichtig? Genau, das war das dritte, was du gesagt hast.
258 #00:07:25-7#
259
260 **Elena** (.) Wichtig am lesen ist mir (..) #00:07:31-6#
261
262 **Interviewer** Das hake ich schon mal ab. #00:07:32-4#
263
264 **Elena** Dass das so (..) so spannend ist. Und dass ich lese und durch lesen/ [Ausführliche
265 Beschreibung von Problemen]. ((lacht)) Und deswegen finde ich halt wichtig, dass man liest,
266 weil durch das Lesen [Lösung von Problemen]/ #00:07:53-0#
267
268 **Interviewer** //mhm// (bejahend) #00:07:53-3#
269
270 **Elena** Und das ist halt auch, sag ich mal, spannend. Also man liest halt eine Geschichte und
271 dann sollte man [Tätigkeit], mache ich aber nicht. #00:08:03-1#
272
273 **Interviewer** ((lacht)) #00:08:03-1#
274
275 **Elena** [Ausführliche Auseinandersetzung mit der Lösung von Problemen] und lesen ist halt auch
276 schön. Meistens sind das spannende Geschichten und Bücher. Und Bücher finde ich sind
277 besser als Filme/ #00:08:16-4#
278
279 **Interviewer** //mhm// (bejahend) #00:08:16-4#
280
281 **Elena** Denn in Büchern muss man sich das auch selber vorstellen. Zum Beispiel, da sagen die
282 "ein Mädchen" und dann sagen die nicht genau, wie das Mädchen aussieht/ #00:08:24-2#
283
284 **Interviewer** //mhm// (bejahend) #00:08:24-4#
285
286 **Elena** Und dann kann man sich das so vorstellen und dann kann man seiner Fantasie freien
287 Lauf lassen. Dann (.) sagt der eine zum Beispiel "Das Mädchen hat", zum Beispiel, "ROTE
288 Haare" und dann machen die davon einen Film und dann hat das braune Haare. #00:08:36-2#
289
290 **Interviewer** //mhm// (bejahend) #00:08:36-7#
291
292 **Elena** Und in dem Film sieht man dann, dass das braune Haare hat und dann denkt man "Das
293 passt aber nicht zum Charakter."/ #00:08:40-4#
294
295 **Interviewer** ((lacht)) #00:08:40-7#
296

- 297 **Elena** Deswegen finde ich Bücher besser, weil man/ kann man sich das so selber vorstellen.
298 Nicht, dass das sich jemand anders für einen/ #00:08:46-1#
299
- 300 **Interviewer** //mhm// (bejahend) #00:08:46-1#
301
- 302 **Elena** Vorstellt. (.) Und dann muss man manchmal auch ein bisschen mitdenken. #00:08:49-1#
303
- 304 **Interviewer** ((lacht)) #00:08:49-5#
305
- 306 **Elena** Das finde ich gut. #00:08:50-3#
307
- 308 **Interviewer** Das ist dir/ Das kann ich auf jeden Fall nachvollziehen. Ich kenne das, was du
309 meintest, mit Filmen. Das finde ich auch ganz schlimm, wenn die dann/ #00:08:56-0#
310
- 311 **Elena** Ja. #00:08:56-3#
312
- 313 **Interviewer** Ganz anders aussehen. (.) Coole Sache. (.) Genau, du hattest jetzt: Schule,
314 Familie, Lesen. (.) Das ist dir wichtig? Wollte ich nur mal abhaken. So, jetzt machen wir mal
315 einen Schritt so nach vorne in die Zukunft: Wie stellst du dir denn so deine eigene Zukunft vor?
316 #00:09:10-3#
317
- 318 **Elena** Gut. (..) #00:09:12-5#
319
- 320 **Interviewer** Was heißt gut? ((lacht)) #00:09:13-7#
321
- 322 **Elena** ((lacht)) (..) #00:09:15-9#
323
- 324 **Interviewer** Du kannst dir vollkommen überlegen, in welcher Zukunft. Ob es zehn Jahre sind,
325 fünf Jahre, fünfzehn, zwanzig/ #00:09:21-2#
326
- 327 **Elena** Also ich stell mir vor einen (..) richtigen guten/ Also dass ich [Beruf] bin. #00:09:26-9#
328
- 329 **Interviewer** //mhm// (bejahend) #00:09:27-1#
330
- 331 **Elena** [Arbeitsort]. Und dass ich (..) [Menschen] zusammenscheiße, wenn die Kacke machen.
332 ((lacht)) #00:09:34-3#
333
- 334 **Interviewer** Ja. #00:09:34-5#
335
- 336 **Elena** Dann kann ich endlich mal auf jemanden sauer sein ein bisschen. Und wenn die
337 [schlechtes Benehmen], dass sie dann richtig Ärger kriegen, finde ich irgendwie gut. (.)
338 #00:09:42-2#
339
- 340 **Interviewer** //mhm// (bejahend) #00:09:42-5#
341
- 342 **Elena** (.) Ja und dass ich/ ODER dass ich ganz berühmt werde und ein Haus (..) [konkreter Ort]
343 habe. (.) #00:09:54-0#
344
- 345 **Interviewer** Woher kommt dieser Traum mit dem Haus? #00:09:56-0#
346
- 347 **Elena** Also ich bin ganz oft [Ort] [Menschen aus dem näheren Umfeld]. #00:10:00-4#
348
- 349 **Interviewer** //mhm// (bejahend) #00:10:00-6#
350
- 351 **Elena** (.) Und (.) halt meine Familie kommt auch daher. Und/ #00:10:04-5#
352
- 353 **Interviewer** //mhm// (bejahend) #00:10:04-8#
354
- 355 **Elena** (..) Da ist halt/ Immer wenn wir dahin fahren ist das es ein schönes Haus, das finde ich
356 halt ganz schön, das ist da fast/ (.) [sehr spezifische Angabe zu diesem konkreten Ort]. Ich finde

357 das sieht halt richtig schön aus. Und dann waren wir auch schon mal da. (.) Und (.) ja es ist
358 auch richtig schön von innen. Schön mod/ #00:10:23-1#
359
360 **Interviewer** //mhm// (bejahend) #00:10:23-1#
361
362 **Elena** Es sieht halt modern aus, [Lage des konkreten Ortes]. Das ist richtig schön und
363 [besondere Ausstattung am konkreten Ort]. #00:10:27-9#
364
365 **Interviewer** //mhm// (bejahend) Wie fühlst du dich dann da? #00:10:25-5#
366
367 **Elena** (3) Irgendwie ist das dann, wenn man da ist, (.) fühlt man sich ein BISSCHEN Zuhause.
368 #00:10:38-3#
369
370 **Interviewer** //mhm// (bejahend) #00:10:38-6#
371
372 **Elena** Und ich finde das schön mit der Natur. Also nicht dass ich so ein Naturfreak bin/
373 #00:10:43-3#
374
375 **Interviewer** ((lacht)) #00:10:43-3#
376
377 **Elena** Aber ich finde das einfach schön [konkreter Ort]. (.) Und wenn man dann [spezifischer
378 Ort im konkreten Ort], dann kann man so [besonderer Ausblick] gucken. #00:10:52-1#
379
380 **Interviewer** //mhm// (bejahend) #00:10:52-1#
381
382 **Elena** Fände ich einfach schön/ #00:10:53-1#
383
384 **Interviewer** Das ist dir auch so diese/ #00:10:54-6#
385
386 **Elena** Ausblick. #00:10:55-3#
387
388 **Interviewer** Perspekti/ Ja, Ausblick. #00:10:56-0#
389
390 **Elena** Ja. #00:10:56-1#
391
392 **Interviewer** Und alles. #00:10:57-4#
393
394 **Elena** Sieht gut aus. #00:10:58-2#
395
396 **Interviewer** (.) Stell dir mal vor: Was macht denn deine Familie in der Zukunft? #00:11:02-7#
397
398 **Elena** (.) Meine jetzige Familie? #00:11:05-2#
399
400 **Interviewer** //mhm// (bejahend) #00:11:05-4#
401
402 **Elena** Also [Elternteil1 Elena] (3) wird wie jetzt [Hobby]. #00:11:12-8#
403
404 **Interviewer** //mhm// (bejahend) #00:11:13-3#
405
406 **Elena** Und wenn ich dann ein eigenes Haus habe, wird [Elternteil1 Elena] [große Ausprägung
407 des Hobbies]. #00:11:17-6#
408
409 **Interviewer** ((lacht)) #00:11:17-6#
410
411 **Elena** (.) [besonders große Ausprägung des Hobbies]. (.) [Ausübung des Hobbies]/ #00:11:23-
412 0#
413
414 **Interviewer** //mhm// (bejahend) #00:11:23-3#
415

- 416 **Elena** So aus Spaß. Und (.) [Elternteil2 Elena] (.) wird immer noch [Beruf] [jetziger Arbeitsort]
417 arbeiten. (.) #00:11:32-8#
418
- 419 **Interviewer** Wie stellst du dir das mit deinen Freunden vor? Was machen deine Freunde dann
420 in der Zukunft? #00:11:36-4#
421
- 422 **Elena** Also (.) [Freund_in1 Elena], das ist [mein_e] [eigene_r]/ [ein_e Freund_in]. (.) [Freund_in1
423 Elena] wird [Beruf] haben, weil [Freund_in1 Elena] so gerne [Hobby]. #00:11:45-0#
424
- 425 **Interviewer** //mhm// (bejahend) #00:11:45-3#
426
- 427 **Elena** (.) [Freund_in2 Elena] (.) wird (3) wie heißt das jetzt? (.) #00:11:57-7#
428
- 429 **Interviewer** Sonst beschreibe es einfach. #00:11:59-1#
430
- 431 **Elena** ((lacht)) (.) keinen Job haben? ((lacht)) Irgendwie, ich weiß nicht. Also irgendwie kann
432 ich mir gut vorstellen, dass [Freund_in2 Elena] keinen Job hat. #00:12:06-4#
433
- 434 **Interviewer** //mhm// (bejahend) #00:12:06-4#
435
- 436 **Elena** Ich weiß nicht, weil [Freund_in2 Elena] konzentriert sich nicht so auf die Sachen und
437 [Freund_in2 Elena] ist so alles egal irgendwie. (.) #00:12:12-0#
438
- 439 **Interviewer** Also das führt dazu, dass man keinen Job hat, wenn man sich/ #00:12:13-8#
440
- 441 **Elena** ((lacht)) Ja. #00:12:14-8#
442
- 443 **Interviewer** Wenn einem alles egal ist? //mhm// (bejahend) #00:12:15-9#
444
- 445 **Elena** (.) Und [Freund_in3 Elena] wird (.) [Beruf]. (.) #00:12:22-1#
446
- 447 **Interviewer** Habt ihr da schon mal darüber geredet so? Oder/ #00:12:24-0#
448
- 449 **Elena** (.) Nein, eigentlich nicht. ((lacht)) #00:12:26-3#
450
- 451 **Interviewer** ((lacht)) Woher weißt du das dann so? #00:12:28-4#
452
- 453 **Elena** Also [Freund_in3 Elena] interessiert sich halt auch für Schule ganz viel und in [Schulfach]
454 interessiert [Freund_in3 Elena] sich auch/ Also ich interessiere mich auch für [Schulfach], aber
455 ich möchte trotzdem keine [Beruf] werden. #00:12:39-2#
456
- 457 **Interviewer** //mhm// (bejahend) #00:12:39-2#
458
- 459 **Elena** Und [Freund_in3 Elena] Eltern. Ich weiß es nicht. Ich glaube [Elternteil Freund_in3 Elena]
460 hat auch [Schulfach] studiert und/ #00:12:44-3#
461
- 462 **Interviewer** //mhm// (bejahend) #00:12:44-3#
463
- 464 **Elena** [Freund_in3 Elena] hat halt auch ganz viele [Gegenstand], da macht [Freund_in3 Elena]
465 solche [Tätigkeiten] ganz oft. #00:12:49-0#
466
- 467 **Interviewer** Okay. #00:12:49-4#
468
- 469 **Elena** Und dann kann ich mir irgendwie vorstellen, dass es halt [Schulfach]/ #00:12:51-3#
470
- 471 **Interviewer** Ja, aber macht ja auch Sinn, auf jeden/ #00:12:52-8#
472
- 473 **Elena** Ja. #00:12:53-0#
474

- 475 **Interviewer** Fall. Jetzt mach mal den Schritt zurück: Wie sieht denn dann die Welt aus in dieser
476 Zukunft. Das große Ganze. ((lacht)) #00:13:00-2#
477
- 478 **Elena** (.) Also so wenn man/ Wenn die Welt sich so weiter entwickelt, wie sie sich jetzt
479 entwickelt/ (.) Ganz viele Autoabgase. Also kaum noch Natur. #00:13:09-2#
480
- 481 **Interviewer** //mhm// (bejahend) #00:13:09-6#
482
- 483 **Elena** Ganz viele Flugzeuge, fliegende Skateboards. #00:13:15-5#
484
- 485 **Interviewer** //mhm// (bejahend) #00:13:15-7#
486
- 487 **Elena** Das hab ich aus einem Film. ((lacht)) #00:13:17-5#
488
- 489 **Interviewer** ((lacht)) Ja. (.) Kann ja passieren. #00:13:19-8#
490
- 491 **Elena** Und (.) ich fahre Autos. (.) Also ganz viele hohe Häuser. (.) Einfach dass die Leute so ein
492 bisschen Leben wie in China, so auf ganz/ #00:13:32-8#
493
- 494 **Interviewer** //mhm// (bejahend) #00:13:32-8#
495
- 496 **Elena** Engem Raum ganz viele Leute/ So ganz kleine Wohnungen (.) und dass es dann halt
497 auch Menschen gibt, die die Welt beherrschen. #00:13:39-9#
498
- 499 **Interviewer** //mhm// (bejahend) (.) Wie leben dann die Menschen untereinander? #00:13:43-3#
500
- 501 **Elena** (.) Also (.) dass/ In der Zukunft? #00:13:47-7#
502
- 503 **Interviewer** //mhm// (bejahend) #00:13:48-1#
504
- 505 **Elena** Also jeder guckt halt nur auf sich, interessiert sich nicht für die anderen ((lacht))
506 Menschen irgendwie. Also in meiner Klasse ist das auch jetzt schon so/ #00:13:55-8#
507
- 508 **Interviewer** //mhm// (bejahend) #00:13:56-0#
509
- 510 **Elena** Wenn die erst erwachsen sind/ (.) Na ja. Und/ Also dass die dann nicht nur auf sich
511 konzentrieren und dann sagen (.) "Ja ich möchte jetzt das haben und wenn ich das nicht kriege,
512 dann mache ich das und das." (.) #00:14:06-2#
513
- 514 **Interviewer** //mhm// (bejahend) #00:14:07-0#
515
- 516 **Elena** Also ist mir jetzt egal, ob der darunter leidet oder nicht. #00:14:09-9#
517
- 518 **Interviewer** Ja. #00:14:10-6#
519
- 520 **Elena** Ja, also ich finde die Zukunft stelle ich mir nicht so gut vor. #00:14:15-1#
521
- 522 **Interviewer** //mhm// (bejahend) Dann machen wir lieber jetzt direkt den Schritt zurück ins Jetzt:
523 Wie findest du denn jetzt, wie die Menschen miteinander leben? #00:14:21-1#
524
- 525 **Elena** (.) Also so Erwachsene finde ich sind hauptsächlich (.) ganz nett. Und so die Kinder in
526 meiner Klasse (.) sind auch eigentlich ganz nett, nur gibt es so ein paar Mädchen, die sind so
527 tussig. Die gehen mir ein bisschen auf die Nerven/ #00:14:38-3#
528
- 529 **Interviewer** //mhm// (bejahend) #00:14:38-3#
530
- 531 **Elena** Dann gibt es noch halt aus der Parallelklasse so Jungs, die sind so/ (.) Die wollen halt
532 einfach alle ärgern. #00:14:48-5#
533
- 534 **Interviewer** //mhm// (bejahend) #00:14:48-5#

- 535
536 **Elena** Und/ #00:14:49-2#
537
538 **Interviewer** Ich kenne das alles noch aus meiner Zeit. ((lacht)) #00:14:51-3#
539
540 **Elena** Das ist/ Und wird immer schlimmer/ #00:14:53-7#
541
542 **Interviewer** //mhm// (bejahend) #00:14:54-1#
543
544 **Elena** Also/ (.) und dann gibt es noch welche, die kannte ich vorher auch und da waren sie noch
545 ganz nett. Jetzt sind die auf der Schule, jetzt sind sie ganz anders. Also ganz gemein zu
546 anderen/ #00:15:04-5#
547
548 **Interviewer** //mhm// (bejahend) #00:15:04-5#
549
550 **Elena** Kindern und so. Finde ich halt nicht so gut. #00:15:07-8#
551
552 **Interviewer** Und wenn du jetzt so aus der Schule rausgehst, wie findest du so, wie wir
553 Menschen zusammen leben? Also so zum Beispiel in Deutschland oder in unserer Stadt oder
554 so. Wie findest du das, unser Zusammenle/ #00:15:17-7#
555
556 **Elena** Ich finde es eigentlich gut. (.) Nur es klappt irgendwie nicht so ganz. #00:15:23-6#
557
558 **Interviewer** //mhm// (bejahend) #00:15:23-9#
559
560 **Elena** Denn ich denke die Leute/ (4) Ich sage mal (.) die nehmen zu viel von der Umwelt weg.
561 Also die nehmen zum Beispiel/ (.) Die reißen Bäume aus um eine Autobahn zu bauen.
562 #00:15:39-2#
563
564 **Interviewer** //mhm// (bejahend) #00:15:39-5#
565
566 **Elena** Ich meine, wir haben doch genug Autobahnen und Bäume machen Sauerstoff?
567 #00:15:43-8#
568
569 **Interviewer** Ja. #00:15:44-3#
570
571 **Elena** Glaube ich. #00:15:44-9#
572
573 **Interviewer** //mhm// (bejahend) #00:15:44-9#
574
575 **Elena** Oder irgendwie so. #00:15:45-7#
576
577 **Interviewer** Doch, Sauerstoff. ((lacht)) #00:15:46-6#
578
579 **Elena** (.) Und deswegen verstehe ich nicht, warum die das machen? Die wissen doch, dass
580 Bäume Sauerstoff machen? (.) Ich meine es gibt noch genug andere Bäume, aber trotzdem
581 sollte man das lieber lassen. #00:15:58-1#
582
583 **Interviewer** //mhm// (bejahend) #00:15:58-7#
584
585 **Elena** (.) Und ich finde die Menschen im Ausland (.) irgendwie netter als in Deutschland.
586 #00:16:05-1#
587
588 **Interviewer** Hast du da konkret andere Länder vor/ im Auge, oder/ #00:16:07-6#
589
590 **Elena** Ja zum Beispiel die Leute in [Land]. #00:16:11-1#
591
592 **Interviewer** //mhm// (bejahend) #00:16:11-5#
593

- 594 **Elena** (.) und die Leute in [Land], [Land] und (.) warte, wie heißt das nochmal? (5) Und noch so
595 ein Land in Südeuropa, Mitteleuropa oder so. (.) Finde ich halt irgendwie netter, weil die sind
596 auch hilfsbereiter, auch wenn man Ausländer ist sage ich mal/ #00:16:37-6#
597
598 **Interviewer** //mhm// (bejahend) #00:16:37-6#
599
600 **Elena** (.) Weil hier ist es so/ Finde ich die Leute gehen ein bisschen grob so mit Ausländern um,
601 zum Beispiel diese/ Es gibt halt auch Flüchtlinge und/ #00:16:48-8#
602
603 **Interviewer** //mhm// (bejahend) #00:16:48-8#
604
605 **Elena** Alle sagen so "Die sind praktisch scheiße". Ich meine, ich kann/ Ich möchte jetzt auch
606 nicht mit denen Best Friends sein/ #00:16:54-3#
607
608 **Interviewer** //mhm// (bejahend) #00:16:54-3#
609
610 **Elena** Aber trotzdem sollte man denen mal sagen/ Die haben da Krieg und die sind jetzt hierhin
611 gekommen und dann sollte man die nicht wieder rausscheuchen, also man kann/ #00:17:02-6#
612
613 **Interviewer** //mhm// (bejahend) #00:17:02-8#
614
615 **Elena** Natürlich nicht ALLE aufnehmen, das ist klar, aber (.) sollte schon (.) gucken, dass man
616 denen eine gute Unterkunft gibt. #00:17:11-2#
617
618 **Interviewer** //mhm// (bejahend) Und in den anderen Ländern, die du gerade genannt hast: Hast
619 du das selber erfahren/ Warst du dort, dass du das mitbekommen hast, dass die/ #00:17:17-3#
620
621 **Elena** Ja. #00:17:17-8#
622
623 **Interviewer** Netter sind oder/ #00:17:18-6#
624
625 **Elena** Also ich war da. #00:17:19-0#
626
627 **Interviewer** //mhm// (bejahend) #00:17:19-6#
628
629 **Elena** Und (.) ich finde die sind da einfach netter. #00:17:23-7#
630
631 **Interviewer** //mhm// (bejahend) #00:17:24-6#
632
633 **Elena** Zum Beispiel/ Ach ja, ich meinte [Land]. #00:17:27-2#
634
635 **Interviewer** //mhm// (bejahend) #00:17:27-2#
636
637 **Elena** In [Land] war ich im Supermarkt und die (.) Frau/ Also da steht immer jemand an der
638 Kasse, der packt einem dann auch die Tüten ein und/ #00:17:36-1#
639
640 **Interviewer** //mhm// (bejahend) Kenne ich. #00:17:37-0#
641
642 **Elena** Die sind halt nett. Und dann sagen die auch immer Tschüss und so. (.) Und die achten
643 halt auch darauf, dass die ihre Sachen verkaufen können und sind nicht so wie in Deutschland.
644 Das ist dann so "Uh"/ Sage ich mal Kassiererin an der Kasse, die haben überhaupt keinen Bock
645 auf ihren Job, sitzen dann da, kassieren das ab und dann sagen sie "Fünfzig Euro". Und dann
646 muss man denen das Geld geben, aber die sprechen nicht mit einem. #00:17:59-4#
647
648 **Interviewer** //mhm// (bejahend) (.) Ich kenne was du meinst/ #00:18:00-8#
649
650 **Elena** Nicht ist. #00:18:01-9#
651
652 **Interviewer** Das ist aber auch wirklich/ #00:18:02-8#
653

654 **Elena** Bisschen. #00:18:03-9#
655
656 **Interviewer** Typisch, ne? (.) #00:18:05-7#
657
658 **Elena** Ja, das hab ich in anderen Ländern jetzt nicht so/ #00:18:08-2#
659
660 **Interviewer** //mhm// (bejahend) (.) Gibt es was, was wir besonders gut hinbekommen?
661 #00:18:11-4#
662
663 **Elena** In Deutschland? #00:18:13-0#
664
665 **Interviewer** //mhm// (bejahend) #00:18:12-6#
666
667 **Elena** (..) Ich finde (4) eigentlich (..) nichts irgendwie/ #00:18:24-4#
668
669 **Interviewer** Nein, muss ja nicht sein, vielleicht/ #00:18:25-7#
670
671 **Elena** Mir fällt jetzt nichts ein, was die Deutschen besonders gut machen. (3) #00:18:32-5#
672
673 **Interviewer** Oder vielleicht hier in [Ort]? Gibt es irgendwas, was wir hier besonders gut
674 machen? #00:18:35-4#
675
676 **Elena** (4) Ja, ich weiß nicht. ((lacht)) (..) eigentlich fällt mir da jetzt nichts ein/ #00:18:44-5#
677
678 **Interviewer** Nein, ist okay. #00:18:45-9#
679
680 **Elena** Was die besonders gut machen. (.) #00:18:47-3#
681
682 **Interviewer** Kein Problem. #00:18:48-0#
683
684 **Elena** Das soll jetzt nicht so klingen, dass die Deutschen NICHTS gut machen/ #00:18:50-6#
685
686 **Interviewer** Nein. #00:18:50-7#
687
688 **Elena** Oder so, aber/ #00:18:51-9#
689
690 **Interviewer** Es heißt ja besonders gut. #00:18:52-8#
691
692 **Elena** Mir fällt jetzt, ja/ Mir fällt jetzt nichts ein, das hier immer noch/ #00:18:55-8#
693
694 **Interviewer** So, wir sind auch gleich durch. Jetzt wollte ich dich nur noch gerne fragen: Du
695 kannst dir jetzt was vorstellen. Stell dir einmal eine Gesellschaft vor, in der du gerne selber
696 leben möchtest in der Zukunft. Wie würde so eine Gesellschaft aussehen? #00:19:08-2#
697
698 **Elena** Also es werden halt auf jeden Fall mal nette Menschen, die auch hilfsbereit sind/ (.)
699 #00:19:13-4#
700
701 **Interviewer** //mhm// (bejahend) #00:19:12-0#
702
703 **Elena** Und zum Beispiel, wenn was runter fällt, dass die einem auch helfen dabei und nicht
704 einfach vorbei gehen und sagen "Boah, wie tollpatschig.". #00:19:18-6#
705
706 **Interviewer** ((lacht)) #00:19:19-0#
707
708 **Elena** Und (.) dass die auch, wenn man mal etwas nicht hat, sie auch leihen und teilen und/
709 #00:19:27-6#
710
711 **Interviewer** //mhm// (bejahend) #00:19:28-2#
712

- 713 **Elena** Auf jeden Fall demokratisch sind. (.) Und dass sie nicht so viel von der Umwelt
714 wegnehmen. Also dass die ein bisschen mehr Natur lassen. #00:19:38-4#
715
- 716 **Interviewer** //mhm// (bejahend) #00:19:38-7#
717
- 718 **Elena** Nicht so viele Bäume abholzen und so. Also (.) schon (..) dass man sich da wohlfühlt,
719 dass man nicht denkt "Oh Mann, wann ist das endlich vorbei hier?". #00:19:51-4#
720
- 721 **Interviewer** //mhm// (bejahend) (.) Was muss passieren, dass das Wirklichkeit wird? (.) Oder
722 was müsste passieren/ #00:19:56-9#
723
- 724 **Elena** Also dann müsste man auf jeden Fall Regeln aufstellen, an die sich jeder halten muss.
725 #00:20:01-9#
726
- 727 **Interviewer** //mhm// (bejahend) #00:20:01-9#
728
- 729 **Elena** Und jeder muss sich auch daran halten. Bei uns in der Klasse haben wir zum Beispiel
730 auch Regeln, die wir aufgestellt haben und kein Mensch hält sich dran. #00:20:09-0#
731
- 732 **Interviewer** //mhm// (bejahend) #00:20:09-1#
733
- 734 **Elena** Das finde ich auch schon/ Also jeder muss das auch wollen, dass das so ist. #00:20:13-
735 1#
736
- 737 **Interviewer** Ja. #00:20:13-3#
738
- 739 **Elena** Dass es halt nicht so ist, dass man Regeln aufstellt und keiner hält sich dran. Und dann
740 funktioniert das auch nicht. (.) Und so/ (.) Kann auch sein, dass meine Vorstellungen jetzt nicht
741 funktionieren können irgendwie aus irgendwelchen Gründen/ #00:20:28-4#
742
- 743 **Interviewer** Schauen wir mal, ob das alles klappt. Ich wollte dich jetzt nur fragen, es hat ja
744 geschellt. Habt ihr jetzt Schluss? #00:20:30-2#
745
- 746 **Elena** Nein, wir haben jetzt [Schulfach]. #00:20:34-7#
747
- 748 **Interviewer** Ah, okay, gut. Sonst können wir noch eben noch zwei Minuten machen, weil ich
749 habe noch eine Frage, die ich dir gerne stellen wollte. Was kannst du denn selber machen, dass
750 diese Gesellschaft, die du dir gerne wünschst, Wirklichkeit wird? #00:20:44-9#
751
- 752 **Elena** Also ich dafür sorgen, dass ICH mich an die Regeln halte/ #00:20:48-6#
753
- 754 **Interviewer** //mhm// (bejahend) #00:20:48-8#
755
- 756 **Elena** Und dass ich (..) vielleicht auch mal Freunden sage, dass sie sich an die Regeln halten
757 sollen/ #00:20:56-3#
758
- 759 **Interviewer** //mhm// (bejahend) #00:20:56-5#
760
- 761 **Elena** Sonst (.) funktioniert es nicht und wir in der Gesellschaft (.) auch ein bisschen darauf
762 achten, dass sich die anderen Leute an die Regeln halten. #00:21:05-5#
763
- 764 **Interviewer** //mhm// (bejahend) #00:21:05-7#
765
- 766 **Elena** Und auch vor allen Dingen muss man dann auf sich selber gucken, dass man sich selber
767 an die Regeln hält, weil sonst funktioniert es irgendwie nicht. (.) #00:21:17-9#
768
- 769 **Interviewer** Finde ich super. So (..) ich wäre jetzt eigentlich soweit fertig. #00:21:22-8#

Appendix A8 Elena T2

- 770 **Interviewer** Ich habe noch ein paar Nachfragen zum letzten Mal. Da musst du dich nicht daran
771 erinnern, sondern das sind einfach Dinge, die andere gesagt haben, wo ich einfach nochmal
772 eure Meinung dazu hören möchte. Und zwar geht es eigentlich so allgemein noch ums Lesen,
773 was ich herausfinden möchte. Und als erstes würde ich gerne wissen: Mit wem redest du
774 eigentlich über Bücher, die du gelesen hast? #00:00:17-3#
775
- 776 **Elena** (..) Also manchmal/ In der Schule redet man halt nur mit manchen Freunden über Bücher.
777 (.) Aber eigentlich rede ich mit [Elternteil1 Elena] darüber, weil [Elternteil1 Elena] bestellt mir
778 halt immer neue Bücher/ #00:00:30-8#
779
- 780 **Interviewer** //mhm// (bejahend) #00:00:30-8#
781
- 782 **Elena** Also ich weiß gar nicht, was das für Bücher sind. [Elternteil1 Elena] bestellt halt
783 irgendwelche Bücher und dann lese ich die halt. (..) Und dann am Ende sag ich halt immer, wie
784 mir die gefallen haben, die Bücher. Und dann/ (.) Ja dann reden wir halt darüber, WAS ich für
785 Bücher noch haben möchte und/ #00:00:47-9#
786
- 787 **Interviewer** //mhm// (bejahend) #00:00:47-9#
788
- 789 **Elena** (.) Ja. #00:00:49-5#
790
- 791 **Interviewer** Also redest du hauptsächlich mit [Elternteil1 Elena] über Bücher/ #00:00:52-1#
792
- 793 **Elena** Ja. #00:00:52-4#
794
- 795 **Interviewer** Die du gelesen hast. (.) Wem empfiehlst du denn Bücher, die du gelesen hast?
796 #00:00:57-2#
797
- 798 **Elena** Empfehlen? (..) Also ich empfehle die eigentlich (.) nicht so richtig, sondern/ #00:01:04-
799 7#
800
- 801 **Interviewer** //mhm// (bejahend) #00:01:04-7#
802
- 803 **Elena** Es ist halt immer nur so, wenn ein Buch/ Also es gibt eine Reihe und ich lese erstmal
804 Band 1 und dann sage ich halt [Elternteil1 Elena] immer, wenn das gut war, dass es gut war
805 und dass ich halt noch die anderen Bücher möchte/ #00:01:15-2#
806
- 807 **Interviewer** Genau. ((lacht)) #00:01:15-8#
808
- 809 **Elena** Also aber so richtig empfehlen tue ich/ so/ weiß ich nicht. #00:01:19-4#
810
- 811 **Interviewer** Musst du ja auch nicht. Das ist halt nur eine Frage. Manche haben gesagt, dass
812 sie das machen, deswegen wollte ich nur mal wissen, wie das bei dir ist. Von wem bekommst
813 du Empfehlungen was du mal lesen solltest? #00:01:27-5#
814
- 815 **Elena** Von [Elternteil1 Elena]. #00:01:29-5#
816
- 817 **Interviewer** Also [Elternteil1 Elena] sagt dann "Ich habe das bestellt.". (.) Oder/ #00:01:32-6#
818
- 819 **Elena** Ja. #00:01:33-1#
820
- 821 **Interviewer** "Lies das mal." ((lacht)) (.) Okay. (.) Was lesen eigentlich so deine Freunde für
822 Bücher? #00:01:39-2#
823
- 824 **Elena** Also die meisten, glaube ich, lesen GAR NICHT. #00:01:41-4#
825
- 826 **Interviewer** //mhm// (bejahend) #00:01:41-8#

- 827
828 **Elena** (.) Ich bin mir eigentlich nicht sicher. Also es gibt halt welche, die lesen halt [Genre1
829 Freund_innen Elena] und/ Also meistens sind es nur [Genre1 Freund_innen Elena] oder so/ (.)
830 Halt so [Genre2 Freund_innen Elena], sowas halt. #00:01:55-6#
831
832 **Interviewer** //mhm// (bejahend) #00:01:55-7#
833
834 **Elena** Ich kenne halt kaum welche, die lesen, weil die meisten gucken halt immer die Filme.
835 #00:02:00-0#
836
837 **Interviewer** Ja. (.) Ist das dann sehr unterschiedlich von dem, was du liest? (.) Oder ist das
838 doch ähnlich? #00:02:07-5#
839
840 **Elena** Also es ist eigentlich sehr unterschiedlich/ #00:02:09-8#
841
842 **Interviewer** //mhm// (bejahend) #00:02:09-8#
843
844 **Elena** Weil manchmal ist es halt/ (.) #00:02:12-2#
845
846 **Interviewer** Ich weiß natürlich noch, was du das letzte Mal gesagt, aber ich frage jetzt nochmal
847 so, wie du das so empfindest. #00:02:14-7#
848
849 **Elena** Manchmal ist es halt so/ Ich lese manchmal die Bücher, die meine [Elternteil2 Elena]
850 liest/ #00:02:19-6#
851
852 **Interviewer** //mhm// (bejahend) #00:02:20-0#
853
854 **Elena** Weil ich die halt sehr interessant finde. Meistens sind das Bücher, die erst ab [Alter] oder
855 so sind. Aber (.) das ist ja auch nur eine Empfehlung/ #00:02:28-8#
856
857 **Interviewer** //mhm// (bejahend) #00:02:28-8#
858
859 **Elena** Und ich lese die dann halt trotzdem und ich glaube nicht, dass die anderen solche Bücher
860 lesen. Also/ #00:02:33-0#
861
862 **Interviewer** //mhm// (bejahend) #00:02:33-0#
863
864 **Elena** Wenn die lesen. (.) #00:02:34-7#
865
866 **Interviewer** Lesen die alle andere Sachen dann/ #00:02:36-0#
867
868 **Elena** Ja. #00:02:36-7#
869
870 **Interviewer** Du hast schon gesa/ Was lesen dann deine Eltern eigentlich für Arten von
871 Büchern? Also was für ein Genre zum Bei/ #00:02:43-7#
872
873 **Elena** Also mein [Elternteil1 Elena] (.) liest (.) manchmal mir auch die Bücher vor, weil ich keine
874 Lust habe die zu lesen. (.) Sonst liest [Elternteil1 Elena] glaube ich nur Zeitungen. Und
875 [Elternteil2 Elena], liest halt auch so [Genre1 Elena] ganz viele und/ Ja, eigentlich nur [Genre1
876 Elena]. #00:03:00-0#
877
878 **Interviewer** Okay, das ist so ihr Lieblings/ Das ist mir/ #00:03:02-3#
879
880 **Elena** Ja. #00:03:02-5#
881
882 **Interviewer** Nämlich auch noch aufgefallen, da hatten letzgens manchmal welche darüber
883 geredet, dass die immer von ihren Eltern die Bücher bekommen. So, wie du es ja auch gesagt
884 hast. Und da wollte ich nur mal wissen/ (.) Jetzt halt ein bisschen eine komischere Frage, aber
885 die hast du schon fast beantwortet: Wissen deine Eltern Bescheid darüber was für Bücher du
886 liest? #00:03:15-8#

- 887
888 **Elena** Ja. (.) #00:03:17-0#
889
890 **Interviewer** Weil du sie von ihnen bekommst ja wahrschei/ #00:03:18-2#
891
892 **Elena** Ja. #00:03:18-8#
893
894 **Interviewer** (.) Das ist nur auch beim letzten Mal gewesen, dass jemand gesagt hatte:
895 "Eigentlich interessieren sich meine Eltern gar nicht dafür, was ich lese. Ich könnte alles lesen."
896 Deswegen wollte ich nur mal bei dir nachfragen. (.) Jetzt geht es konkret bei den nächsten
897 Fragen nur noch um *The Hunger Games*. Ich würde erstmal eigentlich nur wissen: Wie ist es
898 dazu gekommen, dass du die überhaupt gelesen hast? #00:03:36-2#
899
900 **Elena** Also es war so: Meine Freundin, die hat mir halt erzählt, dass sie die Filme geguckt hat
901 und dass sie die total super fand/ #00:03:44-7#
902
903 **Interviewer** //mhm// (bejahend) #00:03:44-7#
904
905 **Elena** Dann habe ich mir (.) erst die Bücher gele/ Also habe ich die Bücher dann gelesen, weil
906 ich fand das halt interessant weil/ Alles was sie so erzählt hat darüber. Und dann habe ich die
907 gelesen und danach habe ich mir die Filme angeguckt und halt so verglichen, wie das so ist,
908 weil es ist ja so, dass die Filme so ein bisschen anders sind als die Bücher. (.) #00:04:06-4#
909
910 **Interviewer** Ja. Da hatte du ja letztes Mal schon sehr ausführlich darüber geredet/ #00:04:08-
911 9#
912
913 **Elena** ((lacht)) #00:04:09-3#
914
915 **Interviewer** Wie unterschiedlich die sind. Weißt du genau, wann du damit angefangen hast?
916 Du hast gesagt es gab schon die Filme. War das nach dem ersten Film, oder nach dem zweiten,
917 dass du angefangen hast/ #00:04:19-2#
918
919 **Elena** Ich glaube nach dem ersten Film erst. #00:04:21-0#
920
921 **Interviewer** Okay. #00:04:21-5#
922
923 **Elena** Den zweiten gab es da glaube ich noch nicht/ #00:04:23-3#
924
925 **Interviewer** //mhm// (bejahend) #00:04:23-3#
926
927 **Elena** Als ich die gelesen habe. #00:04:24-1#
928
929 **Interviewer** Du musst es ja nicht genau wissen, es ist nur halt interessant für mich zu wissen,
930 ob ihr halt unterschiedlich angefangen habt oder so alle zusammen. (.) Du hast jetzt nicht
931 mehrere gelesen, deswegen bleibt die Frage weg. Da wollte ich dann sonst fragen, womit man
932 zuerst angefangen hat und das erübrigt sich ja, weil du ja nur eins hier hattest. (.) Was gefällt
933 dir eigentlich an *Die Tribute von Panem* so? #00:04:45-8#
934
935 **Elena** Also (..) ich finde das halt schön, dass da so eine Geschichte erzählt ist/ wird, halt wie es
936 so in der ich sage mal/ (.) Das ist so ein bisschen in der/ Das spielt ja in der ZUKUNFT/
937 #00:04:58-7#
938
939 **Interviewer** //mhm// (bejahend) #00:04:58-7#
940
941 **Elena** Und ich finde es halt interessant, wie andere Leute sich die Zukunft vorstellen, weil da
942 hat jeder eine andere Vorstellung/ #00:05:04-6#
943
944 **Interviewer** //mhm// (bejahend) #00:05:04-8#
945

- 946 **Elena** Und (..) der Autor/ Ich weiß nicht mehr, wer das geschrieben hat. Auf jeden Fall/
947 #00:05:09-4#
- 948
- 949 **Interviewer** Suzanne Collins. #00:05:10-4#
- 950
- 951 **Elena** Okay, DIE AUTORIN stellt sich halt die Zukunft SO vor und ich finde es halt interessant
952 verschiedene (..) Meinungen davon zu hören, weil das ist ja irgendwo ihre Meinung, die sie dann
953 aufgeschrieben hat. #00:05:23-4#
- 954
- 955 **Interviewer** Genau. #00:05:23-7#
- 956
- 957 **Elena** Wie das halt so sein wird. Ich glaube zwar nicht, dass so wird aber/ ((lacht)) #00:05:26-
958 4#
- 959
- 960 **Interviewer** Nein, aber das ist ja EINE/ #00:05:27-2#
- 961
- 962 **Elena** Ich finde es trotzdem interessant. #00:05:28-3#
- 963
- 964 **Interviewer** Eine Vorstellung, wie das ganze ist. Gibt es etwas was dir in den Bücher gar nicht
965 gefällt? (.) Oder was dir nicht gefällt. #00:05:35-0#
- 966
- 967 **Elena** (..) Es sind/ Also manchmal gibt es so Wörter, die ich irgendwie nicht verstehe/ #00:05:40-
968 9#
- 969
- 970 **Interviewer** //mhm// (bejahend) #00:05:40-9#
- 971
- 972 **Elena** Da stehen dann halt irgendwie so Wörter, da weiß ich einfach nicht, was das sein soll.
973 Ich finde das in den Filmen besser, weil da stehen halt dann nicht die Wörter, sondern dann
974 sieht man halt/ #00:05:49-3#
- 975
- 976 **Interviewer** Genau. #00:05:49-7#
- 977
- 978 **Elena** Diese Aktion und dann kann man sich das auch besser vorstellen. Und dann weiß man
979 wieder "Ah ja, das soll das sein."/ #00:05:55-1#
- 980
- 981 **Interviewer** //mhm// (bejahend) #00:05:55-1#
- 982
- 983 **Elena** Und so. Aber in den Büchern steht da einfach nur so ein Wort und dann weiß man nicht
984 so genau, was das heißt. #00:05:59-6#
- 985
- 986 **Interviewer** Gerade so für Dinge, die es nicht hier gibt. #00:06:01-7#
- 987
- 988 **Elena** Ja, die so ausgedacht sind, sage ich mal/ #00:06:04-0#
- 989
- 990 **Interviewer** //mhm// (bejahend) Stimmt/ #00:06:04-8#
- 991
- 992 **Elena** Da weiß ich immer nicht, was das sein soll. #00:06:06-1#
- 993
- 994 **Interviewer** Ja. (.) Hast du noch so Pläne, was für Bücher du in der Zukunft lesen möchtest?
995 So allgemein. #00:06:12-4#
- 996
- 997 **Elena** Also ich möchte halt/ Ich glaube ich habe das letztes Mal schon gesagt. Ich weiß nicht
998 welche Reihe ich gesagt habe, entweder habe ich/ (.) Auf jeden Fall möchte ich, das ist so eine
999 Buchserie/ Reihe, die heißt [Buchreihe1 Elena]/ #00:06:26-1#
- 1000
- 1001 **Interviewer** [Buchreihe1 Elena]? #00:06:26-5#
- 1002
- 1003 **Elena** Das möchte ich zu Ende lesen, also die Reihe. Da sollen halt/ Ich fände es schön, wenn
1004 neue Bücher rauskommen würden/ #00:06:32-9#
- 1005

- 1006 **Interviewer** //mhm// (bejahend) #00:06:32-9#
1007
1008 **Elena** Oder [Buchreihe2 Elena]. Also wenn das auch zu Ende kommt. Also wenn noch welche
1009 kommen würden, dann würde ich die auch gerne zu Ende lesen. #00:06:38-7#
1010
1011 **Interviewer** Also weiter diese Reihen/ #00:06:39-9#
1012
1013 **Elena** Ja. #00:06:40-2#
1014
1015 **Interviewer** Wäre das für dich. (.) Jetzt würde ich ein bisschen tiefer so in *Die The Hunger*
1016 *Games* gehen. Erstmal würde ich jetzt so über diese Charaktere reden, die darin vorkommen.
1017 Mit welchen Charakter wärst du eigentlich gerne befreundet? #00:06:52-0#
1018
1019 **Elena** Befreundet? #00:06:52-8#
1020
1021 **Interviewer** //mhm// (bejahend) #00:06:53-5#
1022
1023 **Elena** (.) Ich glaube mit Katniss, weil sie ist halt (..) sehr/ Also sie kommt für mich sehr nett rüber
1024 (.) und sie setzt sich auch für andere Leute ein. Also setzt sich halt dafür ein, dass es in der/
1025 besser wird. #00:07:09-0#
1026
1027 **Interviewer** //mhm// (bejahend) #00:07:09-5#
1028
1029 **Elena** Und dass es nicht mehr so bleibt und (.) ich finde es halt schön, dass sie so/ ich sage
1030 mal so für alle mitdenkt. Nicht nur so für sich, weil/ #00:07:19-2#
1031
1032 **Interviewer** //mhm// (bejahend) #00:07:19-2#
1033
1034 **Elena** Es ist ja, das Capitol, die denken ja nur so wie es IHNEN gut geht und nicht wie es den
1035 anderen gut geht. Und sie denkt so, dass ist/ (.) es muss ALLEN gut gehen. #00:07:28-0#
1036
1037 **Interviewer** //mhm// (bejahend) #00:07:28-4#
1038
1039 **Elena** Und das finde ich halt sehr schön, dass sie so/ ja/ sich auch so/ ist ja immer um andere
1040 kümmert so ein bisschen. (..) #00:07:36-0#
1041
1042 **Interviewer** Du hast jetzt nett gesagt. Was findest du genau an ihr nett? Also das ist so ein
1043 Wort, was man gerne benutzt. ((lacht)) #00:07:42-7#
1044
1045 **Elena** ((lacht)) Ich finde halt nett/ Es gibt ja Leute/ Also in *Die Tribute von Panem* ist es ja so (..) eben/
1046 (.) Also in dem Film *Mockingjay Part 2* ist es ja so, dass Peeta ja (..) wie heißt es nochmal?
1047 Also dass er in so einem Bett ist und dass er so ein bisschen (..) ich sag mal (.) psychisch
1048 gestört ist im Kopf. #00:08:04-8#
1049
1050 **Interviewer** Er wurde ja gestochen von den Tracker Jackers. #00:08:06-3#
1051
1052 **Elena** Deswegen ist er so ein bisschen/ Und ich finde trotzdem/ Da will er sie ja die ganze Zeit
1053 umbringen und so/ #00:08:11-4#
1054
1055 **Interviewer** Ja. #00:08:11-6#
1056
1057 **Elena** Ich finde das trotzdem schön, dass sie sich nicht/ dass sie ihn nicht deswegen HASST/
1058 #00:08:16-5#
1059
1060 **Interviewer** //mhm// (bejahend) #00:08:16-5#
1061
1062 **Elena** Weil sie weiß ja, dass er gestochen wurde. Dass er eigentlich ja nicht so denkt. Und es
1063 gibt ja Leute, die würden dann ausrasten und dann sagen "Ja, nein, ich mag jetzt nicht mehr.
1064 Bla bla bla, du willst mich umbringen.". Und die ich sage mal kümmert sich darum, dass es ihm
1065 wieder BESSER geht, weil/ (.) Ja. #00:08:32-4#

- 1066
1067 **Interviewer** Nein, das finde ich gut, dass du direkt ein Beispiel machst. Weil ich habe hier
1068 nochmal weitere Fragen, die muss ich dann gar nicht erst stellen. (.) Und wenn du jetzt
1069 jemanden in dieser Hier und Jetzt mitnehmen könntest. Wer wäre das dann? #00:08:43-7#
1070
1071 **Elena** (9) Ich glaube auch Katniss, weil ich finde das halt/ (.) Halt ich denke sie könnte sich/ Ist
1072 so die einzige, wo ich denke, dass sie sich hier AUCH einleben könnte, weil es ist ja da ganz
1073 anders als hier/ #00:09:03-3#
1074
1075 **Interviewer** //mhm// (bejahend) #00:09:03-3#
1076
1077 **Elena** Und die auch dann hier mit dem zufrieden wäre, was sie hat. Weil hier geht es ihr ja
1078 deutlich besser als DA. Und es ist ja halt so eine, wo ich mir vorstellen könnte, dass sie sich
1079 hier gut einleben würde. (.) #00:09:16-0#
1080
1081 **Interviewer** //mhm// (bejahend) (3) Wäre das jetzt/ Und wenn du jemanden persönlich/ Wen
1082 könntest du selber gut gebrauchen? #00:09:24-6#
1083
1084 **Elena** (3) Gebrauchen? (3) Ich weiß nicht. ((lacht)) (.) Also unbedingt BRAUCHEN würde ich
1085 glaube ich gar keinen von denen. Aber, wenn ich mich entscheiden müsste, würde ich halt
1086 wieder Katniss nehmen/ #00:09:41-1#
1087
1088 **Interviewer** //mhm// (bejahend) #00:09:41-1#
1089
1090 **Elena** Weil man/ (.) Ich sage mal sie kann man für mehr gebrauchen als die anderen, weil die
1091 sind halt alle/ Haben halt so ich sage mal Schwachstellen und mit ihr kann man halt über alles
1092 reden und so. (.) #00:09:53-5#
1093
1094 **Interviewer** Cool. Es hätte ja sein können, dass das jemand anderes ist/ #00:09:56-1#
1095
1096 **Elena** Nein. ((lacht)) #00:09:56-4#
1097
1098 **Interviewer** Wenn man manchmal denkt, die Welt braucht jemanden oder ich brauche
1099 jemanden, das können ja manchmal verschiedene Sachen sein. (.) Ja, nochmal/ Wer ist dein
1100 Lieblingscharakter dann? (.) Ist es auch Kat/ #00:10:07-2#
1101
1102 **Elena** Ja. #00:10:07-4#
1103
1104 **Interviewer** Oder ist das jemand anders? (.) Du hast ja schon gesagt, was du gut/ Was findest
1105 du eigentlich an ihr schlecht? #00:10:12-7#
1106
1107 **Elena** (10) Ich weiß nicht. (3) Ich glaube ich finde/ (.) Ich finde es natürlich gut, dass sie anderen
1108 Leuten/ Ich sag mal wenn die Mist bauen oder so, viele Chancen gibt, aber (.) ich finde es halt
1109 nicht so gut, dass sie denen so ex/ wirklich extrem viele Chancen gibt, das wieder gut zu
1110 machen. #00:10:40-6#
1111
1112 **Interviewer** //mhm// (bejahend) #00:10:40-9#
1113
1114 **Elena** Weil die/ Wenn man ihr irgendwas tut sage ich mal so, (.) dann (..) ist ihr das halt/ dann
1115 verzeiht sie das immer wieder. Und ich finde irgendwann sollte man aufhören damit, weil sonst
1116 lernen die Leute ja/ #00:10:53-5#
1117
1118 **Interviewer** //mhm// (bejahend) #00:10:53-5#
1119
1120 **Elena** Nie, dass man das nicht so machen kann. Also weil (.) #00:10:56-8#
1121
1122 **Interviewer** Das sollte sie eigentlich ändern dann? #00:10:58-2#
1123

- 1124 **Elena** Ja. Man kann das MAL oder zwei Mal oder so machen, weil es gibt Sachen, da kann
1125 man nicht unbedingt was für. (.) Aber dann gibt es auch so Sachen, da würde ich sagen das
1126 würde ich nicht verzeihen unbedingt. #00:11:10-9#
1127
- 1128 **Interviewer** //mhm// (bejahend) #00:11:11-5#
1129
- 1130 **Elena** Also/ #00:11:12-3#
1131
- 1132 **Interviewer** Okay, das ist super, dass dir da auch direkt was einfällt. Gibt es auch jemanden,
1133 den du am wenigsten leiden kannst? #00:11:17-5#
1134
- 1135 **Elena** (.) JA (..) #00:11:21-3#
1136
- 1137 **Interviewer** Wenn du den Namen nicht weißt, beschreibe es. Ich kenne so gut wie alle.
1138 #00:11:23-6#
1139
- 1140 **Elena** Diese Frau mit den grauen Haaren, die auch gegen das Capitol kämpft. #00:11:28-3#
1141
- 1142 **Interviewer** President Coin meinst du wa/ #00:11:29-6#
1143
- 1144 **Elena** Ja. #00:11:29-9#
1145
- 1146 **Interviewer** Wahrscheinlich, die Rebellenführerin/ #00:11:31-1#
1147
- 1148 **Elena** Ja. #00:11:31-4#
1149
- 1150 **Interviewer** (.) Was findest du an ihr schlecht? #00:11:33-7#
1151
- 1152 **Elena** Ich finde an ihr schlecht, weil/ dass sie/ erst kämpft sie (.) gegen das Capitol und am
1153 Ende möchte sie ja selber (.) Präsidentin von Panem werden und (.) sie hat dann auch wieder
1154 nur so an sich gedacht (.) und wirklich nicht daran, dass es ganz Panem gut geht. Sondern,
1155 daran dass sie dann Panem (.) beherrschen kann. Also dass sie dann/ Da ist ihr dann/ Sie wollte
1156 ja wieder die Alleinherrscherin sein/ #00:12:05-0#
1157
- 1158 **Interviewer** //mhm// (bejahend) #00:12:05-0#
1159
- 1160 **Elena** Und ich sag mal ihre Übergangslösung als sie/ (..) Ich weiß gar nicht, wie die heißen. (.)
1161 Als sie den Präsidenten von Capitol/ #00:12:14-6#
1162
- 1163 **Interviewer** Snow? #00:12:14-5#
1164
- 1165 **Elena** Als sie Snow/ Wollte die ja/ (.) Und töten. Und dann hat sie gesagt als Übergangslösung
1166 würde sie dann (.) irgendwie Präsidentin sein, weil die Leute sind halt emotional nicht dafür
1167 bereit, irgendwie jemand Neues zu wählen. (.) Was ich halt nicht unbedingt gut finde, ich würde/
1168 (.) Ich finde es einfach nicht gut, wenn einer allein bestimmt, sage ich/ #00:12:35-6#
1169
- 1170 **Interviewer** //mhm// (bejahend) #00:12:35-6#
1171
- 1172 **Elena** Ich finde einfach diese/ so wie es in Deutschland ist mit der Demokratie. Das finde ich
1173 eigentlich besser. Also dass sonst irgendwie/ (.) #00:12:43-4#
1174
- 1175 **Interviewer** Dass jemand gewählt wird meinst du dann? #00:12:44-8#
1176
- 1177 **Elena** Ja. #00:12:45-1#
1178
- 1179 **Interviewer** Das ist wichtig? #00:12:46-0#
1180
- 1181 **Elena** Also dass es/ Angela Merkel hat ja auch nicht/ Wenn Angela Merkel sterben würde kann
1182 man ja auch nicht im Prinzip "Ja, als Übergangslösung mache ich das jetzt" oder so. Da/ Ich
1183 finde die Leute sind dann auch emotional in der Lage das/ #00:12:57-2#

- 1184
1185 **Interviewer** //mhm// (bejahend) #00:12:57-2#
1186
1187 **Elena** Auch dann selber zu wählen. #00:12:59-4#
1188
1189 **Interviewer** //mhm// (bejahend) (.) Ja, das kann ich mir schon vorstellen. (.) Entschuldigung,
1190 wollte dich jetzt nicht unterbrechen. #00:13:05-2#
1191
1192 **Elena** Nein. ((lacht)) (.) #00:13:08-0#
1193
1194 **Interviewer** Gibt es etwas, was du an ihr gut findest/ An President Coin irgendwas? #00:13:10-
1195 8#
1196
1197 **Elena** (3) Was ich gut finde ist eine Sache und zwar Katniss durfte ja eigentlich nicht mit in diese
1198 Flugzeuge. Und dann glaube ich auch gegen das Capitol kämpfen. Also so wirklich im Kampf
1199 dabei sein/ #00:13:25-8#
1200
1201 **Interviewer** //mhm// (bejahend) #00:13:25-8#
1202
1203 **Elena** Durfte die am Ende nicht. (.) Und dann ist sie aber trotzdem gegangen und ich fand es
1204 gut, dass sie sie dann nicht so zurückbeordert hat, sondern dann sie dann/ #00:13:32-4#
1205
1206 **Interviewer** //mhm// (bejahend) #00:13:32-4#
1207
1208 **Elena** Gesagt hat "Die weiß schon bestimmt, was sie macht." und/ Ja. Das ist halt gut, weil (.)
1209 manche Leute würden halt sagen "Nein, komm wieder zurück, weil/ ". Ja. (.) #00:13:42-6#
1210
1211 **Interviewer** Also das ist auf jeden Fall was dann gut ist? (.) Ja wir reden jetzt so ein bisschen
1212 weiter über Katniss. Was findest du ist eigentlich Katniss in ihrem Leben wichtig? Was würdest
1213 du da sagen? #00:13:52-1#
1214
1215 **Elena** Ich glaube ihr ist wichtig, dass es ALLEN gut geht/ #00:13:55-4#
1216
1217 **Interviewer** //mhm// (bejahend) #00:13:55-4#
1218
1219 **Elena** (.) Wirklich ALLEN, nicht nur ihr. (.) Ich glaube sie möchte sich dafür einsetzen, dass es
1220 mehr/ Einfach wie schon gesagt, dass es allen gut geht. Dass alle gut leben können, was zu
1221 essen haben und nicht im Krieg leben müssen. Dafür setzt sie sich ja auch ein. #00:14:13-2#
1222
1223 **Interviewer** //mhm// (bejahend) #00:14:13-5#
1224
1225 **Elena** Und ja. Ich glaube das ist ihr wichtig. (3) #00:14:19-0#
1226
1227 **Interviewer** Wie sieht so Katniss Familienleben eigentlich aus? Wie würdest du das
1228 beschreiben? #00:14:23-4#
1229
1230 **Elena** (.) Ich würde das beschreiben/ Also (.) ich glaube die Beziehung zwischen ihr und ihrer
1231 Familie ist glaube ich sehr gut, da sie sich auch wirklich sehr für ihre Familie einsetzt. Weil am
1232 Anfang sollte ja eigentlich ihre Schwester/ (.) #00:14:39-0#
1233
1234 **Interviewer** Prim. #00:14:39-2#
1235
1236 **Elena** Ja, sollte Prim zu den Hunger Games gehen, aber das wollte sie nicht und deswegen hat
1237 sie gesagt, dass sie das macht/ #00:14:48-0#
1238
1239 **Interviewer** //mhm// (bejahend) #00:14:48-0#
1240
1241 **Elena** Weil damit riskiert sie ja auch ihr Leben für ihre Schwester und ich glaube das ist
1242 eigentlich ganz gut ihr Familienleben. So das Verhältnis zu ihrer Familie. #00:14:56-0#
1243

- 1244 **Interviewer** Und zu ihrer Mutter? Wie findest du das? #00:14:58-4#
1245
1246 **Elena** (.) Warte, ich weiß nicht mehr wie das mit ihrer Mutter eigentlich/ (..) #00:15:03-9#
1247
1248 **Interviewer** Wenn du dich nicht erinnern kannst, ist das okay. Dann lassen wir das/ #00:15:05-
1249 8#
1250
1251 **Elena** Ich kann es irgendwie/ Irgendwie weiß ich nicht mehr. #00:15:07-3#
1252
1253 **Interviewer** Nein, ist doch in Ordnung. (..) Was findest du in dieser Familie schlecht gelöst? (.)
1254 Was kriegen die nicht gut hin? #00:15:16-0#
1255
1256 **Elena** (3) Ich finde dafür, dass die (..) wirklich ihr Essen jagen müssen sage ich mal, lösen sie
1257 diese Aufteilung eigentlich ganz gut/ #00:15:28-1#
1258
1259 **Interviewer** //mhm// (bejahend) #00:15:28-1#
1260
1261 **Elena** (.) Nur ich finde, dass/ Katniss macht ja sehr sehr sehr viel für die Familie und ich finde
1262 dass ihre Schwester/ Die macht ja zwar auch was, aber ich finde die könnte ein bisschen mehr
1263 Katniss unterstützten. Also/ #00:15:39-3#
1264
1265 **Interviewer** //mhm// (bejahend) #00:15:39-3#
1266
1267 **Elena** (.) Nur so ein bisschen halt. #00:15:41-4#
1268
1269 **Interviewer** Ja. #00:15:41-6#
1270
1271 **Elena** Nicht so schwierige Aufgaben machen, die sie nicht machen kann. #00:15:43-9#
1272
1273 **Interviewer** Also ihr Arbeit abnimmt praktisch? #00:15:45-3#
1274
1275 **Elena** Ja, ein bisschen was, was sie auch machen kann. #00:15:47-5#
1276
1277 **Interviewer** //mhm// (bejahend) Dass das da halt nicht optimal aufgeteilt ist? #00:15:50-4#
1278
1279 **Elena** Ja. #00:15:51-0#
1280
1281 **Interviewer** (3) Ja jetzt/ Ich fand das schwierig für mich zu beantworten, deswegen frage ich
1282 euch alle: Wer sind eigentlich Katniss Freunde für dich? #00:15:59-5#
1283
1284 **Elena** Freunde? Ich weiß nicht mehr genau, wie der heißt, aber das ist auf jeden Fall/ (..) Das
1285 ist nicht Peeta, sondern dieser andere/ #00:16:10-5#
1286
1287 **Interviewer** Gale? Der Große? #00:16:11-8#
1288
1289 **Elena** Ja, Gale. Ich glaube der ist (.) ich sage mal (.) gut mit ihr befreundet, weil er setzt sich
1290 dafür ein und als sie durch die (..) Kanalisation gegangen sind/ #00:16:23-7#
1291
1292 **Interviewer** Ja. #00:16:23-9#
1293
1294 **Elena** (.) Da hat er sie auch ganz oft gerettet. Und ich finde das ist auch wirklich ein Freund.
1295 Also ein guter Freund. (..) Ich finde der und auch (.) Peeta, nur in der Situation war der halt (..)
1296 bisschen gestört, weil er ja (.) gestochen wurde. (..) #00:16:42-7#
1297
1298 **Interviewer** Genau, man weiß es ja nicht genau, was mit ihm passiert ist. Aber auf jeden Fall
1299 nicht mehr wie vorher, oder? #00:16:47-7#
1300
1301 **Elena** Ja. (4) #00:16:52-7#
1302

- 1303 **Interviewer** Ja, wie würdest du die Beziehung zwischen Peeta und Katniss beschreiben? Diese
1304 Freundschaft? (.) Wie ist die so? #00:16:58-5#
- 1305 **Unterbrechung bis #00:17:17-1# wegen störender Kinder auf dem Flur**
1306
- 1307 **Interviewer** Katniss und Peeta, deren Freundschaft: Wie würdest du die beschreiben?
1308 #00:17:21-7# #00:17:21-6#
1309
- 1310 **Elena** Ich würde die als gut beschreiben, weil (.) die setzen sich gegenseitig füreinander ein
1311 und die helfen sich gegenseitig. (.) Zum Beispiel Katniss versucht Peeta wirklich aus dieser
1312 Lage sage ich mal zu befreien/ #00:17:35-3#
1313
- 1314 **Interviewer** //mhm// (bejahend) #00:17:35-3#
1315
- 1316 **Elena** Weil dem geht es halt nicht so gut. (..) Also am Ende, im letzten Teil auch im Film. (.) Und
1317 da versucht sie wirklich ihm zu helfen, dass es ihm wieder besser geht und er/ Manchmal hat
1318 der so Phasen, wo es ihm besser geht/ #00:17:52-7#
1319
- 1320 **Interviewer** //mhm// (bejahend) #00:17:52-7#
1321
- 1322 **Elena** Also selten, aber manchmal hat er das. Und (.) dann versucht er auch wirklich, dass es
1323 ihm selber besser geht, damit er nicht mehr so fies zu ihr ist, weil/ #00:18:00-9#
1324
- 1325 **Interviewer** Ja. #00:18:01-2#
1326
- 1327 **Elena** Er ist ja dadurch so fies zu ihr und das möchte er ja eigentlich nicht, deswegen versucht
1328 er wirklich auch das zu ändern. Das ist auch glaube ich sehr schwer das zu ändern, aber er
1329 versucht es halt trotzdem. (.) #00:18:12-0#
1330
- 1331 **Interviewer** //mhm// (bejahend) Er strengt sich also an? #00:18:13-3#
1332
- 1333 **Elena** Ja. #00:18:13-9#
1334
- 1335 **Interviewer** Das praktisch zu machen. (..) Ich würde jetzt gerne noch darüber reden/ Wie stellst
1336 du dir eigentlich/ Wie stellt sich Katniss eigentlich wohl ihre eigene Zukunft vor den Hunger
1337 Games vor? #00:18:24-9#
1338
- 1339 **Elena** (.) Vor den Hunger Games? #00:18:27-3#
1340
- 1341 **Interviewer** Vor den Hunger Games. #00:18:28-0#
1342
- 1343 **Elena** (3) Also, wie sie sich das vorstellt? #00:18:32-4#
1344
- 1345 **Interviewer** //mhm// (bejahend) #00:18:32-5#
1346
- 1347 **Elena** Ich glaube so, dass es (.) allen Menschen/ Einfach wieder allen Menschen gut geht. Dass
1348 alle Menschen was zu essen haben. (..) Dass sie halt nicht hungern müssen, dass kein/ auch
1349 wirklich kein Krieg ist so/ #00:18:47-3#
1350
- 1351 **Interviewer** Ja. #00:18:47-5#
1352
- 1353 **Elena** Und dass auch nie Krieg kommt und dass es wirklich immer allen gut geht und ja/ Einfach
1354 eine Zukunft. (.) Die stellt sich halt nicht vor, dass sie irgendwie ein Boot hat oder eine Yacht
1355 oder so oder ein Flugzeug oder/ Sondern einfach so, dass es wirklich/ Dass man NORMAL
1356 leben kann. Dass man eine/ (.) wirklich eine schöne Zukunft hat und dass man das hat, was
1357 man WIRKLICH BRAUCHT/ #00:19:09-4#
1358
- 1359 **Interviewer** //mhm// (bejahend) #00:19:07-9#
1360
- 1361 **Elena** Und nicht dass man das unbedingt hat, was man vielleicht gerne haben möchte halt.
1362 #00:19:15-0#

- 1363
1364 **Interviewer** Ja. Und nach den Hungerspielen? (..) Hat sich da was verändert? #00:19:20-6#
1365
1366 **Elena** (..) Vielleicht/ Sie ist ihr/ Ist sie wahrscheinlich ein bisschen näher gekommen. #00:19:26-
1367 3#
1368
1369 **Interviewer** //mhm// (bejahend) #00:19:26-4#
1370
1371 **Elena** Weil es/ (4) Wahrscheinlich wünscht sie sich nach den Hunger Games, dass die
1372 Menschen, die da drin gestorben, dass die/ #00:19:36-4#
1373
1374 **Interviewer** //mhm// (bejahend) #00:19:36-4#
1375
1376 **Elena** Wieder ich sage mal (..) wieder auferstehen, weil da war ja dieses kleine Mädchen, das
1377 mit den Locken und/ #00:19:44-2#
1378
1379 **Interviewer** Ja. #00:19:44-4#
1380
1381 **Elena** Wahrscheinlich wünscht sie sich, dass sie wieder leben für die anderen und/ (..) Ja. Dass/
1382 Und dass es nicht wieder Hunger Games geben wird halt so/ #00:19:53-6#
1383
1384 **Interviewer** //mhm// (bejahend) (..) Das ist dann so ihre/ #00:19:55-4#
1385
1386 **Elena** Ja. #00:19:55-6#
1387
1388 **Interviewer** Okay. (..) Kommen wir jetzt zur nächsten Seite dann. Ich würde jetzt einmal über
1389 Panem allgemein so reden. Wie sieht eigentlich so die Welt in Panem aus? Wie empfindest du
1390 das? #00:20:07-6#
1391
1392 **Elena** Also es ist für mich so/ Das ist halt aufgeteilt und zwar einmal in (..) das/ Es gibt das
1393 Capitol/ #00:20:15-1#
1394
1395 **Interviewer** //mhm// (bejahend) #00:20:15-1#
1396
1397 **Elena** Da wohnen die ich sage mal reichen Leute. Die Leute, die wollen, dass es ihnen SELBER
1398 gut geht. Dass andere Leute dafür LEIDEN, damit es/ #00:20:25-0#
1399
1400 **Interviewer** //mhm// (bejahend) #00:20:25-0#
1401
1402 **Elena** Damit es/ Damit die sich was tolles im Fernsehen angucken können. Also das sind ja
1403 auch die Hunger Games sowas, dass die sich/ Die können sich das angucken, darüber lachen
1404 oder so. Und andere Leuten sterben halt dabei und (..) dann gibt es halt noch die/ die
1405 verschiedenen Distrikte. Und in den Distrikten (..) muss man halt sich das ESSEN und Trinken
1406 halt sehr gut einteilen, weil es da halt nicht so viel gibt wie im Capitol. Und das ist halt so/ Einmal
1407 dieses ich sage mal BÖSE (..) und das GUTE (..), was aber nicht gut/ nicht so gut gegen das
1408 Böse ankämpfen kann, weil das Böse einfach stärker ist im Moment. (..) #00:21:01-1#
1409
1410 **Interviewer** //mhm// (bejahend) #00:21:01-7#
1411
1412 **Elena** Weil es ist ja so, dass sie/ de verschiedenen Distrikte können ja nichts (..) gegen das
1413 Capitol machen. #00:21:08-0#
1414
1415 **Interviewer** //mhm// (bejahend) #00:21:08-3#
1416
1417 **Elena** (..) Und ja/ (..) Also/ (..) #00:21:12-6#
1418
1419 **Interviewer** Wie findest du so das Zusammenleben der Menschen untereinander in Panem?
1420 #00:21:17-0#
1421

- 1422 **Elena** (.) Ich finde das nicht unbedingt gut, weil da werden ich sage mal in verschiedene
1423 Schubladen gesteckt/ #00:21:23-7#
1424
- 1425 **Interviewer** //mhm// (bejahend) #00:21:23-7#
1426
- 1427 **Elena** Wie einmal/ Die oberste Schublade wäre da halt das Capitol und dann ganz weiter unten
1428 kommen halt die verschiedenen Distrikte/ #00:21:31-5#
1429
- 1430 **Interviewer** //mhm// (bejahend) #00:21:31-5#
1431
- 1432 **Elena** Die sind dann auch wieder in verschiedenen Schubladen, weil die Menschen haben in
1433 den Distrikten/ also zwischen den verschiedenen Distrikten nicht viel Kontakt zueinander. Sind
1434 halt alle so beispielsweise Distrikt 1, 2, 3 und so weiter. Und das ist dann wirklich auch so "Du
1435 gehörst zu Distrikt 1. Du gehörst dahin und du gehörst dahin." und so. Das ist dann halt nicht
1436 so "Ihr könnt alle miteinander leben", so wie hier in Deutschland/ #00:21:56-0#
1437
- 1438 **Interviewer** //mhm// (bejahend) #00:21:56-0#
1439
- 1440 **Elena** Es ist halt wirklich so (.) "Du gehörst dahin, dahin und/". Das ist einfach nicht so/ also (.)
1441 #00:22:04-5#
1442
- 1443 **Interviewer** Also dieses Getrennt Sein/ #00:22:05-6#
1444
- 1445 **Elena** Ja. #00:22:05-8#
1446
- 1447 **Interviewer** Voneinander meinst du. Immer getrennt nach Schublade. #00:22:08-3#
1448
- 1449 **Elena** Ja. Ja. Das ist wirklich/ #00:22:10-1#
1450
- 1451 **Interviewer** Das Ganze/ Gibt es denn etwas, was du gut gelöst findest, wie die Menschen in
1452 Panem leben? #00:22:14-8#
1453
- 1454 **Elena** (4) Es geht. Gut kann man da eigentlich nicht sagen, wie ich das finde. #00:22:23-1#
1455
- 1456 **Interviewer** //mhm// (bejahend) #00:22:23-1#
1457
- 1458 **Elena** Ich finde (.) die verschiedenen Distrikte lösen das gut mit dem (.) Problem, was den
1459 Hunger angeht. Weil die Jagen ja auch selber und/ #00:22:32-4#
1460
- 1461 **Interviewer** //mhm// (bejahend) #00:22:32-4#
1462
- 1463 **Elena** (..) Aber sonst finde ich das eigentlich nicht gut, dass sie da so alle verschieden bewertet
1464 werden. (.) #00:22:42-9#
1465
- 1466 **Interviewer** Ist auf jeden Fall eine Sache. Hätte ja nur sein können, dass dir was einfällt. (.)
1467 Was findest am schlimmsten in Panem? Was ist am schlimmsten/ #00:22:50-5#
1468
- 1469 **Elena** Ich finde es ist wirklich am schlimmsten/ finde ich ist das Capitol, weil das Capitol denkt
1470 einfach sie (.) sind einfach die Macht. Weil die haben die Macht und die denken die können die
1471 Leute herumkommandieren. Und ich finde es einfach (.) extrem schlimm, dass sie anderen
1472 Leute dabei zuschauen, wie sie STERBEN und sich das im Fernsehen angucken. Und es ist ja/
1473 Es ist kein Film. Es ist ja/ Da bei denen Film ist es ja echt. #00:23:14-7#
1474
- 1475 **Interviewer** Ja, klar. #00:23:15-3#
1476
- 1477 **Elena** Das finde/ Oder in den Büchern. Das ist halt echt und das finde ich halt sehr schlimm.
1478 Ich würde NIEMALS auf die Idee kommen mir anzuschauen wie andere Leute sterben gerade.
1479 Und (.) das finde ich nicht gut, also (.) das ist/ #00:23:28-6#
1480
- 1481 **Interviewer** Das ist das schlimmste/ #00:23:29-0#

- 1482
1483 **Elena** Ja. #00:23:29-3#
1484
1485 **Interviewer** Auf jeden Fall. (4) Jetzt es noch um ein spezielles Thema, das ist mir nämlich beim
1486 Lesen aufgefallen. Da würde ich gerne so eure Meinungen zu hören. Und das ist für mich so
1487 das Thema Rebellion. Es geht eigentlich auch in *Die Tribute von Panem* ja auch im letzten Buch
1488 darum, dass es ja Rebellen gibt. Und ich würde erstmal gerne wissen: Was ist für dich eigentlich
1489 eine Rebellion? Wie würdest du das beschreiben? #00:23:54-7#
1490
1491 **Elena** (..) Ich weiß nicht, wie man das beschreiben könnte. (.) Also (3) so das Wort alleine finde
1492 ich ist sehr sehr kompliziert zu beschreiben/ #00:24:07-0#
1493
1494 **Interviewer** //mhm// (bejahend) #00:24:07-0#
1495
1496 **Elena** Ich finde in so einem Zusammenhang kann man es besser beschreiben. #00:24:09-6#
1497
1498 **Interviewer** Dann mach es in einem Zusammenhang einfach. #00:24:11-4#
1499
1500 **Elena** Ich finde es DA/ Also auf das Buch bezogen finde ich es ist halt so/ (.) Was war das
1501 nochmal? (.) Was heißt nochmal Rebellion? Das habe ich jetzt vergessen. (.) #00:24:22-1#
1502
1503 **Interviewer** Rebellen? Das ist halt praktisch/ (.) Eigentlich frage ich dich ja, was das heißt.
1504 Also von daher/ (.) Jemand anderes hatte in einem Interview Revolution, (.) das ist ja auch eine
1505 andere Form davon, aber wenn du dir nicht konkret was darunter vorstellen kannst/ #00:24:37-
1506 3#
1507
1508 **Elena** Ich weiß nicht, also eigentlich kann ich mir da nicht so richtig viel darunter vorstellen. Also
1509 das, was ICH jetzt DENKEN würde, was jetzt konkret das Wort heißt, ist einfach das Leute/ (.)
1510 Also die Rebellen dagegen kämpfen/ Also gegen das Böse kämpfen, so/ #00:24:52-9#
1511
1512 **Interviewer** //mhm// (bejahend) #00:24:52-9#
1513
1514 **Elena** Stelle ich mir das irgendwie vor. Ich weiß nicht, das ist bestimmt/ das ist vielleicht falsch
1515 oder so, aber/ #00:24:57-4#
1516
1517 **Interviewer** Es gibt nichts falsches, denn es gibt ja nicht EINE Bedeutung von dem Wort. Es
1518 gibt ja ganz viele, das ist ja jetzt deine. #00:25:03-1#
1519
1520 **Elena** Also so stelle ich mir das halt vor, wie das vielleicht so ist. #00:25:06-2#
1521
1522 **Interviewer** Was wäre dann das Böse für dich? #00:25:08-4#
1523
1524 **Elena** (..) #00:25:10-4#
1525
1526 **Interviewer** Heißt das für die/ Etwas, was für die Rebellen BÖSE ist? Was allgemein böse ist?
1527 #00:25:14-7#
1528
1529 **Elena** Also (.) was halt/ Ich finde was irgendwo allgemein böse ist/ #00:25:20-7#
1530
1531 **Interviewer** //mhm// (bejahend) #00:25:21-0#
1532
1533 **Elena** Zum Beispiel das Capitol, das ist ja allgemein finde ich böse. (.) Nicht dagegen die
1534 Rebellen, weil die Rebellen sind ja die, die gegen das Capitol kämpfen/ #00:25:29-9#
1535
1536 **Interviewer** Genau #00:25:30-4#
1537
1538 **Elena** (.) Und es gibt ja auch welche, die kämpfen NICHT gegen das Capitol/ #00:25:34-1#
1539
1540 **Interviewer** //mhm// (bejahend) #00:25:34-1#
1541

- 1542 **Elena** Die finden das aber trotzdem scheiße, so wie die behandelt werden. Die haben halt nur
1543 ich sage mal nicht den Mut gegen die zu kämpfen/ #00:25:41-4#
1544
- 1545 **Interviewer** //mhm// (bejahend) #00:25:41-4#
1546
- 1547 **Elena** Und ich finde das Capitol ist ALLGEMEIN böse, weil es kämpfen ja nicht alle gegen die.
1548 #00:25:47-6#
1549
- 1550 **Interviewer** //mhm// (bejahend) Was für ein Verhalten würdest du denn richtig finden in einer
1551 Rebellion? Wie muss man sich verhalten? #00:25:52-3#
1552
- 1553 **Elena** Also in einer Rebellion sollte man sich so verhalten, dass (.) man sich nicht allein auf sich
1554 konzentriert, sondern so wie Katniss das macht wirklich (..) auch dafür ist, dass es ALLEN gut
1555 und/ #00:26:06-5#
1556
- 1557 **Interviewer** //mhm// (bejahend) #00:26:06-6#
1558
- 1559 **Elena** Würde Streit vermeiden, weil wenn sich die Rebellen untereinander streiten (..) wäre das
1560 glaube ich nicht so gut. Das wäre dann gut für das Capitol. Also/ #00:26:16-0#
1561
- 1562 **Interviewer** Ja. #00:26:16-3#
1563
- 1564 **Elena** Für das BÖSE sage ich mal. #00:26:17-3#
1565
- 1566 **Interviewer** Nein, ist auf jeden Fall okay. Gibt es auch etwas, was du als falsches Verhalten
1567 bezeichnen würdest? Also was du denkst das wäre falsches Verhalten, wenn man rebelliert?
1568 #00:26:24-6#
1569
- 1570 **Elena** (..) Wenn man rebelliert fände ich es falsch, wenn man (..) alleine (..) in den Kampf zieht
1571 so/ #00:26:34-1#
1572
- 1573 **Interviewer** //mhm// (bejahend) #00:26:34-1#
1574
- 1575 **Elena** So ganz alleine. Ich finde man sollte zusammen und dann zusammen kämpfen gegen
1576 das (..) Capitol sage ich mal. (..) Also man sollte nicht einer alleine dahingehen/ #00:26:46-3#
1577
- 1578 **Interviewer** Ja. #00:26:46-5#
1579
- 1580 **Elena** Weil das bringt nichts. Da passiert nichts. Da wird man höchstens sterben und/
1581 #00:26:50-8#
1582
- 1583 **Interviewer** //mhm// (bejahend) #00:26:50-8#
1584
- 1585 **Elena** Das ist ja nicht der Sinn der Sache sage ich mal so. Und ich finde/ fände es auch nicht
1586 so gut, wenn man nur an sich denkt. Wenn man so (..) zu den Rebellen gehört, aber allgemein
1587 eigentlich nichts macht/ #00:27:05-0#
1588
- 1589 **Interviewer** //mhm// (bejahend) #00:27:05-0#
1590
- 1591 **Elena** Also nicht kämpft. Aber am Ende sich das Lob da auch noch mit einstecken. Weil es ist
1592 auch manchmal so, wenn wir Fußball spielen/ (..) Es ist halt so, da gibt es Leute, die stehen die
1593 ganze Zeit in der Ecke und wenn dann die Mannschaft gewinnt, sagen die ja "Ich war ja auch
1594 in der Mannschaft, ich hab da auch gewonnen.". ((lacht)) #00:27:21-0#
1595
- 1596 **Interviewer** ((lacht)) #00:27:21-5#
1597
- 1598 **Elena** Obwohl sie GAR NICHTS gemacht haben und das/ (..) #00:27:23-9#
1599
- 1600 **Interviewer** Das gehört für dich dazu? #00:27:24-8#
1601

1602 **Elena** Ja. #00:27:25-0#
1603
1604 **Interviewer** Also auch auf jeden Fall, dass muss man mal/ #00:27:26-4#
1605
1606 **Elena** Dass man ein bisschen was opfert halt/ #00:27:28-5#
1607
1608 **Interviewer** Ja. #00:27:28-7#
1609
1610 **Elena** Dafür, dass das auch klappt. #00:27:29-9#
1611
1612 **Interviewer** Cool. Du hast ja direkt schon am Beispiel erklärt/ (.) Da können wir direkt weiter
1613 einsteigen. Warum entscheidet sich eigentlich Katniss daran teilzunehmen an dieser Rebellion?
1614 #00:27:39-6#
1615
1616 **Elena** Ich glaube sie entscheidet sich dafür daran teilzunehmen, weil sie einfach wirklich was
1617 er/ aus eigener Erfahrung weiß, wie sich/ wie das Capitol sie beh/ die Leute/ #00:27:50-3#
1618
1619 **Interviewer** //mhm// (bejahend) #00:27:50-3#
1620
1621 **Elena** Behandelt. (.) Sie weiß es halt aus eigener Erfahrung, weil sie bei den Hunger Games
1622 war und weil da wirklich Leute gestorben sind. Weil die, die die Leute dazu angezettelt haben
1623 sage ich mal das zu machen/ (.) Und (.) dann hat sie glaube noch so einen Schub bekommen
1624 und hat gesagt "Das lasse ich nicht auf mir sitzen. Ich möchte, dass es mir so ergeht oder
1625 anderen/ #00:28:12-8#
1626
1627 **Interviewer** //mhm// (bejahend) #00:28:12-8#
1628
1629 **Elena** "Auch so ergeht. Deswegen möchte ich zu den Rebellen.". (.) Und ja/ Also das hat glaube
1630 ich nochmal ein Aus/ Es war noch ein ausschlaggebender Punkt/ #00:28:23-7#
1631
1632 **Interviewer** //mhm// (bejahend) #00:28:23-7#
1633
1634 **Elena** Weil sie dabei war. (.) #00:28:25-5#
1635
1636 **Interviewer** Okay, auf jeden Fall/ (.) Was für eine Gefahr hat es eigentlich zu rebellieren in
1637 Panem? #00:28:30-8#
1638
1639 **Elena** (.) In Panem hat es einfach die Gefahr, dass (.) wenn man rebelliert/ (.) dass (.) einfache
1640 manche Rebellen (.) für das Capitol arbeiten und sich dann nur einschleusen/ #00:28:45-4#
1641
1642 **Interviewer** //mhm// (bejahend) #00:28:45-4#
1643
1644 **Elena** Oder es ist/ besteht die Gefahr, dass nicht GENUG Rebellen da sind. Dass man nicht
1645 gegen das Capitol an/ Also dass man da nicht gegen ankommt, weil/ #00:28:53-5#
1646
1647 **Interviewer** //mhm// (bejahend) #00:28:53-5#
1648
1649 **Elena** Die einfach mehr sind, stärker sind. (.) Dass sich halt mehr für das Capitol entscheiden,
1650 weil sie da sicher sind sage ich mal/ #00:29:00-7#
1651
1652 **Interviewer** //mhm// (bejahend) #00:29:00-7#
1653
1654 **Elena** Und weil sie (.) bei den Rebellen Angst haben, dass denen wirklich was passiert. Und
1655 dass sie halt nicht den Mut haben wirklich dagegen zu kämpfen. (.) Und ich glaube das ist
1656 eigentlich die größte Gefahr, die die haben können. Also müssen sage ich mal/ #00:29:15-8#
1657
1658 **Interviewer** //mhm// (bejahend) #00:29:15-8#
1659
1660 **Elena** Dass da wirklich die meisten Leute sagen: "Nein, da habe ich Angst, dass mir da was
1661 passiert. Da (.) mache ich lieber nicht mit."/ #00:29:23-8#

- 1662
1663 **Interviewer** Ja. #00:29:24-0#
1664
1665 **Elena** (.) Und ja. (.) #00:29:26-9#
1666
1667 **Interviewer** Das kann ich verstehen. (.) Gut. (..) Wenn du jetzt die Rebellen als Gruppe so
1668 siehst: Welches Ziel oder welche Absicht haben eigentlich die Rebellen? #00:29:36-1#
1669
1670 **Elena** Ich glaube das Ziel für die Rebellen/ (.) Also für die Rebellen, die sich da nicht (.) ich sage
1671 mal als Rebellen einschleusen/ eingeschleust haben vom Capitol/ (.) Ich glaube deren Ziel ist
1672 einfach dass Frieden herrscht. (.) Dass (.) es nicht manchen besser geht als anderen. (.) Also
1673 das es manchen extrem gut geht, dass die alles haben. Dass die wirklich auch so schon fast zu
1674 viel haben/ #00:30:01-6#
1675
1676 **Interviewer** Ja. #00:30:01-8#
1677
1678 **Elena** Und dass es wirklich welchen schlecht geht. Ich glaube die möchten einfach Frieden und
1679 Gleichberechtigung haben. #00:30:07-3#
1680
1681 **Interviewer** //mhm// (bejahend) Das ist das Ziel von allen/ #00:30:08-8#
1682
1683 **Elena** Ja. #00:30:09-3#
1684
1685 **Interviewer** Praktisch. #00:30:09-8#
1686
1687 **Elena** Also von den Rebellen. #00:30:10-6#
1688
1689 **Interviewer** //mhm// (bejahend) (.) Wie findest du eigentlich den Umgang der Rebellen mit den
1690 Gegnern von ihnen? #00:30:15-0#
1691
1692 **Elena** Also ich finde das absolut korrekt, dass die/ auch dass die da Leute töten/ #00:30:21-5#
1693
1694 **Interviewer** //mhm// (bejahend) #00:30:21-5#
1695
1696 **Elena** Meine ich ganz ehrlich. Wenn es nicht anders geht/ #00:30:23-5#
1697
1698 **Interviewer** //mhm// (bejahend) #00:30:23-5#
1699
1700 **Elena** Dann/ Wenn das der letzte Ausweg dann (.) Bitteschön. (.) Weil das Capitol könnte auch
1701 einfach sagen "Ja, gut. Wir hören auf damit. Wir sind/ (..) In dem Land soll die Demokratie
1702 herrschen. Wir wählen jetzt einen Präsidenten."/ #00:30:40-6#
1703
1704 **Interviewer** //mhm// (bejahend) #00:30:40-6#
1705
1706 **Elena** "Nicht ich bin mehr Präsident. Wir wählen jemanden. (.) Wir hören auf mit den Hunger
1707 Games.". Das könnten die auch sagen/ #00:30:47-0#
1708
1709 **Interviewer** //mhm// (bejahend) #00:30:47-0#
1710
1711 **Elena** Und ich finde wenn sie sich (.) trotzdem/ also dem widersetzen und das nicht machen,
1712 finde ich gibt es eigentlich gar keinen anderen Ausweg mehr, weil man kann dann nicht
1713 hingehen und mit denen verhandeln, das sind/ #00:30:58-6#
1714
1715 **Interviewer** //mhm// (bejahend) #00:30:58-6#
1716
1717 **Elena** So Leute, bei denen geht das einfach nicht anders. #00:31:01-0#
1718
1719 **Interviewer** Ja. #00:31:01-0#
1720
1721 **Elena** Da muss man Grenzen setzen. Das geht sonst nicht. (..) #00:31:04-6#

- 1722
1723 **Interviewer** Gut. (.) Wenn du das ganze jetzt so (.) betrachtest: Wer sind eigentlich die
1724 Gewinner der Rebellion für dich? #00:31:13-3#
1725
1726 **Elena** (..) Ich glaube die Gewinner der Rebellion sind halt die Rebellen. #00:31:18-5#
1727
1728 **Interviewer** //mhm// (bejahend) #00:31:19-0#
1729
1730 **Elena** Also/ Weil (.) die (3) haben es halt geschafft sage ich mal noch durch diese Rebellion
1731 andere Leute auch anzudrillen/ #00:31:31-1#
1732
1733 **Interviewer** //mhm// (bejahend) #00:31:31-1#
1734
1735 **Elena** Und wirklich gegen das Capitol zu sein. (.) Also denke ich dass halt die ich sage mal die
1736 Gewinner sind. (.) Weil die haben es halt geschafft wirklich diesen Snow auch (.) ich sage mal
1737 von Thron zu stoßen. #00:31:43-3#
1738
1739 **Interviewer** Ja. #00:31:43-5#
1740
1741 **Elena** (.) Und. (.) Ja. (.) Also. (.) #00:31:47-6#
1742
1743 **Interviewer** Gibt es denn für dich auch Verlierer der Rebellion? Wen würdest du so
1744 bezeichnen? #00:31:51-6#
1745
1746 **Elena** (.) Ich finde Verlierer ist halt insbesondere das Capitol, weil die haben jetzt/ #00:31:56-
1747 5#
1748
1749 **Unterbrechung bis #00:32:01-5# wegen störender Schüler**
1750
1751 **Elena** Weil die haben jetzt nichts mehr/ #00:32:02-9#
1752
1753 **Interviewer** //mhm// (bejahend) #00:32:02-9#
1754
1755 **Elena** Ich sage mal so nichts mehr. Also ist es halt so, dass/ #00:32:04-9#
1756
1757 **Unterbrechung bis #00:32:12-5# wegen störender Schüler**
1758
1759 **Elena** Das ist jetzt so, was die/ Ich sage mal/ (3) Dass die nichts mehr haben und die haben
1760 jetzt sage ich mal keinen Wohnsitz mehr und dieser Snow wurde ja auch vom Thron gestoßen.
1761 (.) Ja, denen geht es halt jetzt schlechter als vorher und ich glaube die haben damit so ich sage
1762 mal fast/ eigentlich schon alles verloren. #00:32:35-9#
1763
1764 **Interviewer** Ja. #00:32:36-7#
1765
1766 **Elena** Die sind nicht mehr an der Macht. Das muss man ja nicht. Aber die haben wirklich/ Denen
1767 geht es jetzt schlecht. Hätten sie einfach gesagt "Okay, wir hören auf.", HÄTTEN sie ja
1768 wenigstens/ #00:32:44-4#
1769
1770 **Interviewer** //mhm// (bejahend) #00:32:44-4#
1771
1772 **Elena** Noch was und ja/ (.) #00:32:46-6#
1773
1774 **Interviewer** Jetzt als letzte Frage noch, dass wir die noch haben: (.) Wenn du selber in Panem
1775 gewesen wärest in diesem Zeitraum, hättest du selber an der Rebellion teilgenommen?
1776 #00:32:54-8#
1777
1778 **Elena** Ja. #00:32:55-0#
1779
1780 **Interviewer** Warum? #00:32:56-5#
1781

- 1782 **Elena** Weil mir geht es halt auch so, dass ich nicht unbedingt möchte, dass es MIR am besten
1783 geht, sondern dass ich auch möchte, dass es anderen Leuten gut geht. #00:33:04-9#
1784
- 1785 **Unterbrechung bis #00:33:20-5# wegen störender Schüler**
1786
- 1787 **Interviewer** Also/ Warum du teilnehmen möchtest. #00:33:22-6#
1788
- 1789 **Elena** (.) Ja, weil ich möchte halt auch, dass es allen gut und (.) dass es nicht wirklich welche
1790 gibt, die bestimmen können über das Leben anderer. (.) Und ja. (.) Halt ich möchte, dass es
1791 allen/ alle gleich behandelt werden/ #00:33:39-6#
1792
- 1793 **Interviewer** //mhm// (bejahend) #00:33:39-6#
1794
- 1795 **Elena** Nicht die einen sind die Könige und die anderen/ (.) ja, ist nur Dreck oder so. Das finde
1796 ich halt nicht gut, deswegen würde ich da auch mitmachen. (.) #00:33:47-9#
1797
- 1798 **Interviewer** Danke dafür. #00:33:48-9#

Appendix A9 Emilia T1

- 1 **Interviewer** Ich würde gerne erstmal Sachen zum Lesen von dir wissen. Und zwar würde ich
2 gerne (.) wissen: Wie oft liest du eigentlich Bücher so? #00:00:06-1#
3
- 4 **Emilia** (.) Boah, kommt eigentlich ganz darauf an. Wenn wir sind jetzt zum Beispiel in den Ferien
5 oder sowas/ oder im Urlaub/ dann auf jeden Fall/ (.) Irgendwie wenn man am Strand ist oder
6 sowas. Dann auf jeden Fall so jeden Tag, aber sonst eigentlich/ (.) So in der Schulzeit kommt
7 es immer darauf an, wie viele Arbeiten man schreibt und alles. Weil, dann fehlt auch meistens
8 immer so die Zeit und alles dafür. (.) Vielleicht so (3) einmal in der Woche ungefähr so. Vielleicht
9 am Wochenende. (..) #00:00:37-4#
10
- 11 **Interviewer** Okay, also (..) das ist dann jetzt/ (.) Also ist das schon regelmäßig eher oder
12 würdest du sagen/ #00:00:43-9#
13
- 14 **Emilia** Eher weniger. #00:00:44-8#
15
- 16 **Interviewer** //mhm// (bejahend) (.) Und wie lange liest du dann, wenn du mal liest? #00:00:48-
17 4#
18
- 19 **Emilia** (.) Wie ich eigentlich Lust habe. ((lacht)) So vielleicht zwei bis drei Kapitel, das kommt
20 immer ganz auf das Buch an. Also wenn das Buch spannend ist, dann auch schon mehr, aber/
21 Also ich hab auch schon Bücher gelesen, die fand ich dann so langweilig, dann hab ich sofort
22 "Okay. ((lacht)) Zwei Kapitel gelesen, brauch ich nicht mehr/ #00:01:03-1#
23
- 24 **Interviewer** //mhm// (bejahend) #00:01:03-5#
25
- 26 **Emilia** "Nächstes Buch.". #00:01:04-6#
27
- 28 **Interviewer** Das kenne ich auf Fall. #00:01:06-0#
29
- 30 **Emilia** //mhm// (bejahend) #00:01:06-0#
31
- 32 **Interviewer** Okay (..) Was für einen Zeitrahmen/ Halt du liest ja relativ normal, denke ich mal,
33 also ist das nicht mega lange. Wie lange würdest du schätzen, wie lange dann meistens du
34 liest? #00:01:16-4#
35
- 36 **Emilia** Halbe Stunde. Halbe bis eine Stunde so. #00:01:19-0#
37
- 38 **Interviewer** Und was liest du dann gerne? #00:01:20-7#
39
- 40 **Emilia** (..) Wie gesagt, am besten so spannende Geschichten. Irgendwas mit viel Handlung,
41 [Genre1 Emilia]. (.) Eigentlich so Bücher, die auch teilweise was [Genre2 Emilia] in sich haben,
42 ein bisschen [Genre2 Emilia] und alles. (.) Sowas finde ich cool. (.) #00:01:36-4#
43
- 44 **Interviewer** Hast du dann konkret so ein Lieblingsgenre? #00:01:38-6#
45
- 46 **Emilia** (3) [Genre3 Emilia]. (..) #00:01:44-6#
47
- 48 **Interviewer** Gibt es sonst andere Genre, die du noch liest? #00:01:46-6#
49
- 50 **Emilia** (..) Ja, so [Genre4 Emilia] vielleicht, so auch [Genre4 Emilia] teilweise. (.) #00:01:55-0#
51
- 52 **Interviewer** Sowas lese ich auch, keine Angst. ((lacht)) #00:01:55-0#
53
- 54 **Emilia** ((lacht)) #00:01:55-7#
55

- 56 **Interviewer** Das ist ja auch nichts schlimmes, da kann man ruhig zu stehen. ((lacht)) Welche
57 Art haben wir schon/ Hast du denn auch konkret Lieblingsautoren? Oder so
58 Lieblingsbuchreihen, die du besonders gut fandest? #00:02:06-1#
59
- 60 **Emilia** (.) Eigentlich nicht. Also Autoren nicht so. Ich achte eigentlich mehr so auf den Titel und
61 was halt immer hinten so auf dem Buch steht. Da gucke ich nicht nach dem Autor. (..) Sonst ja/
62 #00:02:17-9#
63
- 64 **Interviewer** Wie kommst du dann an neue Bücher dran? #00:02:19-9#
65
- 66 **Emilia** (..) Meistens auch durch Freunde. (.) Also zum Beispiel [Freund_in]/ (..) Sie hat mir auch
67 mal das Buch/ von (.) *Divergent* hat sie mir mal erzählt. Hab ich dann auch ein bisschen gelesen
68 und alles. Ja. (.) Lese ich jetzt ziemlich auch viel so. Also hauptsächlich durch Freunde und im
69 Internet da (..) #00:02:42-2#
70
- 71 **Interviewer** Was genau im Internet? Wo bist du da unterwegs? #00:02:45-7#
72
- 73 **Emilia** (..) Ja, einfach so halt. Man googlet irgendwie, wenn ich so ein Buch suche, irgendwie
74 so spannende Bücher oder sowas. (.) Verschiedene Seite halt so. ((lacht)) #00:02:54-1#
75
- 76 **Interviewer** Aber du bist jetzt nicht auf einer spezielle Buchplattform? #00:02:57-5#
77
- 78 **Emilia** Eigentlich nicht. #00:02:57-5#
79
- 80 **Interviewer** Okay. (.) Weil das ist mir nämlich letztes mal aufgefallen, dass da es da schon
81 mittlerweile eine Menge gibt. Ich habe auch noch nicht jemanden gefunden, der dort/ #00:03:04-
82 2#
83
- 84 **Emilia** ((lacht)) #00:03:04-6#
85
- 86 **Interviewer** Wirklich was schreibt. (.) Aber das sind wahrscheinlich viele aus den Staaten
87 meistens. Ich glaube im deutschen Rahmen gibt es das gar nicht so groß, oder? #00:03:11-1#
88
- 89 **Emilia** Ich glaube nicht. (..) Hab da noch nie was von gehört. #00:03:14-2#
90
- 91 **Interviewer** Ich kenne das halt nur für TV-Serien auf Deutsch, aber (.) von daher. (.) Na gut, ist
92 auch überhaupt nicht so wichtig. So, jetzt kommen die schwierigeren Fragen und zwar geht es
93 erstmal um das Jetzt. Was ist dir in deinem Leben wichtig? #00:03:27-8#
94
- 95 **Emilia** (.) Auf jeden Fall Familie. (..) Und ja sonst Freunde, Schule halt, aber auf jeden Fall
96 erstmal Familie. ((lacht)) (.) #00:03:36-8#
97
- 98 **Interviewer** Was bedeutet für dich Familie? #00:03:38-3#
99
- 100 **Emilia** (3) Ja, was meinen Sie jetzt genau damit? Also so (..) was ich mit meiner Familie
101 verbinde oder? #00:03:45-9#
102
- 103 **Interviewer** Was (.) allgemein Familie für dich bedeutet, also/ (..) Woran denkst du dann, wenn
104 du zum Beispiel an Familie denkst? #00:03:54-7#
105
- 106 **Emilia** (..) Also das ist halt immer so quasi/ (.) Weil ich meine Freunde/ Okay, Freunde sind ja
107 eigentlich ja auch für immer. (.) Aber halt da hatten wir mal wieder Streit und alles und so mit
108 denen. Mit der Familie ist man einfach immer so verbunden und/ (..) #00:04:10-6#
109
- 110 **Interviewer** Und (.) was zeichnet für dich eine gute Familie aus? #00:04:14-5#
111
- 112 **Emilia** (..) Ich finde, das sieht eigentlich jeder anders. Also/ (.) #00:04:19-1#
113
- 114 **Interviewer** Aber für dich für dich persönlich hast du ja/ #00:04:20-9#
115

- 116 **Emilia** Das ist jetzt speziell so: Ich hab eine gute Familie kann ich von mir sagen. #00:04:23-3#
117
- 118 **Interviewer** //mhm// (bejahend) Und was macht deine Familie gut so, dass du es gut findest?
119 #00:04:28-1#
120
- 121 **Emilia** (.) Einfach/ Ich finde, dass wir alle gut harmonieren und so und das ist halt/ Wir streiten
122 uns auch nicht so oft, wie man das manchmal so mitbekommt. ((lacht)) (..) Und ich glaube auch
123 meine Eltern geben mir viel Freiraum und (..) ich glaube in einer guten Familie, so was ich sagen
124 würde so ungefähr, müssten eigentlich die Eltern eigentlich so ein bisschen über den Kindern
125 stehen. Also jetzt nicht, dass die richtig streng sind oder sowas ((lacht)) . Also das würde ich
126 auch nicht gut finden, aber halt so ein gutes Gleichgewicht einfach. (.) #00:04:58-8#
127
- 128 **Interviewer** //mhm// (bejahend) Was würdest du sagen machst du gut in deiner Familie? Was
129 macht dich zu einem guten Familienmitglied? #00:05:04-4#
130
- 131 **Emilia** ((lacht)) (..) Ja gut. Ein bisschen selbst loben. ((lacht)) #00:05:08-0#
132
- 133 **Interviewer** Nein, das ist (.) Ich hab auch schon allen gesagt: Selbstverliebtheit/ #00:05:11-6#
134
- 135 **Emilia** ((lacht)) #00:05:11-6#
136
- 137 **Interviewer** Attestiere ich keinem hier, weil ich möchte wirklich wissen, was ich so ehrlich denkt,
138 der Rest (.) bringt mir nichts. ((lacht)) #00:05:18-4#
139
- 140 **Emilia** ((lacht)) (3) Ja, gut, ich glaube vielleicht teilweise mit meiner Verrücktheit bisschen auch.
141 Und halt einfach/ (..) Wir ergänzen uns alle ganz und so und jeder trägt halt seinen Teil dazu
142 bei glaube ich. (.) #00:05:34-4#
143
- 144 **Interviewer** Da würde ich jetzt nochmal an einer anderen Stelle weiterfragen. Was heißt denn
145 für dich Freundschaft genau? Du hast ja schon gerade ein bisschen was erklärt. Aber was
146 bedeutet für dich dann so Freundschaft. #00:05:44-9#
147
- 148 **Emilia** (.) Dass man auf jeden Fall/ Ich brauche jetzt keine Freunde/ irgendwie so (.) 100
149 Menschen oder sowas. Mir reichen so drei vier Leute, denen ich wirklich vertrauen kann. Und
150 wo ich auch weiß, das die mir vertrauen, weil ich finde das eigentlich auch wichtig. ((lacht)) Und
151 einfach auch so Leute, denen man alles erzählen würde. Also zum Beispiel so, keine Ahnung,
152 ich hab auch noch [Geschwisterteil1 Emilia], [Geschwisterteil1 Emilia] würde ich nicht unbedingt
153 ALLES erzählen, also schon/ (.) #00:06:08-0#
154
- 155 **Interviewer** ((lacht)) #00:06:08-2#
156
- 157 **Emilia** Das klingt jetzt voll komisch, aber/ ((lacht)) Nein, aber so den Freunden erzählt man halt
158 einfach immer noch mehr finde ich so. Und dann/ (.) #00:06:16-1#
159
- 160 **Interviewer** Das kann sich natürlich auch später verändern/ #00:06:19-2#
161
- 162 **Emilia** Ja. #00:06:19-3#
163
- 164 **Interviewer** Man kann erstmal einen nicht so guten Draht zu [Geschwisternteil] haben/ Ganz
165 früh ist es vielleicht erst ganz schwierig. (.) Nur, dass du dich nicht wunderst, wenn es mal
166 zwischen euch besser klappt. #00:06:29-7#
167
- 168 **Emilia** ((lacht)) #00:06:29-7#
169
- 170 **Interviewer** (3) Jetzt natürlich noch die Frage: Was macht dich zu einer guten Freundin? Was
171 zeichnet dich da so aus? #00:06:37-3#
172
- 173 **Emilia** Ich glaube, dass mir viele Leute auch gut vertrauen können und ich eigentlich/ Jeder
174 kann mich eigentlich so um Rat fragen und (..) ich bin gerne so einen Mensch/ Ich bin froh wenn
175 ich anderen helfen kann. #00:06:50-4#

176

177 **Interviewer** //mhm// (bejahend) (..) Du hast jetzt Freunde und Familie gesagt. Gibt es sonst
178 noch was, was dir jetzt konkret einfällt, oder ist das so das was dir eigentlich wichtig ist?
179 #00:06:57-5#

180

181 **Emilia** (..) So ein bisschen Schule, aber ich glaube das ist mehr von meinen Eltern eingeredet.
182 ((lacht)) (..) #00:07:04-3#

183

184 **Interviewer** Also es ist (..) sozusagen (..) Motivation von außen. #00:07:09-9#

185

186 **Emilia** ((lacht)) #00:07:10-2#

187

188 **Interviewer** Muss vielleicht nicht sein, aber es ist einfach da. (..) Wie gesagt, wenn es dir nicht
189 mega wichtig ist, kann ich vollkommen/ #00:07:15-0#

190

191 **Emilia** Ja, doch. Also schon irgendwie, also ich (..) würde es jetzt/ Also ich bin jetzt nicht so,
192 dass ich sagen würde "Scheiß mal auf Schule" oder so. Also Schule ist schon wichtig, aber dass
193 halt so Familie vor allen Dingen steht, weil es darüber ist. ((lacht)) #00:07:26-6#

194

195 **Interviewer** Was ist in der Schule für DICH wichtig? Also jetzt nicht für deine Eltern. (..) Das
196 können ja ganz andere Sachen sein. #00:07:33-1#

197

198 **Emilia** (..) Einfach, dass ich halt (..) auch teilweise gute Noten schreibe und alles. Also (..) ich
199 brauche jetzt nicht einen Durchschnitt von 1,0 oder so. Hab ich auch nicht. ((lacht)) Aber so halt,
200 dass ich eigentlich so/ (..) Ja schwer zu sagen/ (..) Einfach halt mal auch gute Noten und alles/
201 Klar, man kann mal einen schlechten Tag haben, aber/ (..) Aber auf jeden Fall, dass Schule
202 Spaß macht, das finde ich auch irgendwie wichtig. (..) #00:07:59-5#

203

204 **Interviewer** Was genau macht dir dann Spaß? #00:08:01-9#

205

206 **Emilia** (..) Unterschiedliche Fächer. Zum Beispiel [Schulfach Emilia1] ist komplett meins.
207 ((lacht)) Und ja [Schulfach Emilia2] eigentlich auch, aber halt so Fächer wie jetzt (..) [Schulfach
208 Emilia3] oder (..) [Schulfach Emilia4] (..) jetzt eher weniger. Aber kommt halt eigentlich ganz auch
209 immer auf die Fächer und auch auf die Lehrer finde ich. (3) #00:08:25-2#

210

211 **Interviewer** Ich kann da sagen, dass ich ja noch ganz andere Fächer und Lehrer hatte, aber
212 manche (..) Ich lasse das mal einfach so stehen. (..) Ein interessantes Thema noch: Wofür
213 brauchst du gute Noten? #00:08:37-9#

214

215 **Emilia** (..) Ich glaube auch teilweise, dass ich selber auf mich stolz sein kann. Also klar, ich
216 mein (..) es gibt natürlich viele alltägliche Dinge, wo man auch so stolz auf sich ist. Aber ich finde
217 so, wenn ich jetzt so zum Beispiel irgendwie in [Schulfach Emilia2] eine Eins bekomme, dann
218 denke ich auch immer so (..) "Eine Eins!". ((lacht)) (..) Ich meine, jeder kennt das doch, oder?
219 #00:09:00-5#

220

221 **Interviewer** //mhm// (bejahend) #00:09:00-5#

222

223 **Emilia** Jeder schreibt ja gerne gute Noten lieber als schlechte. (3) #00:09:04-2#

224

225 **Interviewer** Dann haben wir jetzt so das Jetzt. Jetzt kommt es (..) ein bisschen ins
226 Philosophieren: Wie stellst du dir denn so deine Zukunft vor? (..) Es gibt jetzt keinen festen
227 Zeitrahmen. Woran denkst du dann, wenn du dir deine eigene Zukunft vorstellst? #00:09:17-7#

228

229 **Emilia** (3) Ich habe keinen Plan. Wirklich, überhaupt nicht. Ich hab (..) KEINE Ahnung, also/ (..)
230 Einen guten Job vielleicht, der mir auch Spaß macht. (4) Dass ich halt einfach glücklich bin so.
231 (..) Aber ansonsten? (..) #00:09:37-4#

232

233 **Interviewer** Was würde dich denn glücklich machen in der Zukunft? #00:09:40-0#

234

- 235 **Emilia** (4) Äh/ (.) Ja/ (4) Einfach so, dass ich weiß/ Also, dass ich jetzt nicht komplett alleine
236 dastehe oder so. Halt immer noch Familie und Freunde hab und alles. Am besten irgendwie:
237 Haus, Wohnung, Dach über dem Kopf. Sowas. (..) Aber ansonsten? (.) Und halt so Geld, dass
238 man so über die Runden kommt. Aber sonst/ Ich brauch jetzt nicht so viel, ich bin nicht so
239 anspruchsvoll. ((lacht)) #00:10:14-2#
240
241 **Interviewer** ((lacht)) (.) Ist über die Runden kommen jetzt auch so ein Thema manchmal? Oder
242 ist das etwas, was du nur so in der Zukunft siehst? #00:10:20-8#
243
244 **Emilia** (.) Also jetzt machen meine Eltern das komplett alles und dann (.) halt/ (..) Also meine
245 Eltern sagen auch meistens so "Ja, das Thema Geld und alles, das geht Kinder nicht SO wirklich
246 an.". (.) Und (.) deshalb habe ich damit also nichts mit zu tun. (.) #00:10:40-4#
247
248 **Interviewer** Ich finde das ist schon wieder eine schöne Redewendung gewesen, die ich gerne
249 im Kopf bleiben lassen würde, deswegen schreibe ich mir die auf, weil das so ein Thema ist/ (..)
250 Ich finde, man kennt es, aber man weiß eigentlich nicht, was es genau heißt manchmal.
251 #00:10:51-7#
252
253 **Emilia** //mhm// (bejahend) #00:10:51-7#
254
255 **Interviewer** (.) Aber man denkt trotzdem da genau dran. (.) Was machen denn deine Freunde
256 in der Zukunft? (.) Wenn du dir das so ausmalst. #00:10:59-6#
257
258 **Emilia** (6) Ich glaube, wir werden alle so sehr verteilt über die ganze Welt sein. Vielleicht auch
259 nicht mehr so sehr im Kontakt stehen. (.) Aber halt trotzdem immer noch so dass man einen
260 Draht zueinander hat und wenn halt jemand Probleme hat, dass man auch immer so da ist. (.)
261 Hoffe ich. ((lacht)) (.) Also das würde ich schön finden so. (.) #00:11:25-6#
262
263 **Interviewer** //mhm// (bejahend) Und jetzt so, was die anderen konkret für Pläne haben spielt
264 da jetzt keine Rolle? Oder gibt es da überhaupt noch nicht/ Muss ja auch nicht/ #00:11:31-7#
265
266 **Emilia** Also so einige meiner Freunde wollen halt gerne ein bisschen reisen und alles. Andere
267 auch in Deutschland bleiben, was ich nicht verstehen kann, aber okay. ((lacht)) Und (..)
268 eigentlich hauptsächlich so Reisen und so. Was die Berufe/ Darüber reden wir jetzt auch nicht
269 so. (..) Ja (.) #00:11:50-3#
270
271 **Interviewer** Was macht dann genau deine Familie so, wenn du dir die Zukunft vorstellst?
272 #00:11:53-6#
273
274 **Emilia** (..) Ich glaube eigentlich immer noch so wie jetzt, also (.) meine Eltern bleiben auf jeden
275 Fall hier. (.) Meine/ (.) ja, sonst eigentlich alle auch so. Vielleicht [Geschwisterteil1 Emilia] nur
276 dass [Geschwisterteil1 Emilia] irgendwo auch woanders hinzieht. Aber ich denke auch nicht
277 raus aus Deutschland, vielleicht eher in so eine Großstadt oder sowas. (3) #00:12:18-8#
278
279 **Interviewer** Jetzt mach mal den Schritt zurück: Wie sieht die Welt in der Zukunft aus? Nicht so
280 nur deine eigene Zukunft. #00:12:23-9#
281
282 **Emilia** (3) Eher positiv oder negativ jetzt? (.) #00:12:30-0#
283
284 **Interviewer** Das ist deine Interpretation. ((lacht)) #00:12:31-9#
285
286 **Emilia** Also ich hoffe positiv, aber ich glaube es wird sicher eher ein bisschen negativ
287 bewandern. (.) #00:12:36-9#
288
289 **Interviewer** Was genau hast du da für (.) Vorstellungen? (..) Was passiert? #00:12:40-8#
290
291 **Emilia** (.) Krieg. (..) Und (..) Ja, halt generell so das ganze Thema jetzt mit den Flüchtlingen und
292 alles. Also ich, mir ist das egal mit den Flüchtlingen so. Ich bin kein Rassist, nicht dass sie das
293 denken, ne? ((lacht)) #00:12:55-4#
294

- 295 **Interviewer** Nein. Ich denke mir da wirklich gar nichts dabei. #00:12:58-0#
296
297 **Emilia** Okay #00:12:58-5#
298
299 **Interviewer** Das ist meine Rolle als Wissenschaftler. Wenn ich jetzt direkt etwas von dir denken
300 würde, dürfte ich hier nicht sitzen. #00:13:01-3#
301
302 **Emilia** Okay. (.) Ja, nur halt, ne? (.) Und also, ich finde das (.) geht jetzt auch so ein bisschen
303 weit über die Grenze und alles. Irgendwie hat keiner das wirklich unter Kontrolle und (..) ich
304 würde mir wünschen, dass es besser wird. ((lacht)) (.) #00:13:17-5#
305
306 **Interviewer** Also das ist ein Thema, was du auf jeden Fall in der Zukunft siehst, was das Ganze
307 bestimmt? (..) Ich überlege gerade/ Machen wir den Dreh erstmal nochmal wieder jetzt zurück
308 nach hier: (.) Zur Gesellschaft. Wie findest du denn die derzeitige Gesellschaft, in der du hier
309 lebst? #00:13:33-0#
310
311 **Emilia** (..) Generell oder nur so wo ich jetzt hier so bin? #00:13:37-8#
312
313 **Interviewer** Generell, würde ich eher sagen. #00:13:39-7#
314
315 **Emilia** (..) Also auf der ganzen Welt verteilt? #00:13:42-3#
316
317 **Interviewer** Na ja, Gesellschaft, würde ich glaube ich sagen so, ist das Umfeld, was du
318 mitbekommst im Alltag. #00:13:46-6#
319
320 **Emilia** Achso. (..) #00:13:47-8#
321
322 **Interviewer** Also nicht nur Freundeskreis, sondern/ #00:13:50-4#
323
324 **Emilia** Jaja. #00:13:50-6#
325
326 **Interviewer** Wo du dich überall so/ #00:13:51-4#
327
328 **Emilia** So im weiteren (3) Also eigentlich, so na ja, ganz gut so alles. Aber halt, was mich
329 manchmal ziemlich aufregt: Es gibt Menschen, die sind ziemlich egoistisch (.) und gönnen
330 einem einfach/ einem auch nichts. Und das kann ich einfach nicht verstehen. Weil ich bin selber
331 ein Menschen/ Ich freue mich mehr für andere als für mich. Und dann kann ich das halt nicht
332 nachvollziehen, aber/ (.) Jeder ist ja dann/ (.) #00:14:18-0#
333
334 **Interviewer** Findest du denn was gerade gut gelöst in der jetzigen Gesellschaft? (4) Was
335 kriegen wir gut hin? #00:14:27-4#
336
337 **Emilia** ((lacht)) (..) Erstmal/ Also ich glaube es ist immer besser irgendwie was negatives
338 aufzuzählen als etwas positives, deswegen muss ich jetzt erstmal kurz überlegen. #00:14:36-
339 9#
340
341 **Interviewer** //mhm// (bejahend) #00:14:38-0#
342
343 **Emilia** (3) Eigentlich finde ich das ganz gut, dass man auch so versucht (.) anderen Menschen
344 mehr zu helfen und auch mit der ganzen Umwelt und alles. Weil es gibt ja so (..) auch schon
345 viele Aktionen/ So halt um die Umwelt zu verbessern. (.) Also ich finde es auch gut, dass für die
346 ganzen Probleme, die es gibt, dass man versucht auch eine Lösung zu finden. (.) Dass das
347 nicht immer funktioniert kann man ja nicht/ (.) #00:15:05-7#
348
349 **Interviewer** //mhm// (bejahend) (..) Gibt es denn noch etwas, was du schlecht gelöst findest
350 gerade? Sonst außer dem was du angesprochen hast? #00:15:11-6#
351
352 **Emilia** (3) Ich finde man könnte das ganze Thema mit der Umwelt besser noch verändern und
353 verbessern. (.) Und halt diese ganze Flüchtlingskrise/ (.) Dass es nicht SO weit halt raus geht
354 und alles. (.) Und ja. (.) #00:15:28-1#

- 355
356 **Interviewer** Was hast du da konkret für Bedenken bei der Flüchtlingskrise, was da passiert?
357 #00:15:32-7#
358
359 **Emilia** (4) Ähm/ #00:15:36-1#
360
361 **Interviewer** Wie gesagt, das ist nicht Thema meiner Arbeit, aber mich interessiert jetzt/
362 #00:15:38-8#
363
364 **Emilia** ((lacht)) #00:15:39-3#
365
366 **Interviewer** Nur so was/ #00:15:39-8#
367
368 **Emilia** (.) Also, ich muss ehrlich sein, ich hab ein bisschen Angst, dass es halt irgendwie Krieg
369 gibt. (.) #00:15:44-3#
370
371 **Interviewer** Hier dann? (.) //mhm// (bejahend) #00:15:46-2#
372
373 **Emilia** (..) Und einfach/ (4) Es ist irgendwie so/ Keine Ahnung. So wie mit dem Anschlag da in
374 Köln/ (.) Diese Übergriffe und alles. (.) Also ich merke das ja schon, wie sich das alles so
375 verändert daran, (.) dass [Elternteil1 Emilia] mich jetzt zum Beispiel so, wenn dunkel ist, alleine
376 raus lässt. #00:16:11-6#
377
378 **Interviewer** //mhm// (bejahend) #00:16:12-0#
379
380 **Emilia** Wenn ich zu Freunden gehe holt [Elternteil1 Emilia] mich auch immer ab und sowas.
381 Früher war das ja dann auch so anders, da war das nur dieses "Ja, passiert ja wahrscheinlich
382 nichts" und so. Also meine Eltern sind generell ein bisschen vorsichtiger und alles, aber jetzt ist
383 das halt noch extremer geworden. #00:16:24-4#
384
385 **Interviewer** //mhm// (bejahend) (..) Merkst du das auch außerhalb deines Elternhauses? Dass
386 sich da was/ (.) #00:16:30-5#
387
388 **Emilia** Auf jeden Fall, also ich mein (.) es gibt ja zum Beispiel mit dieser ganzen Pegida und
389 alles. #00:16:35-6#
390
391 **Interviewer** //mhm// (bejahend) #00:16:35-9#
392
393 **Emilia** Diese ganzen Aktionen auch gegen die Flüchtlinge. (..) Und dann wenn man da
394 Menschen sieht, die da irgendwie demonstrieren oder sowas, das/ (..) Ja. Oder halt (.) zum
395 Beispiel in [Stadt] (.) da/ Wissen sie wo [Einkaufszentrum] ist? #00:16:53-8#
396
397 **Interviewer** Ja, da kenne ich mich gut aus. Ich kenne viele, die in wohnen [Stadtteil]. #00:16:57-
398 0#
399
400 **Emilia** Ach so, ja. Ja, wenn man da von [Einkaufszentrum] Richtung (.) [Haltestelle] geht. Dann
401 ist da ja so ein riesiger Weg, sag ich jetzt mal und da sitzen da meistens so rechts oder links (.)
402 so total viele Menschen. Ich meine, davor waren auch viele, aber (.) es war irgendwie nicht so
403 extrem. Also zumindest ist es mir nicht so aufgefallen und so. #00:17:16-3#
404
405 **Interviewer** //mhm// (bejahend) Das/ #00:17:17-8#
406
407 **Emilia** Das hat sich irgendwie schon verändert. #00:17:19-8#
408
409 **Interviewer** Also ist das dann irgendwie/ Wie empfindest du das dann, wenn du dort bist?
410 #00:17:23-4#
411
412 **Emilia** (.) Na ja einerseits finde ich es ja nicht schlimm, weil jeder kann eigentlich machen, was
413 er will. Aber andererseits denke ich mir auch immer so "Ja, was ist wenn jetzt irgendwie doch
414 was passiert?" oder so. Weil teilweise sprechen die ja Menschen an und wenn ich da mit meinen

- 415 Freunden alleine rumlaufe oder so/ Teilweise sind wir nur zu zweit. (.) Ich meine so zwei
416 Mädchen, was können wir dann schon gegen so mehrere Männer machen und dann?
417 #00:17:44-4#
418
- 419 **Interviewer** Ja, klar. #00:17:45-1#
420
- 421 **Emilia** Ist man auch irgendwie ein bisschen ängstlich glaube ich. #00:17:46-9#
422
- 423 **Interviewer** //mhm// (bejahend) (..) Aber super, dass du das auf jeden Fall erzählst. Das ist jetzt
424 vielleicht nicht DAS Thema in meiner Arbeit, aber ich glaube das kommt demnächst auch noch,
425 dass dazu mehr gemacht wird. Wir haben auch extra in Bielefeld, das kann ich dir sagen, ein
426 Institut, (.) das ist halt gerade auch an der Sachen dran. Also ich bin mal gespannt, was da so
427 herauskommt, auch gerade mit dieser Empfindung. Finde ich wirklich super, dass du sagst,
428 dass kann ich dann mal so/ #00:18:08-0#
429
- 430 **Emilia** Tut mir leid, dass ich sie so volllüber, aber/ ((lacht)) #00:18:10-6#
431
- 432 **Interviewer** NEIN, das/ Ich finde das super, weil ich kann ja mit den Leuten in Kontakt kommen,
433 die was dagegen tun können, ein bisschen/ Hoffe ich. Und ich kann es auch vollkommen
434 verstehen. Ich hab selber bei mir im Freundeskreis das erlebt, dass es jetzt auch ähnlich/ dass
435 dann manche sich irgendwie eingeschüchtert fühlen, wo ich mir denke (.) "Es macht zwar
436 überhaupt keinen Sinn, aber andererseits macht es auch Sinn", weil man/ #00:18:30-6#
437
- 438 **Emilia** //mhm// (bejahend) #00:18:31-9#
439
- 440 **Interviewer** Es ist total schwierig, da was richtig zu machen. (.) Deswegen kommen wir zu
441 etwas schönerem: Stell dir mal die Gesellschaft vor und du kannst dir sie so machen, wie du
442 sie möchtest. Wie sähe für dich eine (.) Gesellschaft in der Zukunft aus, in der du selber leben
443 möchtest? #00:18:47-4#
444
- 445 **Emilia** //mhm// #00:18:48-1#
446
- 447 **Interviewer** Alles ist möglich. #00:18:49-1#
448
- 449 **Emilia** (4) Ich glaube einfach, dass/ (3) Also ich würde mir glaube ich wünschen, dass einfach
450 die Menschen ein bisschen rücksichtsvoller sind und (.) auch mehr für andere achten, als mehr
451 so auf sich. (.) Und ich meine/ Klar, jeder muss im Endeffekt für sich selber entscheiden, aber
452 halt (.) dass man auch so ein bisschen nicht nur sich selber alleine durchkämpft, sondern auch
453 immer auf die Anderen ein bisschen achtet. (3) Und halt (.) eigentlich auch ein bisschen mit der
454 Umwelt spielt für mich eigentlich auch ein großes Thema, weil ich bin auch sehr tierlieb und
455 alles. Und halt, dass man das auch irgendwie, so zu verbessern, dass man mehr/ (.) Also dass
456 die Menschen auch mehr auf die Umwelt achten. Und halt jetzt, keine Ahnung, so eine (.)
457 zehninminütige Strecke einfach nicht mit dem Auto fahren/ #00:19:39-6#
458
- 459 **Interviewer** ((lacht)) #00:19:39-8#
460
- 461 **Emilia** Sondern halt mit dem Fahrrad oder auch zur Fuß gehen und dann halt ein bisschen
462 mehr für Gesundheit tun und alles. (..) Das könnte ich mir so vorstellen, das wäre cool. ((lacht))
463 (3) #00:19:49-8#
464
- 465 **Interviewer** Gibt es da etwas, was dir überhaupt nicht wichtig wäre, so als Thema? #00:19:53-
466 9#
467
- 468 **Emilia** (3) Jetzt so in der Gesellschaft/ (3) Mhm/ (4) Fällt mir jetzt spontan eigentlich nichts ein.
469 #00:20:11-0#
470
- 471 **Interviewer** Bisher in das keinem dazu was eingefallen ((lacht)), aber ich frag trotzdem nochmal
472 nach, weil ich das auch spannend fände, ob es irgendwo etwas gibt, wo man sagt, dass ist
473 einem vollkommen egal. Ich glaube momentan, wenn man sich schon ein Bild vorstellen kann,
474 hat/ #00:20:25-5#

- 475
476 **Emilia** Ja. #00:20:25-6#
477
478 **Interviewer** Alles zusammengepuzzelt. #00:20:26-7#
479
480 **Emilia** ((lacht)) #00:20:26-9#
481
482 **Interviewer** (.) In der Hinsicht. (.) Jetzt würde ich gerne noch zum Abschluss gerne wissen, vor
483 was Herausforderungen und Problemen würde man dann stehen, um das umsetzen? Also was
484 müsste, dass das was du dir vorgestellt hast Wirklichkeit werden kann? #00:20:41-3#
485
486 **Emilia** (.) Also was es da für Probleme geben könnte? #00:20:44-0#
487
488 **Interviewer** Beziehungsweise ich würde es einfach eher so sagen: Was muss passieren, dass
489 das was du dir gerade vorgestellt hast, Wirklichkeit wird? #00:20:50-4#
490
491 **Emilia** (3) Ich glaube die (.) Leute müssten anfangen anders zu denken. Einfach halt so
492 generell. (.) Und wie gesagt also nicht nur auf sich selber achten, sondern auch auf die anderen
493 und/ (..) #00:21:09-6#
494
495 **Interviewer** Hast du denn eine Idee, wie man das bewerkstelligen könnte? #00:21:12-5#
496
497 **Emilia** (8) Ja, das ist eigentlich/ Jeder Mensch ist anders und/ Also bei mir ist das ja von (.) klein
498 auf einfach mal so gewesen und bei anderen ist das ja/ (3) #00:21:30-5#
499
500 **Interviewer** Du musst jetzt nicht die Probleme/ #00:21:31-9#
501
502 **Emilia** Ich hab keine Ahnung. ((lacht)) #00:21:32-6#
503
504 **Interviewer** Die Probleme der Welt lösen. Ich dachte manchmal hat man ja direkt sowas im
505 Kopf, wo man denkt, da kann man anfangen zum Beispiel. (..) Um es jetzt mal ganz platt zu
506 sagen/ (..) Wenn du jetzt was (.) zum Wohl der Tiere machen willst, könnte ja der erste Schritt
507 sein, dass du selber halt im Tierheim mal etwas adoptiert. Um es mal ganz platt zu sagen, aber/
508 #00:21:50-3#
509
510 **Emilia** Ja, ich will auch [Arbeitsplatz] arbeiten, aber das darf man erst mit [Alter]. (..) #00:21:55-
511 2#
512
513 **Interviewer** Das war ja jetzt nur mal, ich gucke nur regelmäßig [Fernsehsendung] (..) von daher
514 hab ich das jetzt halt/ #00:22:00-1#
515
516 **Emilia** ((lacht)) #00:22:01-8#
517
518 **Interviewer** Ein bisschen. So, ich gucke mal eben wo wir sind. Ach, wir sind schon durch.
519 #00:22:06-3#

Appendix A10 Emilia T2

- 520 **Interviewer** Das Erste sind jetzt diese allgemein Fragen zum Lesen. Ich würde erstmal gerne
 521 wissen: Mit wem redest du eigentlich über Bücher, die du gelesen hast? #00:00:08-2#
 522
- 523 **Emilia** (3) Eigentlich meistens mit Freunden/ #00:00:14-4#
 524
- 525 **Interviewer** //mhm// (bejahend) #00:00:14-6#
 526
- 527 **Emilia** Die das Buch halt auch gelesen haben. Also zum Beispiel, wenn ich mir das Buch von
 528 einer Freundin ausgeliehen habe, dann rede ich halt meistens mit der darüber. Aber sonst
 529 eigentlich/ (.) Ich weiß nicht, ich rede da nicht so darüber. ((lacht)) #00:00:26-3#
 530
- 531 **Interviewer** //mhm// (bejahend) (.) Nein, ist halt nur/ Das hat jemand gesagt "Ich rede häufig
 532 darüber.", deswegen wollte ich euch alle mal fragen. (.) Wem empfiehlst du eigentlich Bücher,
 533 die du gelesen hast? #00:00:36-0#
 534
- 535 **Emilia** (.) Meistens einfach Freunden oder auch [Geschwisterteil], aber [Geschwisterteil] liest
 536 halt mehr so (.) [Buchreihe] und so. ((lacht)) #00:00:46-7#
 537
- 538 **Interviewer** //mhm// (bejahend) #00:00:47-1#
 539
- 540 **Emilia** Und eigentlich auch mit [Elternteil1 Emilia], [Elternteil1 Emilia] liest halt auch total gerne
 541 und auch mehr so diese ganzen [Genre2 Emilia] und so. Und dann ja auch die einfach. (.)
 542 #00:00:59-4#
 543
- 544 **Interviewer** Und von wem bekommst du Empfehlungen? #00:01:02-0#
 545
- 546 **Emilia** (.) Ich gucke meistens eigentlich im Internet/ #00:01:05-2#
 547
- 548 **Interviewer** //mhm// (bejahend) #00:01:05-3#
 549
- 550 **Emilia** (.) Und dann/ Ich guck da immer/ Keine Ahnung. Bestseller oder so. Oder ich geh einfach
 551 irgendwo in so einen Bücherladen, zum Beispiel [Buchhandlung] oder sowas und ja, dann gucke
 552 ich einfach ein bisschen durch. Und je nachdem, wenn ein Buch interessant aussieht oder halt/
 553 dann lese ich das Hinten drauf, fange ein paar Seiten an und dann/ (.) #00:01:25-3#
 554
- 555 **Interviewer** Kann ich mich noch erinnern, du warst auch einer beim letzten Mal, die gesagt
 556 hatte, dass du im Internet guckst. Das finde ich manchmal ganz gut, wenn man sich noch an
 557 Dinge erinnern kann. Wie gesagt, ich hake jetzt wieder die Sachen ab. (.) Was lesen eigentlich
 558 deine Freunde für Bücher? Also was für eine Art? #00:01:38-1#
 559
- 560 **Emilia** (..) Viele Freunde lesen auch gar keine Bücher. ((lacht)) #00:01:42-5#
 561
- 562 **Interviewer** //mhm// (bejahend) #00:01:42-5#
 563
- 564 **Emilia** Aber [ein_ Freund_in] von mir/ [Freund_in] liest halt mehr so [Genre] und alles. Von
 565 [Freund_in] habe ich mir auch schon [Zahl] Bücher ausgeliehen, halt auch so den ganzen
 566 [Genre]. (.) Und sonst (..) eigentlich lesen die hauptsächlich keine Bücher. (.) #00:01:59-2#
 567
- 568 **Interviewer** Nein, habe ich auch schon alles gehört. (.) Du hast ja schon gesagt, so was
 569 [Geschwisterteil] liest. Was lesen deine Eltern für Bücher? #00:02:07-2#
 570
- 571 **Emilia** (.) [Elternteil2 Emilia] eigentlich gar nichts. (.) Also ich kann mich nicht daran erinnern,
 572 wann [Elternteil2 Emilia] das letzte Mal ein Buch gelesen hat. ((lacht)) #00:02:14-8#
 573
- 574 **Interviewer** //mhm// (bejahend) #00:02:14-8#
 575

- 576 **Emilia** Auch viel Arbeit und so. Aber [Elternteil1 Emilia] liest halt auch viel [Genre1 Elternteil1
577 Emilia], so diese ganzen/ (.) Ich weiß jetzt gar nicht wie das heißt. So diese [Genre1 Elternteil1
578 Emilia] Sachen und so/ #00:02:25-1#
579
- 580 **Interviewer** //mhm// (bejahend) #00:02:25-1#
581
- 582 **Emilia** Und (.) ja sowas. Und halt auch [Genre1 Elternteil1 Emilia], irgendwas [Genre1
583 Elternteil1 Emilia]. (.) #00:02:30-9#
584
- 585 **Interviewer** Ist das dann unterschiedlich von dem, was du liest? Oder würdest du sagen
586 manches ist schon ähnlich? #00:02:35-5#
587
- 588 **Emilia** (.) Ja, also manches ist schon ähnlich, aber ich glaube so zum Beispiel *The Hunger*
589 *Games* oder *Divergent* haben meine Eltern auch nicht gelesen. Oder [Elternteil1 Emilia]
590 zumindest. (.) Deshalb/ Ich würde schon sagen eher unterschiedlich. (.) #00:02:48-0#
591
- 592 **Interviewer** Jetzt noch so eine, ich nenne es immer eine komischere Frage/ Jemand hatte
593 gesagt: "Eigentlich wissen meine Eltern gar nicht Bescheid was ich lese.". Wie ist das bei dir?
594 Inwiefern wissen deine Eltern Bescheid was du liest? #00:02:58-1#
595
- 596 **Emilia** (.) Meine Eltern wissen das also/ (.) Ich mache da kein Geheimnis draus oder so. ((lacht))
597 #00:03:03-8#
598
- 599 **Interviewer** //mhm// (bejahend) #00:03:03-8#
600
- 601 **Emilia** Deshalb/ Ob die es jetzt wissen, oder nicht. Ich meine, wenn da ein Buch rumliegt/ Dann/
602 Ich denke meine Eltern gehen schon davon aus, dass ich das Buch dann lese. #00:03:09-6#
603
- 604 **Interviewer** Ist jetzt die Intention, dass ich sage "Oh, ich lese was verbotenes.", sondern einfach
605 inwiefern sich deine Eltern sich dafür interessieren. #00:03:15-8#
606
- 607 **Emilia** Ja, also/ Ja, eben. (..) #00:03:18-0#
608
- 609 **Interviewer** Also in diesem Rahmen dann, wenn sie dir selber was vorschlagen oder dass du
610 was von ihnen bekommst? (.) Dann können wir jetzt hauptsächlich über *The Hunger Games*.
611 Das hatte ich mir ja zum Glück schon angekreuzt. (.) Wie ist es eigentlich dazu gekommen,
612 dass du diese Bücher gelesen hast? #00:03:31-8#
613
- 614 **Emilia** (..) Ich bin/ Oh Gott, das ist schon so lange her. ((lacht)) (.) Ich bin mit einer Freundin/
615 Also wir wollten ins Kino gehen und dann lief gerade *The Hunger Games*. Ich glaube *Catching*
616 *Fire*. Ich habe davon noch NIE etwas gehört davor. Und dann war ich so "Ja, keine Ahnung.
617 Soll ich den jetzt angucken?" und so. Aber dann bin ich dann doch mit ihr reingegangen und
618 dann fand ich das so voll cool und alles. Dann habe ich angefangen halt/ Dann habe ich sofort
619 am Abend danach das Buch gekauft. Also vom ersten Teil. #00:04:03-1#
620
- 621 **Interviewer** //mhm// (bejahend) #00:04:03-1#
622
- 623 **Emilia** Und dann habe ich auch schnell durchgelesen und alles. Dann kam ja (.) auch
624 irgendwann/ Dann habe den ersten Teil glaube ich noch angeguckt und dann/ Also halt so mit
625 einer Freundin, dass ich halt da ins Kino gegangen bin und so hat das angefangen. (.) Und dann
626 habe ich halt mehr Interesse dafür entwickelt und dann habe ich halt die restlichen auch
627 gelesen. #00:04:19-9#
628
- 629 **Interviewer** Hast du die alle so schnell nacheinander gelesen oder war da viel Abstand?
630 #00:04:24-2#
631
- 632 **Emilia** Ja, schon schnell nacheinander. (..) #00:04:28-5#
633
- 634 **Interviewer** Okay. Wann du damit angefangen hast kann ich zurückrechnen, nachdem was da
635 mit dem Kino war. (.) Du hast jetzt mehrere Sachen gelesen: Womit hast du eigentlich

- 636 angefangen von diesen/ Also hast du erst mit *Die Tribute von Panem* angefangen oder mit
637 *Divergent*? #00:04:41-4#
638
- 639 **Emilia** (..) Ich glaube erst *The Hunger Games*, weil *Divergent*/ Also als ich die Teile/ Ja, doch.
640 Als ich die Teile von *The Hunger Games* durch hatte/ Dann habe ich zum Geburtstag oder zu
641 Weihnachten, irgendwie sowas, dann halt *Divergent* geschenkt bekommen von [Verwandte
642 Emilia], weil [Verwandte_r Emilia] meinte auch "Ja, das ist ja fast so ähnlich wie *The Hunger*
643 *Games*." und so. Und dann ja/ Also finde ich jetzt nicht so unbedingt. ((lacht)) Aber gut.
644 #00:05:08-0#
645
- 646 **Interviewer** So verkauft es sich vielleicht besser? ((lacht)) #00:05:09-0#
647
- 648 **Emilia** Ja, keine Ahnung. Hat die dann irgendwo gelesen. Im Internet. ((lacht)) (.) Ja. (.)
649 #00:05:15-6#
650
- 651 **Interviewer** Also es war dann schon relativ zeitnah dann danach/ #00:05:18-0#
652
- 653 **Emilia** Ja, schon. #00:05:18-6#
654
- 655 **Interviewer** Also war das weniger als Jahr/ ist das her. Also muss es ja rein rechnerisch sein,
656 sonst geht das ja nicht. (.) Was gefällt dir eigentlich an diesen Büchern? Also an *The Hunger*
657 *Games*. #00:05:28-4#
658
- 659 **Emilia** (..) Ich weiß gar nicht, also irgendwie/ Ich finde so auch wie das geschrieben/ es ist
660 irgendwie so/ (.) Also ich persönlich habe irgendwie das Gefühl, dass ich so direkt dabei bin und
661 ich kann mir auch Sachen einfach so richtig gut vorstellen und wie das dann halt auch erzählt
662 wird. (.) Und auch irgendwie so diese ganze Handlung auch/ Dass die in diese Arena gehen
663 und so. Das ist halt irgendwie sowas für mich/ Ich kann mir nicht vorstellen, dass das wirklich
664 irgendwie mal vorkommt und so. #00:05:56-5#
665
- 666 **Interviewer** //mhm// (bejahend) #00:05:56-5#
667
- 668 **Emilia** Sondern/ Aber/ Davor habe ich auch noch nie irgendwie an sowas gedacht und dann
669 irgendwie sowas dann zu lesen. Oder dass andere Leute halt auch irgendwie solche Gedanken
670 haben. (.) Das fand ich eigentlich ganz spannend, deshalb (.) glaube ich habe ich deshalb so
671 ein Interesse dafür entwickelt. (.) #00:06:11-4#
672
- 673 **Interviewer** Gibt es so etwas, was dir an diesen Büchern nicht gefällt? #00:06:13-7#
674
- 675 **Emilia** (..) Ja. ((lacht)) (.) Im dritten Teil. Dass die Schwester von Katniss, also Prim/ #00:06:20-
676 5#
677
- 678 **Interviewer** //mhm// (bejahend) #00:06:20-5#
679
- 680 **Emilia** Stirbt. Da war ich erstmal so "Oh. Warum ist sie jetzt gestorben?". Weil eigentlich/ Ich
681 weiß nicht, sie ist auch so ein Hauptcharakter und dann/ #00:06:28-9#
682
- 683 **Interviewer** //mhm// (bejahend) #00:06:28-9#
684
- 685 **Emilia** So/ (..) Ich weiß nicht. (.) Also irgendwie ich/ Also für mich persönlich wäre/ Ich bin auch
686 kein Freund von so traurigen Enden und so. Und dann sind die dann so/ Nee. Also das hätte
687 ich lieber anders gehabt, aber/ (.) ((lacht)) (..) Und sonst eigentlich. (..) Also so mit der Arena,
688 das ist halt schon ein bisschen heftig. #00:06:53-6#
689
- 690 **Interviewer** //mhm// (bejahend) #00:06:53-6#
691
- 692 **Emilia** Und deshalb/ (..) Ich weiß nicht, aber (..) es ist schwer zu sagen, was einem daran nicht
693 gefällt. (3) Ja, ich glaube/ Ich glaube hauptsächlich mit der Schwester. #00:07:05-6#
694

- 695 **Interviewer** Ich glaube auch, wenn dir nicht direkt was einfällt/ Es ist halt schwer, wenn man so
696 zwanghaft versucht was/ #00:07:09-9#
697
- 698 **Emilia** Ja, ich hab noch nie so darüber nachgedacht halt, deshalb/ (.) #00:07:13-1#
699
- 700 **Interviewer** Das spricht immer für gute Fragen. ((lacht)) #00:07:14-8#
701
- 702 **Emilia** ((lacht)) #00:07:15-2#
703
- 704 **Interviewer** Wenn du da noch nicht nachgedacht hast. (.) Ich hab diese Woche noch mit meinen
705 Studierenden darüber geredet, warum Prim stirbt/ #00:07:23-5#
706
- 707 **Emilia** Oh. ((lacht)) #00:07:23-5#
708
- 709 **Interviewer** Und ich denke, dass das nachher auch in der Arbeit hier stehen wird. (..) Ich hoffe,
710 da wirst du einen Antwort finden. (.) Ich hab es vorher mir auch mal überlegt, aber/ Zumindest
711 haben wir eine Antwort gefunden. ((lacht)) (..) Gibt es eigentlich so fernab von *The Hunger*
712 *Games* auch Bücher, die du vorhast noch demnächst zu lesen? So dass du schon weißt, dass
713 möchte ich/ #00:07:42-3#
714
- 715 **Emilia** Ja, das habe ich schon bestellt. Das ist noch nicht angekommen. (.) [Buchtitel1 Emilia].
716 Ich weiß nicht, kennen Sie das denn? #00:07:48-8#
717
- 718 **Interviewer** Oh, von wem ist das nochmal, das ist doch eine ganz bekannte/ #00:07:52-4#
719
- 720 **Emilia** [Autorin Buchtitel1 Emilia]. #00:07:53-1#
721
- 722 **Interviewer** Ja, genau das war jetzt auch ganz groß auch in meiner Zeitung. #00:07:55-9#
723
- 724 **Emilia** Ja, eben. Und da war ja/ Also [Buchtitel2 Emilia] war jetzt ja [Buchtitel2 Emilia] glaube
725 ich. #00:08:01-4#
726
- 727 **Interviewer** Genau. #00:08:01-8#
728
- 729 **Emilia** Also der englische Originaltitel. Und das war jetzt im Kino, habe ich mir jetzt auch letztens
730 angeguckt. Und ich will halt auch unbedingt wissen, wie das weitergeht. Weil dieser Film
731 beschäftigt mich einfach so unglaublich/ ((lacht)) #00:08:12-6#
732
- 733 **Interviewer** ((lacht)) #00:08:12-6#
734
- 735 **Emilia** Und es ist so/ Ja. Ich bin kein Freund von traurigen Enden, das/ (.) Ja, aber halt
736 [Buchtitel1 Emilia] ist jetzt so das Buch, was ich/ #00:08:20-7#
737
- 738 **Interviewer** Ist jetzt so das Erste, was dir dann einfällt. (.) Ich würde dann jetzt dann gerne über
739 die Charaktere bei *The Hunger Games* reden. Und erstmal so dass du dir das vorstellst: Mit
740 welchem Charakter würdest du eigentlich gerne befreundet sein, wenn du dir das aussuchen
741 könntest? #00:08:35-7#
742
- 743 **Emilia** (3) Das ist schwer zu sagen. (.) Ich glaube Peeta, weil er ist ja auch so/ Er ist einfach so
744 ein lieber Mensch und erinnert mich auch ein bisschen an [meine_n beste_n Freund_in].
745 ((lacht)) Und (.) ja, ich weiß nicht, also/ (..) Er ist halt so voll der liebe Mensch und so. Ich glaube
746 damit könnte ich voll gut umgehen. An Katniss würde ich jetzt nicht unbedingt/ ((lacht)). Also ich
747 weiß nicht, weil sie ist halt (.) so/ Ja, sie hat schon so ein paar Charaktereigenschaften, die ich
748 halt auch bei mir teilweise sehe oder halt die andere Menschen mir so zusagen. Zum Beispiel
749 so diese Sturheit ((lacht)). Ja und dann/ Ich weiß nicht und (.) ich könnte irgendwie auch nicht
750 so mit mir selber irgendwie befreundet sein. Also so/ #00:09:23-9#
751
- 752 **Interviewer** //mhm// (bejahend) #00:09:23-9#
753

- 754 **Emilia** Wenn ich jetzt/ (..) Ja, deshalb und das wäre dann glaube ich schwer und ich glaube
755 dieser Kontakt würde nicht lange halten. #00:09:31-0#
756
- 757 **Interviewer** //mhm// (bejahend) #00:09:31-0#
758
- 759 **Emilia** Und/ #00:09:32-0#
760
- 761 **Interviewer** Was würde denn die Freundschaft zwischen Peeta und dir auszeichnen dann?
762 #00:09:35-1#
763
- 764 **Emilia** (3) Jetzt auf was genau bezogen? #00:09:39-9#
765
- 766 **Interviewer** Auf euch beide so. Also wenn das der Fall wäre/ #00:09:42-4#
767
- 768 **Emilia** ((lacht)) #00:09:42-4#
769
- 770 **Interviewer** Wie würdest du jetzt so sagen sieht eure Freundschaft aus. Also was versprichst
771 du dir dann davon? #00:09:47-6#
772
- 773 **Emilia** (.) Ich glaube ich würde ihm quasi so ein/ Also wir würden uns glaube ich so voll gut
774 ergänzen können, weil/ #00:09:54-7#
775
- 776 **Interviewer** //mhm// (bejahend) #00:09:54-7#
777
- 778 **Emilia** Er ja mehr so halt dieser liebevolle Mensch ist und alles. Und ich ja mehr so das böse,
779 sture Ding. ((lacht)) #00:10:02-8#
780
- 781 **Interviewer** //mhm// (bejahend) #00:10:02-9#
782
- 783 **Emilia** Und dann/ Ich weiß nicht. Also ich glaube wir könnten viel Spaß miteinander haben. (.)
784 Das könnte gut/ #00:10:08-7#
785
- 786 **Interviewer** Aufgrund dass ihr unterschiedlich seid meinst du dann/ #00:10:11-1#
787
- 788 **Emilia** Ja, eben. #00:10:11-7#
789
- 790 **Interviewer** Dass das wichtig dafür ist. (.) Und wenn du einen Charakter aus *The Hunger*
791 *Games* ins Jetzt mitnehmen könntest: Wer wäre das dann? #00:10:18-6#
792
- 793 **Emilia** (7) Das ist sehr sehr schwer zu sagen. (..) #00:10:29-8#
794
- 795 **Interviewer** Es gibt ja so eigentlich zwei Möglichkeiten. Die Erste wäre: Wen könntest DU gut
796 gebrauchen? (.) Oder: Was für eine Art Mensch könnte die Welt gut gebrauchen? (.) Das kannst
797 du dir eigentlich aussuchen. #00:10:41-1#
798
- 799 **Emilia** (3) Wie heißt nochmal der beste Freund von Katniss? #00:10:47-9#
800
- 801 **Interviewer** Gale? #00:10:48-2#
802
- 803 **Emilia** Ach ja, genau. Gale. Weil ich glaube/ Auch im dritten Teil merkt man ja, wie/ also wie
804 unbedingt er einfach so kämpfen will/ #00:10:55-5#
805
- 806 **Interviewer** //mhm// (bejahend) #00:10:55-5#
807
- 808 **Emilia** Und auch das ganze Land verteidigt. #00:10:57-5#
809
- 810 **Interviewer** Ja. #00:10:57-7#
811
- 812 **Emilia** Und ich glaube sowas wäre jetzt in der heutigen Zeit mit dem ganzen Krieg und so/ Ich
813 glaube das wäre ganz gut. (.) #00:11:03-9#

814

815 **Interviewer** Was genau (.) würde Gale dann auszeichnen? Also was macht er besser als die
816 Menschen, die JETZT hier sind? #00:11:10-9#

817

818 **Emilia** (.) Ich glaube, weil er einfach viel Verantwortung auch für das Land einnehmen würde
819 und auch nicht nur auf sich selber achtet, sondern auch auf die anderen Menschen. Und ich
820 glaube davon braucht die Welt mehr Leute. ((lacht)) #00:11:23-5#

821

822 **Interviewer** //mhm// (bejahend) (.) Wie gesagt wieder sehr assoziative Frage und da finde ich
823 es umso besser, wenn ihr einfach das, was so aus dem Bauch heraus kommt, sagt. (.) Jetzt
824 natürlich eine schwierige Frage noch: Wer ist eigentlich so dein Lieblingscharakter? #00:11:36-
825 9#

826

827 **Emilia** (4) Ich glaube, auch wenn ihre Art nicht immer die Beste ist/ Ich glaube trotzdem Katniss.
828 #00:11:45-5#

829

830 **Interviewer** //mhm// (bejahend) #00:11:45-8#

831

832 **Emilia** Weil sie hat auch einfach durch diese Sturheit und alles. Und dann/ (.) Sie macht halt
833 einfach das, was sie selber will und das finde ich halt auch (.) einfach irgendwie cool und/
834 #00:11:56-1#

835

836 **Interviewer** //mhm// (bejahend) #00:11:56-1#

837

838 **Emilia** (..) Traut sich auch nicht jeder. ((lacht)) #00:11:58-6#

839

840 **Interviewer** Was hat sie für schlechte Seiten? #00:12:00-9#

841

842 **Emilia** (..) Ich glaube, dass sie einfach nicht auf andere Menschen achtet und dann halt/ (.)
843 Auch/ Also, dass ihre Familie ihr so am wichtigsten ist und alles und/ Zum Beispiel auch, wie
844 sie Peeta manchmal behandelt und/ (.) Das sind glaube ich so die Sachen, wo man sagen
845 könnte "Ja, gut. (.) Ist jetzt nicht ganz so cool, aber"/. / (..) #00:12:23-9#

846

847 **Interviewer** Das ist/ Da haben alle eigentlich bisher Spaß gehabt: Wen kannst du eigentlich am
848 wenigsten leiden? #00:12:28-0#

849

850 **Emilia** (..) Snow. ((lacht)) #00:12:30-8#

851

852 **Interviewer** Was findest du/ #00:12:32-2#

853

854 **Emilia** Und auch/ Ja, diese/ (.) diese/ (.) Ich weiß nicht, wie ich das ausdrücken soll so/ Er ist ja
855 schon fast so ein Diktator kann man eigentlich sagen. #00:12:41-1#

856

857 **Interviewer** Du kannst das sagen. #00:12:41-6#

858

859 **Emilia** Und auch dieses/ Ja, kann man eigentlich/ Und dann/ Es ist/ Ich komme mit solchen
860 Leuten einfach nicht klar. Und das ist so/ (.) Einfach, dass er denkt, dass er so die Macht über
861 alle Menschen hat. #00:12:53-6#

862

863 **Interviewer** //mhm// (bejahend) #00:12:53-6#

864

865 **Emilia** Das ist so das/ (..) Ja/ Nein/ (.) Und auch diese arrogante Art. Und wie er mit Katniss
866 dann umgeht. Und wie er sie dann auch teilweise bedroht, das ist so/ (3) #00:13:05-9#

867

868 **Interviewer** Gibt es an ihm auch gute Seiten? #00:13:07-3#

869

870 **Emilia** (4) Ich fand die eine Szene, ich glaube das war im dritten Teil/ Ja doch, das müsste im
871 dritten Teil gewesen sein. (.) Als/ Ich weiß nicht, ob Sie sich daran erinnern, aber/ (.) #00:13:20-
872 9#

873

- 874 **Interviewer** Ich hab vor kurzem nochmal alles gelesen. #00:13:22-9#
875
876 **Emilia** Ja, okay. ((lacht)) (.) Das hat man im Film vor allem sehr gut gesehen. Im Buch muss
877 ich sagen, habe ich das nicht so ganz verstanden, aber da stand er ja unten an diesem/ so Mast
878 oder so/ #00:13:32-3#
879
880 **Interviewer** Ja. #00:13:32-6#
881
882 **Emilia** Und dann sollte Katniss ihn ja halt erschießen. Oder halt mit dem Bogen mit dem Pfeil
883 treffen. (.) Und dass er dann irgendwie/ Ja, er hat gesagt/ (6) Irgendwie "Denke daran, wer der
884 wahre Feind ist." oder sowas. #00:13:50-1#
885
886 **Interviewer** //mhm// (bejahend) #00:13:50-1#
887
888 **Emilia** Und dann halt, dass Katniss dann (.) die andere Präsidentin/ #00:13:56-0#
889
890 **Interviewer** Coin #00:13:56-3#
891
892 **Emilia** Genau. ((lacht)) (..) Dass sie die dann halt erschossen hat. Also die mochte ich auch
893 nicht so unbedingt. ((lacht)) #00:14:01-7#
894
895 **Interviewer** //mhm// (bejahend) #00:14:02-0#
896
897 **Emilia** Und ja das fand ich eigentlich (.) ganz gut von ihm und auch dass er sie nochmal daran
898 erinnert hat. (.) Auch wenn er im Endeffekt trotzdem gestorben ist. (.) Ja, das fand ich eigentlich
899 so die beste Szene mit ihm und auch/ Das war (..) eigentlich ganz gut, was er da gemacht hat.
900 #00:14:18-3#
901
902 **Interviewer** Und wenn du jetzt nochmal/ Du wolltest bestimmt gerade Coin sagen, dass du die
903 auch nicht leiden konntest. Oder wer war das? #00:14:23-7#
904
905 **Emilia** Ja, ja, Coin. Weil auch teilweise/ Ich weiß nicht, aber irgendwie/ (.) Sie kennen doch
906 bestimmt auch diese Menschen, die ihnen einfach sofort unsympathisch sind so, oder? ((lacht))
907 #00:14:34-2#
908
909 **Interviewer** Häufig. #00:14:34-6#
910
911 **Emilia** ((lacht)) (.) Und ich weiß nicht, irgendwie ich/ (..) Als ich das Buch gelesen hab und auch
912 den Film und so/ Ich bin irgendwie/ Ich weiß nicht, ich kann mich mit diesem Charakter einfach
913 nicht so identifizieren und dann ist das so. #00:14:47-3#
914
915 **Interviewer** Weißt du, woran das liegt? (.) Oder was dich genau stört? #00:14:50-8#
916
917 **Emilia** Ich habe KEINE Ahnung. Aber irgendwie/ Ich glaube einfach so die Art, wie sie auch/
918 Dass sie halt gesagt hat, dass sie lieber Peeta mitnehmen will als Katniss/ #00:15:00-4#
919
920 **Interviewer** //mhm// (bejahend) #00:15:00-4#
921
922 **Emilia** (.) Und das war halt auch so/ (3) Weiß nicht. Aber damit/ Ich glaube, das war so der
923 erste Moment, wo sie mir so richtig unsympathisch war. ((lacht)) (.) Ja. (.) #00:15:12-0#
924
925 **Interviewer** Ja, kann ich auch nur sagen. (.) Da werde ich auch noch ein bisschen darüber
926 nachdenken, was sie und Snow betrifft. (.) Ansonsten mein Tipp: Rede mal mit anderen drüber,
927 wie die sie wahrnehmen. Dann kommt ihr vielleicht ein bisschen dahinter, was dich genau stört.
928 Aber natürlich nur, wenn es dich interessiert. Wenn es für dich eh nicht wichtig ist, (.) ist das ja
929 auch kein Thema. (.) Ich würde gerne ein bisschen über Katniss reden. Was denkst du/ Du hast
930 schon angefangen. Was ist ihr eigentlich wichtig? Du hast gesagt Familie ist ihr das/ #00:15:39-
931 6#
932
933 **Emilia** //mhm// (bejahend) #00:15:39-6#

- 934
935 **Interviewer** Wichtigste. Was ist ihr noch im Leben so wichtig? #00:15:41-9#
936
937 **Emilia** (.) Ich glaube ihre Freunde. Also halt auch Gale unter anderem. Und dann/ Aber er gehört
938 ja quasi auch schon mal zur Familie. (.) Und ich glaube nach einer Zeit auch Peeta. Auch wenn
939 sie/ #00:15:52-1#
940
941 **Interviewer** //mhm// (bejahend) #00:15:52-1#
942
943 **Emilia** Es lange Zeit nicht wahrhaben will. (..) Und (.) ja ich glaube so in erster Linie halt ihre
944 Familie. #00:15:59-1#
945
946 **Interviewer** //mhm// (bejahend) (.) Wie sieht so ihr Familienleben aus? Wie würdest du das
947 beschreiben? #00:16:03-9#
948
949 **Emilia** (.) Also, dass sie ja anfangs nicht so das gute Verhältnis zu ihrer Mutter hat, das wird ja
950 ganz klar deutlich. Und einfach, dass sie so (.) zu ihrer Schwester/ Also, dass sie für ihre
951 Schwester quasi auch so diese Mutterrolle einnimmt/ #00:16:17-9#
952
953 **Interviewer** //mhm// (bejahend) #00:16:17-9#
954
955 **Emilia** Dass der Vater auch gestorben ist und alles. (..) Das ist halt so/ (..) Ja, ich weiß nicht.
956 (3) Also ich glaube einfach, dass Katniss irgendwie so die Mutterrolle eingenommen hat für Prim
957 und die Mutter für sie halt eher so ein bisschen unsichtbar ist und dass sie auch ein bisschen
958 sauer auf ihre Mutter ist. #00:16:36-5#
959
960 **Interviewer** Was würdest du sagen macht die Mutterrolle aus? #00:16:39-3#
961
962 **Emilia** Von Katniss? #00:16:40-8#
963
964 **Interviewer** //mhm// (bejahend) #00:16:40-9#
965
966 **Emilia** Dass sie zum Beispiel auch im ersten Teil irgendwie gesagt hat, was/ Also wie die sich
967 so anziehen soll und so/ #00:16:48-4#
968
969 **Interviewer** //mhm// (bejahend) #00:16:48-4#
970
971 **Emilia** Und ja das Hemd nochmal so schön gerichtet hat. Und dass sie auch freiwillig halt für
972 Prim da in die Arena gegangen ist. Das sind halt so Sachen. Ich glaube das würde auch eine
973 Mutter machen. #00:16:58-4#
974
975 **Interviewer** //mhm// (bejahend) (.) ich frage halt nur nach/ Du denkst jetzt an bestimmte Sachen,
976 wenn du Mutter sagst. Aber ich wollte nur mal sichergehen, dass/ #00:17:04-4#
977
978 **Emilia** Ja. #00:17:04-6#
979
980 **Interviewer** Wir das Gleiche dann im Kopf haben, weil das kann ja manchmal unterschiedlich
981 sein. (.) Wie sieht denn die Beziehung zwischen Prim und ihrer Mutter aus? Wie würdest du das
982 beschreiben? #00:17:12-3#
983
984 **Emilia** (.) Ich glaube auch ein bisschen distanziert/ #00:17:16-0#
985
986 **Interviewer** //mhm// (bejahend) #00:17:16-0#
987
988 **Emilia** Einfach dadurch halt, dass Katniss ja größtenteils die Mutterrolle einnimmt. Und dann
989 hat Prim auch nicht mehr so diesen richtig krassen Draht zu ihrer eigenen Mutter. Und dass sie
990 die halt auch so ein bisschen verloren haben durch/ #00:17:30-0#
991
992 **Interviewer** //mhm// (bejahend) #00:17:30-0#
993

- 994 **Emilia** Also durch den Tod vom Vater. (..) Ja. (..) #00:17:35-5#
995
996 **Interviewer** Warum würdest du sagen gehört Gale auch noch zur Familie? #00:17:38-0#
997
998 **Emilia** (..) Er ist ja so der beste Freund von Katniss und er/ auch als sie in die Arena gegangen
999 ist, hat sie auch noch gesagt "Ja, pass auf meine Mutter und auf Prim auf." (..) Und das ist ja
1000 auch/ Also quasi wie so ein Bruder eigentlich. Und die haben ja auch schon das halbe Leben
1001 miteinander verbracht/ #00:17:56-0#
1002
1003 **Interviewer** //mhm// (bejahend) #00:17:56-0#
1004
1005 **Emilia** Und dann/ (..) #00:17:57-6#
1006
1007 **Interviewer** Also, dass das praktisch etwas ist, dass er auch (..) sich um ihre Familie kümmert?
1008 #00:18:01-9#
1009
1010 **Emilia** Ja, eben. #00:18:02-4#
1011
1012 **Interviewer** Okay. (..) Wie findest du diese Familie? (..) Also was kriegen die gut hin? #00:18:09-
1013 3#
1014
1015 **Emilia** (4) Also ich finde die gehen eigentlich alle relativ gut/ Jeder halt auf seine eigene Art/
1016 #00:18:19-1#
1017
1018 **Interviewer** //mhm// (bejahend) #00:18:19-1#
1019
1020 **Emilia** Mit dem Tod vom Vater um. (..) Und (..) das ist halt sowas/ Ich weiß nicht, wie ich in so
1021 einer Situation handeln würde. Und dann/ Das ist halt/ (..) Ja, das ist halt sowas so wo ich sagen
1022 würde, dass die das halt so eigentlich richtig gut meistern, auch wenn die halt dann nur noch zu
1023 dritt/ Dass Katniss dann ja auch so quasi so die (..) Vater/ also Vaterrolle, dadurch dass sie halt
1024 Jagen geht und die Mutterrolle, dadurch dass sie sich um Prim kümmert/ Dass sie das so
1025 einnimmt. (3) #00:18:51-5#
1026
1027 **Interviewer** Gibt es etwas, was du an dieser Familie schlecht gelöst findest? #00:18:55-7#
1028
1029 **Emilia** (..) Ich finde, dass die Mutter die Kinder so im Stich lässt/ #00:19:01-0#
1030
1031 **Interviewer** //mhm// (bejahend) #00:19:01-0#
1032
1033 **Emilia** Also zumindest so die ersten Teile. (..) Das ist einfach/ Ich weiß nicht/ Auch wenn/ Also
1034 jeder geht ja mit Trauer anders um, aber (..) ich finde sie sollte dann trotzdem irgendwie nochmal
1035 irgendwie/ Also sie hätte trotzdem nochmal mit Katniss irgendwie reden sollen oder halt auch
1036 mit Prim. Und einfach/ (..) Weil sie ist ja immer noch die Mutter und sie muss/ sie hat ja auch die
1037 große Verantwortung und dann/ (..) Das könnte sie eigentlich besser (..) lösen. (..) #00:19:30-7#
1038
1039 **Interviewer** Du hast jetzt schon gesagt, wer ihre Freunde sind: Ich würde gerne jetzt so darüber
1040 reden, was diese Freundschaften auszeichnet. Also was zeichnet so die Freundschaft zwischen
1041 Katniss und Gale aus? #00:19:40-3#
1042
1043 **Emilia** (3) Gale ist ja eigentlich ja so (..) zumindest zu Beginn des Buches noch ihr einziger
1044 Freund. (..) Und auch einfach, dass (..) ja sie schon das ganze Leben miteinander verbracht
1045 haben und auch schon viele Sachen miteinander erlebt haben oder dass sie zusammen jagen/
1046 Umgehen/ Ich glaube das zeichnet so die Freundschaft am meisten aus. #00:20:04-2#
1047
1048 **Interviewer** Und wenn du das jetzt zwischen Peeta und Katniss beschreiben würdest? Wie
1049 sieht da die Freundschaft aus? #00:20:09-3#
1050
1051 **Emilia** (..) Ich glaube größtenteils auch so mit der Liebe zu/ Also (..) so (..) mit der Zuneigung von
1052 den Beiden/ #00:20:17-5#
1053

- 1054 **Interviewer** //mhm// (bejahend) #00:20:17-6#
1055
1056 **Emilia** Und/ (..) Ja, halt auch dass die sich/ Weil/ Ich glaube die ergänzen sich eigentlich auch
1057 ganz gut, weil Peeta ist ja halt auch so dieses ganz Liebe und so. ((lacht)) #00:20:26-9#
1058
1059 **Interviewer** //mhm// (bejahend) #00:20:27-5#
1060
1061 **Emilia** Und Katniss ja eher weniger. ((lacht)) Und ich glaube/ Ja, das verbindet die Beiden auch
1062 so ein bisschen. #00:20:34-3#
1063
1064 **Interviewer** (..) Wie würdest du sagen stellt sich Katniss wohl ihre eigene Zukunft vor, bevor
1065 sie in die Hungerspiele kommt. Also bevor sie sich auch für ihre Schwester freiwillig meldet. (.)
1066 Wie denkst du sieht das bei ihr aus? #00:20:50-5#
1067
1068 **Emilia** (3) Ich glaube das hat sie auch im ersten Teil schon mal erwähnt. Kann das sein?
1069 #00:20:57-3#
1070
1071 **Interviewer** Ein bisschen, ja. #00:20:58-5#
1072
1073 **Emilia** Also dass sie halt irgendwie den Nachbarsjungen irgendwie heiratet oder so. Und dann
1074 halt Kinder bekommt. Und ich denke so/ Quasi so das Leben, wie ihre Mutter es halt eigentlich
1075 hat/ oder hatte früher. #00:21:09-8#
1076
1077 **Interviewer** //mhm// (bejahend) #00:21:09-8#
1078
1079 **Emilia** Und dann/ Also so dieses NORMALE Leben sage ich mal. Also so mit Familie, Kinder
1080 und dass sie dann irgendwo arbeiten geht. #00:21:17-9#
1081
1082 **Interviewer** //mhm// (bejahend) #00:21:18-3 (.) Und nachdem sie an den Hungerspielen
1083 teilgenommen hat? Kannst dir eigentlich aussuchen ob nach den Ersten oder Zweiten. Wie sieht
1084 das da aus? #00:21:25-8#
1085
1086 **Emilia** (..) Ich glaube nach den Ersten/ Dass sie dann halt einfach da in diesem/ (.) Sieges/ (..)
1087 #00:21:34-5#
1088
1089 **Interviewer** Ja (.) *Victors' Village* heißt das auf Englisch. Ich weiß nicht, wie es auf Deutsch
1090 heißt. #00:21:38-9#
1091
1092 **Emilia** Ja, ich auch nicht. ((lacht)) #00:21:40-1#
1093
1094 **Interviewer** Dorf der Sieger oder irgendwie/ #00:21:41-4#
1095
1096 **Emilia** Ja, irgendwie sowas. Sie wissen ja, was ich meine. #00:21:43-1#
1097
1098 **Interviewer** Ja. #00:21:43-4#
1099
1100 **Emilia** Und dann halt auf jeden Fall, dass sie dann da halt einfach lebt und dann auch immer
1101 halt/ Ich glaube die bekommen da ja auch immer halt Essen so von dem Dings. Und/ Oder
1102 irgendwie Nahrung. Und ja/ Ja, dann/ Also quasi genauso, nur halt dass sie da in dieser anderen
1103 Straße so/ (.) Und dann/ (..) #00:22:01-9#
1104
1105 **Interviewer** Ich würde jetzt allgemein über Panem reden. (.) Wie sieht eigentlich die Welt in
1106 Panem aus? Wie empfindest du das? #00:22:09-0#
1107
1108 **Emilia** (..) Nicht schön. ((lacht)) Also auch dass das in Distrikte eingeteilt ist und diese ganze
1109 Aufteilung und dass sie dann von Distrikt einfach immer/ (.) Ja, quasi immer schlechtere
1110 Verhältnisse gibt einfach/ #00:22:23-7#
1111
1112 **Interviewer** //mhm// (bejahend) #00:22:23-7#
1113

- 1114 **Emilia** Und dass die Leute dann vor allem auch in 12 einfach kein/ kaum Nahrung haben und
1115 (.) das ist irgendwie/ Ich weiß nicht. Also ich würde da nicht gerne wohnen. Aber generell in
1116 keinem von diesen Distrikten und generell ist man da auch einfach total unfrei. Und dass da
1117 auch diese (.) Soldaten immer kommen von/ (.) #00:22:34-4#
1118
1119 **Interviewer** *Peacekeeper* glaube ich. #00:22:44-2#
1120
1121 **Emilia** Ja, genau. ((lacht)) Das ist (.) auch sowas. Ja. Vor allem, dass die auch noch den Namen
1122 *Peacekeeper* bekommen, das ist ja noch das Schönste. ((lacht)) #00:22:50-8#
1123
1124 **Interviewer** //mhm// (bejahend) #00:22:50-8#
1125
1126 **Emilia** Ja. (.) Das sind so Sachen. Ich würde da echt nicht gerne leben. (.) #00:22:56-4#
1127
1128 **Interviewer** Wie findest du das Zusammenleben der Menschen in Panem? #00:22:59-3#
1129
1130 **Emilia** (.) Jetzt in den einzelnen Distrikten? #00:23:02-2#
1131
1132 **Interviewer** Kannst du dir aussuchen. (.) Also/ (.) #00:23:04-9#
1133
1134 **Emilia** Also ich/ (..) Ich glaube die sind alle halt auch ziemlich distanziert einfach zueinander
1135 und haben halt auch nicht wirklich so/ (.) so eine Verbindung/ so einen Draht zueinander und
1136 ich glaube auch nicht, dass die einfach irgendwie so auf die Straße gehen und dann einfach
1137 miteinander reden. #00:23:18-8#
1138
1139 **Interviewer** //mhm// (bejahend) #00:23:18-8#
1140
1141 **Emilia** Auch wenn man sich kennt durch Nachbarschaft. Oder halt wenn man zusammen
1142 arbeiten oder in die Schule geht, dann kennt man sich halt einfach, aber (.) mehr dann glaube
1143 ich auch nicht. (.) #00:23:28-2#
1144
1145 **Interviewer** Und jetzt wenn du aus den Distrikten rausgehst? #00:23:30-2#
1146
1147 **Emilia** (3) WOhin dann genau? #00:23:34-9#
1148
1149 **Interviewer** Also jetzt außerhalb von 12 zum Beispiel/ #00:23:37-2#
1150
1151 **Emilia** Achso. (..) Meinen sie da so, wo so diese ganzen Wälder sind? Also wo die auch jagen
1152 gehen. #00:23:42-9#
1153
1154 **Interviewer** Du könntest jetzt sagen entweder wie es in den Distrikten aussieht, wie sie zum/
1155 #00:23:46-9#
1156
1157 **Emilia** Achso. #00:23:47-3#
1158
1159 **Interviewer** Wie sieht es im *Capitol* aus? Wie sieht das Verhältnis zwischen *Capitol* und den
1160 Distrikten aus? Je nachdem (..) wozu du/ (..) #00:23:54-7#
1161
1162 **Emilia** Also das *Capitol* finde ich jetzt/ (.) Ich weiß nicht. Also das ist auch (.) so ein bisschen
1163 so diese FAKE Welt. Also alles so ziemlich (.) UNecht und auch diese ganzen gespielten
1164 Freundschaften. Und (.) das ist alles halt einfach so/ so ein bisschen (.) too much. Also (.) da
1165 würde ich auch nicht gerne irgendwie sein. (..) Ja, das ist halt alles auch ein bisschen viel so
1166 mit/ Und alles so bunt und schrill und alle so gespielt und/ #00:24:27-9#
1167
1168 **Interviewer** //mhm// (bejahend) #00:24:27-9#
1169
1170 **Emilia** Ach Gott, nee. (.) #00:24:29-4#
1171
1172 **Interviewer** Too much of everything. ((lacht)) #00:24:31-1#
1173

- 1174 **Emilia** Ja. #00:24:31-4#
1175
1176 **Interviewer** Gibt es denn etwas, was du auch in Panem gut gelöst findest? #00:24:35-8#
1177
1178 **Emilia** (6) Das ist sehr schwer zu sagen. ((lacht)) (6) Ich finde eigentlich/ (4) Na ja, so durch
1179 diese Grenzen ist man ja auch ziemlich eingeschränkt und halt/ #00:24:57-6#
1180
1181 **Interviewer** //mhm// (bejahend) #00:24:57-6#
1182
1183 **Emilia** Auch halt eben nicht frei. (.) Und das ist halt auch so eine Sache. Also wenn du Zäune
1184 nicht da wären und alles. Und auch die ganzen *Peacekeeper* nicht da wären. (.) Dann könnte
1185 man sich das nochmal überlegen. ((lacht)) #00:25:09-6#
1186
1187 **Interviewer** //mhm// (bejahend) #00:25:09-7#
1188
1189 **Emilia** Und vielleicht das *Capitol* noch ein bisschen anders. Und/ (.) Also alles quasi so ein
1190 bisschen verändert und dann wäre es vielleicht gut. Aber ich weiß nicht, ich/ (..) Ich finde
1191 eigentlich nichts, was so/ #00:25:19-3#
1192
1193 **Interviewer** Nee. #00:25:19-5#
1194
1195 **Emilia** In Panem gut gelöst ist, weil es einfach/ #00:25:20-4#
1196
1197 **Interviewer** Ist jetzt auch nicht eine Trickfrage, so dass es etwa/ #00:25:22-3#
1198
1199 **Emilia** ((lacht)) #00:25:22-3#
1200
1201 **Interviewer** Geben MUSS. Sondern einfach, ob du denkst, dass es etwas gibt überhaupt.
1202 #00:25:26-2#
1203
1204 **Emilia** (.) Also wenn ich jetzt erstmal so darüber nachdenke, würde ich Nein sagen. (.)
1205 #00:25:30-3#
1206
1207 **Interviewer** Dann ist es wahrscheinlich einfacher: Was findest du schlecht gelöst
1208 beziehungsweise was findest du/ #00:25:35-4#
1209
1210 **Emilia** Ich könnte da eine zehn Meter lange Liste machen. ((lacht)) #00:25:37-4#
1211
1212 **Interviewer** Dann fangen wir/ fokussieren wir uns auf: Was ist das Schlimmste? Was in Panem
1213 falsch gelöst ist. #00:25:43-0#
1214
1215 **Emilia** (.) Die *Peacekeeper* und dass die Menschen halt einfach nicht frei sind. Auch durch
1216 diese Zäune. Weil/ Ich glaube auch/ Vor allem auch wenn man in 12 lebt. Das ist einfach
1217 unglaublich eingeschränkt (.) und ich finde wenn man sich nicht mal selber aussuchen kann,
1218 wo man überhaupt hingehen will/ #00:25:59-6#
1219
1220 **Interviewer** Ja. #00:25:59-9#
1221
1222 **Emilia** Dann ist das sowieso nicht so eine schöne Sache. (.) #00:26:03-4#
1223
1224 **Interviewer** Das wäre jetzt für dich jetzt wirklich das/ #00:26:04-5#
1225
1226 **Emilia** Ja. #00:26:04-7#
1227
1228 **Interviewer** Das Schlimmste erstmal. (.) Das letzte Thema, was ich so anreißen möchte, ist/
1229 Das ist dir vielleicht auch in den Büchern aufgefallen, dass es dann im letzten Band um eine
1230 Rebellion geht. Da würde ich jetzt gerne ein bisschen noch darüber reden. Und erstmal so ganz
1231 frei von den Büchern: (.) Was würdest du eigentlich sagen was ist eigentlich eine Rebellion? Wie
1232 würdest du das beschreiben und worum geht es in einer Rebellion? #00:26:26-7#
1233

1234 **Emilia** (.) Also ich glaube, dass eine Rebellion sowohl positiv als auch negativ sein kann.
1235 #00:26:32-0#
1236
1237 **Interviewer** //mhm// (bejahend) #00:26:32-0#
1238
1239 **Emilia** (.) Also kommt immer darauf an, wer rebelliert. ((lacht)) (.) Und/ Also dass vor allem
1240 Menschen für teilweise/ Also so für ihre eigenen Rechte kämpfen oder halt (.) für Freiheit oder
1241 auch für ziemlich dumme Sachen manchmal. (.) Also es kommt glaube ich auf die Menschen
1242 an. Wer dann halt rebelliert und dann auch weshalb. Und dann/ (.) #00:26:57-5#
1243
1244 **Interviewer** Was wäre für dich eine dumme Sache? (.) So nur als Beispiel. #00:27:01-4#
1245
1246 **Emilia** (..) Ich glaube, wenn ich das jetzt so denke ich mir, dann klingt das voll blöd/ #00:27:06-
1247 2#
1248
1249 **Interviewer** //mhm// (verneinend) #00:27:06-4#
1250
1251 **Emilia** Aber ich glaube, wenn man auch so/ Also ich meine jetzt vor allem so mit dem ganzen
1252 Terror und so. Darauf ziemlich bezogen/ #00:27:12-8#
1253
1254 **Interviewer** Ja. #00:27:13-0#
1255
1256 **Emilia** Vor allem wenn man wegen Religion rebelliert/ #00:27:16-0#
1257
1258 **Interviewer** //mhm// (bejahend) #00:27:16-0#
1259
1260 **Emilia** Weil/ Oder halt auch irgendwie/ Keine Ahnung wegen Homosexualität oder so. Das sind
1261 so richtig dumme Sachen einfach. #00:27:23-8#
1262
1263 **Interviewer** Also du meinst GEGEN Homosexualität? #00:27:25-4#
1264
1265 **Emilia** Ja, genau, mein ich. ((lacht)) #00:27:27-3#
1266
1267 **Interviewer** Jaja. #00:27:28-1#
1268
1269 **Emilia** Und/ (.) Ja. #00:27:31-1#
1270
1271 **Interviewer** Ist überhaupt nicht schlimm, ich weiß ja worum/ #00:27:32-3#
1272
1273 **Emilia** Und dann ja/ Weil ich weiß jeder Mensch kann ja das machen, was er will. Und dann,
1274 wenn man so: "Ja, nee. Du bist (.) nicht/ keine Ahnung was für eine Religion." oder/ #00:27:42-
1275 0#
1276
1277 **Interviewer** //mhm// (bejahend) #00:27:42-0#
1278
1279 **Emilia** "Du hast jetzt nicht die und die Religion." oder "Gehst nicht so und so oft in die Kirche
1280 oder Synagoge oder sonst irgendwas.". Und dann halt dass man dann irgendwie so einen
1281 Aufstand macht. Das ist/ (..) #00:27:52-8#
1282
1283 **Interviewer** Was findest du/ Wie verhält man sich in einer Rebellion richtig? Also was sollte/
1284 darf man machen? #00:27:58-3#
1285
1286 **Emilia** (..) Das ist auch sehr sehr schwer zu sagen. ((lacht)) #00:28:02-2#
1287
1288 **Interviewer** Sonst mach es anders herum: Was darf man nicht machen in einer Rebellion? Was
1289 hält du für falsch? Das ist manchmal leichter. #00:28:06-8#
1290
1291 **Emilia** (.) Ich glaube man (.) darf halt auch so die Rechte anderer Menschen nicht verletzen.
1292 #00:28:13-9#
1293

- 1294 **Interviewer** //mhm// (bejahend) (.) Welche Rechte wären das für dich so? #00:28:17-0#
1295
1296 **Emilia** (.) Halt dass man zum Beispiel sagt, dass man/ Also zum Beispiel Religion, oder halt je
1297 nachdem auch Homosexualität oder was man für ein Geschlecht hat oder sonst irgendwas. Das
1298 sind s/ Also so die Freiheit halt von Menschen beschränkt und so das eigene Leben quasi/ (.)
1299 #00:28:34-5#
1300
1301 **Interviewer** Genau, das ist dann so der Grund/ Ach, schönes Wort: Grundtenor. (.) Wenn du
1302 das also irgendwann mal brauchst noch: Klingt immer super. Auch wenn ich nicht selber so
1303 genau weiß, was das alles bedeuten kann. ((lacht)) (.) Ich würde dann gerne jetzt zum
1304 Abschluss/ Wir haben jetzt noch so fünf-sechs Minuten/ Über die Rebellion in Panem reden. (.)
1305 Warum entscheidet sich eigentlich Katniss an dieser Rebellion teilzunehmen? (..) Was sind so
1306 Gründe dafür? #00:28:59-2#
1307
1308 **Emilia** Ich glaube größtenteils weil sie sich vielleicht auch/ Also erstmal glaube ich nicht, aber
1309 dann nach einer Zeit auch ihr bewusst ist, dass sie wirklich etwas ändern kann. (.) Und dass
1310 halt die Rebellion glaube ich auch nicht ohne sie funktioniert hätte oder funktionieren könnte/
1311 #00:29:15-3#
1312
1313 **Interviewer** //mhm// (bejahend) #00:29:15-3#
1314
1315 **Emilia** Und ich glaube das wird ihr dann auch bewusst und dann/ (..) Ich glaube deshalb macht
1316 sie das dann. (.) #00:29:22-2#
1317
1318 **Interviewer** Welche Gefahren hat es eigentlich für Katniss zu rebellieren? #00:29:25-8#
1319
1320 **Emilia** (..) Sie kann selber sterben, ihre Familie kann sterben. Es kann auch alles total schief
1321 gehen. Oder sie wird im *Capitol* eingesperrt. #00:29:34-8#
1322
1323 **Interviewer** //mhm// (bejahend) #00:29:35-0#
1324
1325 **Emilia** Sowas könnte glaube ich im schlimmsten Fall passieren. #00:29:37-8#
1326
1327 **Interviewer** Also dem ist sie sich auch bewusst dann? (.) Oder/ #00:29:41-3#
1328
1329 **Emilia** Ja, ich glaube schon. #00:29:42-0#
1330
1331 **Interviewer** //mhm// (bejahend) (..) Welches Ziel haben eigentlich die Rebellen? #00:29:46-2#
1332
1333 **Emilia** (.) Jetzt in Panem? #00:29:48-5#
1334
1335 **Interviewer** //mhm// (bejahend) (..) Also alle zusammen so. #00:29:52-2#
1336
1337 **Emilia** (..) Ich glaube erstmal wollen die halt das *Capitol* quasi abschaffen/ #00:29:58-7#
1338
1339 **Interviewer** //mhm// (bejahend) #00:29:58-7#
1340
1341 **Emilia** Also halt Snow und auch die ganzen *Hunger Games*. Dass das halt einfach abgeschafft
1342 wird. (..) Und ich glaube Katniss will in erster Linie Snow töten. (..) Ich glaube, das sind so die
1343 Ziele. #00:30:11-5#
1344
1345 **Interviewer** //mhm// (bejahend) Das wollte ich auch nur mal nachfragen, weil ich finde das ist
1346 im Buch nicht GANZ klar und da wollte ich wissen, wie ihr das so empfindet. (.) Wie findest du
1347 eigentlich gehen die Rebellen mit ihren Gegnern um? #00:30:21-5#
1348
1349 **Emilia** Mit den *Peacekeeper* und/ #00:30:24-0#
1350
1351 **Interviewer** Allgemein mit denen, die sich gegen die Rebellion stellen. #00:30:27-3#
1352

- 1353 **Emilia** (3) Das wird im Buch echt nicht so erwähnt, fällt mir gerade auf. ((lacht)) (5) Ich glaube
1354 die sind halt so, dass sie auch ziemlich/ Also ich glaube sie sind in diesem Gedanken einfach
1355 ziemlich eingeschweift, dass sie halt glauben, dass nur das, was die Rebellen jetzt machen,
1356 richtig ist. #00:30:50-3#
1357
1358 **Interviewer** //mhm// (bejahend) #00:30:50-3#
1359
1360 **Emilia** Und halt auch gar nicht irgendwie so auf die anderen Menschen dann achten und einfach
1361 wenn die dann sagen "Nein, wir wollen das jetzt aber so und so. Und das *Capitol* soll erhalten
1362 bleiben."/ Und dann/ Ich glaube die setzen sich auch gar nicht damit so auseinander, weil
1363 teilweise/ Ich glaube die Leute aus dem *Capitol* hatten bestimmt auch Angst, wenn auf einmal
1364 so/ #00:31:05-5#
1365
1366 **Interviewer** //mhm// (bejahend) #00:31:05-5#
1367
1368 **Emilia** Rebellen kommen und alles dann/ Alles zerstören wollen. (.) Und dann/ Ich glaube die
1369 haben sich/ (.) ich glaube den war das einfach EGAL, was dann mit den anderen Leuten auch
1370 passiert und/ (3) #00:31:17-9#
1371
1372 **Interviewer** Jetzt nachdem die Rebellion jetzt zu Ende ist. Wer würdest du sagen sind eigentlich
1373 Gewinner dieser Rebellion? #00:31:22-7#
1374
1375 **Emilia** (4) Ich würde eigentlich sagen es gibt keinen Gewinner. #00:31:28-4#
1376
1377 **Interviewer** //mhm// (bejahend) #00:31:28-6#
1378
1379 **Emilia** (.) Weil (.) das ist so schwer zu sagen. ((lacht)) (.) Aber es haben ja auch total viele
1380 Menschen halt ihr Leben verloren und das ist/ Also/ (.) Das ist dann für mich kein Gewinnen,
1381 weil beide Seiten haben ja viele Leute verloren. Das *Capitol* ja auch viele *Peacekeeper* oder
1382 halt auch Menschen aus dem *Capitol*. Und auch/ (.) hier die Leute, die rebelliert haben, die
1383 haben ja bestimmt auch voll viele Menschen auch im/ (.) Im Distrikt 12 da sind ja auch viele
1384 gestorben. #00:31:59-4#
1385
1386 **Interviewer** Also sind für dich dann auch alle Verlierer oder würdest du es sagen, das kannst
1387 du nicht unterscheiden in Gewinner und Verlierer? #00:32:06-2#
1388
1389 **Emilia** Ich glaube das kann man nicht unterscheiden, weil es gibt halt weder Verlierer noch
1390 Gewinner und dann/ #00:32:11-5#
1391
1392 **Interviewer** //mhm// (bejahend) (.) So haben alle praktisch mit dem leben, was du gerade/
1393 #00:32:15-0#
1394
1395 **Emilia** Ja. #00:32:15-3#
1396
1397 **Interviewer** Beschrieben hast. (.) Ja, wir haben jetzt noch zwei Minuten. (.) Was würdest du
1398 sagen mit welchen Konsequenzen müssen die Menschen leben, nachdem die Rebellion zu
1399 Ende ist? #00:32:24-6#
1400
1401 **Emilia** (5) Also ich glaube, dass das auch ein bisschen/ (..) Na ja, also ich meine es gibt ja dann
1402 eigentlich keinen Präsidenten mehr oder halt quasi kein Machthaber sage ich jetzt mal/
1403 #00:32:41-9#
1404
1405 **Interviewer** //mhm// (bejahend) #00:32:41-9#
1406
1407 **Emilia** Und also niemand der quasi (.) das alles so von oben regiert und halt alles auch so
1408 steuert. Und dann/ Das könnte halt auch total schnell so (.) alles so sofort zerstört werden/
1409 #00:32:55-0#
1410
1411 **Interviewer** //mhm// (bejahend) #00:32:55-0#
1412

- 1413 **Emilia** Weil (.) wenn es keine Gesetze oder keine Rechte gibt und alles, dann macht jeder ja
1414 quasi was er will und ich weiß nicht, ob das dann auch immer so gut ist. Deshalb/ (..) Also in
1415 gewissen Punkten schon, aber/ (.) Gott, das ist so schwer zu sagen. ((lacht)) (.) Einfach so,
1416 dieses perfekte Mittelding findet würde ich sagen. Also zwischen das es jemanden gibt, der halt
1417 schon so (.) die Hand so von oben hält und das Ganze so ein bisschen lenkt und steuert/
1418 #00:33:25-0#
1419
1420 **Interviewer** //mhm// (bejahend) #00:33:25-0#
1421
1422 **Emilia** Und halt dann auch so die Menschen, die dann aber trotzdem noch frei sind und das
1423 machen können, was sie selber wollen. #00:33:31-9#
1424
1425 **Interviewer** //mhm// (bejahend) (..) Wenn du jetzt während der Bücher in Panem gelebt hättest,
1426 hättest du auch an der Rebellion teilgenommen? #00:33:40-0#
1427
1428 **Emilia** (.) Ja. #00:33:41-5#
1429
1430 **Interviewer** Weshalb? #00:33:42-2#
1431
1432 **Emilia** (.) Weil ich ja auch, schon wie vorhin erwähnt/ Einfach dass die Menschen einfach nicht
1433 frei sind/ #00:33:49-0#
1434
1435 **Interviewer** //mhm// (bejahend) #00:33:49-1#
1436
1437 **Emilia** Das sind halt/ Also das ist so/ Vor allem Freiheit ist für mich irgendwie total wichtig und
1438 deshalb/ Ich hätte da sofort teilgenommen. Ich glaube ich hätte es noch viel früher gemacht
1439 einfach. (.) Und dann halt/ Ich meine man kann es ja versuchen und dann/ (.) #00:34:02-8#
1440
1441 **Interviewer** Welche Art von Freiheit meinst du? (.) Es gibt ja viele For/ #00:34:06-4#
1442
1443 **Emilia** Dass man/ Ja, stimmt. ((lacht)) (.) Dass man sich selber/ Also dass man quasi das Leben
1444 kann, was man leben will. #00:34:12-5#
1445
1446 **Interviewer** //mhm// (bejahend) #00:34:12-8#
1447
1448 **Emilia** Klingt jetzt voll kompliziert. ((lacht)) #00:34:14-5#
1449
1450 **Interviewer** Nein, das ist halt/ #00:34:15-5#
1451
1452 **Emilia** Also das ist einfach/ Ja, das eben. Also das man das machen kann, was man selber will.
1453 Und halt auch freie Entfaltung und alles. (.) So alle Formen von Freiheit würde ich sagen. (.)
1454 #00:34:24-8#
1455
1456 **Interviewer** So das Letzte noch zum Abschluss: Was denkst du wäre eigentlich wohl passiert,
1457 wenn in diesem Buch nicht rebelliert worden wäre? Wie wäre es dann weitergegangen?
1458 #00:34:33-6#
1459
1460 **Emilia** Ich glaube Snow hätte Katniss/ Vor allem Katniss weiter so terrorisiert, kann man ja
1461 schon fast sagen/ #00:34:42-5#
1462
1463 **Interviewer** //mhm// (bejahend) #00:34:42-6#
1464
1465 **Emilia** Und dann/ Ich glaube (..) je nachdem, vielleicht müsste sie nochmal in die Arena. Und
1466 da halt nochmal an den *Hunger Games* teilnehmen. Und vielleicht wäre sie dann irgendwann
1467 daran gestorben. Also wenn da glaube ich (.) zehnmal drin ist oder so, dann/ Die
1468 Wahrscheinlichkeit, dass man das überlebt, ist ja ziemlich gering/ #00:35:00-1#
1469
1470 **Interviewer** Klar. (..) Das wäre also, wie du dir das vorstellst. Cool, dann haben wir das doch
1471 noch in der Zeit geschafft. #00:35:06-5#

Appendix A11 Ernie T1

- 1 **Interviewer** Erstmal würde ich gerne wissen (.) wie es bei dir mit dem Lesen ist. (.) Wie oft liest
2 du Bücher so? #00:00:06-2#
3
- 4 **Ernie** Ja, jetzt eigentlich nicht so oft, aber ich lese Bücher. Was für Bücher, soll ich das auch
5 sagen? #00:00:12-4#
6
- 7 **Interviewer** Erstmal kannst du sagen (.) wie oft du in der Woche so ein Buch liest? #00:00:16-
8 6#
9
- 10 **Ernie** Also ich habe jetzt [besonderes Ereignis] ein Buch ge/ gekriegt, da lese ich im Moment in
11 der Woche jeden Tag ein bisschen/ #00:00:22-9#
12
- 13 **Interviewer** //mhm// (bejahend) #00:00:23-5#
14
- 15 **Ernie** Und ja, manche Bücher lese ich in der Woche vielleicht durch. #00:00:27-8#
16
- 17 **Interviewer** //mhm// (bejahend) #00:00:28-1#
18
- 19 **Ernie** Aber (.) manchmal braucht es bei mir einen Monat bis ich wieder ein Buch lese, weil ich
20 hab ja nicht immer Zeit um ein Buch zu lesen. #00:00:36-4#
21
- 22 **Interviewer** //mhm// (bejahend) #00:00:36-4#
23
- 24 **Ernie** Und (..) ja, ich lese eigentlich (.) GERNE. Und (.) ja, ich lese eigentlich fast jeden Tag.
25 #00:00:46-7#
26
- 27 **Interviewer** Wie lange liest du dann meistens? #00:00:48-0#
28
- 29 **Ernie** Meistens lese ich so (.) eine Stunde. #00:00:51-5#
30
- 31 **Interviewer** //mhm// (bejahend) #00:00:51-7#
32
- 33 **Ernie** Ja, eine Stunde lese ich. #00:00:53-8#
34
- 35 **Interviewer** Das ist schon super, dass/ Manche wissen das noch nicht mal, aber klasse, dass
36 du das schon mal abschätzen kannst. JETZT kannst du gerne sagen, was liest du so so gerne?
37 ((lacht)) #00:01:00-3#
38
- 39 **Ernie** So gerne lese ich so [Genre1 Ernie] oder so/ (.) oder so Mythen wie zum Beispiel jetzt
40 habe ich [Buchreihe1 Ernie]. #00:01:09-6#
41
- 42 **Interviewer** [Wortbestandteil aus Buchreihe1 Ernie] oder [Wortbestandteil aus Buchreihe1
43 Ernie]/ #00:01:11-5#
44
- 45 **Ernie** [Wortbestandteil aus Buchreihe1 Ernie]. #00:01:12-2#
46
- 47 **Interviewer** [Wortbestandteil aus Buchreihe1 Ernie], okay. Ich kenne nur [Wortbestandteil aus
48 Buchreihe1 Ernie]. #00:01:13-7#
49
- 50 **Ernie** Ja. (.) Und da geht es so rum über so [Land] und alles. #00:01:18-3#
51
- 52 **Interviewer** //mhm// (bejahend) #00:01:18-5#
53
- 54 **Ernie** Und bei/ Da kenne ich noch so ein paar ein [Genre1 Ernie]. Die lese ich auch sehr gerne.
55 Mit so [Protagonistengruppe] und alles und/ #00:01:26-1#
56

- 57 **Interviewer** Boah. ((lacht)) #00:01:26-3#
58
59 **Ernie** Ganz gruselig. #00:01:27-2#
60
61 **Interviewer** //mhm// (bejahend) #00:01:27-3#
62
63 **Ernie** Ja, den/ (..) #00:01:29-9#
64
65 **Interviewer** Ist das dann auch so deine Lieblingsart von Büchern? #00:01:32-5#
66
67 **Ernie** Ja. #00:01:32-6#
68
69 **Interviewer** [Genre1 Ernie] und sowas? #00:01:33-2#
70
71 **Ernie** Sowas. #00:01:33-5#
72
73 **Interviewer** Okay, da habe ich nämlich auch noch so eine Frage, die kann ich dann jetzt so
74 direkt machen. (.) Hast du denn sonst direkt Lieblingsbücher, die du am besten findest? Du hast
75 jetzt gerade etwas gesagt, was du gerne liest, da gibt es da/ #00:01:42-6#
76
77 **Ernie** Ja, die [Genre1 Ernie] so. (.) #00:01:44-9#
78
79 **Interviewer** Hast/ Weißt du wie die heißen oder wer die geschrieben hat? #00:01:48-3#
80
81 **Ernie** Ja, [Buchreihe2 Ernie]. (.) Kennen sie den Autor? #00:01:51-4#
82
83 **Interviewer** Ich kenne nur den Namen, aber/ #00:01:53-1#
84
85 **Ernie** Ja, [Buchreihe2 Ernie], die machen bald jetzt auch einen Film und davon gibt es/ (.) Ich
86 glaube [Zahl] Teile. #00:02:00-3#
87
88 **Interviewer** Boah. #00:02:00-6#
89
90 **Ernie** Und ich hab davon jetzt schon [Zahl] gelesen. #00:02:03-0#
91
92 **Interviewer** Wow, aber dann hast du dann ja noch einiges vor dir auf/ #00:02:05-0#
93
94 **Ernie** Ja. #00:02:05-4#
95
96 **Interviewer** Jeden Fall. Cool. (.) Genau, das haben wir dann auch. So, das waren jetzt eher so
97 die einfachen Fragen. ((lacht)) Jetzt kommen die schwierigeren, aber ich hab das schon den
98 anderen gesagt. Wenn ich einfache Fragen hätte, würde ich euch nicht fragen, denn die könnte
99 ich mir auch selber beantworten. #00:02:18-5#
100
101 **Ernie** Ja. #00:02:18-8#
102
103 **Interviewer** Jetzt kommt nämlich was ganz anderes. Ich würde gerne so wissen wie das bei dir
104 im Jetzt ist. Was ist dir so in deinem eigenen Leben wichtig? #00:02:25-2#
105
106 **Ernie** Also wichtig ist meine Familie auf jeden Fall. (.) Dass ich auch/ (..) Ja, dass ich auch
107 besser in der Schule werde, ne? Und (..) ja genere/ auch generell/ Ja, wie gesagt meine Familie
108 ist mir sehr wichtig. (..) So zum Beispiel jetzt [Elternteil1 Ernie], [Elternteil2 Ernie],
109 [Geschwisterteil], (.) [Verwandte_r1 Ernie], [Verwandte_r2 Ernie] und alles. (.) Und ja. (.)
110 #00:02:55-1#
111
112 **Interviewer** Was heißt für dich Familie so? Was macht das so aus/ #00:02:57-9#
113
114 **Ernie** Familie macht für mich aus/ Also (.) dass wir oft beisammen sind und alles. Und dass wir
115 gemeinsam irgendwas machen. #00:03:06-4#
116

- 117 **Interviewer** //mhm// (bejahend) #00:03:07-2#
118
119 **Ernie** Und ja. (.) #00:03:09-8#
120
121 **Interviewer** Und/ (.) Das ist jetzt ein bisschen schwierig: Was macht deine Familie besonders
122 gut? #00:03:15-5#
123
124 **Ernie** (..) Ja (..) dass sie viel mit uns macht, also zum Beispiel (..)[Elternteil2] und ich sind letztes
125 Jahr [Fortbewegungsmittel] [Reiseziel] gefahren [Zahl] Tage. #00:03:28-0#
126
127 **Interviewer** //mhm// (bejahend) #00:03:28-0#
128
129 **Ernie** Und ja sowas mein ich also. Und dann ist [Elternteil1] mit [Familie] [Reiseziel] und alles.
130 Und sowas machen die mit uns. #00:03:36-3#
131
132 **Interviewer** //mhm// (bejahend) #00:03:36-8#
133
134 **Ernie** So wir sind ganz viel unterwegs. #00:03:39-0#
135
136 **Interviewer** //mhm// (bejahend) Was machst du besonders gut in deiner Familie? Darfst ruhig
137 alles sagen/ #00:03:43-4#
138
139 **Ernie** Ja, dass/ #00:03:44-0#
140
141 **Interviewer** Alles sagen, also manche sagen "Das klingt jetzt ganz selbstverliebt.", aber
142 vollkommen einfach ehrlich sagen/ #00:03:49-0#
143
144 **Ernie** Ja, dass (.) ich überall mitmache überhaupt. #00:03:51-7#
145
146 **Interviewer** //mhm// (bejahend) #00:03:52-1#
147
148 **Ernie** Ne? Dass wenn [Elternteil2] dahin geht, [Elternteil1] und [Geschwisterteil] sag ich dann
149 einfach/ Die fragen mich "Willst du mitkommen oder willst du Zuhause bleiben?", dann sag ich
150 eigentlich meistens ich will mitkommen, ne? #00:04:03-3#
151
152 **Interviewer** //mhm// (bejahend) #00:04:03-9#
153
154 **Ernie** Da (.) ja/ (.) Dann bin ich auch etwas unterwegs, hab mich beschäftigt und alles. Ja.
155 #00:04:09-4#
156
157 **Interviewer** //mhm// (bejahend) Du hast jetzt gerade noch [Verwandte_r1 Ernie] und
158 [Verwandte_r2 Ernie] gesagt. Was macht für dich die aus, dass du sagst das ist Familie?
159 #00:04:15-4#
160
161 **Ernie** Dass wenn jetzt zum Beispiel die Eltern arbeiten sind und [Geschwisterteil] weg ist, kann
162 ich ja nicht den ganzen Tag Zuhause bleiben. Dann bin ich manchmal bei [Verwandte1 Ernie]
163 und [Verwandte2 Ernie] Zuhause wo auch (.) [Ort der Wohnung von Verwandte_r3 Ernie], wenn/
164 #00:04:31-4#
165
166 **Interviewer** //mhm// (bejahend) #00:04:31-4#
167
168 **Ernie** Zum Beispiel [Verwandte_r1 Ernie] nicht da ist, kann ich [Verwandte_r3 Ernie] und mit
169 [Verwandte_r4 Ernie] [Aktivität], [Verwandte_r4 Ernie] ist (..) [Alter Verwandte_r4 Ernie]?
170 #00:04:42-1#
171
172 **Interviewer** Oh. #00:04:42-7#
173
174 **Ernie** Ja und [Aktivität mit Verwandte_r4 Ernie]/ #00:04:45-9#
175
176 **Interviewer** ((lacht)) #00:04:46-2#

177
178 **Ernie** Und alles. ((lacht)) #00:04:46-4#
179
180 **Interviewer** //mhm// (bejahend) #00:04:47-0#
181
182 **Ernie** Ja. #00:04:47-8#
183
184 **Interviewer** Also das hat viel damit zu tun/ Dieses "Zeit verbringen" hast du ja gesagt/
185 #00:04:52-1#
186
187 **Ernie** Ja. #00:04:51-9#
188
189 **Interviewer** So zusammensein. Ist schon interessant. Du meintest gerade noch Schule. Was
190 ist dir in der Schule wichtig? Dieses "besser werden" hast du gerade gesagt/ #00:04:58-9#
191
192 **Ernie** Ja. #00:04:59-2#
193
194 **Interviewer** Was heißt das? #00:04:59-6#
195
196 **Ernie** Dass ich auch weiter/ (.) weiter gute Noten schreibe. Dass ich nicht auf einmal so einen
197 Blackout kriege/ #00:05:06-9#
198
199 **Interviewer** ((lacht)) #00:05:06-9#
200
201 **Ernie** Dass ich auf einmal richtig runter gehe/ #00:05:09-5#
202
203 **Interviewer** //mhm// (bejahend) #00:05:09-7#
204
205 **Ernie** Auf schlechte Noten. Dass ich dann ein Schuljahr wiederhole. Und/ #00:05:14-0#
206
207 **Interviewer** //mhm// (bejahend) #00:05:14-3#
208
209 **Ernie** Das wäre jetzt nicht SO toll. #00:05:16-0#
210
211 **Interviewer** //mhm// (bejahend) #00:05:16-5#
212
213 **Ernie** Ja. #00:05:17-4#
214
215 **Interviewer** Warum möchtest du dann bessere Noten bekommen? Gibt es einen anderen
216 Grund außer dass du Angst hast, dass du schlecht wirst? Also es heißt ja ni/ Du könntest ja
217 auch gleich gut bleiben. #00:05:25-4#
218
219 **Ernie** Ja, also ich bin jetzt in (.) so in [Niveau] Stufen so zwischen [drei Zahlen]. #00:05:32-2#
220
221 **Interviewer** //mhm// (bejahend) #00:05:32-6#
222
223 **Ernie** Stehe ich so dazwischen. So [NoteA Ernie] eher. Und (.) ja dass ich vielleicht auf [NoteB
224 Ernie] hochgehen kann. #00:05:39-3#
225
226 **Interviewer** //mhm// (bejahend) (.) Und (.) wo kommt dieser Wunsch dann wirklich her besser
227 zu werden so? (.) #00:05:45-8#
228
229 **Ernie** Ja, manchmal sind auch die Noten [NoteC Ernie] dabei, dann kriege ich auch etwas Ärger
230 Zuhause, aber das ist ja glaube ich normal. Und dass ich dann bessere Noten schreibe, damit
231 ich auch mehr machen kann. #00:05:56-7#
232
233 **Interviewer** Ja. #00:05:57-3#
234
235 **Ernie** Nicht Zuhause rumsitze, alles berichtigen muss/ #00:06:00-7#
236

- 237 **Interviewer** //mhm// (bejahend) #00:06:00-7#
238
239 **Ernie** Dann mehr lernen muss und alles. #00:06:02-4#
240
241 **Interviewer** Genau. Ich frag halt gerne nochmal, weil ich kann manchmal nicht wissen, was dir
242 so im Kopf dann so rum schwebt, aber/ Du hast jetzt halt Familie gesagt, Schule. Fällt dir sonst
243 noch was ein was dir gerade wichtig ist? (..) So im Leben. #00:06:11-3#
244
245 **Ernie** (3) Eigentlich nicht jetzt gerade. #00:06:18-9#
246
247 **Interviewer** Kein Problem, wenn dir sonst noch was einfällt kannst du Bescheid sagen. So, jetzt
248 machen wir mal einen Schritt nach vorne: Wie stellst du dir denn so deine eigene Zukunft vor?
249 #00:06:25-4#
250
251 **Ernie** (..) Ja, schwer zu sagen, also bei/ (..) Ich stell mir jetzt vor so, dass/ dass es jetzt nicht so
252 Hightech Sachen gibt, ne? #00:06:35-2#
253
254 **Interviewer** //mhm// (bejahend) #00:06:35-2#
255
256 **Ernie** Nur ein paar mehr Sachen. (..) Aber dass es auch (..) immer weiter alles vergast so, ne?
257 Weil wegen Autogasen und alles/ #00:06:45-0#
258
259 **Interviewer** Ah, okay. //mhm// (bejahend) #00:06:46-5#
260
261 **Ernie** Dass alles immer (..) runter geht und/ Ja (..) #00:06:52-0#
262
263 **Interviewer** Und bei dir konkret? Also nicht so die Welt gesehen, sondern in deinem Leben.
264 Wie stellst du dir das so vor? #00:06:56-8#
265
266 **Ernie** (..) Ja (..) also (3) das kann ich schwer sagen. ((lacht)) #00:07:04-7#
267
268 **Interviewer** //mhm// (bejahend) (..) Was wünschst du dir denn so? #00:07:06-7#
269
270 **Ernie** Dass ich eine (..) Familie habe so. Also so eine eigene Familie, ne? So Frau, Kinder und
271 alles und (..) ja (..) dass wir gut leben können und alles. #00:07:19-0#
272
273 **Interviewer** Was heißt für dich denn gut leben so in der Zukunft? #00:07:21-9#
274
275 **Ernie** So/ Also wir brauchen jetzt ja nicht so ein Riesenhaus, ne? Mir reicht so eine kleine
276 Wohnung wo wir rein passen und ja (..) essen können und alles. Und gutes Leben heißt dann
277 für mich, dass wir dann auch viel unterwegs sind. #00:07:37-8#
278
279 **Interviewer** //mhm// (bejahend) #00:07:37-8#
280
281 **Ernie** Und ja dass wir wenigstens wissen, dass wir ein Zuhause haben, ne? Nicht dass wir auf
282 der Straße wohnen oder so. #00:07:45-4#
283
284 **Interviewer** //mhm// (bejahend) #00:07:45-6#
285
286 **Ernie** Ja. (..) #00:07:47-1#
287
288 **Interviewer** Jetzt muss ich mich erstmal/ Also "ein gutes Leben haben" finde ich super, da muss
289 ich nochmal mit anderen drüber reden. Ich schreibe mir immer so Sachen drauf, die ich gerne
290 nochmal andere fragen wollte. (..) Das ist sowas, das sagt man manchmal ganz gerne, aber man
291 weiß manchmal gar nicht, was man damit so meint. (..) Was machen denn deine Freunde in der
292 Zukunft wohl? Wie stellst du dir das vor? #00:08:04-1#
293
294 **Ernie** (3) Ja, ich stell mir auch vor, dass die arbeiten gehen und alles. Ja, dass die auch (..)
295 Familie haben, also/ (..) Ja. #00:08:18-4#
296

- 297 **Interviewer** Und deine eigene Familie, was macht die dann so in der Zukunft, wenn du eine
298 Familie auch schon hast? #00:08:22-9#
299
- 300 **Ernie** Ja, die leben glaube ich weiterhin Zuhause und/ Ja, das (..) ist/ Eigentlich weiß ich jetzt
301 gerade nicht, was die dann so machen. #00:08:32-0#
302
- 303 **Interviewer** //mhm// (bejahend) #00:08:32-5#
304
- 305 **Ernie** Vielleicht/ (3) #00:08:35-7#
306
- 307 **Interviewer** Es geht ja einfach darum, was du dir vorstellen kannst. Wenn du sagst "Ich kann
308 mir das gar nicht vorstellen." ist das natürlich auch eine Antwort/ #00:08:40-1#
309
- 310 **Ernie** Ja, also (.) ich kann es mir jetzt nicht so richtig vorstellen/ #00:08:44-0#
311
- 312 **Interviewer** //mhm// (bejahend) #00:08:44-0#
313
- 314 **Ernie** Nur, dass die vielleicht mal Zuhause sind, einkaufen gehen und so. Ja, dass die nicht
315 mehr machen können so. #00:08:50-9#
316
- 317 **Interviewer** Okay. (.) Jetzt verstehe ich dann auch/ Genau, du hast jetzt bei der Welt gesagt/
318 (.) Was/ Wie sieht die Welt sonst anders aus? Anstatt dass alles vergast oder Hightech ist, fällt
319 dir sonst noch was ein, wenn du so denkst "So sieht die Welt in der Zukunft aus.". #00:09:05-
320 7#
321
- 322 **Ernie** (..) Ein Atomkrieg so, ne? ((lacht)) #00:09:09-4#
323
- 324 **Interviewer** //mhm// (bejahend) #00:09:09-0#
325
- 326 **Ernie** Kann auch sein, dass dann alles (..) kaputt ist. Dass/ (3) Wie zum Beispiel in ein paar
327 Filmen ist auch alles/ Die Welt auf einmal zugewachsen. #00:09:19-8#
328
- 329 **Interviewer** //mhm// (bejahend) #00:09:19-7#
330
- 331 **Ernie** Dann sieht man manchmal so Flugzeugwracks, (..) die auch da sind und auch alles
332 zugewachsen. So stelle ich es mir auch mal/ vielleicht mal vor. (..) #00:09:29-7#
333
- 334 **Interviewer** //mhm// (bejahend) (3) Nein, das frage ich dich ein anderes Mal. Das merke ich mir
335 dann. (.) Ich würde jetzt lieber was fragen allgemein zur Gesellschaft jetzt. Wie findest du so die
336 derzeitige Gesellschaft in der du lebst? Also du weißt ja, was ich mit Gesellschaft meine, oder
337 hast du eine eigene Vorstellung? Sonst kann ich es nochmal erklären. #00:09:48-3#
338
- 339 **Ernie** (.) Also meine sie (.) wie ich mich jetzt eigentlich im Moment fü/ (.) #00:09:53-0#
340
- 341 **Interviewer** Ich glaube Gesellschaft ist so das Zusammenleben der Menschen untereinander.
342 Wie findest du das momentan so in deinem/ #00:09:59-7#
343
- 344 **Ernie** Ja, also (.) im Moment gehen ja welche mit/ (.) In Syrien ist ja im Moment Krieg/ #00:10:06-
345 8#
346
- 347 **Interviewer** //mhm// (bejahend) #00:10:06-8#
348
- 349 **Ernie** Und alles. (.) Und so Menschen, die da auch Krieg machen (.) Kommen ja auch hinterher
350 bald nach Deutschland, ne? Und/ #00:10:15-3#
351
- 352 **Interviewer** //mhm// (bejahend) #00:10:15-3#
353
- 354 **Ernie** Hier läuft/ laufen ja schon ein paar rum, zum Beispiel mit Waffen und alles, ne? #00:10:19-
355 5#
356

357 **Interviewer** //mhm// (bejahend) #00:10:19-6#
358
359 **Ernie** Da (..) Das finde ich jetzt nicht so toll, aber (..) das muss mal eben tra/ sein/ Aber es (..) ist
360 jetzt etwas schlimmer eigentlich im Moment geworden/ #00:10:31-9#
361
362 **Interviewer** //mhm// (bejahend) #00:10:32-2#
363
364 **Ernie** Und ja da hoffe ich natürlich dass der Krieg in Syrien nicht nach Deutschland kommt/
365 #00:10:38-2#
366
367 **Interviewer** //mhm// (bejahend) #00:10:38-5#
368
369 **Ernie** Und (..) ja. Aber/ #00:10:41-3#
370
371 **Interviewer** Ich/ #00:10:41-6#
372
373 **Ernie** Sonst ist eigentlich alles ganz gut. #00:10:43-1#
374
375 **Interviewer** //mhm// (bejahend) Nein, ich weiß schon was du meinst auf jeden Fall. (..) Findest
376 du denn gerade etwas gut gelöst oder gut gemacht beim Zusammenleben der Menschen
377 untereinander hier? Also zum Beispiel auch hier in Deutschland. Was kriegen wir gut hin
378 zusammen? #00:10:54-8#
379
380 **Ernie** Ja, dass (..) viele Leute hier ein Zuhause haben, ne? #00:11:01-4#
381
382 **Interviewer** //mhm// (bejahend) #00:11:01-7#
383
384 **Ernie** Dass (..) nicht viele Leute auf der Straße leben und (..) sowas zum Beispiel, das finde ich
385 eigentlich ganz gut. Dass nicht mehr so viele Straße/ Und dass/ (..) Früher hat man ja immer Müll
386 auf die Straße gekippt/ #00:11:17-8#
387
388 **Interviewer** //mhm// (bejahend) #00:11:17-8#
389
390 **Ernie** Und dann hat die Menschheit ja gesagt "So, jetzt bauen wir eine Müllkippe und alles." und
391 haben dann/ Dann haben die Leute sich auch dran gehalten. #00:11:25-0#
392
393 **Interviewer** //mhm// (bejahend) #00:11:25-7#
394
395 **Ernie** Alles auf die Müllkippe zu schieben und/ (..) ja dann ist eigentlich die Welt sauberer
396 geworden. #00:11:32-9#
397
398 **Interviewer** //mhm// (bejahend) (..) Fällt dir noch was ein, was dir sonst außer dem Krieg sch/
399 hier schlecht fi/ hinbekommen in Deutschland selber? #00:11:40-1#
400
401 **Ernie** (..) Ja, dass die Autos ziemlich viel A/ Abgase machen, dass/ Eigentlich wäre es ja
402 eigentlich noch grüner alles und/ #00:11:49-7#
403
404 **Interviewer** //mhm// (bejahend) #00:11:49-8#
405
406 **Ernie** Alles heller, aber wegen der Abgase der Autos wird ja alles (..) greller so, ne? #00:11:55-
407 1#
408
409 **Interviewer** //mhm// (bejahend) #00:11:55-5#
410
411 **Ernie** Und ja. #00:11:57-1#
412
413 **Interviewer** Das können wir also auf jeden Fall verbessern? #00:11:59-0#
414
415 **Ernie** Ja. #00:11:59-6#
416

- 417 **Interviewer** So jetzt darfst du mal dir was vorstellen. In was für einer Gesellschaft möchtest du
418 in der Zukunft leben? Also alles ist möglich. Wie würdest du dir das perfekt vorstellen? (.) Das
419 Zusammenleben der Menschen in der Zukunft. #00:12:11-3#
420
- 421 **Ernie** Dass alle Menschen sich vertragen so, ne? Dass sie einfach glücklich miteinander
422 umgehen. Dass auch Leute sagen, die viel Geld haben, "So jetzt bauen wir für Leute, die auf
423 der Straße wohnen, auch mal ein Haus.", ne? #00:12:24-0#
424
- 425 **Interviewer** //mhm// (bejahend) #00:12:24-4#
426
- 427 **Ernie** Also damit keine Menschen mehr auf der Straße leben, sondern auch/ (.) Es reicht ja,
428 wenn man ein Bett hat. #00:12:30-0#
429
- 430 **Interviewer** //mhm// (bejahend) #00:12:30-7#
431
- 432 **Ernie** Ein bisschen Essen, so Dosenessen, weil das hält ja etwas länger. #00:12:34-1#
433
- 434 **Interviewer** //mhm// (bejahend) #00:12:35-3#
435
- 436 **Ernie** Und dass dann kocht und mehr braucht man eigentlich ja nicht. (.) #00:12:39-8#
437
- 438 **Interviewer** //mhm// (bejahend) (..) Was gehört noch für dich so dazu? Also außer dass wir die
439 Menschen von der Straße holen? #00:12:45-9#
440
- 441 **Ernie** Ja, dass auch/ Ja, wie gesagt Frieden herrscht, aber dass (..) wird schwer glaube ich,
442 weil/ #00:12:54-3#
443
- 444 **Interviewer** Aber alles ist gerade möglich, also/ #00:12:55-7#
445
- 446 **Ernie** Ja, also (.) dass die Welt eigentlich (.) Frieden hat und dass die Menschen dann auch/
447 (3) Ja also hinter/ so (.) Freundschaften mit einfach (.) unbekanntem Leuten (.) macht und dann
448 (.) überall hinget und alles. (.) So dass einfach die Welt beschäftigt ist überall. ((lacht))
449 #00:13:20-8#
450
- 451 **Interviewer** Ja, finde ich auf jeden Fall interessant. (..) Ich weiß, ob wir dass/ Versuche das
452 mal: Was heißt für dich Frieden? #00:13:27-8#
453
- 454 **Ernie** Frieden heißt da für mich, dass alle Leute miteinander gut umgehen, ne? #00:13:32-4#
455
- 456 **Interviewer** //mhm// (bejahend) #00:13:32-8#
457
- 458 **Ernie** Weil es gibt ja Leute, die sind auf Straße, klauen und alles. Dass das nicht mehr passiert.
459 #00:13:37-3#
460
- 461 **Interviewer** //mhm// (bejahend) #00:13:38-0#
462
- 463 **Ernie** Dass (..) ja/ (4) ja dass einfach nur alles (.) so freundschaftlich geklärt wird und alles/
464 #00:13:48-6#
465
- 466 **Interviewer** //mhm// (bejahend) #00:13:48-9#
467
- 468 **Ernie** Und wenn jetzt zum Beispiel jemand Randal macht, ne, das mit Worten klärt, nicht mit
469 (.) Schlägereien und alles und ja. Damit man alles wieder gut macht so. #00:14:00-3#
470
- 471 **Interviewer** Finde ich auf jeden Fall (.) sehr (..) interessante Gedanken. (.) Jetzt gucke ich
472 einmal kurz. Ja, das kriegen wir super noch hin. (..) Wie kriegen wir das hin, dass das
473 Wirklichkeit wird? (.) Was du gerade so beschrieben hast. Wie können wir das hinbekommen?
474 #00:14:16-6#
475

- 476 **Ernie** Ja (.) dass vielleicht so ein paar Leute rumgehen oder so. Zum Beispiel in Deutschland
477 "Die Welt will Frieden" und alles und/ (.) #00:14:28-9#
478
- 479 **Interviewer** Welche Leute sollen das dann sein? #00:14:30-2#
480
- 481 **Ernie** (3) Ja (.) auf jeden Fall nicht irgendwie Leute die (..) zum Beispiel heilig sind so, ne?
482 #00:14:41-2#
483
- 484 **Interviewer** //mhm// (bejahend) #00:14:41-4#
485
- 486 **Ernie** Und weil da glaubt man ja nicht richtig sofort, ne? Einfach so normale Leute, die einfach
487 rumgehen und sagen "Die Welt will jetzt Frieden."/ #00:14:50-0#
488
- 489 **Interviewer** //mhm// (bejahend) #00:14:50-0#
490
- 491 **Ernie** "Hört auf (.) zu klauen, zu (.) kämpfen." und alles. #00:14:54-5#
492
- 493 **Interviewer** Was gehört für dich denn für normal noch dazu außer heilig sein? Ich finde das
494 Wort halt interessant, weil man sagt ja gerne normale Leute. Wer sind für dich so normale
495 Leute? #00:15:02-8#
496
- 497 **Ernie** Wer das ist? #00:15:04-2#
498
- 499 **Interviewer** //mhm// (bejahend) #00:15:04-6#
500
- 501 **Ernie** So zum Beispiel (.) ich sehe ja in der Stadt manchmal Leute, die so betteln und so, ne?
502 #00:15:11-0#
503
- 504 **Interviewer** //mhm// (bejahend) #00:15:11-2#
505
- 506 **Ernie** Das sind jetzt nicht so normale Leute, weil die einfach nichts mehr haben, ne? #00:15:15-
507 4#
508
- 509 **Interviewer** //mhm// (bejahend) #00:15:15-7#
510
- 511 **Ernie** Normale Leute sind für mich die ein (.) Zuhause haben, die auch (.) normale Kleidung
512 haben/ #00:15:22-5#
513
- 514 **Interviewer** //mhm// (bejahend) #00:15:23-3#
515
- 516 **Ernie** Und die/ (5) Also (.) ja, wie soll ich das sagen? Also einfach nur normal sind so. Nicht jetzt
517 zum Beispiel so (.) arm oder so. Einfach normal. (.) #00:15:42-1#
518
- 519 **Interviewer** //mhm// (bejahend) Es ist schwierig zu beschreiben/ #00:15:43-5#
520
- 521 **Ernie** Ja. #00:15:43-5#
522
- 523 **Interviewer** Aber wie gesagt (.) deswegen frage ich ja extra nochmal nach. (..) Hat es auch was
524 mit Denken zu tun vielleicht (.) für dich? Normale Menschen? (..) Oder ist es wirklich was man
525 tut eher? #00:15:59-0#
526
- 527 **Ernie** (.) Ja, auch denken. So/ (3) Zum Beispiel jetzt mal wenn arme Menschen denken "Gib
528 mir Geld!" (.) ne? Und (.) alles mögliche. Und normale Menschen denken einfach gar nichts
529 nach und/ #00:16:15-4#
530
- 531 **Interviewer** //mhm// (bejahend) #00:16:15-4#
532
- 533 **Ernie** Und machen einfach ihr Leben so. #00:16:17-8#
534

- 535 **Interviewer** //mhm// (bejahend) (.) Fändest du das dann wichtig, dass wir mehr denken, oder/
536 (.) #00:16:23-3#
537
- 538 **Ernie** Eigentlich halb, weil wenn die Menschheit mehr denkt (.) ist auch mehr Ruhe und/
539 #00:16:29-0#
540
- 541 **Interviewer** //mhm// (bejahend) #00:16:29-3#
542
- 543 **Ernie** Ja. #00:16:30-6#
544
- 545 **Interviewer** Ja, ich verstehe schon, worauf du hinaus möchtest. #00:16:33-4#
546
- 547 **Ernie** (.) Weil wenn es jetzt zu viel Ruhe ist, gibt es auch hinterher noch UNRUHE/ #00:16:39-
548 6#
549
- 550 **Interviewer** //mhm// (bejahend) #00:16:40-2#
551
- 552 **Ernie** Und/ (.) Ja. (..) #00:16:44-0#
553
- 554 **Interviewer** Ja, ich/ Das finde ich auch/ Das muss ich auch nachher Zuhause nochmal
555 nachdenken, das finde ich spannend. (.) Jetzt kommt natürlich noch die letzte fiese Frage: Was
556 kannst du denn machen, dass das jetzt Wirklichkeit wird? (5) Wo kannst du anfangen/
557 #00:17:00-1#
558
- 559 **Ernie** Ja. (.) #00:17:01-3#
560
- 561 **Interviewer** Musst ja nicht alles schaffen, aber irgendwas/ (4) #00:17:07-1#
562
- 563 **Ernie** ((lacht)) (..) #00:17:09-8#
564
- 565 **Interviewer** Nimm dir ruhig Zeit. #00:17:10-6#
566
- 567 **Ernie** (4) Anfangen möchte ich jetzt zum Beispiel an/ Erstmal ein Haus suchen, wo ich auch
568 alleine drin wohnen kann. #00:17:21-4#
569
- 570 **Interviewer** //mhm// (bejahend) #00:17:21-4#
571
- 572 **Ernie** Erstmal. Dann vielleicht mal (.) zu meinen Eltern gehen, mal besuchen und so. Und dass
573 ich dann hinterher eine Familie finde. (.) Ja. (.) Sowas zum Beispiel. #00:17:33-8#
574
- 575 **Interviewer** Und jetzt (.) hingehend, dass die Menschen sich besser vertragen untereinander:
576 Was kannst du da tun? #00:17:39-5#
577
- 578 **Ernie** (.) Ja, wenn ich zum Beispiel jemand/ (..) Was klauen will oder/ #00:17:46-4#
579
- 580 **Interviewer** //mhm// (bejahend) #00:17:46-4#
581
- 582 **Ernie** Gerade doof anmacht so, also so "Ey, was willst du?" (.) Dann (.) kann ich auch irgendwas
583 sagen, dass man das mit W/ nicht mit sofort mit Prügeleien klären muss. Dass man auch das
584 anders klären kann und alles, dass (.) die dann auch ruhiger werden so. #00:18:03-8#
585
- 586 **Interviewer** Also hast du das Gefühl, dass gerade dann viel geprügelt wird oder (.) #00:18:08-
587 9#
588
- 589 **Ernie** In Deutschland jetzt nicht/ #00:18:10-8#
590
- 591 **Interviewer** //mhm// (bejahend) #00:18:10-9#
592
- 593 **Ernie** Viel, aber (.) ja (Handystörgeräusch) jetzt viel (3) rumgeschlagen und ja rumgeschossen.
594 (..) #00:18:22-9#

595

596

597

Interviewer Ja, das hast du dann so im Kopf? (.) Cool, also soweit wären wir sonst einfach durch. #00:18:27-6#

Appendix A12 Ernie T2

- 598 **Interviewer** Ich habe/ Beim letzten Mal sind mir Sachen aufgefallen, die ich gerne noch einmal
599 nachfragen möchte. Und damit fange ich jetzt einfach direkt an. Das haben nämlich manche
600 gesagt und ich habe nicht von allen eine Antwort, deswegen frage ich das nochmal alle. (.) Es
601 geht erstmal jetzt noch so ums Lesen allgemein. Ich würde gerne wissen: Mit wem redest du
602 eigentlich über Bücher, die du gelesen hast? #00:00:20-4#
- 603
604 **Ernie** (..) Über/ Mit [Freund_in1 Ernie]. #00:00:25-0#
- 605
606 **Interviewer** //mhm// (bejahend) (.) Über welche Bücher redest du dann mit [Freund_in1 Ernie]?
607 #00:00:28-4#
- 608
609 **Ernie** [Buchreihe1 Ernie]. #00:00:30-3#
- 610
611 **Interviewer** //mhm// (bejahend) Hattest du ja letztes Mal schon gesagt, dass du das liest.
612 #00:00:32-8#
- 613
614 **Ernie** Über (.) ja/ (.) Ja, über ein paar Bücher. Ich weiß jetzt nicht mehr über welche/ #00:00:37-
615 3#
- 616
617 **Interviewer** Musst du auch nicht alle wissen. Worüber redet ihr dann genau dann? #00:00:40-
618 1#
- 619
620 **Ernie** Also wie wir die Bücher fanden oder (.) wie lange wir dafür gebraucht haben so. ((lacht))
621 Und/ Ja. #00:00:47-9#
- 622
623 **Interviewer** Das ist dann das, worüber ihr redet? (.) #00:00:49-6#
- 624
625 **Ernie** Ja. #00:00:50-0#
- 626
627 **Interviewer** Wem empfehlst du eigentlich Bücher, die du gelesen hast? #00:00:53-5#
- 628
629 **Ernie** (.) Auch [Freund_in1 Ernie] oder [Freund_in2 Ernie] aus meiner Klasse. #00:00:57-7#
- 630
631 **Interviewer** //mhm// (bejahend) (.) Und von wem bekommst du dann Empfehlungen?
632 #00:01:00-6#
- 633
634 **Ernie** (.) Von [Freund_in1 Ernie]. ((lacht)) #00:01:02-8#
- 635
636 **Interviewer** Auch, also geht es in beide Richtungen/ #00:01:04-3#
- 637
638 **Ernie** Ja. #00:01:04-6#
- 639
640 **Interviewer** Dann generell. (.) Ja, die Frage hast du schon fast beantwortet: Was lesen deine
641 Freunde eigentlich für Bücher? #00:01:11-4#
- 642
643 **Ernie** (.) Eigentlich/ Also [Freund_in1 Ernie] hat zum Beispiel einen eBook Reader mit so [Zahl]
644 Büchern. Hat [Freund_in1 Ernie] schon alle durch. Und ich weiß jetzt nicht welche das waren.
645 ((lacht)) #00:01:21-2#
- 646
647 **Interviewer** Nein, das ist schon klar. ((lacht)) Aber was für eine Art von Büchern zum Beispiel?
648 #00:01:23-8#
- 649
650 **Ernie** (.) Alles mögliche. (.) #00:01:26-0#
- 651
652 **Interviewer** Also komplett durcheinander? (.) Ist das was anderes als das, was du liest oder
653 lest ihr ähnliche Sachen? #00:01:30-4#
- 654

- 655 **Ernie** (.) Leicht ähnliche. #00:01:32-2#
656
657 **Interviewer** //mhm// (bejahend) (.) Also manche Sachen sind ähnlich/ #00:01:34-1#
658
659 **Ernie** //mhm// (bejahend) #00:01:34-3#
660
661 **Interviewer** Manche nicht? (.) Was lesen eigentlich denn so deine Geschwister oder Eltern für
662 Arten von Büchern? #00:01:40-1#
663
664 **Ernie** Meine Eltern/ Also ich und [Elternteil2 Ernie] sind die einzigen in der Familie, die lesen
665 richtig. (.) [Geschwisterteil] zum Beispiel hat jetzt [Buchreihe]. (.) Ich (.) habe (.) zum Beispiel
666 jetzt so [Buchreihe3 Ernie]/ #00:01:58-1#
667
668 **Interviewer** //mhm// (bejahend) #00:01:58-1#
669
670 **Ernie** [Buchreihe1 Ernie], alles mögliche. Und [Elternteil2 Ernie] hat auch ganz viele Bücher
671 schon gelesen. Ich weiß jetzt nicht welche. #00:02:03-4#
672
673 **Interviewer** Nein, musst du ja auch nicht wissen. Weißt du was für eine Art von Büchern er
674 gerne liest? #00:02:06-6#
675
676 **Ernie** [Genre1 Elternteil2 Ernie] oder (.) [Genre2 Elternteil2 Ernie]. (.) Oder [Genre1 Ernie].
677 ((lacht)) #00:02:11-8#
678
679 **Interviewer** ((lacht)) Das fiel mir nur ein, das hatten nämlich manche gesagt, dass die immer
680 die Bücher von Geschwistern oder Eltern bekommen. Dann wollte ich euch alle nochmal fragen.
681 (.) Jetzt noch wieder eine vielleicht komischere Frage: Wissen eigentlich deine Eltern Bescheid
682 darüber was du genau liest? Oder eher nicht? #00:02:25-4#
683
684 **Ernie** Ja, schon. (.) #00:02:27-2#
685
686 **Interviewer** Und wieso wissen die dann Bescheid? #00:02:29-3#
687
688 **Ernie** Zum Beispiel ich krieg/ ich habe letztens mal von [Geschwisterteil] ein Buch zu
689 Weihnachten/ zum Geburtstag oder Ostern gekriegt. Ich weiß jetzt gerade nicht mehr.
690 #00:02:38-0#
691
692 **Interviewer** Geschenk? #00:02:38-4#
693
694 **Ernie** Ja, geschenkt gekriegt. Und daher wissen die das eigentlich. Und ich kriege meistens
695 immer Bücher, (.) zum Beispiel von [Verwandte_r3 Ernie], die ich gerne lese. Zum Beispiel
696 [Buchreihe3 Ernie]. (.) Da warte ich jetzt schon auf den nächsten Teil. ((lacht)) #00:02:51-3#
697
698 **Interviewer** ((lacht)) Ja, da gibt es ja auch sehr viel. #00:02:52-5#
699
700 **Ernie** //mhm// (bejahend) Und/ Ja. #00:02:54-1#
701
702 **Interviewer** Also wissen die dann immer Bescheid, weil es eh Geschenke meistens sind/
703 #00:02:57-0#
704
705 **Ernie** Ja. #00:02:57-3#
706
707 **Interviewer** Die Bücher? Okay. Das fiel mir nur auch ein, weil bei manchen das/ die gesagt
708 haben "Meine Eltern kümmern sich eigentlich gar nicht darum, was ich lese." und deswegen
709 wollte ich euch alle nochmal fragen. Jetzt geht es konkret um *The Hunger Games*, was ja auch
710 in dem Brief drin stand. Wie ist es eigentlich dazu gekommen, dass du diese Bücher gelesen
711 hast? #00:03:14-2#
712
713 **Ernie** Ich dachte mir/ Also ich hab jetzt (.) die Bücher gesehen so/ Dachte mir so "Das ist das."
714 und habe mal so ein bisschen reingeschaut so. Und habe mir/ #00:03:23-7#

715
716 **Interviewer** Wo hast du die gesehen? #00:03:24-5#
717
718 **Ernie** Bei [Freund_in1 Ernie]/ #00:03:26-1#
719
720 **Interviewer** //mhm// (bejahend) #00:03:26-1#
721
722 **Ernie** Und habe mal so ein bisschen reingeschaut so/ geschnüffelt so und geguckt so und sah
723 ganz interessant aus. Habe ich mir mal ein Buch ausgeliehen/ #00:03:34-6#
724
725 **Interviewer** //mhm// (bejahend) #00:03:34-6#
726
727 **Ernie** Dann das zweite. Und/ Ja. (.) #00:03:37-0#
728
729 **Interviewer** Dann das Dritte? ((lacht)) #00:03:37-7#
730
731 **Ernie** War aber auch schon etwas länger her. #00:03:39-3#
732
733 **Interviewer** Genau, das ist auch die nächste Frage: Weißt du genau wann du damit angefangen
734 hast/ #00:03:43-0#
735
736 **Ernie** Nein, nicht mehr. Also ist schon/ #00:03:44-8#
737
738 **Interviewer** War das, bevor die Filme kamen oder danach? #00:03:46-6#
739
740 **Ernie** Ich weiß es nicht mehr. #00:03:48-3#
741
742 **Interviewer** Okay. Ist nicht schlimm. Manche können sich nämlich noch daran erinnern. Da
743 hatte ich nämlich/ #00:03:52-7#
744
745 **Ernie** Also ich weiß jetzt noch, was drin passiert, aber die Namen alle weiß ich jetzt nicht.
746 #00:03:57-1#
747
748 **Interviewer** Da kann ich sehr gut helfen, ich kenne nämlich fast alle. ((lacht)) #00:03:59-0#
749
750 **Ernie** ((lacht)) #00:03:59-3#
751
752 **Interviewer** So kannst du es einfach beschreiben. Du hast auch nicht mehrere gelesen,
753 deswegen (.) frage ich da nicht nach. Was gefällt dir an *Die Tribute von Panem* eigentlich?
754 #00:04:08-4#
755
756 **Ernie** Dass einfach so viel Fantasie drinsteckt auch und/ Also ich mag auch so welche (.)
757 Fantasiebücher, wo auch so irgendwelche Spiele drin sind so. Zum Beispiel jetzt wie *Hunger*
758 *Games*/ #00:04:21-4#
759
760 **Interviewer** //mhm// (bejahend) #00:04:21-7#
761
762 **Ernie** Und da (.) muss man ja/ Da ist ja so eine unsichtbar Kuppel sozusagen/ #00:04:28-1#
763
764 **Interviewer** Ja, in den Arenen meinst du? #00:04:29-1#
765
766 **Ernie** Und (.) ja da sind überall Kameras, versteckte Fallen drin und das mag ich halt so an (.)
767 Büchern. (.) Oder Filmen, oder alles mögliche. #00:04:39-3#
768
769 **Interviewer** Also die Arenen findest du besonders dann faszinierend? #00:04:41-4#
770
771 **Ernie** Ja. #00:04:41-6#
772
773 **Interviewer** Was gefällt dir nicht so an diesen Büchern? #00:04:44-3#
774

- 775 **Ernie** Dass (.) auch viel Quatsch drin ist. Zum Beispiel der eine, der auch so gut zeichnen
776 konnte, hat sich/ #00:04:51-3#
777
- 778 **Interviewer** Peeta ist das. #00:04:52-0#
779
- 780 **Ernie** Peeta hat sich dann irgendwie als Stein verkleidet oder als Baumstamm, ich weiß es jetzt
781 nicht mehr. (.) #00:04:58-1#
782
- 783 **Interviewer** Ja, der hatte sich ja so angemalt mit Tarnfarben/ #00:05:00-1#
784
- 785 **Ernie** //mhm// (bejahend) #00:05:00-1#
786
- 787 **Interviewer** In der ersten Arena. #00:05:01-5#
788
- 789 **Ernie** Und ich kann mir nicht vorstellen, dass (.) das so richtig haarscharf aussah. Sondern,
790 dass man den leicht erkennen konnte vielleicht. #00:05:07-9#
791
- 792 **Interviewer** Okay. Also glaubst du das nicht/ #00:05:09-9#
793
- 794 **Ernie** //mhm// (bejahend) #00:05:10-2#
795
- 796 **Interviewer** Das stört dich dann eher daran, wenn das nicht passt. (..) Hast du noch vor so
797 bestimmte Bücher in der Zukunft zu lesen? Also wo du denkst das möchte ich als nächstes
798 irgendwann mal lesen? #00:05:19-5#
799
- 800 **Ernie** Die auch/ Ich will jetzt [Buchreihe1 Ernie] weiterlesen/ #00:05:22-9#
801
- 802 **Interviewer** //mhm// (bejahend) #00:05:23-2#
803
- 804 **Ernie** Zum Beispiel jetzt habe ich den ersten Teil. Dann hole ich mir vielleicht [Buchreihe1
805 Buchtitel2 Ernie], das ist der zweite. Und dann noch der dritte, da weiß ich jetzt nicht wie der
806 heißt. #00:05:31-5#
807
- 808 **Interviewer** Ich weiß auch nicht/ Ich weiß nur wie die dann als Bilder aussehen. Kann ich mich
809 noch daran erinnern. (.) Das hast du dir halt vorgenommen, noch die weiteren Bände dann/
810 #00:05:39-6#
811
- 812 **Ernie** Ja. #00:05:39-8#
813
- 814 **Interviewer** Zu lesen, nachdem du den ersten hattest. (..) Wenn du jetzt so diese Charaktere
815 von *The Hunger Games* dir nochmal vorstellst: Mit welchem Charakter würdest du am liebsten
816 befreundet sein? #00:05:50-8#
817
- 818 **Ernie** Mit Panem/ Also, wie heißt/ Ja, also die/ (..) #00:05:56-3#
819
- 820 **Interviewer** Beschreibe einfach die Person. #00:05:57-5#
821
- 822 **Ernie** (.) #00:05:58-7#
823
- 824 **Interviewer** Ich kann dir dann den Namen sagen/ #00:06:00-0#
825
- 826 **Ernie** Diese Hauptperson da. #00:06:01-5#
827
- 828 **Interviewer** Katniss meinst du? #00:06:02-5#
829
- 830 **Ernie** Ja. #00:06:03-4#
831
- 832 **Interviewer** Katniss meinst du dann. #00:06:03-6#
833
- 834 **Ernie** Ich habe nur den Namen vergessen. #00:06:04-4#

- 835
836 **Interviewer** Warum gerade Katniss? Was findest du an ihr (.) gut als Freundin? #00:06:08-5#
837
838 **Ernie** Weil sie sehr gut gebildet ist/ #00:06:12-0#
839
840 **Interviewer** //mhm// (bejahend) #00:06:12-0#
841
842 **Ernie** Dass sie auch viel Ahnung hat davon und so. (.) #00:06:16-4#
843
844 **Interviewer** Was/ Wo ist sie gerade gut gebildet drin? #00:06:18-7#
845
846 **Ernie** In Verstecken oder in Bogenschießen. #00:06:21-9#
847
848 **Interviewer** Okay, also das wäre für dich dann wichtig, dass sie das dann kann? (..) Und wenn
849 du jetzt (.) jemanden von den Charakteren ins Jetzt mitnehmen könntest: Wer wäre das dann
850 eigentlich? #00:06:33-1#
851
852 **Ernie** (.) Ins Jetzt. (4) Weiß ich nicht ganz genau. (.) #00:06:40-9#
853
854 **Interviewer** Wen könntest du besonders gut gebrauchen so? #00:06:43-0#
855
856 **Ernie** (9) Wie hieß nochmal dieser eine (.) Zeichner da, der so/ #00:06:55-7#
857
858 **Interviewer** Peeta. #00:06:56-4#
859
860 **Ernie** Peeta. (.) Wahrscheinlich Peeta. (.) #00:06:59-7#
861
862 **Interviewer** Und/ #00:06:59-9#
863
864 **Ernie** Weil er einen netten Eindruck macht so und/ (.) #00:07:03-0#
865
866 **Interviewer** Was findest du an ihm genau nett? #00:07:04-5#
867
868 **Ernie** Dass er (.) ja einfach vertrauensvoll ist so irgendwie. (..) #00:07:10-5#
869
870 **Interviewer** Woran merkst du, dass er vertrauensvoll war? #00:07:12-9#
871
872 **Ernie** Dass er (.) Ach, ich weiß jetzt gar nicht mehr. ((lacht)) (.) Das war schon etwas länger
873 her. (..) #00:07:21-9#
874
875 **Interviewer** Es gibt ja vielleicht was, woran du denkst, warum du ihn vertrauensvoll findest. Also
876 vielleicht hat er etwas gemacht oder was gesagt/ #00:07:27-9#
877
878 **Ernie** Ja, also er hat versucht zum Beispiel da einen Partner zu finden glaube ich/ #00:07:32-
879 8#
880
881 **Interviewer** //mhm// (bejahend) #00:07:32-8#
882
883 **Ernie** Und ja/ Das hat da halt nicht so gut geklappt, glaube ich, oder? (..) #00:07:38-2#
884
885 **Interviewer** Kann man so sehen. ((lacht)) #00:07:39-1#
886
887 **Ernie** ((lacht)) Ja. (.) #00:07:40-3#
888
889 **Interviewer** Wie das klappt. Wen könnte denn die Welt gut gebrauchen? Also nicht nur du,
890 sondern alle Menschen. #00:07:46-3#
891
892 **Ernie** (.) Hier, Cashness/ #00:07:48-1#
893
894 **Interviewer** Katniss? #00:07:49-4#

895
896 **Ernie** Katniss. (..) #00:07:50-5#
897
898 **Interviewer** Wovon würde die Welt profitieren, wenn es Katniss gäbe? #00:07:53-5#
899
900 **Ernie** (.) Was heißt jetzt profitieren so? #00:07:57-1#
901
902 **Interviewer** Dass es der Welt besser gehen würde. #00:07:58-9#
903
904 **Ernie** (.) Zum Beispiel Ordnung hier halten so zum Beispiel. (.) Also zum Beispiel als
905 Geheimagentin so. ((lacht)) #00:08:08-2#
906
907 **Interviewer** //mhm// (bejahend) Nein, klar, das ist ja was dann, was eine Qualität wäre. (..) Wer
908 ist dann genau so dein Lieblingscharakter? #00:08:15-8#
909
910 **Ernie** Ja, Katniss. #00:08:16-3#
911
912 **Interviewer** Ist sind dann auch. (.) Findest du an ihr auch etwas schlecht/ An Katniss?
913 #00:08:22-1#
914
915 **Ernie** (.) Weiß ich jetzt gerade nicht. Also fällt mir nichts ein. (.) #00:08:25-5#
916
917 **Interviewer** Ist kein Problem. Habe ich mir nur aufgeschrieben, hätte ja sein können, dass du
918 irgendwas schlecht findest. Und wen kannst du am wenigsten leiden aus Panem? #00:08:32-
919 2#
920
921 **Ernie** (.) Dieses eine Mädchen im Gegner-Team. Diese Blonde oder wie war die? (.) #00:08:38-
922 9#
923
924 **Interviewer** Aus dem ersten oder aus dem zweiten? #00:08:40-4#
925
926 **Ernie** Ja, aus dem ersten da. #00:08:41-5#
927
928 **Interviewer** Meinst du die von den Karriere-Tributen? #00:08:44-1#
929
930 **Ernie** Ja, ich glaube/ #00:08:45-3#
931
932 **Interviewer** Ja, ich glaube Glimmer müsste das sein. #00:08:47-3#
933
934 **Ernie** (..) Ich glaube/ #00:08:49-2#
935
936 **Interviewer** Die nachher von den *Tracker Jacker* gestochen wurde? #00:08:51-0#
937
938 **Ernie** Ja. #00:08:51-2#
939
940 **Interviewer** Oder welche meinst du? (.) Was findest du an ihr schlecht? #00:08:53-9#
941
942 **Ernie** Dass sie einfach so gemein ist zu allen so. Dass sie einfach jeden töten will. (.) Weil ihr
943 geht es halt nur ums Töten/ #00:09:02-3#
944
945 **Interviewer** //mhm// (bejahend) #00:09:02-3#
946
947 **Ernie** Und nicht um Gemeinschaft zum Beispiel. Also dass sie auch zusammen/ (..) ja.
948 #00:09:07-5#
949
950 **Interviewer** Okay, also du findest es jetzt also an ihr schlecht, dass es ihr eigentlich nur ums
951 Töten geht und nicht ums Gemeinsamsein? #00:09:14-6#
952
953 **Ernie** //mhm// (bejahend) Ja, also dass sie/ Sie hat zwar eine Gruppe, aber ihr geht es halt nur
954 ums Töten. (.) #00:09:19-8#

955
956 **Interviewer** Okay. (.) Ah, jetzt verstehe ich es/ #00:09:21-4#
957
958 **Ernie** Jaja. #00:09:22-2#
959
960 **Interviewer** //mhm// (bejahend) (.) Sie ist eigentlich Teil von einer Gemeinschaft, aber ihr geht
961 es eigentlich nicht um die Gemeinschaft/ #00:09:27-5#
962
963 **Ernie** //mhm// (bejahend) #00:09:27-5#
964
965 **Interviewer** Sondern nur um das. Jetzt habe ich es verstanden. Okay, super, dann weiß ich da
966 Bescheid. Ich glaube Glimmer müsste das sein, das kann ich sonst nochmal nachgucken. Aber
967 da kann ich auch nicht alle auswendig. Es gibt noch Marvel, Glimmer, Cato und ich weiß nicht
968 mehr wie die vierte hieß. (..) Aber ((lacht)) das sind ja auch so viele Namen. (.) Jetzt würde ich
969 noch ein bisschen gerne über Katniss reden. (.) Was ist eigentlich denn so Katniss in ihrem
970 Leben wichtig? #00:09:51-4#
971
972 **Ernie** (..) Dass sie ihre Familie wieder (.) ver/ also ver/ trifft so zum Beispiel ihre kleine
973 Schwester/ war das ihre kleine/ #00:10:00-9#
974
975 **Interviewer** Prim, genau. #00:10:01-7#
976
977 **Ernie** Ja, (.) sollte eigentlich auch teilnehmen, aber sie ist gar nicht teilgenommen worden?
978 #00:10:06-8#
979
980 **Interviewer** Ja, da hat sich ja Katniss gemeldet/ #00:10:08-1#
981
982 **Ernie** Ja #00:10:08-1#
983
984 **Interviewer** Dann für sie. #00:10:09-1#
985
986 **Ernie** Und ja, dass sie dann vielleicht zur Familie zurück kann. #00:10:12-9#
987
988 **Interviewer** //mhm// (bejahend) #00:10:13-0#
989
990 **Ernie** Das wäre eigentlich dann/ (.) #00:10:14-6#
991
992 **Interviewer** Also die Familie ist ihr das wichtigste im Leben/ #00:10:16-1#
993
994 **Ernie** Ja. #00:10:16-6#
995
996 **Interviewer** Würdest du dann schon sa/ #00:10:17-2#
997
998 **Ernie** Denke ich mal. #00:10:18-4#
999
1000 **Interviewer** Wie sieht so dieses Familienleben aus von Katniss? #00:10:21-3#
1001
1002 **Ernie** Ja, die/ ich glaube die Leben auf einem Bauernhof oder so? (.) #00:10:25-3#
1003
1004 **Interviewer** Ja, das ist so eine kleine Hütte. #00:10:26-3#
1005
1006 **Ernie** Ja, so/ (.) #00:10:27-9#
1007
1008 **Interviewer** Aber ich auf jeden Fall auf dem Land/ #00:10:29-4#
1009
1010 **Ernie** Ja. #00:10:29-6#
1011
1012 **Interviewer** Ist das dann/ (.) Und wie leben so die Familienmitglieder untereinander? #00:10:30-
1013 0#
1014

- 1015 **Ernie** (.) Eigentlich ganz gut (.) denke ich mal. #00:10:37-5#
1016
1017 **Interviewer** Wie findest du so die Beziehung von Katniss zu ihrer kleinen Schwester? Wie
1018 würdest du die beschreiben? #00:10:43-0#
1019
1020 **Ernie** Ganz nett, weil die mögen sich halt auch und sie vertrauen sich auch einander. (.) Und
1021 zum Beispiel jetzt Katniss hat sich ja extra für ihre kleine Schwester geopfert sozusagen. Und/
1022 Ja. (..) #00:10:57-1#
1023
1024 **Interviewer** Das ist dann auch ein Zeichen, dass die sich sehr gut verstehen? (.) Wie findest
1025 du die Beziehung zwischen Katniss und ihrer Mutter? #00:11:02-7#
1026
1027 **Ernie** (..) Ich weiß jetzt gerade nicht. #00:11:05-7#
1028
1029 **Interviewer** Kannst dich nicht mehr daran erinnern/ #00:11:06-5#
1030
1031 **Ernie** Nein. #00:11:06-7#
1032
1033 **Interviewer** Wie das ist. Okay, das ist kein Problem. (.) Was findest du gut an der/ (..) an dieser
1034 Familie? #00:11:15-1#
1035
1036 **Ernie** (.) Dass sie zusammenhält/ #00:11:18-8#
1037
1038 **Interviewer** //mhm// (bejahend) #00:11:18-8#
1039
1040 **Ernie** (.) Und ja. (.) #00:11:20-1#
1041
1042 **Interviewer** Das ist das wichtigste? #00:11:20-6#
1043
1044 **Ernie** Ja. #00:11:21-0#
1045
1046 **Interviewer** Dass die zusammenhalten? Und was machen die schlecht in dieser Familie?
1047 #00:11:24-4#
1048
1049 **Ernie** (..) Das weiß ich jetzt gerade auch nicht mehr. #00:11:27-7#
1050
1051 **Interviewer** //mhm// (bejahend) Ist okay. Ich habe halt manchmal Fragen, da weiß man eine
1052 Antwort oder manchmal nicht. Deswegen gehen wir einfach zur nächsten dann über: Wer sind
1053 eigentlich Katniss Freunde für dich? (.) Wer würdest du sagen/ #00:11:39-3#
1054
1055 **Ernie** (.) #00:11:39-7#
1056
1057 **Interviewer** Kannst wieder beschreiben, wenn du nicht die Namen weißt/ #00:11:41-7#
1058
1059 **Ernie** Peeta. #00:11:42-2#
1060
1061 **Interviewer** //mhm// (bejahend) #00:11:42-4#
1062
1063 **Ernie** (3) Ihre kleine Schwester natürlich, die Familie halt/ #00:11:48-5#
1064
1065 **Interviewer** //mhm// (bejahend) #00:11:48-5#
1066
1067 **Ernie** Und (3) da war doch noch eine, oder? (.) #00:11:56-2#
1068
1069 **Interviewer** Ich weiß nicht genau, wen du meinst, das müsstest/ #00:11:57-7#
1070
1071 **Ernie** Ja (.) ich weiß jetzt auch gerade wer/ wie die eine hieß oder wie die aussah. #00:12:02-
1072 3#
1073
1074 **Interviewer** War das/ War das eine Frau oder ein Mann? #00:12:05-1#

- 1075
1076 **Ernie** Ich glaube eine Frau. #00:12:06-3#
1077
1078 **Interviewer** Okay. (.) Und (.) wie sah die halbwegs aus, dann könnte ich dir helfen. #00:12:11-
1079 6#
1080
1081 **Ernie** Ich weiß es jetzt gerade nicht. #00:12:13-4#
1082
1083 **Interviewer** Weißt du auch nicht mehr. Okay, sonst kannst du einfach erstmal über die anderen
1084 reden. Was zeichnet denn die Freundschaft zwischen Katniss und Peeta aus? #00:12:19-3#
1085
1086 **Ernie** Dass (.) sie sich halt gut verstehen (.) auch und (.) dass sie (.) zum Beispiel auch
1087 aufeinander aufpassen. Sie hat ja auch mal ihn gerade gefunden, wo er/ #00:12:32-2#
1088
1089 **Interviewer** //mhm// (bejahend) #00:12:32-2#
1090
1091 **Ernie** Gerade glaube ich am sterben war oder? #00:12:33-8#
1092
1093 **Interviewer** Er war vergiftet. #00:12:34-4#
1094
1095 **Ernie** Ja, er war vergiftet und wollte/ sie wollte ihm helfen, aber war glaube ich zu spät. (.) Und
1096 ja. (..) #00:12:42-8#
1097
1098 **Interviewer** Okay, also das zeichnet dann die so aus? #00:12:44-6#
1099
1100 **Ernie** //mhm// (bejahend) #00:12:44-6#
1101
1102 **Interviewer** Wie findest du die Freundschaft zwischen den beiden? #00:12:46-6#
1103
1104 **Ernie** Eigentlich ganz gut. Aber auch mal haben die sich glaube ich einmal gestritten/ #00:12:51-
1105 4#
1106
1107 **Interviewer** //mhm// (bejahend) #00:12:51-4#
1108
1109 **Ernie** Und ja das passiert halt mal. ((lacht)) (.) #00:12:54-6#
1110
1111 **Interviewer** Okay, also das gehört auch zu einer Freundschaft einfach/ #00:12:56-1#
1112
1113 **Ernie** Ja. #00:12:56-4#
1114
1115 **Interviewer** Dazu. Wie findest du die Freundschaft zwischen (.) Prim und Katniss? Haben die
1116 eine gute Beziehung zueinander dann? #00:13:03-6#
1117
1118 **Ernie** Äh, wer ist/ Prim ist die kleine Schwester. #00:13:05-9#
1119
1120 **Interviewer** Genau, du hattest ja gesagt, das ist auch eine Freundschaft für dich. #00:13:08-4#
1121
1122 **Ernie** Ja, also (.) sehr gut, weil erstens sie hat sich ja auch geopfert/ #00:13:12-3#
1123
1124 **Interviewer** //mhm// (bejahend) #00:13:12-3#
1125
1126 **Ernie** Und alles mögliche. (.) Die haben sich halt wenig gestritten. #00:13:16-6#
1127
1128 **Interviewer** Ja. (..) Wie stellt sich Katniss eigentlich ihre eigene Zukunft wohl vor? Also bevor
1129 die *Hunger Games* angefangen haben. #00:13:25-2#
1130
1131 **Ernie** Ich glaube dass sie vielleicht eine Zukunft hätte, wo sie mit einem Freund leben könnte/
1132 #00:13:31-7#
1133
1134 **Interviewer** //mhm// (bejahend) #00:13:31-7#

- 1135
1136 **Ernie** Oder so. Und (.) in ein eigenes Haus ziehen würde. Und/ Ja, einfach weiterleben könnte.
1137 (.) #00:13:39-3#
1138
1139 **Interviewer** So wie es bisher war dann? #00:13:40-4#
1140
1141 **Ernie** Ja. #00:13:40-8#
1142
1143 **Interviewer** Das Ganze. (..) Und (.) nachdem sie bei den *Hunger Games* teilgenommen hat?
1144 (.) Wie hat sie sich dann wohl ihre Zukunft vorgestellt? #00:13:51-2#
1145
1146 **Ernie** Also in den *Hunger Games*? (.) #00:13:54-1#
1147
1148 **Interviewer** Ja, also später, als sie aus diesen Arenen raus war. Als sie überlebt hatte.
1149 #00:13:57-7#
1150
1151 **Ernie** Dass sie vielleicht aufpasst jetzt, ((lacht)) weil die/ so Raumschiffe haben die ja abgeholt
1152 und/ #00:14:04-7#
1153
1154 **Interviewer** Genau, diese Hovercrafts. #00:14:05-7#
1155
1156 **Ernie** Dass sie jetzt aufpasst, dass ihr nichts passiert so. #00:14:09-8#
1157
1158 **Interviewer** //mhm// (bejahend) #00:14:09-8#
1159
1160 **Ernie** Und ja weiterhin versucht die Zukunft schön zu gestalten. (.) #00:14:16-3#
1161
1162 **Interviewer** //mhm// (bejahend) Okay, dann haben wir das auch. Super. (.) Jetzt möchte ich ein
1163 bisschen über Panem allgemein reden. Wie sieht denn eigentlich so die Welt in Panem
1164 eigentlich aus? Wie empfindest du diese Welt? #00:14:28-6#
1165
1166 **Ernie** Als Krieg sozusagen. (.) #00:14:31-1#
1167
1168 **Interviewer** Also Panem ist im Krieg für dich dann? #00:14:32-8#
1169
1170 **Ernie** //mhm// (bejahend) #00:14:33-6#
1171
1172 **Interviewer** Was macht es für dich, dass es ein Krieg ist, aus? #00:14:36-8#
1173
1174 **Ernie** Dass es halt so ein Spiel, wo sich/ Da geht es ja halt ums Überleben. #00:14:42-5#
1175
1176 **Interviewer** //mhm// (bejahend) #00:14:42-5#
1177
1178 **Ernie** Da sind ja auch überall Fallen aufgestellt und Kameras. Dass/ Damit man überhaupt
1179 bewachen kann. Und das ist halt die gemeinste Sache, dass man einfach sagen kann "Ach, die
1180 ist jetzt einfach tot." und dann passiert irgendwas. (.) #00:14:55-3#
1181
1182 **Interviewer** Also dass jemand selber entscheiden kann, dass jemand stirbt? #00:14:57-9#
1183
1184 **Ernie** Ja. (.) #00:14:58-9#
1185
1186 **Interviewer** Okay. #00:14:59-4#
1187
1188 **Ernie** (..) Und ja/ Das ist halt/ das ist an/ und dass einfach alle einfach weiterkommen wollen
1189 und sich dann bekriegen hinterher. (.) #00:15:10-5#
1190
1191 **Interviewer** Und wenn du außerhalb dieser Arenen bist: Wie findest du da die Welt in Panem?
1192 (.) Also in diesen Distrikten zum Beispiel, oder im *Capitol*. #00:15:19-2#
1193
1194 **Ernie** (.) Irgendwie/ (.) Na ja, weil das ist alles dann so High Tech mäßig alles/ #00:15:26-3#

- 1195
1196 **Interviewer** Ja. #00:15:26-7#
1197
1198 **Ernie** Und das ist ja Zukunft sozusagen/ #00:15:28-9#
1199
1200 **Interviewer** Genau. #00:15:29-1#
1201
1202 **Ernie** Zukunft und Vergangenheit oder so. (.) #00:15:32-0#
1203
1204 **Interviewer** Was ist für dich da Vergangenheit? #00:15:33-6#
1205
1206 **Ernie** Die Arenen. #00:15:34-8#
1207
1208 **Interviewer** Okay. #00:15:35-6#
1209
1210 **Ernie** Weil die zum Beispiel im zweiten oder dritten Teil/ kommen/ sind die glaube ich in so einer
1211 Stadt/ so eine verlassene, oder? #00:15:41-5#
1212
1213 **Interviewer** (.) Im dritten. #00:15:43-1#
1214
1215 **Ernie** Ja, dann kommt auf einmal irgendwie eine schwarze Welle und/ (.) #00:15:47-0#
1216
1217 **Interviewer** Genau. #00:15:47-4#
1218
1219 **Ernie** Alles stürzt halt zusammen. #00:15:49-3#
1220
1221 **Interviewer** Die Falle dort? (.) Als die dann aufgebaut wurde. #00:15:52-7#
1222
1223 **Ernie** Und ja. (.) #00:15:54-7#
1224
1225 **Interviewer** Wie findest du denn das Zusammenleben der Menschen in Panem? (.) Wie leben
1226 die Menschen miteinander? #00:16:02-5#
1227
1228 **Ernie** Also außerhalb oder in den Arenen/ #00:16:04-6#
1229
1230 **Interviewer** Kannst du dir aussuchen, womit du anfangen/ #00:16:06-0#
1231
1232 **Ernie** Also außerhalb eigentlich ganz gut. Die haben ja alle dann Häuser, (.) leben vielleicht in
1233 Wäldern oder auf Land. #00:16:13-4#
1234
1235 **Interviewer** Ja. #00:16:13-9#
1236
1237 **Ernie** Vielleicht auch mal in der Innenstadt. (.) #00:16:16-4#
1238
1239 **Interviewer** //mhm// (bejahend) #00:16:16-6#
1240
1241 **Ernie** Und in den Arenen halt ist sozusagen alles kaputt. Zum Beispiel die Stadt da. (.) Ist alles
1242 zerfallen und alles und/ ja. Nicht sehr schön. #00:16:29-2#
1243
1244 **Interviewer** Okay. (.) Also allein schon die Stadt an sich macht das Leben der Menschen
1245 untereinander schwierig? #00:16:34-4#
1246
1247 **Ernie** Ja. (.) #00:16:36-5#
1248
1249 **Interviewer** Was findest du in Panem gut gemacht? #00:16:38-5#
1250
1251 **Ernie** Dass einfach die/ (.) zum Beispiel die Bücher meistens gut geschrieben worden sind.
1252 Dass/ #00:16:47-3#
1253
1254 **Interviewer** Ich meine die Welt jetzt/ #00:16:48-3#

1255
1256 **Ernie** Ach so die Welt. (.) Ja, dass sie einfach fantasievoll gestalten wurde so. Also da wurde/
1257 #00:16:54-9#
1258
1259 **Interviewer** Also ich meine nicht wie die Autorin das geschrieben, sondern wie die Welt an sich
1260 ist dort. #00:16:59-9#
1261
1262 **Ernie** Ach so, die ist verlassen, dreckig leicht, oder/ und/ #00:17:04-2#
1263
1264 **Interviewer** Ja, zum Beispiel was findest du gemacht heißt/ ich glaube, was ich eigentlich
1265 wissen möchte ist: Die Menschen leben ja in Panem und was/ #00:17:11-2#
1266
1267 **Ernie** Ja. #00:17:11-4#
1268
1269 **Interviewer** Findest du daran, wie die Menschen in Panem finden, gut? #00:17:14-1#
1270
1271 **Ernie** (.) Dass die miteinander auskommen. (.) #00:17:17-7#
1272
1273 **Interviewer** Woran siehst du das, dass sie miteinander auskommen? #00:17:20-2#
1274
1275 **Ernie** Dass sie auch mal dann reden miteinander und sich dann vielleicht verbünden und alles.
1276 Und ja/ (.) #00:17:26-8#
1277
1278 **Interviewer** Okay, das findest du also gut gemacht? (.) Und wenn du etwas mitnehmen könntest
1279 aus Panem hierhin? (.) Was wäre das dann? #00:17:34-3#
1280
1281 **Ernie** (7) Weiß ich gar nicht. #00:17:42-6#
1282
1283 **Interviewer** Nein, musst du auch nicht dann. Was findest besonders schlecht in Panem gelöst
1284 wie die Menschen leben? #00:17:48-2#
1285
1286 **Ernie** (.) Dass einfach böse Menschen Leute, die gerade gut leben, einfach mitnehmen und
1287 dann in die *Hunger Games* reinstecken sozusagen. Also/ (.) #00:17:59-8#
1288
1289 **Interviewer** Ist das auch das schlimmste dann für dich? #00:18:01-6#
1290
1291 **Ernie** //mhm// (bejahend) #00:18:02-0#
1292
1293 **Interviewer** Ist dann/ #00:18:02-9#
1294
1295 **Ernie** Ja. #00:18:03-4#
1296
1297 **Interviewer** Was bedeutet das dann für diese Menschen? #00:18:05-7#
1298
1299 **Ernie** Dass es jetzt halt entweder vorbei ist oder weiter leben. Das ist/ Das können die ja gar
1300 nicht bestimmen/ #00:18:12-6#
1301
1302 **Interviewer** //mhm// (bejahend) #00:18:12-6#
1303
1304 **Ernie** Und ja. (.) #00:18:14-2#
1305
1306 **Interviewer** Dass es nicht mehr in ihrer eigenen Hand liegt dann? #00:18:16-2#
1307
1308 **Ernie** Ja. #00:18:16-8#
1309
1310 **Interviewer** Das ganze. (.) Gut. Ich würde jetzt noch ein bisschen über das Thema Rebellion
1311 reden, das/ #00:18:22-7#
1312
1313 **Ernie** Was ist Rebellion? #00:18:23-8#
1314

- 1315 **Interviewer** Rebellion ist/ dass was im dritten Band machen. Dass die dann praktisch
1316 versuchen/ ja, den Herrscher zu stürzen. (.) Also sowas wie eine Revolution praktisch zu
1317 machen. Das ist so in etwa eine Rebellion/ #00:18:35-8#
1318
- 1319 **Ernie** Und wie war die Frage jetzt noch? #00:18:36-8#
1320
- 1321 **Interviewer** Nein, ich wollte nur sagen/ #00:18:38-1#
1322
- 1323 **Ernie** Ach so. #00:18:38-4#
1324
- 1325 **Interviewer** Worüber wir jetzt erstmal reden, ((lacht)) dass du weißt, worum es geht/ #00:18:40-
1326 4#
1327
- 1328 **Ernie** Ja. #00:18:40-6#
1329
- 1330 **Interviewer** Was würde/ Was ist für dich denn persönlich eine Revolution oder eine Rebellion?
1331 Was verbindest du damit, wenn du das hörst? #00:18:47-8#
1332
- 1333 **Ernie** Revolution (..) verbinde ich damit, dass/ (3) Wie die Welt hinterher und nachher aus/
1334 #00:19:00-1#
1335
- 1336 **Interviewer** //mhm// (bejahend) #00:19:00-2#
1337
- 1338 **Ernie** Also vorher und nachher aussehen würde. So Revolution, also Weiterentwicklung.
1339 #00:19:04-4#
1340
- 1341 **Interviewer** Ja. #00:19:05-0#
1342
- 1343 **Ernie** Und was war das andere nochmal? #00:19:07-4#
1344
- 1345 **Interviewer** Rebellion. #00:19:08-9#
1346
- 1347 **Ernie** Rebellion ist so zum Beispiel rebellieren so/ (.) einfach auf jemanden losgehen, der was
1348 Böses zum Beispiel gemacht hat. #00:19:16-4#
1349
- 1350 **Interviewer** Okay, also das heißt für dich rebellieren? #00:19:18-5#
1351
- 1352 **Ernie** Ja. #00:19:18-8#
1353
- 1354 **Interviewer** Dass du jemanden, der etwas böses gemacht hat, dass/ (.) du dich dagegen stellst.
1355 (.) Welches Verhalten fändest du denn in einer Rebellion richtig? Also wie darf man sich
1356 verhalten, wenn man rebelliert? #00:19:30-8#
1357
- 1358 **Ernie** (.) Nicht auffallen zum Beispiel und versuchen/ (.) Also zum Beispiel jetzt den umbringen
1359 zum Beispiel, den man HASST wie Hölle/ #00:19:41-8#
1360
- 1361 **Interviewer** //mhm// (bejahend) #00:19:41-9#
1362
- 1363 **Ernie** Zum Beispiel. (.) Einfach versuchen so umzubringen, dass es KEINER bemerkt. So zum
1364 Beispiel einfach in den Busch ziehen, (.) Mund zuhalten und dann einfach (.) vielleicht erwürgen
1365 oder so. #00:19:54-8#
1366
- 1367 **Interviewer** Ja. Und welches Verhalten würdest du falsch finden in einer Rebellion. Was darf
1368 man nicht machen? #00:20:00-5#
1369
- 1370 **Ernie** Einfach von/ Zum Beispiel einer steht gerade auf der Tribüne/ #00:20:05-0#
1371
- 1372 **Interviewer** //mhm// (bejahend) #00:20:05-0#
1373

- 1374 **Ernie** Du stehst im Publikum und schießt einfach einmal auf ihn. Und dann bemerken ja alle,
1375 zum Beispiel Agenten oder Polizisten sofort "Ah, der rebelliert." zum Beispiel/ #00:20:17-4#
1376
- 1377 **Interviewer** //mhm// (bejahend) #00:20:17-4#
1378
- 1379 **Ernie** "Und den erfassen wir jetzt." #00:20:20-0#
1380
- 1381 **Interviewer** Okay. Also das wäre auf jeden Fall/ so dürfte man sich nicht verhalten? #00:20:23-
1382 4#
1383
- 1384 **Ernie** Ja. #00:20:24-1#
1385
- 1386 **Interviewer** (3) Warum entscheidet sich eigentlich Katniss an der Rebellion teilzunehmen? Was
1387 sie ja im dritten Band machen. #00:20:34-1#
1388
- 1389 **Ernie** (.) #00:20:35-1#
1390
- 1391 **Interviewer** Wie empfindest du das? Warum macht das Katniss? #00:20:37-3#
1392
- 1393 **Ernie** Weil (.) der Mann oder die Frau, ich weiß jetzt nicht mehr, sie ja dahin geschickt hat zum
1394 Beispiel/ #00:20:44-3#
1395
- 1396 **Interviewer** //mhm// (bejahend) #00:20:44-5#
1397
- 1398 **Ernie** Und (.) sie sich dann rächen will. (.) Meine ich jetzt glaube ich. (.) #00:20:49-7#
1399
- 1400 **Interviewer** Ich weiß jetzt nicht genau welchen. Meinst du die von Distrikt 13 die Führerin oder/
1401 #00:20:54-7#
1402
- 1403 **Ernie** Ja, ich glaube. Also die, die alle da rein gesteckt hat in diese Arenen. (..) Da ist ja so eine.
1404 (3) #00:21:04-3#
1405
- 1406 **Interviewer** Ich weiß gerade nicht mehr, wen du meinst. Aber ist okay. (.) Ansonsten (..) würdest
1407 du sagen Katniss hat sich selbst entschieden zu rebellieren oder/ #00:21:14-2#
1408
- 1409 **Ernie** Ja. #00:21:14-8#
1410
- 1411 **Interviewer** Hat das jemand anderes/ #00:21:16-4#
1412
- 1413 **Ernie** Ich glaube sie hat das selbst entschieden/ #00:21:18-4#
1414
- 1415 **Interviewer** //mhm// (bejahend) #00:21:18-4#
1416
- 1417 **Ernie** Sie will das gerne machen und/ Ja. #00:21:21-3#
1418
- 1419 **Interviewer** Warum genau? #00:21:22-4#
1420
- 1421 **Ernie** Weil sie sich halt rächen will. #00:21:24-3#
1422
- 1423 **Interviewer** An Snow jetzt meinst/ #00:21:25-4#
1424
- 1425 **Ernie** Ja. #00:21:25-6#
1426
- 1427 **Interviewer** Du dann. Okay, Rache ist dann praktisch der Grund. (.) Welche Gefahren hat es
1428 eigentlich für Katniss zu rebellieren? #00:21:31-5#
1429
- 1430 **Ernie** (.) Dass irgendeiner sie verrät. Oder (.) jemand/ jemand einfach auf sie losgeht und sie
1431 festhält und dann erst Bescheid sagt/ #00:21:43-6#
1432
- 1433 **Interviewer** //mhm// (bejahend) #00:21:43-6#

1434
1435 **Ernie** Und dass/ (.) Ja zum Beispiel Peeta zum Beispiel, dass er da mitmacht glaube ich/
1436 #00:21:50-0#
1437
1438 **Interviewer** Ja. #00:21:50-2#
1439
1440 **Ernie** Und er dann auf einmal SIE dann weggeschubst "Ja sie/ sie/ sie will/ i". (.) Ich weiß jetzt
1441 nicht. "Sie (.) will dich umbringen. (.) Bringen wir sie um.". Und ja/ (.) So verraten werden der
1442 andere. #00:22:06-0#
1443
1444 **Interviewer** Ah, okay, dann weiß ich was das ist. (.) Welches Ziel haben eigentlich die Rebellen
1445 in Panem dann? (3) Was möchten die? #00:22:16-6#
1446
1447 **Ernie** Ich glaube töten. (.) #00:22:18-5#
1448
1449 **Interviewer** Wen oder was? #00:22:19-5#
1450
1451 **Ernie** (.) Weiß ich jetzt gerade nicht. (.) #00:22:22-1#
1452
1453 **Interviewer** Aber er ist auf jeden Fall das Ziel jemanden umzubringen dann? #00:22:24-6#
1454
1455 **Ernie** Ja. #00:22:24-9#
1456
1457 **Interviewer** (.) Wie findest du gehen die Rebellen eigentlich mit ihren Gegnern um? #00:22:28-
1458 5#
1459
1460 **Ernie** (5) Weiß ich jetzt/ #00:22:34-1#
1461
1462 **Interviewer** Kein Problem, das ist halt nur/ Wenn du es nicht weißt ist es super, wenn du das
1463 so sagst. (.) Wenn du jetzt so ein bisschen das Revue passieren lässt/ also so in Gedanken
1464 kreist. (.) Wer sind für dich eigentlich die Gewinner der Rebellion am Ende? #00:22:45-6#
1465
1466 **Ernie** (.) Hier/ #00:22:47-5#
1467
1468 **Interviewer** Wem geht es halt besser zum Beispiel? #00:22:49-2#
1469
1470 **Ernie** Katne oder/ #00:22:50-6#
1471
1472 **Interviewer** Katniss. #00:22:50-9#
1473
1474 **Ernie** Katniss geht es dann besser und Peeta und allen möglichen. Also die auch mitgeholfen
1475 haben. (.) #00:22:58-1#
1476
1477 **Interviewer** In der Rebellion? #00:22:58-7#
1478
1479 **Ernie** Ja. #00:22:58-9#
1480
1481 **Interviewer** Dann mitgeholfen haben. (.) Wer wären für dich dann Verlierer der Rebellion?
1482 #00:23:03-2#
1483
1484 **Ernie** Der (.) wie hieß er nochmal? #00:23:05-3#
1485
1486 **Interviewer** Der Präsident? #00:23:05-8#
1487
1488 **Ernie** Ja. (.) #00:23:07-2#
1489
1490 **Interviewer** //mhm// (bejahend) #00:23:07-5#
1491
1492 **Ernie** Der wäre eigentlich der Verlierer. (.) #00:23:09-9#
1493

- 1494 **Interviewer** Gibt es noch mehr Verlierer oder ist das für dich der einzige, für den es deutlich
1495 schlechter ist? #00:23:15-1#
1496
- 1497 **Ernie** Ja für den eigentlich. #00:23:16-7#
1498
- 1499 **Interviewer** Okay. (.) Wenn du jetzt selber in dieser Welt leben würdest: Könntest du dir
1500 vorstellen auch an dieser Rebellion teilzunehmen? #00:23:24-6#
1501
- 1502 **Ernie** (.) Ja, schon/ schon eigentlich. (.) #00:23:28-3#
1503
- 1504 **Interviewer** Und weshalb könntest du dir das vorstellen? #00:23:30-6#
1505
- 1506 **Ernie** Weil (.) es halt Racheausübung ist. Also dass ich einfach Rache nehmen will an dem,
1507 was er mir gerade getan hat. Und das wäre einfach (.) ein gutes Gefühl dann für mich. (.)
1508 #00:23:42-8#
1509
- 1510 **Interviewer** Okay. (..) Gut, das wollte ich nämlich auch noch fragen mal, dass ist ähnlich wie
1511 mit dem Ins Hier holen eine Frage/ (..) Zum Abschluss jetzt noch würde ich gerne noch ein
1512 bisschen über was nachher passieren könnte reden. Und zwar: Wie stellst du dir diese Zukunft
1513 in Panem vor NACH den Büchern? Was passiert wohl danach? #00:24:04-2#
1514
- 1515 **Ernie** Dass sie weiter/ dann gehen sie vielleicht nach Hause und auf einmal (.) droht ein
1516 Bombeneinschlag und sie müssen einfach weg fliehen/ #00:24:14-6#
1517
- 1518 **Interviewer** //mhm// (bejahend) #00:24:14-7#
1519
- 1520 **Ernie** Und hinterher war das doch nur eine Fall und alle sind dann wieder in so einer Kuppel/
1521 #00:24:19-1#
1522
- 1523 **Interviewer** Ja. #00:24:19-4#
1524
- 1525 **Ernie** Vielleicht gefangen und müssen/ (.) #00:24:21-3#
1526
- 1527 **Interviewer** Also ein Spiel im Spiel? #00:24:22-5#
1528
- 1529 **Ernie** //mhm// (bejahend) #00:24:22-7#
1530
- 1531 **Interviewer** Das ganze dann. (..) Wie stellst du dir denn die Zukunft von Katniss dann vor? (.)
1532 Wie wird sie weiter leben nach diesen Büchern? #00:24:32-4#
1533
- 1534 **Ernie** (.) Ich weiß es jetzt nicht. Also wenn das jetzt mit dem Spiel im Spiel ist, dann ist ja
1535 eigentlich schon gebildet von den anderen Spielen und dann weiß sie ja, was zu tun ist.
1536 #00:24:44-0#
1537
- 1538 **Interviewer** Und wenn es nicht der Fall wäre? Wenn es jetzt wirklich dann zu Ende wäre? Wie
1539 würde jetzt Katniss wohl weiterleben? #00:24:49-1#
1540
- 1541 **Ernie** Dann würde sie glaube ich wieder zu den Eltern gehen/ #00:24:52-3#
1542
- 1543 **Interviewer** //mhm// (bejahend) #00:24:52-3#
1544
- 1545 **Ernie** Und weiterhin mit denen leben und allen. (.) #00:24:55-8#
1546
- 1547 **Interviewer** Okay, das wäre dann das dann. (.) Jetzt als letzte Frage nochmal zum Vorstellen:
1548 Was wäre wohl eigentlich passiert, wenn nicht rebelliert worden wäre in diesem Buch? Wie sähe
1549 die Welt dann aus? #00:25:08-4#
1550
- 1551 **Ernie** Dann wäre die Welt weiterhin voll mit (.) Spielen/ mit *Hunger Games*/ #00:25:13-6#
1552
- 1553 **Interviewer** //mhm// (bejahend) #00:25:13-6#

- 1554
1555 **Ernie** Und allem möglichen. Und weniger MENSCHEN halt. (.) Weil sie sich ja gegenseitig töten.
1556 Und/ Ja. #00:25:19-3#
1557
1558 **Interviewer** Okay. (.) Was wäre besser geworden, wenn sie nicht rebelliert hätten? #00:25:24-
1559 1#
1560
1561 **Ernie** Eigentlich fast gar nichts denke ich mal. (.) #00:25:28-2#
1562
1563 **Interviewer** Okay und was wäre schlechter geworden dann? #00:25:30-4#
1564
1565 **Ernie** Dass sie weiterhin immer noch in Gefangenschaft leben. ((lacht)) (.) #00:25:34-7#
1566
1567 **Interviewer** Wie sieht diese Gefangenschaft dann aus? Woran merkst du das? #00:25:38-4#
1568
1569 **Ernie** (.) Dass einfach (..) jeder nichts machen kann. Also er kann nicht weg da, wo er gerade
1570 ist. (.) #00:25:47-3#
1571
1572 **Interviewer** Okay, also sie können nicht frei entscheiden, wo sie hin möch/ #00:25:49-2#
1573
1574 **Ernie** //mhm// (bejahend) #00:25:49-2#
1575
1576 **Interviewer** Meinst du damit dann auch. (.) Cool (.) dann haben wir das durch. #00:25:55-0#

Appendix A13 Feline T1

- 1 **Interviewer** Wie oft liest du eigentlich so Bücher in der Woche? #00:00:03-5#
2
3 **Feline** Nicht oft, also (.) mal wenn ich Zeit hab lese ich abends, aber (.) im Moment eigentlich
4 gar nicht. #00:00:10-7#
5
6 **Interviewer** Gibt es da irgendwie eine Regelmäßigkeit oder ist das total unregelmäßig?
7 #00:00:15-2#
8
9 **Feline** Eigentlich total unregelmäßig. #00:00:17-3#
10
11 **Interviewer** Es hängt wirklich von Zeit ab? #00:00:19-0#
12
13 **Feline** Ja. #00:00:19-2#
14
15 **Interviewer** Und wann hast du Zeit mal zu lesen? Wann passiert das? #00:00:23-0#
16
17 **Feline** Wenn nicht so viel Stress in der Schule ist/ #00:00:26-0#
18
19 **Interviewer** //mhm// (bejahend) #00:00:26-5#
20
21 **Feline** Wenn wir halt keine Hausaufgaben aufhaben und man einfach (.) alles sag ich mal schon
22 am Tag gemacht hat und den Abend wirklich frei hat und nichts mehr da machen muss. ((lacht))
23 #00:00:37-0#
24
25 **Interviewer** Okay, das ist dann so ein Fall wo du/ #00:00:39-2#
26
27 **Feline** Ja. #00:00:39-7#
28
29 **Interviewer** Das hast. Entscheidest du dich dann immer für Bücher, wenn das vorliegt, oder
30 machst du auch mal was anderes? #00:00:45-0#
31
32 **Feline** Nein, also nicht immer, aber manchmal schon, wenn man wirklich viel Zeit hat. Und sonst
33 bin auch oft am Handy LEIDER. ((lacht)) #00:00:55-1#
34
35 **Interviewer** Ist vollkommen okay. #00:00:56-4#
36
37 **Feline** (.) Ja. (.) #00:00:58-9#
38
39 **Interviewer** Wie gesagt es gibt heute nichts peinliches, nicht schlimmes. Ich hab schon alles
40 gehört. Wirklich ALLES. Von daher: Ich finde eine ehrliche Antwort ist die beste die du geben
41 kannst, weil es einfach auch die Realität ja von dir ist. (.) Wenn du dann mal liest, wie lange liest
42 du dann so? #00:01:14-1#
43
44 **Feline** Also es kommt auf das Buch an. #00:01:16-5#
45
46 **Interviewer** //mhm// (bejahend) #00:01:16-5#
47
48 **Feline** Wenn es mich halt, sag ich mich mal, packt so dann lese ich schon MEHR, also dass
49 man dann/ Also in [Schulfach1 Feline] haben wir ein Buch gelesen, das fand ich ziemlich gut.
50 Das hatte ich dann auch in zwei Tagen durch. Also es war jetzt auch nicht dick, aber wenn das
51 halt Spaß macht zu lesen liest man halt mehr als sonst. Und wenn das Buch eher so ist, dass
52 man sich so denkt "Mhm", dann lese ich meistens nur ein Kapitel/ #00:01:38-9#
53
54 **Interviewer** //mhm// (bejahend) #00:01:39-2#
55
56 **Feline** Oder ja. #00:01:40-5#

- 57
58 **Interviewer** Okay, also hängt dann vollkommen praktisch vom Buch ab? (.) Was liest du dann
59 gerne, wenn du mal liest? #00:01:47-0#
60
61 **Feline** (.) Es kommt immer drauf an, also ich hab jetzt nicht irgendwie Favoriten oder so. Im
62 Moment versuche ich auch was [Sprache] zu lesen. ((lacht)) Also ist dann es eher so/ (.) [Genre1
63 Feline] mag ich eigentlich. #00:02:01-2#
64
65 **Interviewer** Ja. #00:02:01-6#
66
67 **Feline** Und auch einfach so/ (.) Ich weiß nicht, wie man das nennt, einfach so (.) [Genre2 Feline]
68 so, also was auch so wirklich passieren könnte, sowas. Einfach so generell so [Genre2 Feline].
69 #00:02:16-4#
70
71 **Interviewer** Ach so, ja aber das ist glaube einfach [Literaturgattung]. ((lacht)) #00:02:19-5#
72
73 **Feline** Ja. ((lacht)) #00:02:20-4#
74
75 **Interviewer** Es gibt da kein "richtiges" Wort dafür. (.) Fallen dir da so konkret Bücher ein, die du
76 besonders gern hast, oder Autoren, die du besonders gerne hast? #00:02:27-8#
77
78 **Feline** Autoren jetzt nicht aber (..) ich fand [Buchreihe1 Feline] gut und (.) ja *The Hunger Games*,
79 davon habe ich ja auch alle gelesen und in [Schulfach1 Feline] lesen wir [Buchtitel1 Feline], also
80 das ist sowas aus [Land], das/ #00:02:45-9#
81
82 **Interviewer** //mhm// (bejahend) #00:02:46-2#
83
84 **Feline** War für mich ziemlich gut geschrieben und ja. (.) #00:02:49-7#
85
86 **Interviewer** Was hast du auf/ Ist das das was du [Sprache] gelesen hast jetzt auch? #00:02:52-
87 8#
88
89 **Feline** Nein, also das haben wir im [Schulfach1 Feline]/ #00:02:54-1#
90
91 **Interviewer** //mhm// (bejahend) #00:02:54-3#
92
93 **Feline** Unterricht gelesen, aber mein_e Freund_in kommt [Land] und wir hatten hier so einen
94 Bücherbasar, da hatte sie halt auch [Sprache] Bücher und da war irgendwie so ein
95 Tagebuchbuch sag ich mal so/ #00:03:07-3#
96
97 **Interviewer** //mhm// (bejahend) #00:03:07-3#
98
99 **Feline** So [Sprache] und das probiere ich im Moment ein bisschen/ #00:03:10-9#
100
101 **Interviewer** Viel Erfolg. #00:03:11-5#
102
103 **Feline** Ist aber schwer. #00:03:12-3#
104
105 **Interviewer** Also ich lese mittlerweile viel [Sprache]. Am Anfang ist es schwer. Ich glaube mein
106 erstes Buch [Sprache] habe ich gelesen/ (..) das war [Jahr]. Mit [Alter] habe ich mein erstes
107 Buch [Sprache] gelesen. Wie alt bist du jetzt? #00:03:23-0#
108
109 **Feline** [Alter]. ((lacht)) #00:03:23-9#
110
111 **Interviewer** Siehst, also (.) sind wir da etwas ähnlich. ((lacht)) Und das war auch sehr schwer
112 für mich. #00:03:27-6#
113
114 **Feline** ((lacht)) (.) #00:03:29-9#
115

- 116 **Interviewer** Genau, welche Art hatten wir schon. So jetzt sind wir eigentlich mit dem Lesen
117 schon durch, jetzt kommen die schwierigeren Fragen und zwar geht es darum um das Jetzt so:
118 Was ist dir in deinem Leben eigentlich wichtig? #00:03:41-1#
119
- 120 **Feline** (.) Freunde. Dass man nicht immer so alles strickt nach der Ordnung macht, also (.) zum
121 Beispiel jetzt alle ziehen immer das Gleiche an und so und ich finde, wenn man das wirklich
122 mag, dann soll man das auch so tragen, aber ich zum Beispiel ziehe dann lieber was anderes
123 an, was jetzt andere vielleicht nicht so anziehen. Ich finde da für sowas muss man offen sein
124 und (.) einfach Spaß zu haben und dann einfach JETZT so zu leben. Also klar sollte man jetzt
125 nicht so sagen "Okay, ich hab eh nur das, ich kann auf alles hier scheißen."/ #00:04:15-4#
126
- 127 **Interviewer** //mhm// (bejahend) #00:04:15-4#
128
- 129 **Feline** Sondern/ Also man sollte schon ein bisschen drüber nachdenken, was man tut, aber
130 nicht die ganze Zeit nur an die Zukunft oder die Vergangenheit denken sondern auch jetzt so
131 zu leben. #00:04:25-5#
132
- 133 **Interviewer** Das finde ich auf jeden Fall ein interessantes Konzept, was gehört für dich so dazu?
134 In diesem "Jetzt" leben. Also du hast ja jetzt schon das gesagt mit diesem Anziehen, was gehört
135 noch/ #00:04:32-3#
136
- 137 **Feline** Also dass man auch/ Ich hab mir jetzt für dieses Jahr vorgenommen mehr mit meinen
138 Freunden zu machen, weil ich ganz oft einfach nur Zuhause bin und mir so denke "Hm, ich
139 könnte mich ja verabreden.". #00:04:42-6#
140
- 141 **Interviewer** ((lacht)) #00:04:42-6#
142
- 143 **Feline** Aber dann denkt man sich so "Ja, mit wem denn?" und "Hat der jetzt Zeit?" und (.) dann
144 (.) macht man das doch nicht und jetzt habe ich mir vorgenommen einfach dann immer zu sagen
145 "Hier, hast du Zeit?", weil man dann einfach auch viel mehr erlebt so und ja. #00:04:58-7#
146
- 147 **Interviewer** Also ist es dann für dich so eine spontane Verabredung oder planst du das schon?
148 #00:05:02-6#
149
- 150 **Feline** Also teilweise PLANE ich dann auch was. Also manchmal zwei Wochen vorher,
151 manchmal eine Woche vorher, manchmal übernachten wir mit mehreren Mädchen/ #00:05:10-
152 2#
153
- 154 **Interviewer** //mhm// (bejahend) #00:05:10-2#
155
- 156 **Feline** aus der Klasse zusammen. Das planen wir dann immer so eine Woche vorher. Aber
157 manchmal sagt man auch einfach so "Hey, hast du (.) Heute nach der Schule Zeit?" und dann
158 trifft man sich einfach so. #00:05:19-4#
159
- 160 **Interviewer** //mhm// (bejahend) Klappt das auch ganz gut, weil ihr von der Distanz euch schnell
161 treffen könnt oder/ #00:05:25-5#
162
- 163 **Feline** Ja, also es kommt immer auf die Leute auch an. #00:05:27-8#
164
- 165 **Interviewer** //mhm// (bejahend) #00:05:27-9#
166
- 167 **Feline** Also mit meiner einen Freundin kann ich mich ganz schnell immer so, sag ich mal, treffen,
168 weil sie dann auch/ (.) Ihre Eltern sag ich mal nicht so streng sind und meine andere Freundin
169 muss dann immer erst Zuhause anrufen und so fragen "Ja, darf ich denn?" und bei ihr klappt
170 das dann öfters mal nicht. Und (.) ja von der Distanz ist es halt auch, also (.) man merkt trotzdem
171 schon wenn jetzt jemand in [Ort1] wohnt. Also ich wohne in [Ort2], das ist ja da in der Nähe so/
172 #00:05:51-4#
173
- 174 **Interviewer** Ich komme aus [Ort]. #00:05:52-0#
175

- 176 **Feline** ((lacht)) (.) Und dann geht man schon lieber, wenn man so sagt "Hm, soll ich mich jetzt
177 mit jemandem aus [Ort1] oder [Ort3] treffen?", fragt man erst den aus [Ort1] weil man dann so
178 denkt "Da würde ich schneller mit dem Bus, Fahrrad, oder sonst was hinkommen.". Und die
179 Eltern müssen nicht so viel fahren, wenn man mit dem Auto fährt, also/ Aber es geht halt immer
180 noch, weil alles in einem/ #00:06:13-4#
181
182 **Interviewer** Ich kenne die Probleme, wenn man [Ein Ort wie Ort2] wohnt. #00:06:14-3#
183
184 **Feline** ((lacht)) (.) #00:06:16-1#
185
186 **Interviewer** Aber (..) jetzt so: Ich glaube ich vermisse es auch nicht so. Also ich glaube nicht,
187 dass du dich schlecht fühlen musst, wenn du es nicht vermisst. #00:06:24-4#
188
189 **Feline** ((lacht)) #00:06:24-4#
190
191 **Interviewer** Irgendwann ist auch keiner mehr da und (.) ich glaube das hat es ausgemacht, die
192 Menschen eher, die so drumherum sind. So in diesem Raum. Deswegen kenne ich das auch
193 mit diesem Planen. Hat für dich dieses Planen auch irgendwie so eine Auswirkung auf dieses
194 "im Jetzt leben"? Weil es/ Es geht ja nicht ohne planen/ #00:06:43-7#
195
196 **Feline** Ja, also ich würde später gerne [Beruf] werden und dann denke ich mir jetzt schon immer/
197 Also nicht wirklich in der Schule/ Also ich bin relativ gut sag ich mal in der Schule und ich sage
198 jetzt halt nicht "Ja, ich muss jetzt unbedingt diese Klasse richtig gut machen damit ich das später
199 schaffe.", aber ich denke mir schon manchmal, dass ich später gerne hier/ (.) also [Umgebung]
200 eigentlich leben bleiben will, weil dann da auch die Familie ist und ich denke viele Freunde
201 werden auch hier bleiben. (.) Aber so viel hat das nicht mit dem Jetzt zu tun. #00:07:15-5#
202
203 **Interviewer** Was heißt für dich jetzt genau Freunde? Also was ist für dich Freundschaft dann?
204 #00:07:19-7#
205
206 **Feline** Also wenn man dem Anderen verTRAUEN kann, wenn die für einen da sind, wenn man
207 die/ mit denen viel (.) über was reden kann, wenn man mit denen LACHEN kann. Also/ ((lacht))
208 (.) Ja und viel mit denen unternimmt, so dass man auch teilweise einfach, wenn es einem nicht
209 gut geht, aber man jetzt das nicht immer sagt, dass die das auch merken oder so. Also dass
210 man sich gegenseitig Aufmerksamkeit schenkt so. #00:07:46-3#
211
212 **Interviewer** Was macht dich als gute Freundin aus? Ist jetzt eine Frage, die natürlich/
213 #00:07:50-4#
214
215 **Feline** ((lacht)) #00:07:50-3#
216
217 **Interviewer** Ein bisschen fies/ Aber überhaupt/ #00:07:52-1#
218
219 **Feline** Ich weiß nicht, ob ich ((lacht)) SO EINE GUTE Freundin bin. #00:07:54-4#
220
221 **Interviewer** Was machst du gut? #00:07:55-9#
222
223 **Feline** (.) Ich lache viel. ((lacht)) (.) Und ich denke schon, wenn jetzt jemand irgendwie so
224 bedrückt wirkt auf mich, dann gehe ich schon zu dem und frag was los ist und sowas hör ich
225 mir dann auch, sag ich mal, gerne an und versuche auch da zu helfen. #00:08:11-4#
226
227 **Interviewer** //mhm// (bejahend) Was machen deine Freundinnen gut, dass du mit denen
228 befreundet bist? #00:08:15-6#
229
230 **Feline** Also ich kann sehr gut mit denen lachen ((lacht)), die sind auch für mich da, wenn ich
231 was von denen brauche. Mit denen (.) kann ich mich so über alles unterhalten, also da ist nichts
232 peinlich oder so. (3) Ja, die sind halt einfach da, wenn man sie braucht. #00:08:33-3#
233
234 **Interviewer** //mhm// (bejahend) Du hast jetzt auch noch gesagt Familie, also du würdest ja
235 gerne später auch hier bleiben. (.) Was heißt denn Familie für dich jetzt konkret? #00:08:41-6#

- 236
237 **Feline** Also [Geschwisterteil Feline], meine (.) Eltern und [Verwandte_r1 Feline] wohnt in [Ort2],
238 [Verwandte_r2 Feline] in [Ort4] und dann finde ich es jetzt schön. Also niemand von uns/ Unsere
239 [Verwandte1 Feline] oder so, wohnen auch alle hier. Und auf Familienfeiern/ #00:08:56-8#
240
241 **Interviewer** //mhm// (bejahend) #00:08:56-8#
242
243 **Feline** Sind dann halt alle zusammen und das finde ich auch einfach schön, wenn man da dann
244 was zusammen macht. #00:09:02-3#
245
246 **Interviewer** Also ist Familie nicht nur die Menschen in deinem Haus, sondern auch/ #00:09:05-
247 6#
248
249 **Feline** Nein, auch ein bisschen weiter. Also (.) die engere Familie ist halt schon so im Haus,
250 sag ich mal, aber auch jetzt [Verwandte1 Feline], [Verwandte2 Feline] und sowas. #00:09:16-
251 2#
252
253 **Interviewer** Was verbindet euch dann so? Was macht das für dich aus, dass du einfach GERNE
254 auch noch mit denen in Zukunft zusammen bist so? #00:09:24-0#
255
256 **Feline** Also man merkt halt schon so irgendwie, dass man sag ich mal so dieselben (.) Gene
257 hat so. ((lacht)) #00:09:28-8#
258
259 **Interviewer** ((lacht)) #00:09:28-8#
260
261 **Feline** Weil man dann irgendwie schon merkt so wie (.) GLEICH man ist in manchen Sachen
262 und/ (.) Also meine [Verwandte1 Feline] sind (.) fast alle so/ Wir sind jetzt nicht [Eigenschaft] so
263 sehr/ Dann kann man auch/ Spielen wir immer Gesellschaftsspiele oder so und die Zeit mit
264 denen ist einfach schön, die man da verbringt, weil das so eine kleine Gemeinschaft ist einfach.
265 #00:09:51-2#
266
267 **Interviewer** //mhm// (bejahend) (..) Das ist ja eine Art von Gemeinschaft, was macht das dann
268 für dich so aus? Also (..) Ich jetzt/ ist auch wieder eine schwierige Frage zu stellen. Also/ (4) Ich
269 glaube ich gehe erstmal an eine andere Sache ran: Was ist für dich deine engere Familie so?
270 Was zeichnet euch aus? #00:10:11-4#
271
272 **Feline** (.) Also meine Eltern, [Geschwisterteil], also wir WOHNEN halt in einem Haus, das bringt
273 einen schon näher und (.) manchmal macht man dann auch Gesellschaftsspiele oder/ (.) Also
274 wenn man auch miteinander isst, dann redet man ja immer und dann/ Also ich glaube bei
275 anderen aus meiner Klasse zum Beispiel ist das jetzt nicht so doll, wenn die Eltern mehr arbeiten
276 oder so, aber (.) bei uns/ Also wir frühstücken meistens zusammen, es sei denn
277 [Geschwisterteil] [erster Tagungspunkt]. ((lacht)) (.) Und wir essen auch meistens zusammen
278 zum Abend. Also manchmal ist es ein bisschen doof, weil [Geschwisterteil] und ich [Aktivität]
279 und dann essen wir immer davor oder danach und/ Aber man merkt halt schon wie viel man
280 zusammen ist und ja/ (3) #00:10:58-1#
281
282 **Interviewer** Also du hast jetzt gesagt: Familie ist dir wichtig, Freundinnen sind dir wichtig. (.)
283 Was war dir noch wichtig? Ich überlege gerade. #00:11:04-1#
284
285 **Feline** ((lacht)) (.) #00:11:05-8#
286
287 **Interviewer** Du hattest noch irgendwas gesagt, aber sonst habe ich es auch nochmal auf Band.
288 Ich möchte nur nicht/ Ich hab auf jeden Fall schon mal eine super Sache, die ich mir gemerkt
289 hab, die schreibe ich jetzt auch nicht auf. (.) Jetzt würde ich gerne noch eine Schritt nach vorne
290 machen: Wie stellst du dir so deine Zukunft vor? #00:11:20-8#
291
292 **Feline** (.) Also ich hätte gerne einen Mann, ich würde gerne Kinder haben, am liebsten also
293 zwei oder drei. Und ich möchte sehr gerne [Berufswunsch] werden und viel mit , also so
294 [Menschengruppe] unternehmen. Und [Geschwisterteil] ist jetzt auch/ Also wir machen

- 295 [Aktivität] (.) und [zusätzliches Engagement von Geschwisterteil bei Aktivität]und das möchte
296 ich bald machen. Also (.) #00:11:42-5#
297
- 298 **Interviewer** Ist [Altersverhältnis zu Geschwisterteil] dann schon/ #00:11:43-9#
299
- 300 **Feline** Ja. #00:11:44-1#
301
- 302 **Interviewer** Als du. Okay. (4) Was stellst du dir dann so konkret dann vor? Also was bedeutet
303 für dich dann so eine eigene Familie haben? #00:11:56-2#
304
- 305 **Feline** Also dass man viel Zeit mit denen verbringt, dass man viel mit denen erlebt und einfach
306 da so (.) nicht alleine durchs Leben geht, sondern welche hat, die da auch (.) mit sind und so
307 eine Zusammengehörigkeit irgendwie. #00:12:14-1#
308
- 309 **Interviewer** //mhm// (bejahend) Kann ich auf jeden Fall verstehen. Also ich kann mich sehr
310 wiedererkennen. (..) Hat auch ein Stück gedauert, bis man sich bereit fühlt, aber das kommt
311 dann von selbst. (..) Was machen deine Freunde wohl in der Zukunft? #00:12:34-6#
312
- 313 **Feline** Also von ein paar habe ich gehört, dass/ Meine eine Freundin will nach dem Abi ein
314 bisschen durch die Welt reisen. Ein anderer will nach [Großstadt] ziehen, also in größere Städte.
315 Also ich bin FAST die Einzige, sag ich mal, die so sagt "Nee, eigentlich/ Also die sagt "Ich
316 möchte hier [Berufswunsch] werden". Also schon so ein Job direkt und die/ (.) Also ich denke
317 ein paar werden auf jeden Fall hier bleiben, aber andere werden dann auch eher in Großstädte
318 ziehen oder/ (.) Meine andere Freundin wird vielleicht wieder nach [Land] zurückziehen, also
319 ich glaube da geht das schon so ein bisschen auseinander, aber (.) wenn man wirklich gut mit
320 denen befreundet ist denke ich ist das dann auch egal. #00:13:17-3#
321
- 322 **Interviewer** Aber du weißt schon viel da was die konkret möchten? Also es ist jetzt nicht so,
323 dass du überhaupt keine Ahnung/ #00:13:22-3#
324
- 325 **Feline** Ja. #00:13:22-3#
326
- 327 **Interviewer** Hast. #00:13:22-8#
328
- 329 **Feline** Also von manchen schon, aber andere machen sich da glaube ich nicht so Gedanken
330 darüber, dann weiß man das auch nicht so. #00:13:28-4#
331
- 332 **Interviewer** Also habt ihr schon da mal darüber geredet/ #00:13:30-4#
333
- 334 **Feline** Ja. #00:13:30-6#
335
- 336 **Interviewer** Dann auch. (.) Was macht dann deine Familie in der Zukunft? #00:13:33-9#
337
- 338 **Feline** (.) Also [Geschwisterteil] studiert bald in [Ort], dann zieht [Geschwisterteil] da
339 wahrscheinlich hin, also da (.) wird das auch erstmal (.) bisschen komisch glaube ich, wenn
340 [Geschwisterteil] nicht mehr Zuhause ist. Aber (.) ich denke [Geschwisterteil] bleibt auch hier in
341 der Nähe. (..) Dann sieht man sich halt so (.) regelmäßig denke ich. #00:13:56-8#
342
- 343 **Interviewer** Und deine Eltern? Wie stellst du dir das dann vor in der Zukunft? Also jetzt auch
344 schon so weit, wenn du sagst du hast eine eigene Familie. #00:14:03-0#
345
- 346 **Feline** ((lacht)) #00:14:03-1#
347
- 348 **Interviewer** Was machen die? #00:14:04-4#
349
- 350 **Feline** Ich denke die (.) bleiben auf jeden Fall hier in der Nähe wohnen und/ (.) Ja, ich glaube
351 die wollen sich dann ein kleineres Haus bauen und (.) die sind dann da, wenn man sie braucht,
352 sag ich mal. (.) #00:14:18-1#
353

- 354 **Interviewer** Cool. Das ist mir nur so auch in den Kopf gekommen, deswegen wollte ich da
355 nochmal nachfragen. Jetzt geh mal einen Schritt zurück: Wie sieht denn dann die ganze Welt
356 aus in dieser Zukunft? Wie stellst du dir das vor? #00:14:26-8#
357
- 358 **Feline** (.) Also ich hoffe, dass (..) nicht mehr so viele/ Also dass man irgendwie mehr Zeit
359 miteinander verbringt, weil jetzt mit diesen sozialen Netzwerken und so ist das irgendwie so
360 dass alles nur noch online verläuft und (..) nicht mehr so/ Ich hoffe, dass geht wieder so ein
361 bisschen sag ich mal zurück. #00:14:45-2#
362
- 363 **Interviewer** //mhm// (bejahend) #00:14:45-9#
364
- 365 **Feline** Und ich hoffe, dass mehr für die (.) UMWELT sag ich mal gemacht wird und ich glaube
366 das ist auch/ Das fängt jetzt denke ich schon so langsam an, dass man sich so denkt "Hm, das
367 geht ja alles so nicht mehr."/ #00:14:56-6#
368
- 369 **Interviewer** //mhm// (bejahend) #00:14:56-6#
370
- 371 **Feline** Dass da mehr passiert. (..) #00:15:00-7#
372
- 373 **Interviewer** Und in der ganzen Welt so. Was könntest du dir da noch vorstellen außer Umwelt?
374 #00:15:04-2#
375
- 376 **Feline** Ich/ #00:15:05-6#
377
- 378 **Interviewer** Wie würde die Welt dann aussehen? #00:15:06-5#
379
- 380 **Feline** (.) Ich HOFFE, dass kein Krieg ist, aber/ (.) Also ich denke in manchen Ländern wird es
381 schwer, aber (.) in anderen wird man das auch hinbekommen denke ich, also dass da/ (..) Ja.
382 #00:15:19-4#
383
- 384 **Interviewer** Sonst gehen wir mal noch ein bisschen näher in dieses Jetzt und um dich
385 drumherum. Da würde ich gerne jetzt noch etwas zur Gesellschaft, wie du die empfindest,
386 gerade fragen so. Wie findest du denn die derzeitige Gesellschaft, in der du lebst? #00:15:31-
387 1#
388
- 389 **Feline** (.) Also wie ich das schon gesagt hab mit den Handys und so finde ich das total DOOF,
390 weil ich mir einfach denke ich schreib doch nicht die ganze Zeit mit denen, sondern ich kann
391 mich genauso gut mit denen treffen. Da erlebt man viel mehr (.) und irgendwie fehlt mir dieses
392 ERLEBEN und was zusammen zu unternehmen. Also da fände ich es sehr viel besser, wenn
393 die Handys da nicht so weit entwickelt und/ (.) #00:15:57-0#
394
- 395 **Interviewer** //mhm// (bejahend) Und wo erlebst du das? Erlebst du das jetzt wirklich nur mit
396 deinen Freundinnen oder erlebst du das auch woanders noch dieses/ (.) #00:16:03-3#
397
- 398 **Feline** Also halt in der Familie und/ (.) Ja, das meiste halt mit Freunden so. #00:16:08-8#
399
- 400 **Interviewer** Okay. Gibt es sonst noch was, wenn du außerhalb deines Freundeskreis gehst?
401 So in deinem Alltag? Da begegnest du ja auch Menschen. Gibt es da so Dinge die dich/ (.) die
402 du irgendwie gut findest oder die du schlecht findest. #00:16:22-1#
403
- 404 **Feline** Also ich fahr ja immer mit dem Bus zur Schule und da ist halt/ Der halbe Bus hat
405 Kopfhörer im Ohr. Oder auch wenn man einfach neben jemanden sich dann hinsetzt, den man
406 nicht kennt. Ich glaube früher hätte man eher ein Gespräch mit denen angefangen und mal
407 gefragt wie es denn so geht sowas (.) als jetzt. Ja, weiß ich nicht. ((lacht)) #00:16:42-1#
408
- 409 **Interviewer** Also du das würdest du dir mehr wünschen dann auch/ #00:16:43-9#
410
- 411 **Feline** Ja. #00:16:44-1#
412

- 413 **Interviewer** Konkret. (.) Gibt es denn etwas, was wir gerade gut hinbekommen in unserer
414 Gesellschaft? #00:16:50-0#
415
- 416 **Feline** (5) Finde ich/ Also so direkt fällt mir jetzt nicht so viel ein. Also klar irgendwie (.) ist es
417 schon gut, dass man schneller miteinander kommunizieren kann, aber oft (.) führt das dann halt
418 zu Missverständnissen und das ist dann nicht so gut. (.) #00:17:10-7#
419
- 420 **Interviewer** Was ist/ Was für Missverständnisse hast du dann so im Kopf? #00:17:13-7#
421
- 422 **Feline** Also zum Beispiel wenn man jetzt über WhatsApp oder Nachrichten mit jemandem
423 schreibt, dass weiß der andere finde ich nie wirklich wie man das meint. Man stellt sich zwar
424 immer was vor, aber (.) irgendwie denke ich bei manchen Sachen "Mhm, hoffentlich versteht
425 der das jetzt nicht falsch.". #00:17:28-1#
426
- 427 **Interviewer** //mhm// (bejahend) #00:17:28-1#
428
- 429 **Feline** Weil wenn ich nur so eine Nachricht bekomme (.), dann weiß ich ja nicht ob der/ (.) Ja
430 (.) Würde der mit mir sprechen, würde ich ja sofort sehen, was der wirklich meint/ #00:17:40-3#
431
- 432 **Interviewer** //mhm// (bejahend) #00:17:40-3#
433
- 434 **Feline** Und auch hören. (.) Und das ist da halt nicht so. (.) #00:17:46-0#
435
- 436 **Interviewer** Habt ihr schon mal im Deutschunterricht gemacht woran das liegt? #00:17:49-3#
437
- 438 **Feline** Nein. #00:17:49-7#
439
- 440 **Interviewer** Macht ihr bestimmt nochmal. (.) Wenn du irgendwann mal [Autor] hörst, da geht ihr
441 genau auf das ein. Aber wow, (.) wir haben jetzt über Deutsch geredet. ((lacht)) #00:17:57-7#
442
- 443 **Feline** ((lacht)) #00:17:57-7#
444
- 445 **Interviewer** (3) Jetzt darfst du dir was zusammenträumen. In was für einer Gesellschaft würdest
446 du gerne in der Zukunft leben? Alles ist möglich. (.) Wie würde die Gesellschaft aussehen?
447 #00:18:09-3#
448
- 449 **Feline** Also (.) es wären (.) Handys da sage ich mal ((lacht)), aber nicht solche wie jetzt oder
450 die Leute würden einfach verstehen, dass das irgendwie nicht so viel bringt oder alle würden so
451 denken wie ich sage ich mal/ #00:18:22-2#
452
- 453 **Interviewer** //mhm// (bejahend) #00:18:22-2#
454
- 455 **Feline** Dass das irgendwie besser/ (..) Dass es irgendwie (.) offener ist, dass man einfach so
456 zum Beispiel so zum Nachbarn geht oder im Sommer dann einfach zusammen grillt, also/
457 #00:18:34-3#
458
- 459 **Interviewer** //mhm// (bejahend) #00:18:34-3#
460
- 461 **Feline** Dass man viel einfach miteinander macht. (.) Und dass es allen Leuten einfach gut geht,
462 dass nirgendwo Krieg ist und auch/ (.) Ja. #00:18:45-0#
463
- 464 **Interviewer** Was gehört noch so zum gut gehen dazu? Außer kein Krieg/ #00:18:48-4#
465
- 466 **Feline** Dass der Welthunger sag ich mal weggeht. Dass (..) ja alles das haben, was die
467 brauchen zum leben. (..) #00:18:57-5#
468
- 469 **Interviewer** Was brauchst du zum leben? #00:18:59-1#
470
- 471 **Feline** ((lacht)) #00:18:59-3#
472

- 473 **Interviewer** Um glücklich zu sein? #00:19:00-1#
474
475 **Feline** Ja Essen, ((lacht)) (..) eine Gesellschaft, also irgendwie Leute um mich herum. (..)
476 Trinken ((lacht)). Weiß ich nicht. (.) Also Ärzte finde ich praktisch ((lacht)). (.) Ja ich hoffe dass
477 da irgendwie zum Beispiel gegen Krebs oder so/ Dass da irgendwas kommt, was wirklich
478 dagegen hilft. #00:19:24-0#
479
480 **Interviewer** //mhm// (bejahend) #00:19:24-0#
481
482 **Feline** Und dass die Leute halt nicht durch Krankheiten oder so leiden müssen. (..) #00:19:29-
483 7#
484
485 **Interviewer** Aber das ist schon auf jeden Fall eine Menge. (4) Was müsste eigentlich passieren,
486 dass das Wirklichkeit wird? #00:19:37-2#
487
488 **Feline** (3) Viel. ((lacht)) (.) #00:19:41-9#
489
490 **Interviewer** Fällt dir da konkret was ein? Du musst nicht für alles die Lösung finden, aber/
491 #00:19:44-2#
492
493 **Feline** Also ich glaube jetzt mit den Handys: Man müsste irgendwie/ (.) Ich weiß nicht was genau
494 man machen müsste, aber man müsste zum Beispiel mal/ (.) Ich glaube das könnte man auch
495 nur bei manchen/ Dass man zum Beispiel in der Klasse einfach mal sagt "Komm wir machen
496 jetzt mal einen Monat ohne Handy." und dass man auch sehen würde das GEHT. (.) Das ist
497 auch eigentlich schöner, weil man da mehr miteinander macht als halt immer nur auf die
498 Bildschirme zu sehen. (..) Und (.) ich denke mit den/ Dass keiner mehr hungern, dass halt (.)
499 zum Beispiel die ganzen reichen Leute oder auch so dass man da/ Also es gibt ja schon viele
500 Organisationen, aber die müssten irgendwie noch ein bisschen größer werden, dass es/ (.) Ja
501 dass man da wirklich mehr Aufmerksam/ Dass die mehr Aufmerksamkeit bekommen und
502 dadurch auch mehr Spenden oder sowas halt. #00:20:36-6#
503
504 **Interviewer** Was kannst du konkret machen, dass es so wird, wie du es dir vorstellst?
505 #00:20:41-0#
506
507 **Feline** Ich glaube also/ Manchmal sag ich das auch schon zu meinen Freunden, wenn wir uns
508 da verabreden und jeder ist nur an seinem Handy. Oder auch an meinem Geburtstag sag ich
509 dann so "Leute, wollen wir nicht mal die Handys weglegen?". #00:20:53-6#
510
511 **Interviewer** #00:20:53-6# //mhm// (bejahend) #00:20:54-2#
512
513 **Feline** Manchmal klappt es dann auch, es kommt immer auf meine Freunde an, wer das gerade
514 ist. Bei manchen halt auch nicht/ #00:21:02-5#
515
516 **Interviewer** ((lacht)) #00:21:02-5#
517
518 **Feline** Und dass man da einfach (.) mehr sagt so "Hey, wir sind doch gerade hier alle
519 zusammen. Wieso sind wir jetzt alle am Handy? Wir können doch miteinander reden?".
520 #00:21:10-9#
521
522 **Interviewer** (.) //mhm// (bejahend) #00:21:12-0#
523
524 **Feline** ((lacht)) #00:21:12-6#
525
526 **Interviewer** Ich kenne dieses Bild: Ein Raum und alle so/ #00:21:15-0#
527
528 **Feline** Ja ((lacht)). #00:21:15-6#
529
530 **Interviewer** (.) Ja, cool, wir wären jetzt auch zeitlich so weit durch. #00:21:20-0#

Appendix A14 Feline T2

- 531 **Interviewer** Und zum Einstieg (.) möchte ich erstmal noch Sachen zum Lesen nachfragen, weil
532 ihr habt mir das letzte Mal zum Lesen einige Sachen gesagt und mir ist aufgefallen es gibt noch
533 ein paar Antworten zu neuen Fragen, die ich hätte. Und das erste, was ich gerne wissen würde,
534 ist: Mit wem redest du eigentlich über Bücher, die du gelesen hast? #00:00:16-0#
535
- 536 **Feline** (...) Eigentlich mit nicht so vielen Leuten jetzt. Also ich habe ja zum Beispiel alle Bücher
537 von *Die Tribute von Panem* gelesen/ #00:00:24-3#
538
- 539 **Interviewer** //mhm// (bejahend) #00:00:24-3#
540
- 541 **Feline** Und wenn halt Freunde das auch gelesen haben, dann rede ich manchmal damit/
542 darüber, aber (.) meistens/ Also wenn ich Bücher lese, dann sind das (.) halt eher so Bücher,
543 die die anderen jetzt nicht kennen/ #00:00:35-3#
544
- 545 **Interviewer** //mhm// (bejahend) #00:00:35-3#
546
- 547 **Feline** (.) Weil/ Also ich rede jetzt nicht wirklich viel über Bücher, die ich lese. (.) #00:00:41-3#
548
- 549 **Interviewer** Wann passiert es mal, dass du über Bücher redest, die du gelesen hast?
550 #00:00:44-6#
551
- 552 **Feline** Halt wenn andere da auch darüber reden/ #00:00:47-2#
553
- 554 **Interviewer** //mhm// (bejahend) #00:00:47-3#
555
- 556 **Feline** Wenn man irgendwie aufs Thema kommt oder wenn man zum Beispiel in einem Film
557 war, wo es ein/ #00:00:53-1#
558
- 559 **Interviewer** //mhm// (bejahend) #00:00:53-1#
560
- 561 **Feline** Buch zu gibt. (3) #00:00:56-7#
562
- 563 **Interviewer** Das finde ich jetzt halbwegs/ Das kommt mir gerade in den Kopf: Lest/ Redet ihr
564 erst darüber, wenn alle die Bücher fertig haben oder auch WÄHREND des Lesens schon?
565 #00:01:04-7#
566
- 567 **Feline** (.) Manchmal/ Also es ist glaube ich während des Lesens auch. Dann ist es für die nervig,
568 die jetzt/ ((lacht)) #00:01:10-6#
569
- 570 **Interviewer** ((lacht)) #00:01:10-6#
571
- 572 **Feline** Die Bücher noch nicht fertig haben, aber meistens eher danach. (.) #00:01:14-8#
573
- 574 **Interviewer** Okay. Das war mir eben noch nicht klar. (.) Das haben mir manche gesagt, aber
575 ich glaube du noch nicht: (.) Empfiehlst du manchen Leuten auch Bücher, die du gelesen hast?
576 #00:01:23-5#
577
- 578 **Feline** (.) Joa, also ich lese jetzt nicht so super viel/ #00:01:26-7#
579
- 580 **Interviewer** //mhm// (bejahend) #00:01:26-7#
581
- 582 **Feline** Aber wenn ich halt ein gutes dabei habe und manche so sagen "Ja, ich weiß gar nicht,
583 was ich machen soll.", dann sage ich denen auch mal welches Buch ich jetzt gut fand oder so.
584 #00:01:34-9#
585
- 586 **Interviewer** //mhm// (bejahend) Kriegst du auch von anderen Empfehlungen? #00:01:36-8#
587

- 588 **Feline** (.) Manchmal von [Geschwisterteil]/ #00:01:40-1#
 589
 590 **Interviewer** //mhm// (bejahend) #00:01:40-1#
 591
 592 **Feline** (..) Ja, aber/ also irgendwie war das früher jetzt zum Beispiel mehr. Also jetzt mittlerweile
 593 lese ich auch gar nicht so viel/ #00:01:48-0#
 594
 595 **Interviewer** //mhm// (bejahend) #00:01:48-0#
 596
 597 **Feline** Aber ich glaube auch durch die Handys oder so wird/ liest man eh weniger und dann (.)
 598 kommt eher so "Ja, spiel mal das Spiel." und nicht/ #00:01:55-1#
 599
 600 **Interviewer** //mhm// (bejahend) #00:01:55-1#
 601
 602 **Feline** "Lies das Buch." ((lacht)) (.) #00:01:56-9#
 603
 604 **Interviewer** //mhm// (bejahend) (.) Nein, das ist mir halt nur aufgefallen bei/ es haben so ein
 605 zwei gesagt und da dachte ich mir ich frage mal alle von euch. (.) Das ist ja zum Beispiel dann
 606 auch, wie du gesagt hast, mit [Geschwisterteil] dann so. Ich kenne es von mir genauso. Alles
 607 was [Geschwisterteil] gelesen hat, habe ich am Ende auch gelesen so. Das ist dann nicht das
 608 Problem. (.) Was lesen eigentlich deine Freunde für Bücher so? #00:02:14-8#
 609
 610 **Feline** (..) ((lacht)) Also ich glaube die meisten lesen jetzt auch nicht wirklich viel. (..) Sonst/ (3)
 611 Also ich weiß gar nicht, wir reden da nicht wirklich oft darüber. #00:02:29-9#
 612
 613 **Interviewer** Nein, muss nicht/ #00:02:30-8#
 614
 615 **Feline** ((lacht)) #00:02:30-8#
 616
 617 **Interviewer** War halt auch/ Ist mir bei manchen aufgefallen, dass sie darüber geredet haben.
 618 (.) Und [Geschwisterteil] oder Eltern? Was lesen die für Bücher, wenn sie mal lesen? #00:02:38-
 619 6#
 620
 621 **Feline** (.) Also [Elternteil1 Feline] liest relativ viel. (.) [Elternteil1 Feline] liest so Richtung [Genre1
 622 Elternteil1 Feline] und sowas und [Genre2 Feline]. Und [Geschwisterteil]/ früher hat
 623 [Geschwisterteil] auch eher [Genre1 Feline] gelesen. (.) Aber jetzt auch (.) so [Genre2 Feline]
 624 halt. (3) #00:02:59-9#
 625
 626 **Interviewer** Super, dann haben wir das auch. (.) Jetzt kommt noch ein spannende Frage:
 627 Inwiefern wissen deine Eltern eigentlich Bescheid darüber, was du liest? #00:03:08-9#
 628
 629 **Feline** (.) Also die können in mein Bücherregal gucken ((lacht)) oder welches Buch auf meinem
 630 Nachttisch liegt, aber fragen/ Also die fragen mich jetzt nicht, was ich für Bücher lese. #00:03:18-
 631 8#
 632
 633 **Interviewer** Also es interessiert sie auch eigentlich nicht wirklich? #00:03:20-6#
 634
 635 **Feline** Nein. (.) #00:03:21-7#
 636
 637 **Interviewer** Das ist mir nämlich auch so aufgefallen, dass ich diese Frage einfach mal stellen
 638 möchte weil es hat mir jemand beim letzten Mal erzählt, dass sich die Eltern nie dafür interessiert
 639 haben, was man liest. ((lacht)) (..) Und manche Elternteile finden so ein Verhalten eher
 640 schwierig. #00:03:37-7#
 641
 642 **Feline** ((lacht)) #00:03:38-3#
 643
 644 **Interviewer** ((lacht)) (..) So, jetzt können wir eigentlich schon direkt mit den Büchern einsteigen.
 645 Also du weißt, wir werden über *Die Tribute von Panem* reden. (.) Ich würde eigentlich gerne
 646 wissen erstmal: Wie ist es überhaupt dazu gekommen, dass du genau diese Bücher gelesen
 647 hast? #00:03:49-7#

- 648
649 **Feline** (.) Ich weiß nicht mehr genau, ob das durch kam, dass [Geschwisterteil] mir das gesagt
650 hat oder dass ich/ (.) Ich glaube das hat sogar angefangen, dass ich den ersten FILM gesehen
651 oder so. Und dann meinte [Geschwisterteil] "Ja, du könntest auch mal die Bücher dazu lesen.
652 Da gibt es halt Unterschiede." oder ich weiß nicht, ob [Geschwisterteil] gesagt hat, dass
653 [Geschwisterteil] die Bücher besser findet. Dann habe ich mir halt die durchgelesen und dann
654 als ich mit dem zweiten Buch fertig war, habe ich mir dann auch den zweiten Film angeguckt/
655 #00:04:17-9#
656
657 **Interviewer** //mhm// (bejahend) #00:04:17-9#
658
659 **Feline** Und dann war ich mit dem dritten Buch mehr oder weniger fertig und dann kam der dritte
660 Film raus. #00:04:23-0#
661
662 **Interviewer** Also der erste Teil vom/ #00:04:24-0#
663
664 **Feline** Ja. #00:04:24-2#
665
666 **Interviewer** Dritten Film dann. Genau. Also ist das schon ein paar Jahre her als du das gelesen
667 hast? #00:04:28-0#
668
669 **Feline** Ja. (..) #00:04:30-3#
670
671 **Interviewer** Ich kann das gerade nicht mehr zurückrechnen. ((lacht)) #00:04:31-4#
672
673 **Feline** ((lacht)) #00:04:31-6#
674
675 **Interviewer** Also da musst du auch nicht selber überlegen. Ich habe die ganzen Daten schon
676 aufgeschrieben. (.) Ich gucke mal gerade hier drauf. Du hast jetzt nicht mehrere Dystopien
677 gelesen. Okay. (.) Weißt du schon, was du als nächstes lesen wirst? Allgemein so. #00:04:45-
678 6#
679
680 **Feline** (.) Nein. ((lacht)) #00:04:47-3#
681
682 **Interviewer** Nein, ist halt nur auch was, was mir aufgefallen ist, was ich gerne wissen wollte. (.)
683 Was gefällt dir eigentlich an *Die Tribute von Panem*? #00:04:54-5#
684
685 **Feline** Ich finde das Thema ist ja interessant. Also ich finde das mit den verschiedenen
686 Distrikten sehr interessant, dass da auch so (.) alles so ungleich ist und (.) dass es das *Capitol*
687 gibt, was so alles bestimmt. Dass die Leute da (.) ganz anders sind als jetzt in den schlechten
688 Distrikten. Also wo es/ #00:05:14-4#
689
690 **Interviewer** //mhm// (bejahend) #00:05:14-4#
691
692 **Feline** Denen halt so doof geht und/ (.) Ich finde die sind so geschrieben, dass man sie
693 irgendwie gut lesen kann. Also man kann sich so in die Geschichte rein versetzen. (..) Und/ (.)
694 Ja, also wenn die in der Arena sind ist es halt auch immer spannend, was da so passiert.
695 #00:05:31-6#
696
697 **Interviewer** Was findest du dann genau spannend, wenn die in der Arena sind? #00:05:33-9#
698
699 **Feline** (.) Jetzt (.) wenn die zum Beispiel kämpfen oder so/ #00:05:38-8#
700
701 **Interviewer** //mhm// (bejahend) #00:05:38-8#
702
703 **Feline** Also (.) in dem zweiten Teil ist das ja immer/ Also mit der Uhr, wo dann das verschiedene
704 passiert. Da zum Beispiel als der Nebel kam oder so, da wusste man ja auch erst nicht, was
705 das ist. Und dann/ (3) Ja, dann ist es immer auch dadurch, dass es (.) die Sachen jetzt hier
706 wahrscheinlich eher nicht gibt/ #00:05:59-1#
707

708 **Interviewer** //mhm// (bejahend) #00:05:59-1#
709
710 **Feline** Muss man sich halt/ Also (..) dann ist es/ (.) Dann denkt man darüber nach, was dann
711 passieren würde, würde es das auch hier geben so/ sowas in der Art auch alles. (.) #00:06:10-
712 9#
713
714 **Interviewer** Gibt es etwas, was dir nicht gefällt an den Büchern? Was dir so konkret einfällt?
715 #00:06:15-7#
716
717 **Feline** (.) Eigentlich nicht. (.) #00:06:18-8#
718
719 **Interviewer** Okay. (..) Sonst, wenn dir nachher noch was einfällt, sage es einfach schon. (.)
720 Genau, das mit den Büchern hatten wir schon. So (.) jetzt geht es ein bisschen um die
721 Charaktere in den Büchern. Und als erstes würde ich eigentlich gerne wissen: Mit welchem
722 Charakter würdest du gerne befreundet sein? #00:06:32-9#
723
724 **Feline** (.) Ich würde gerne mit Prim befreundet sein. (4) Ja, sonst/ (.) #00:06:44-2#
725
726 **Interviewer** Warum gerade sie? #00:06:45-0#
727
728 **Feline** (.) Also sie ist immer so lieb beschrieben und dass sie immer für alle DA IST. Auch (.)
729 hinterher/ Also (.) als Katniss wiederkommt. Ich weiß nicht, ob das im Anfang von dritten/ Nein,
730 ich glaube das ist am Anfang vom zweiten Teil/ #00:07:00-6#
731
732 **Interviewer** Genau. #00:07:00-9#
733
734 **Feline** Oder so. Wo dann Gale da ausgepeitscht wird, da kümmert sie sich auch so um den und
735 (.) ja/ Sie hat halt so einen (.) lieben Charakter. So freundlich kommt der rüber. #00:07:12-1#
736
737 **Interviewer** //mhm// (bejahend) Was fändest du jetzt in eurer gemeinsamen Freundschaft dann
738 wichtig? Also was würde sie für dich auszeichnen, dass du sie gerne als Freundin hättest?
739 #00:07:19-6#
740
741 **Feline** Ich glaube sie würde einem so bei allem zuhören können, sie würde das auch (.) für sich
742 behalten und würde einem dann auch immer helfen, wenn man Hilfe braucht irgendwo bei.
743 #00:07:29-9#
744
745 **Interviewer** //mhm// (bejahend) Das war nämlich eine spannende Frage, die mir eine Kollegin
746 empfohlen hatte: "Frag das doch mal." Klappt ja irgendwie, das finde ich gut. ((lacht)) #00:07:37-
747 8#
748
749 **Feline** ((lacht)) #00:07:38-0#
750
751 **Interviewer** Dass du da eine Vorstellung hast. (.) Und wenn du jetzt einen Charakter aus den
752 Büchern ins Hier und Jetzt mitnehmen könntest: Wer wäre das? #00:07:45-2#
753
754 **Feline** (8) Ich habe noch was zu der Frage gerade insofern/ #00:07:55-4#
755
756 **Interviewer** Ja, kein/ #00:07:56-0#
757
758 **Feline** Ich würde sonst auch gerne mit Peeta befreundet sein, weil der auch so nett ist. (.)
759 ((lacht)) #00:08:00-1#
760
761 **Interviewer** Was ist an den beiden dann ähnlich? An Peeta und an Prim. #00:08:03-3#
762
763 **Feline** Ich finde die versuchen beide immer so zum Beispiel für Katniss da zu sein, auch wenn
764 sie manchmal so ein bisschen schwierig drauf ist sage ich mal. (..) Aber die versuchen ihr das/
765 Also versuchen trotzdem ihr dann irgend wie weit zu helfen oder so. (.) #00:08:21-7#
766

- 767 **Interviewer** //mhm// (bejahend) (.) Okay, finde ich spannend. Das habe ich bei den beiden noch
768 nicht so gesehen, das werde ich mir auch auf jeden Fall merken. Das habe ich jetzt ja drauf/
769 #00:08:27-7#
770
771 **Feline** ((lacht)) #00:08:27-9#
772
773 **Interviewer** Das gucke ich mir nochmal detaillierter an. Aber das macht Sinn/ #00:08:30-1#
774
775 **Feline** ((lacht)) #00:08:30-3#
776
777 **Interviewer** Ich finde/ Wenn ich jetzt überlege: Klar. (.) Das stimmt schon auf jeden Fall/
778 #00:08:33-7#
779
780 **Feline** //mhm// (bejahend) #00:08:33-7#
781
782 **Interviewer** Das haben die beide gemeinsam. (..) Ja, dann nochmal auf das Nächste zurück.
783 Du kannst dir das ja eigentlich aussuchen. Wenn du jetzt jemanden aus dem Buch ins Jetzt
784 mitnehmen könntest: Wen könntest DU denn gut gebrauchen? Oder du kannst auch sagen:
785 Wenn könnte die WELT gut gebrauchen? Wenn dir das leichter fällt. #00:08:51-8#
786
787 **Feline** (.) Ich denke, ich könnte so eine Prim gut gebrauchen/ #00:08:55-8#
788
789 **Interviewer** //mhm// (bejahend) #00:08:55-8#
790
791 **Feline** Oder so und (.) ich glaube die Welt auch, weil sie so ein nettes Mädchen ist. So für alle
792 immer da. (.) #00:09:03-8#
793
794 **Interviewer** //mhm// (bejahend) Woran/ Wovon würde die Welt dann profitieren? #00:09:07-2#
795
796 **Feline** ((lacht)) #00:09:07-4#
797
798 **Interviewer** Wenn sie da wäre. #00:09:07-9#
799
800 **Feline** Ich glaube, dass sich manche Leute ein bisschen (.) was von ihrer Offenheit und
801 Hilfsbereitschaft so abgucken könnten. Also dann auch selber ein bisschen hilfsbereiter werden
802 oder so. #00:09:19-5#
803
804 **Interviewer** Okay, das finde interessant. Die Frage klappt auch ganz gut. (.) Ich glaube du
805 konntest das sehr gut erklären. (.) Wer ist denn eigentlich dein Lieblingscharakter dann jetzt?
806 (..) Aus diesen Büchern. #00:09:32-5#
807
808 **Feline** (..) Also (..) das ist so ein bisschen schwieriger finde ich/ #00:09:39-3#
809
810 **Interviewer** //mhm// (bejahend) #00:09:39-3#
811
812 **Feline** (5) Eigentlich mag ich auch Katniss ganz gerne, weil sie halt immer so ihre Meinung sagt
813 und (.) sie ist halt ein bisschen verschlossener als die anderen. Aber (3) sie hat dann irgendwie
814 so eine Art auch gegen das *Capitol*. Dass sie da ihre Meinung durchbringt (.) und da auch so
815 eine Revolution irgendwie halt (.) schafft. (.) Ja/ (3) Weiß ich nicht. ((lacht)) Dass/ #00:10:13-8#
816
817 **Interviewer** Wer würde dir sonst so in den Kopf kommen außer Katniss? Wen findest du noch
818 gut? (..) Weil du meinst ja gerade es ist nicht so leicht. #00:10:20-9#
819
820 **Feline** (3) Also ich finde auch (4) Cinna/ #00:10:28-8#
821
822 **Interviewer** //mhm// (bejahend) #00:10:28-8#
823
824 **Feline** Dass er auch mit seinen Kleider immer da so/ (.) Das hat ja auch irgendwie dann mit der
825 Revolution was zu tun. (..) Sonst weiß ich nicht. #00:10:39-5#
826

- 827 **Interviewer** Was genau findest du dann an Cinna noch so faszinierend? Also/ #00:10:43-5#
828
829 **Feline** (.) Also auch, dass er halt von der Revolution das so mit geplant hat und auch schon die
830 ganzen entworfen hat. Und auch (.) dass die Kleider alle so/ (.) Also dass das eine zum Beispiel
831 gebrannt hat/ #00:10:57-9#
832
833 **Interviewer** //mhm// (bejahend) #00:10:57-9#
834
835 **Feline** Oder das Hochzeitskleid, dass sich das so verändert hat und so. Also (.) diese Ideen
836 sozusagen, die er hatte. (.) #00:11:05-1#
837
838 **Interviewer** //mhm// (bejahend) (4) Manchmal fallen mir auch die Namen von den Leuten nicht
839 ein/ #00:11:10-0#
840
841 **Feline** ((lacht)) #00:11:10-3#
842
843 **Interviewer** Dann versuche ich die zu umschreiben. Mir ist zum Beispiel der Name von Greasy
844 Sae letztens nicht eingefallen, die auf dem *Hob* ja diesen Eintopf macht/ #00:11:16-2#
845
846 **Feline** Ach so. #00:11:16-5#
847
848 **Interviewer** Solche/ Manche fallen dann einem nicht ein. Aber cool, dass du noch Cinna/ Ich
849 habe den letztens noch aus Versehen Cesar genannt/ ((lacht)) #00:11:22-0#
850
851 **Feline** ((lacht)) #00:11:22-8#
852
853 **Interviewer** (3) Gibt es jemanden, den du am wenigsten leider kannst? #00:11:28-8#
854
855 **Feline** (6) Ich weiß nicht, ob der Präsident heißt/ Aber Snow halt/ #00:11:37-9#
856
857 **Interviewer** //mhm// (bejahend) #00:11:37-9#
858
859 **Feline** (4) #00:11:42-0#
860
861 **Interviewer** Was findest du genau an ihm schlecht? #00:11:43-7#
862
863 **Feline** Ich finde/ Also (.) der hat so eine/ (3) Der wird immer so komisch beschrieben. Also dass/
864 Also auch in den Filmen zum Beispiel, da hat der so eine komische Stimme und das/ (..) Weiß
865 ich nicht. Das wirkt sich dann so ((lacht)) negativ auf das Bild irgendwie aus. (.) #00:12:03-2#
866
867 **Interviewer** //mhm// (bejahend) Gibt es denn bestimmte Sachen an seinem Charakter, die du
868 nicht leiden kannst? Also an seiner Art, wie er ist? #00:12:09-1#
869
870 **Feline** (7) Weiß ich nicht, ich finde er/ Also wenn er so irgendwas sagt oder so, dann/ (..) Das
871 ist nicht so, wie andere das sagen würden, sondern er sagt das immer auf so eine komische
872 Weise, das/ #00:12:29-0#
873
874 **Interviewer** Also wie er sich ausdrückt? #00:12:29-9#
875
876 **Feline** Ja. #00:12:30-4#
877
878 **Interviewer** Ist das dann vor allem/ (..) Wollte dich jetzt nicht unterbrechen. Es ist manchmal
879 auch schwer das zu beschreiben. Gibt es denn was an ihm, was auch gut ist? #00:12:38-2#
880
881 **Feline** (6) So direkt fällt mir jetzt nicht so viel ein. (3) #00:12:49-4#
882
883 **Interviewer** Muss ja auch nicht. Es fiel mir nur ein/ Ich wollte nur mal fragen, ob was besonders
884 gut ist oder schlecht ist. Genauso würde ich jetzt halt auch noch fragen wollen: Gibt es
885 irgendwas an Cinna, was schlecht ist eigentlich? #00:12:58-1#
886

- 887 **Feline** (4) Weiß ich/ Also direkt fällt mir da jetzt auch nichts ein. #00:13:04-6#
888
889 **Interviewer** //mhm// (bejahend) (.) Dann ist das okay. (.) Kommen wir schon zum nächsten
890 Punkt. Das klappt sogar zeitlich jetzt super. Diesmal haben wir zwei Seiten, aber die zweite ist
891 jetzt nicht so lange wie die. (.) Jetzt geht es hauptsächlich um Katniss, weil das Buch ist/
892 #00:13:16-9#
893
894 **Feline** //mhm// (bejahend) #00:13:16-9#
895
896 **Interviewer** Ja aus Katniss Perspektive geschrieben. (.) Und deswegen würde ich jetzt so ein
897 bisschen gerne mit dir besprechen, wie du so praktisch ihre Welt wahrnimmst. Das würde ich
898 ganz gerne erfahren. Und meine erste Frage wäre jetzt so: Was ist Katniss eigentlich in ihrem
899 Leben wichtig? #00:13:32-2#
900
901 **Feline** (..) Ich glaube ihr ist vor allem ihre Schwester wichtig. (..) Die Mutter irgendwie auch,
902 aber ich finde/ also ich finde sie zeit das zeigt nicht so, aber ich könnte mir schon vorstellen,
903 dass sie/ ihr ihre Mutter wichtig ist. (..) Jetzt zum Beispiel auch die Freundschaft mit Gale. (.)
904 Weiß ich nicht. Und halt durch die Spiele dann auch (.) irgendwie weit, denke ich jetzt, Peeta.
905 Dass sieht man dann ja auch hinterher, als er im *Capitol* festgehalten wird und so. ((lacht))
906 #00:14:04-7#
907
908 **Interviewer** //mhm// (bejahend) Gibt es noch was anderes außer Menschen, was ihr wichtig
909 ist? (..) Also was macht sie zum Beispiel gerne? #00:14:11-6#
910
911 **Feline** Ach so. #00:14:12-1#
912
913 **Interviewer** Das ist jetzt nicht, dass ich eine Antwort hören will, sondern ob dir was einfällt.
914 #00:14:15-1#
915
916 **Feline** Vor den Spielen ist sie ja immer jagen, aber danach hat sie das dann ja auch irgendwie
917 weit mit dem Tod verbunden so. Also dass sie da dann (.) diesen einen Jungen sieht oder so,
918 den sie umgebracht hat. (.) Und sie ist halt gerne draußen und so/ #00:14:32-0#
919
920 **Interviewer** //mhm// (bejahend) #00:14:32-0#
921
922 **Feline** (.) Also in der Natur. (..) #00:14:37-2#
923
924 **Interviewer** Ich überlege gerade. (.) Wie finde/ Wie sieht eigentlich so ihr Familienleben aus?
925 Du hast jetzt schon angefangen mit Prim und ihrer Mutter. Wie findest du so diese Familie?
926 #00:14:46-5#
927
928 **Feline** (.) Also die Mutter ist ja irgendwie/ ich weiß nicht genau, was die hat, aber irgendwas
929 halt, seitdem der Vater tot ist oder so. #00:14:53-7#
930
931 **Interviewer** //mhm// (bejahend) #00:14:53-4#
932
933 **Feline** (.) Weiß ich nicht. Deshalb (.) denke ich sie ist jetzt nicht direkt auf die Mutter/ Aber halt
934 so, dass sie sich nicht so um Prim kümmern kann und so. Das übernimmt Katniss dann eher so
935 ein bisschen. Dass sie halt sehr gut auf Prim immer aufpasst. (.) Und (..) weiß ich nicht. (4) Ja/
936 Also ich glaube ihr ist die Familie schon wichtig, aber sie ist jetzt nicht so ein (.) Mensch/ ein
937 offener Mensch. Also/ (.) sie ist da nicht immer so offen zu den Leuten glaube ich. Also sie zeigt
938 denen/ #00:15:31-6#
939
940 **Interviewer** //mhm// (bejahend) #00:15:31-6#
941
942 **Feline** Das nicht immer. #00:15:32-5#
943
944 **Interviewer** Und was funktioniert jetzt in dieser Familie gut? #00:15:35-6#
945

- 946 **Feline** (.) Dass sie sich so gut mit Prim versteht. (.) Dass die Mutter zum Beispiel auch Prim die
947 Sachen beibringt, was sie halt kann. (5) Weiß ich nicht, was sonst/ #00:15:50-4#
948
- 949 **Interviewer** Gibt es was, was sonst schlecht in dieser Familie funktioniert? #00:15:53-3#
950
- 951 **Feline** Halt/ #00:15:54-1#
952
- 953 **Interviewer** Oder was schlecht gelöst ist? #00:15:55-4#
954
- 955 **Feline** Ein bisschen das zwischen der Mutter und Katniss. (4) #00:16:01-7#
956
- 957 **Interviewer** Woran liegt das? #00:16:02-7#
958
- 959 **Feline** Was/ ich glaube das ist so weil Katniss ja auch so ein bisschen stur ist und dann nicht
960 so doll auf die Mutter eingeht. (..) Ja. #00:16:13-7#
961
- 962 **Interviewer** Wie würdest du ihr Verhältnis zueinander beschreiben? #00:16:16-3#
963
- 964 **Feline** (..) Ja, nicht so gut. Also die sind ja so ein bisschen/ (..) Weiß ich nicht. Also (..) ich
965 glaube Katniss ist halt irgendwie weit so sauer auf die Mutter oder so. Dass sie sich da nicht so
966 um Prim kümmert oder insgesamt halt (.) nicht so viel macht da. (..) #00:16:40-5#
967
- 968 **Interviewer** Also das ist die Ursache dafür, dass dann das Verhältnis nicht so gut ist? (..) Wer
969 sind denn eigentlich Katniss Freunde für dich? (..) Ich finde es schwer zu sagen, wer genau ihre
970 Freunde sind. Deswegen würde ich gerne wissen, wer sind für dich (.) Freunde von Katniss?
971 #00:16:55-6#
972
- 973 **Feline** Ich denke Gale ist halt ein sehr guter Freund von ihr. Dann irgendwie weit auch Cinna,
974 weil sie sich gut mit dem versteht und/ (..) Also ich finde das Verhältnis zwischen Peeta und
975 Katniss ist immer so ein bisschen schwer, weil man jetzt nicht so genau weiß, wie die so (.)
976 zueinander stehen gerade. Also von Katniss Sicht aus. Von Peetas ist es immer relativ klar.
977 #00:17:18-0#
978
- 979 **Interviewer** //mhm// (bejahend) #00:17:18-0#
980
- 981 **Feline** (3) Und ich weiß nicht wie das Verhältnis so mit Haymitch bei ihr ist. Das ist ja auch
982 zwischendurch immer schwierig, aber ihn sieht sie dann auch irgendwie weit als ein Freund an.
983 (.) #00:17:31-1#
984
- 985 **Interviewer** //mhm// (bejahend) (.) Was zeichnet denn diese Freundschaften aus? Wir können
986 ja mal durchgehen. Was ist denn so besonders an der Freundschaft zwischen Gale und
987 Katniss? #00:17:38-7#
988
- 989 **Feline** Dass die immer zusammen (.) jagen gehen. (.) Und ich denke dann sitzen die halt auch
990 da und (.) reden so viel. Also (.) Katniss redet ja jetzt insgesamt nicht so viel. ((lacht)) Und ja/
991 (3) Weiß ich nicht. Also ich glaube vor allem die gemeinsame Zeit da beim Jagen/ #00:18:00-
992 3#
993
- 994 **Interviewer** //mhm// (bejahend) (.) Das ist dann das besondere? Was ist besonders dann
995 zwischen Cinna und Katniss? #00:18:05-7#
996
- 997 **Feline** Ich glaube dass (.) Cinna ihr so/ Also vor den ersten Spielen oder so meinte er ja so "Ja,
998 wenn ich auf jemanden setzen müsste, würde ich auf dich setzen.". Dass das irgendwie Katniss
999 so ein bisschen Kraft gegeben hat und (3) dass Cinna auch irgendwie/ also aus dem *Capitol* ist,
1000 aber nicht so wie die meisten. Und Katniss sich/ #00:18:25-7#
1001
- 1002 **Interviewer** Ja. #00:18:25-9#
1003
- 1004 **Feline** Dann halt trotzdem mit dem versteht. (.) #00:18:28-4#
1005

- 1006 **Interviewer** So habe ich das noch nicht betrachtet, aber klar: Es wird nicht richtig gesagt er ist
1007 aus dem *Capitol*, aber er MUSS es ja sein. #00:18:33-1#
1008
- 1009 **Feline** Ja. #00:18:33-6#
1010
- 1011 **Interviewer** Weil ja auch alle anderen/ (.) Da habe ich noch gar nicht darüber nachgedacht. (.)
1012 Jetzt hattest du noch/ Fangen wir ruhig mit Haymitch an. Zwischen Haymitch und Katniss: Wie
1013 würdest du da so diese Freundschaft bezeichnen? #00:18:43-9#
1014
- 1015 **Feline** Ich glaube das immer so ein bisschen schwer zu sagen. ((lacht)) Also mal ist sie halt so
1016 sauer auf ihn und/ (.) Aber ich denke insgesamt ist sie halt froh, dass sie/ dass er sie so durch
1017 die Spiele geleitet hat. Dann auch mit den Geschenken, die sie brauchte. Und ihr dann auch
1018 das entsprechende/ Also ihr vorher gesagt hat so was sie machen muss. (.) #00:19:06-4#
1019
- 1020 **Interviewer** Also das schätzt sie dann ihm/ #00:19:07-6#
1021
- 1022 **Feline** Ja. #00:19:07-9#
1023
- 1024 **Interviewer** Dass er ihr praktisch in den Spielen geholfen hat? #00:19:10-2#
1025
- 1026 **Feline** Ja. Und ich glaube auch er ist ja auch eher so eine Persönlichkeit, die jetzt auch nicht
1027 so viel redet und ich finde irgendwie weit sind die in der Persönlichkeit halt gleich/ #00:19:20-
1028 5#
1029
- 1030 **Interviewer** //mhm// (bejahend) #00:19:20-5#
1031
- 1032 **Feline** (...) Ja. #00:19:22-5#
1033
- 1034 **Interviewer** Stimmt, da hast du recht. #00:19:23-0#
1035
- 1036 **Feline** Das vielleicht da. #00:19:23-5#
1037
- 1038 **Interviewer** Sie reden sehr wenig beide. #00:19:25-3#
1039
- 1040 **Feline** Ja, die sind irgendwie beide so ein bisschen stur und/ ((lacht)) #00:19:28-1#
1041
- 1042 **Interviewer** ((lacht)) (...) Gut. Das hat sich schon allein gelohnt darüber zu reden. Das ist mir
1043 noch gar nicht so aufgefallen. (...) Wen hatten wir jetzt noch? Ja, die Beziehung zwischen Peeta
1044 und Katniss: Wie würdest du das beschreiben? #00:19:41-2#
1045
- 1046 **Feline** (.) Ich glaube (...) Peeta ist halt/ Von Anfang an ist er ja so begeistert von Katniss und so.
1047 Und (...) ich glaube für ihn ist es immer schade, dass Katniss jetzt nicht so eine offene Person
1048 ist/ #00:19:56-4#
1049
- 1050 **Interviewer** //mhm// (bejahend) #00:19:56-4#
1051
- 1052 **Feline** Weil er ja (.) eher so offen ist und so. Und/ Also ich denke Peeta denkt/ Also der/ (3) Ja,
1053 der will halt eher was von Katniss und dann auch mit ihr reden und so. Aber Katniss will jetzt
1054 nicht immer was von dem, aber hinterher bekommt sie ja irgendwie (.) immer Albträume von
1055 den Spielen und da ist sie dann froh, dass Peeta da ist. (.) #00:20:19-9#
1056
- 1057 **Interviewer** Was bedeutet denn "von Anfang an (.) empfindet er was für sie"? Was ist für dich
1058 der Punkt, wo das anfängt? #00:20:26-2#
1059
- 1060 **Feline** Er hat ja glaube ich einmal in den *Hunger Games* irgendwie erzählt, dass er schon so (.)
1061 angefangen hat in der Schule oder so, wo er sie gesehen hat. (.) Dann auch mit dem Brot. Und
1062 ich denke für ihn war das dann auch/ (...) Also schon nicht gut, dass er da ausgelost wurde. Aber
1063 so konnte er halt Katniss kennenlernen. (4) Ja und da hat es dann denke ich für ihn, dass er
1064 sich so dachte "Ja, wenn/ (...) kenne ich/ lernen ich die ja ein bisschen besser kennen."
1065 #00:20:56-9#

- 1066
1067 **Interviewer** //mhm// (bejahend) (.) Wenn du jetzt beide so zusammen betrachten würdest: Wie
1068 würdest du diese Freundschaft so beschreiben nochmal so kurz und knapp? #00:21:05-7#
1069
1070 **Feline** Ich denke dass Peeta relativ viel in die Freundschaft steckt/ #00:21:09-3#
1071
1072 **Interviewer** //mhm// (bejahend) #00:21:09-3#
1073
1074 **Feline** Auch durch/ dadurch, dass (.) Katniss so launisch ist. Sozusagen viel halt aushalten
1075 muss und so. (.) Und Katniss eher halt/ (.) also Peeta schon als einen Freund ansieht, aber (.)
1076 ich glaube sie weiß selber nicht so gut, wie so zu ihm stehen soll/ #00:21:27-4#
1077
1078 **Interviewer** //mhm// (bejahend) (.) Also diese Unsicherheit prägt das Ganze dann auch? (.)
1079 Cool. (.) Wie stellt sich Katniss eigentlich ihre Zukunft vor? Wie stellst du dir das also vor, wie
1080 sich Katniss ihre Zukunft vorstellt? #00:21:38-4#
1081
1082 **Feline** (...) Also jetzt sozusagen/ #00:21:41-8#
1083
1084 **Interviewer** Du kannst dir aussuchen zu welchem Zeitpunkt. Also du kannst vor den ersten
1085 *Hunger Games* sagen, oder danach/ #00:21:48-0#
1086
1087 **Feline** (.) Also ich würde jetzt sagen sozusagen vor den ersten *Hunger Games*/ #00:21:51-8#
1088
1089 **Interviewer** //mhm// (bejahend) #00:21:51-8#
1090
1091 **Feline** Würde sie sich einfach vorstellen, dass es alles so weitergehen würde. Dass sie halt da
1092 (.) mit Gale jagen geht. Vielleicht auch mit ihm zusammenzieht später mal. (4) Ja, er halt
1093 arbeiten muss und so/ Weiß ich nicht, ob die eine Familie gründen, oder so. Ich glaube (.)
1094 irgendwie ist das schon bei ihr im Hinterkopf. (3) Ja und (.) ich denke während den *Hunger*
1095 *Games* denkt sie jetzt nicht wirklich/ ((lacht)) #00:22:19-7#
1096
1097 **Interviewer** ((lacht)) Nein, nein. #00:22:20-0#
1098
1099 **Feline** Dass sie da wieder rauskommt. ((lacht)) Ja und ich glaube nach den *Hunger Games* war
1100 das so für sie selber schwierig, weil sie jetzt nicht wusste, wie das weitergeht mit Gale oder/
1101 #00:22:29-4#
1102
1103 **Interviewer** Also nach dem ersten meinst du/ #00:22:30-7#
1104
1105 **Feline** Ja. #00:22:30-9#
1106
1107 **Interviewer** //mhm// (bejahend) (3) #00:22:33-9#
1108
1109 **Feline** Weiß ich nicht. Ich glaube nicht, dass der schwer/ Also/ #00:22:36-6#
1110
1111 **Interviewer** Ja. (.) #00:22:36-9#
1112
1113 **Feline** Ja. #00:22:37-8#
1114
1115 **Interviewer** Also da war er ihr einfach nicht/ Also ist dir nicht klar, wie sie über die Zukunft/
1116 #00:22:41-9#
1117
1118 **Feline** Ja. #00:22:42-0#
1119
1120 **Interviewer** Denkt danach. Also da bist du nicht sicher. Und nach dem dritten? Ach: Und nach
1121 den zweiten *Hunger Games*, also im dritten Band? #00:22:48-2#
1122
1123 **Feline** (.) #00:22:49-9#
1124
1125 **Interviewer** Also bevor halt das Buch zu Ende ist. #00:22:51-5#

- 1126
1127 **Feline** Ich glaube da denkt sie jetzt nicht so viel über die (.) familiäre/ #00:22:56-8#
1128
1129 **Interviewer** //mhm// (bejahend) #00:22:56-8#
1130
1131 **Feline** Zu/ (.) Zukunft (.) sondern halt eher über diese Revolution nach/ #00:23:02-4#
1132
1133 **Interviewer** //mhm// (bejahend) #00:23:02-5#
1134
1135 **Feline** Und das Ganze mit dem *Capitol*, ob das das so klappt wie die sich das vorstellen und
1136 so. (.) #00:23:08-0#
1137
1138 **Interviewer** Okay.(..) Zum Abschluss: Nach den Büchern? #00:23:12-2#
1139
1140 **Feline** (3) Ach so, das ist ja/ Das ist doch irgendwie, dass Peeta und Katniss dann zusammen/
1141 oder nicht? #00:23:20-3#
1142
1143 **Interviewer** Also du meinst jetzt den Epilog noch? Das was am Ende ist? #00:23:23-1#
1144
1145 **Feline** Ja. #00:23:23-4#
1146
1147 **Interviewer** Genau, da sitzen ja beide auf der Wiese. Die haben ja zwei Kinder dann. #00:23:26-
1148 8#
1149
1150 **Feline** (..) Ja. (..) #00:23:29-9#
1151
1152 **Interviewer** Aber wenn du dich nicht mehr daran erinnern kannst, ist das ja auch so eine Frage/
1153 #00:23:32-2#
1154
1155 **Feline** Weil/ Also ich denke dann, dass sie dann einfach so/ Also ich glaube die werden kein
1156 normales Familienleben haben/ #00:23:37-5#
1157
1158 **Interviewer** //mhm// (bejahend) #00:23:37-6#
1159
1160 **Feline** Sondern, dass das halt schon durch die *Hunger Games* irgendwie weit geprägt ist. (..)
1161 Ja, dass die einfach da zusammen leben und ich denke Peeta würde eher so von den *Hunger*
1162 *Games* erzählen, aber sie so ist das glaube ich ziemlich verschlossen. #00:23:52-7#
1163
1164 **Interviewer** Was wäre für dich denn ein nicht normales Familienleben außer eben diese *Hunger*
1165 *Games*? Oder was macht es dazu, dass es nicht normal wäre? #00:23:59-3#
1166
1167 **Feline** (.) Also ich denke die ganze Revolution. Dass sie das ganz/ Also als sie Kinder waren,
1168 waren da ja dann noch die Distrikte und so. Dass das schon mal so ganz anders ist. Und ich
1169 denke dann ist es für Katniss auch schwer, dass so nachvoll/ nachzuvollziehen/ #00:24:14-8#
1170
1171 **Interviewer** //mhm// (bejahend) #00:24:14-8#
1172
1173 **Feline** Wie das dann für die ist. Und ich denke insgesamt durch Katniss Persönlichkeit. (.) Ich
1174 glaube sie wird sogar so (.) mehr oder weniger so eine ähnliche Mutter, wie ihre Mutter jetzt ist.
1175 #00:24:25-8#
1176
1177 **Interviewer** Ja. #00:24:26-0#
1178
1179 **Feline** Also vielleicht so ein bisschen/ (.) weiß ich nicht. Dass sie sich ein bisschen mehr um die
1180 Kinder kümmert, aber halt auch relativ verschlossen ist. (.) #00:24:34-5#
1181
1182 **Interviewer** Cool, also du hast da schon einige Vorstellungen. Jetzt reden wir dann genau über
1183 diese Gesellschaft halt auch noch. Wie sieht eigentlich diese Welt in dieser/ in Panem aus? Wie
1184 empfindest du diese Welt? Also vor den Umstürzen. #00:24:50-2#
1185

- 1186 **Feline** (..) Also ich finde das kann man jetzt nicht wirklich mit unserer Welt so/ #00:24:55-5#
1187
1188 **Interviewer** //mhm// (bejahend) #00:24:55-5#
1189
1190 **Feline** Vergleichen, aber es gibt halt so Leute, die ein besseres Leben haben und halt auch
1191 welche, die ein ziemlich schlechtes haben. (.) Das *Capitol* herrscht halt so über alle, aber es
1192 kümmert die jetzt nicht wirklich, wie es denen so geht, sondern (..) dass halt alle auf die hören.
1193 Und die jagen denen ja auch sozusagen durch die *Hunger Games* da Angst ein und wollen
1194 denen/ #00:25:20-4#
1195
1196 **Interviewer** //mhm// (bejahend) #00:25:20-4#
1197
1198 **Feline** Sagen, dass sich keiner widersetzen kann so. (..) Also ziemlich/ (3) Also dass man so
1199 gar nichts selber machen kann, sondern alles halt vom *Capitol* gesteuert wird irgendwie.
1200 #00:25:35-0#
1201
1202 **Interviewer** Also dass es vorgegeben ist? (.) Was ist genau vom *Capitol* vorgegeben?
1203 #00:25:38-5#
1204
1205 **Feline** (.) Sozusagen wie man zu leben hat, weil das ist ja durch die verschiedenen Distrikte/
1206 #00:25:44-0#
1207
1208 **Interviewer** //mhm// (bejahend) #00:25:44-0#
1209
1210 **Feline** Da ist ja das Leben total unterschiedlich. (..) Ja und wie man sich halt so verhalten muss.
1211 (.) Sozusagen halt auf das *Capitol* hören muss, dass das alles richtig ist, was die sagen.
1212 #00:25:56-8#
1213
1214 **Interviewer** Wie wirkt so eine Welt auf dich? #00:25:58-7#
1215
1216 **Feline** (..) Ich/ #00:26:00-7#
1217
1218 **Interviewer** Also wenn du dir vorstellen müsstest, du müsstest in so einer Welt leben.
1219 #00:26:03-2#
1220
1221 **Feline** (.) Also ich glaube würde man selber in so einer Welt leben, würde man das nochmal
1222 ganz anders sehen/ #00:26:08-9#
1223
1224 **Interviewer** //mhm// (bejahend) #00:26:08-9#
1225
1226 **Feline** Aber/ (.) #00:26:09-7#
1227
1228 **Interviewer** (.) Wenn du von jetzt in diese Welt/ #00:26:11-7#
1229
1230 **Feline** Ich finde das ziemlich schlimm auch irgendwie, weil (.) jetzt auch wenn man in den
1231 besseren Distrikten sagt/ #00:26:21-2#
1232
1233 **Interviewer** //mhm// (bejahend) #00:26:21-2#
1234
1235 **Feline** Sage ich mal (.) lebt, dann wüsste man jetzt selber ja sozusagen, wie schlecht es den
1236 anderen geht. Aber dass man da auch gar nichts machen kann so. #00:26:31-9#
1237
1238 **Interviewer** //mhm// (bejahend) Und was sind die besseren Distrikte für dich? Also das ist ja
1239 auch nicht ganz klar im Buch/ #00:26:35-9#
1240
1241 **Feline** Ja. Also ich finde irgendwie 1 und 2 wird immer so als guter Distrikt dargestellt/
1242 #00:26:40-9#
1243
1244 **Interviewer** //mhm// (bejahend) #00:26:40-9#
1245

- 1246 **Feline** Aber daher, dass die sich so auf die Spiele vorbereiten und so, finde ich das jetzt (.) nicht
1247 so super/ #00:26:46-7#
1248
- 1249 **Interviewer** //mhm// (bejahend) #00:26:46-7#
1250
- 1251 **Feline** Also/ (.) Weil ich meine, die gehen in die Arena um andere zu töten und zu/ (.) #00:26:53-
1252 0#
1253
- 1254 **Interviewer** Diese *Career tributes*? #00:26:54-7#
1255
- 1256 **Feline** Ja. #00:26:55-0#
1257
- 1258 **Interviewer** So nennt sich das ja. #00:26:55-3#
1259
- 1260 **Feline** (3) Ja und die anderen Distrikte, also so 12 oder so, sind halt/ #00:27:01-9#
1261
- 1262 **Interviewer** //mhm// (bejahend) #00:27:01-9#
1263
- 1264 **Feline** So ARM und können auch überhaupt nichts machen und da gehen ja eigentlich
1265 sozusagen die Tribute ins Spiel und da ist es eigentlich im vornherein klar, dass die das nicht
1266 überleben. #00:27:14-3#
1267
- 1268 **Interviewer** //mhm// (bejahend) Wie findest du das Zusammenleben der Menschen in dieser/
1269 #00:27:19-0#
1270
- 1271 **Feline** Ich denke, dass im *Capitol* sozusagen/ Da ist ja bald das/ (.) Alle sind so auffällig
1272 gekleidet und so. Aber ich glaube die sind jetzt nicht alle super gut befreundet. Also dass die/
1273 (.) Weil ich glaube im *Capitol* leben eher so Leute, die keine eigene Meinung haben/ #00:27:37-
1274 7#
1275
- 1276 **Interviewer** //mhm// (bejahend) #00:27:37-7#
1277
- 1278 **Feline** Also beziehungsweise diese/ (.) Die bekommen gar nicht so mit, was in den anderen
1279 Distrikten läuft und ich denke sozusagen (.) um so ärmer der Distrikt oder so, desto besser ist
1280 das Zusammenleben, weil/ #00:27:50-7#
1281
- 1282 **Interviewer** //mhm// (bejahend) #00:27:50-7#
1283
- 1284 **Feline** Man dann halt immer mehr zusammenhalten muss (.) um halt zu überleben
1285 beziehungsweise weil man sonst nichts hat. #00:27:57-2#
1286
- 1287 **Interviewer** Was findest du in dieser Gesellschaft gut gelöst? (..) Also was kriegen die dort gut
1288 hin? #00:28:05-1#
1289
- 1290 **Feline** (.) Dass halt (.) in/ (.) Nein. (.) #00:28:11-4#
1291
- 1292 **Interviewer** Kannst dir aussuchen, ob du in den Distrikten was gut findest, im großen Ganzen
1293 (.) oder im *Capitol*. #00:28:17-6#
1294
- 1295 **Feline** (5) Weiß ich nicht. Also so direkt/ #00:28:24-2#
1296
- 1297 **Interviewer** //mhm// (bejahend) #00:28:24-2#
1298
- 1299 **Feline** Fällt mir jetzt gar nichts ein, was da gut dran sein soll. #00:28:27-1#
1300
- 1301 **Interviewer** Wollte nur nochmal nachfragen, weil man ja häufig so schlechte Sachen hat. (.)
1302 Wenn du eine Sache aus dieser Gesellschaft mitnehmen könntest in unsere Jetzige: Was
1303 würdest du gerne mitnehmen? #00:28:37-7#
1304

- 1305 **Feline** (.) Ich würde glaube ich aus diesen (.) ärmeren Distrikten mitnehmen, dass man so ein
1306 bisschen mehr zusammenhält/ #00:28:47-7#
1307
1308 **Interviewer** //mhm// (bejahend) #00:28:47-7#
1309
1310 **Feline** Dass mehr/ (3) So das die halt/ Also weil die ja nichts haben, dadurch ist ja das
1311 Zusammenleben so ganz anders. #00:28:57-6#
1312
1313 **Interviewer** //mhm// (bejahend) #00:28:57-9#
1314
1315 **Feline** (..) Und dass man sich halt dann durch dieses/ Dass die so wenig haben, würden die
1316 sich jetzt so/ Also ich glaube man sollte sich einfach besser fühlen, wenn man mehr hat/
1317 #00:29:10-1#
1318
1319 **Interviewer** Ja. #00:29:10-4#
1320
1321 **Feline** Ja. #00:29:10-9#
1322
1323 **Interviewer** Dass das etwas ist, was gemacht werden könnte? #00:29:13-3#
1324
1325 **Feline** //mhm// (bejahend) #00:29:13-3#
1326
1327 **Interviewer** Was findest du eigentlich besonders schlecht gelöst? Also was ist am
1328 schlechtesten gelöst in dieser Gesellschaft? #00:29:20-1#
1329
1330 **Feline** (.) Dass es so sozusagen/ (..) Halt President Snow, der herrscht so über alles. Aber ich
1331 denke der wurde jetzt auch nicht inwieweit GEWÄHLT, also dass/ #00:29:31-2#
1332
1333 **Interviewer** //mhm// (bejahend) #00:29:31-2#
1334
1335 **Feline** Halt/ Wenn dann denke ich auch von den Leuten vom *Capitol*, die da jetzt nicht so viel
1336 Ahnung haben. (..) Und dass die Distrikte so ganz unterschiedlich sind. Also, dass es da welche
1337 gibt die super wohlhabend/ #00:29:46-4#
1338
1339 **Interviewer** //mhm// (bejahend) #00:29:46-4#
1340
1341 **Feline** Sind und welche, die ganz arm sind so. (..) #00:29:51-5#
1342
1343 **Interviewer** Gibt es noch was, was du schlimm findest? #00:29:54-1#
1344
1345 **Feline** (..) #00:29:56-3#
1346
1347 **Interviewer** Ich habe jetzt nämlich nicht gerade gefragt "Was findest du schlimm?", jetzt habe
1348 ich schon direkt nachgefragt mit "Was ist das Schlimmste?". Deswegen wollte ich noch fragen,
1349 ob es andere Sachen gibt, die du besonders schlimm findest. #00:30:03-5#
1350
1351 **Feline** (..) Ich glaube nicht. #00:30:06-5#
1352
1353 **Interviewer** //mhm// (bejahend) (.) Okay. Jetzt kommen wir noch zu einem anderen Thema für
1354 die letzten Sachen. Es geht jetzt um diese, wie du es genannt hast, diese Revolution/ #00:30:14-
1355 5#
1356
1357 **Feline** //mhm// (bejahend) #00:30:14-5#
1358
1359 **Interviewer** Und ich habe es jetzt/ Ich würde es jetzt Rebellion einfach nennen und ich würde
1360 erstmal gerne fragen: Was ist für dich eigentlich eine Rebellion? #00:30:22-8#
1361
1362 **Feline** (.) Wenn sich irgendwas halt (.) ziemlich stark verändert. (.) Jetzt auch zum Beispiel
1363 durch Leute, die/ Also (..) durch irgendwelche Leute. Und ich denke mei/ Also meistens ist es
1364 so, dass sich dann (.) irgendwas weitestgehend verbessert. #00:30:45-1#

- 1365
1366 **Interviewer** //mhm// (bejahend) (.) Was stellst du dir genau darunter vor bei verbessern?
1367 #00:30:48-5#
1368
1369 **Feline** (..) Dass zum Beispiel halt mehr Gleichberecht/ Gleichgerechtigkeit ist oder so. (5) Ja,
1370 weiß ich nicht. Vielleicht auch, dass mehr Leute was zu sagen haben oder so. #00:31:07-9#
1371
1372 **Interviewer** Und was würde es für dich persönlich heißen zu rebellieren? Also wenn du selber
1373 rebellieren würdest oder revolutionieren würdest: Was bedeutet das für dich dann? #00:31:16-
1374 4#
1375
1376 **Feline** Dass man jetzt so guckt, was für die ganzen Leute so am besten ist/ #00:31:21-5#
1377
1378 **Interviewer** //mhm// (bejahend) #00:31:21-5#
1379
1380 **Feline** Und dann versucht mit seiner Meinung irgendwie die anderen zu überzeugen, so dass
1381 man halt irgendwie weit die Meinung dann durchsetzen kann. (.) #00:31:30-5#
1382
1383 **Interviewer** Okay. Das ist mir nämlich nicht ganz klar gewesen, weil das sind so Wörter, wo ich
1384 finde, da denkt jeder was anderes darüber. (.) Gibt es denn Verhalten, was du in einer Rebellion
1385 oder Revolution für richtig hältst oder für falsch? #00:31:42-8#
1386
1387 **Feline** (.) Ich denke falsch ist jetzt zum Beispiel, wenn man da nur mit Waffen hinget und sagt
1388 "Wir müssen durch Gewalt unsere Meinung durchbekommen.". Also ich denke GANZ ohne
1389 Gewalt würde es jetzt irgendwie weit nicht gehen. Also vielleicht/ #00:31:56-6#
1390
1391 **Interviewer** //mhm// (bejahend) #00:31:56-6#
1392
1393 **Feline** In manchen Konflikten schon, aber ich denke nicht in allen. Und richtig ist halt denke ich,
1394 wenn man erstmal versucht das ohne Gewalt zu lösen und auch/ (3) Ja halt durch (.) die/ Also
1395 (..) so dass man das hinbekommt ohne viel Gewalt jetzt das durchzubekommen. Also dass man
1396 den anderen zeigt, dass die Meinung richtig ist sozusagen/ #00:32:22-9#
1397
1398 **Interviewer** //mhm// (bejahend) #00:32:22-9#
1399
1400 **Feline** Dass es was bringt, wenn das halt (..) anders ist sozusagen. (.) #00:32:29-4#
1401
1402 **Interviewer** Also wäre das jetzt so überzeugen oder wie würdest du das/ #00:32:32-2#
1403
1404 **Feline** Ja. #00:32:32-4#
1405
1406 **Interviewer** Bezeichnen? #00:32:32-8#
1407
1408 **Feline** Dass man halt/ #00:32:33-3#
1409
1410 **Interviewer** Das ist jetzt nur so, was mir so im Kopf/ #00:32:34-8#
1411
1412 **Feline** Ja. #00:32:35-0#
1413
1414 **Interviewer** Schwirrte. (.) Genau. Jetzt würde ich gerne diese Gedanken in diese Welt von
1415 Panem besprechen. Warum entscheidet sich eigentlich Katniss an der Rebellion teilzunehmen?
1416 #00:32:45-3#
1417
1418 **Feline** Ich denke durch die *Hunger Games* sieht sie auch noch mal, wie das (.) alles aussieht
1419 und wie ungerecht das alles/ #00:32:53-1#
1420
1421 **Interviewer** //mhm// (bejahend) #00:32:53-1#
1422
1423 **Feline** Ist. (.) Und dass sie da halt auch (.) irgendwie weit was ändern möchte. Beziehungsweise
1424 es kam ja nicht alles so selber von ihr, sondern dass jetzt Haymitch und die anderen das halt

- 1425 so vorbereitet haben. Aber ich denke ihr selber hat das dann gut gefallen, weil sie dann dadurch
1426 auch so einen/ Also (.) dass dadurch mehr Gerechtigkeit gekommen ist. #00:33:19-1#
1427
- 1428 **Interviewer** //mhm// (bejahend) (.) Okay. Und welche Gefahren hat das eigentlich für Katniss
1429 zu rebellieren? #00:33:24-3#
1430
- 1431 **Feline** (..) Also hätte das ganze nicht geklappt, wäre sie wahrscheinlich tot. (..) Und sie hätte
1432 halt ziemlich viel insgesamt so verlieren können, was ihr wichtig ist oder/ (.) #00:33:37-8#
1433
- 1434 **Interviewer** Und was ist ihr wichtig da, was sie verlieren könnte? #00:33:41-4#
1435
- 1436 **Feline** Ihre Familie, ihre Freunde. (.) Genau. (3) #00:33:48-5#
1437
- 1438 **Interviewer** Welche Ziele oder Absicht haben für dich eigentlich die Rebellen in Panem?
1439 #00:33:52-3#
1440
- 1441 **Feline** (.) Ich denke die möchten Panem zu einem (.) sozusagen sichereren Ort/ #00:33:59-0#
1442
- 1443 **Interviewer** //mhm// (bejahend) #00:33:59-0#
1444
- 1445 **Feline** Machen und vor allem zu einem gerechteren Ort. (..) #00:34:03-9#
1446
- 1447 **Interviewer** Was wäre sicherer dann gegenüber dem Vorherzustand? #00:34:07-4#
1448
- 1449 **Feline** Also ich denke durch die *Peacekeeper* und so/ Und dass so viel verboten wird, was man
1450 eigentlich halt machen könnte. Also dass das halt weg ist, damit nicht so viele (.) sterben oder
1451 verletzt werden. (3) Ja und ich denke, wenn jetzt so eine Revo/ Rebellion halt war, dass/ (.) Also
1452 ich denke irgendwann wäre halt eh sowas gekommen und (.) durch/ (.) Aber vielleicht irgendwie
1453 mit mehr Gewalt oder so, dass/ #00:34:36-1#
1454
- 1455 **Interviewer** //mhm// (bejahend) #00:34:36-1#
1456
- 1457 **Feline** Ja. (..) #00:34:38-8#
1458
- 1459 **Interviewer** Und was wäre dann gerechter? #00:34:40-2#
1460
- 1461 **Feline** (.) Dass es halt/ (..) Dass der Präsident sozusagen gewählt wird/ #00:34:48-0#
1462
- 1463 **Interviewer** //mhm// (bejahend) #00:34:48-0#
1464
- 1465 **Feline** Irgendwie weit. Dass es die verschiedenen Distrikte jetzt nicht/ Also dass (.) nicht
1466 manche Leute total reich sind und manche total arm. (.) #00:34:57-6#
1467
- 1468 **Interviewer** //mhm// (bejahend) (.) Okay. Können wir noch ein paar Minuten machen?
1469 #00:35:01-3#
1470
- 1471 **Feline** Ja. #00:35:01-6#
1472
- 1473 **Interviewer** Super, ich wusste gar nicht dass das jetzt schellt, sondern erst in fünf Minuten.
1474 Okay. Sonst können wir auch eben die Fragen relativ fix machen. Wie findest du eigentlich so/
1475 Wer sind für dich Gewinner und Verlierer der Rebellion? #00:35:14-6#
1476
- 1477 **Feline** (.) Also ich denke Gewinner sind jetzt die Leute aus den ärmeren Distrikten, denen es
1478 jetzt vorher halt nicht so gut ging/ #00:35:22-7#
1479
- 1480 **Interviewer** //mhm// (bejahend) #00:35:23-0#
1481
- 1482 **Feline** Und auch/ (.) Ja, halt Katniss und ihre Leute da sozusagen. Also die das ganze so
1483 angefangen haben, weil die dann ihre Meinung durchbekommen und das halt zu was
1484 gerechterem gemacht und/ #00:35:39-3#

- 1485
1486 **Interviewer** //mhm// (bejahend) #00:35:39-3#
1487
1488 **Feline** Verlierer sind jetzt denke ich so Leute wie President Snow oder so. Der halt vorher so
1489 viel Macht hatte und dann (.) gar nichts mehr sozusagen. Also er ist dann ja auch/ #00:35:49-
1490 4#
1491
1492 **Interviewer** //mhm// (bejahend) #00:35:49-4#
1493
1494 **Feline** Gestorben. (..) #00:35:52-5#
1495
1496 **Interviewer** Mit welchen Konsequenzen müssen eigentlich die Gewinner und Verlierer leben?
1497 #00:35:56-5#
1498
1499 **Feline** (.) Ich denke (.) die Gewinner jetzt sozusagen, dass (.) das irgendwann sich wieder so
1500 umdrehen könnte. #00:36:05-5#
1501
1502 **Interviewer** //mhm// (bejahend) #00:36:06-2#
1503
1504 **Feline** (..) Ja. #00:36:09-3#
1505
1506 **Interviewer** Und die Verlierer? #00:36:10-4#
1507
1508 **Feline** Ich denke, dass/ Also die würden dann eher versuchen sich wieder ein bisschen
1509 dagegen zu setzen und dass denen das dann halt irgendwie schaden würde. Also (..) so/
1510 #00:36:21-1#
1511
1512 **Interviewer** Wem würde es dann besser gehen und wem würde es schlechter gehen?
1513 #00:36:24-2#
1514
1515 **Feline** (..) Ich denke (.) also jetzt von insgesamt den Leuten? #00:36:30-2#
1516
1517 **Interviewer** Insgesamt. #00:36:31-0#
1518
1519 **Feline** Ich denke halt den Leuten aus dem/ aus den (.) ärmeren Distrikten, die halt da immer so
1520 schlecht behandelt wurden und nichts hatten. Denen würde es besser gehen. Auch dadurch,
1521 dass sie ihre eigene Meinung ein bisschen mit einbringen können. Und die/ also den Leuten
1522 aus dem *Capitol* und auch (.) denen aus den ersten Distrikten würde es denke ich (.) bis/ also
1523 schlechter gehen/ #00:36:54-6#
1524
1525 **Interviewer** //mhm// (bejahend) #00:36:54-6#
1526
1527 **Feline** Sie würden zwar noch immer was haben, aber sie wären nicht so die einzigen
1528 Wohlhabenden. #00:36:59-6#
1529
1530 **Interviewer** Und wenn du jetzt die einzelnen Charaktere anguckst: Wem würdest du sagen geht
1531 es am Ende besser als vorher und wem geht es schlechter? #00:37:05-6#
1532
1533 **Feline** (3) Ich denke besser geht es jetzt (.) halt Katniss, Peeta, Prim/ beziehungsweise Prim
1534 stirbt ja, die Mutter/ also der Mutter. (6) Weiß ich nicht. Und ich denke auch irgendwie weit geht
1535 es jetzt zum Beispiel (..) dann so/ Effie oder so, also aus dem *Capitol* #00:37:32-6#
1536
1537 **Interviewer** Ja. #00:37:32-9#
1538
1539 **Feline** Weil die (.) irgendwie weit nicht mehr so (..) dumm und naiv sind. Ja. (..) #00:37:43-5#
1540
1541 **Interviewer** Jetzt so zum Abschluss: Könntest du dir selber vorstellen, wenn du in dieser Welt
1542 würdest, an der Rebellion oder Revolution teilzunehmen? #00:37:50-8#
1543
1544 **Feline** Joa. (.) #00:37:53-0#

1545
1546 **Interviewer** Weshalb? #00:37:53-8#
1547
1548 **Feline** ((lacht)) Halt für/ um für Gleichberechtigung zu kämpfen (.) und halt/ Also ich denke es
1549 wäre/ Ich würde mitmachen, wäre es meine eigene Meinung auch, die die da vertreten. (.) Ja.
1550 (.) #00:38:10-1#
1551
1552 **Interviewer** Was wäre deine eigene Meinung dann in diesem Fall? (.) Also du weißt ja, was die
1553 im Buch wollen und was du möchtest. ((lacht)) #00:38:16-0#
1554
1555 **Feline** (.) Also ich denke es würde so/ (.) Also insgesamt wäre ich eher auf der Seite von/ also
1556 würde ich auch mit rebellieren/ #00:38:24-5#
1557
1558 **Interviewer** //mhm// (bejahend) #00:38:24-5#
1559
1560 **Feline** Oder wie das heißt. Aber wäre man jetzt so (.) ein Mensch, der jetzt im *Capitol* oder (.)
1561 in den besseren Distrikten leben würde, dann würde ich/ würde man denke ich nicht mit
1562 rebellieren. (.) #00:38:39-1#
1563
1564 **Interviewer** Zum Abschluss jetzt noch: (..) Was wäre wohl passiert, wenn nicht rebelliert
1565 geworden wäre? #00:38:44-8#
1566
1567 **Feline** (8) Als/ #00:38:52-8#
1568
1569 **Interviewer** Also jetzt jetzt praktisch, wenn das dritte Buch nicht passiert wäre. #00:38:55-2#
1570
1571 **Feline** (.) Ich denke irgendwie weit wäre das halt mit den *Hunger Games* so weiter gegangen.
1572 Vielleicht wäre auch irgendwann auch ein Präsident an die Macht gekommen, der jetzt (.) halt
1573 für ein bisschen mehr Gerechtigkeit gesorgt würde/ der für mehr Gerechtigkeit sorgen würde,
1574 aber/ #00:39:12-7#
1575
1576 **Interviewer** //mhm// (bejahend) #00:39:12-7#
1577
1578 **Feline** Insgesamt wäre das glaube ich mehr oder weniger so geblieben alles. #00:39:17-1#
1579
1580 **Interviewer** //mhm// (bejahend) (.) Okay, also wäre dann alles weitergegangen? (..) Ja, das war
1581 es dann schon. Dankeschön. #00:39:26-9#

Appendix A15 Felix T1

- 1 **Interviewer** Jetzt würde ich gerne erstmal wissen so allgemein wie das bei dir mit Lesen ist.
2 Wie oft liest du Bücher in der Woche? #00:00:05-9#
3
- 4 **Felix** In der Woche (.) je nachdem. Manchmal habe ich ein spannendes Buch und dann lese
5 ich das auch. Und dann meistens die ganze Reihe, wenn es mehrere Bücher gibt. #00:00:14-
6 0#
7
- 8 **Interviewer** //mhm// (bejahend) #00:00:14-5#
9
- 10 **Felix** Und manchmal hab/ lese ich in der Woche halt überhaupt nicht. (.) #00:00:18-7#
11
- 12 **Interviewer** //mhm// (bejahend) Woran liegt das dann ob du liest oder nicht liest? Außer/
13 #00:00:22-1#
14
- 15 **Felix** Ob ich gerade irgendein Buch hab, was ich lesen ich will. Was mir spannend vorkommt.
16 #00:00:28-1#
17
- 18 **Interviewer** Okay. #00:00:28-3#
19
- 20 **Felix** Und so. #00:00:28-9#
21
- 22 **Interviewer** Also du musst einfach ein Buch haben, sonst ist es/ #00:00:31-7#
23
- 24 **Felix** Ja. #00:00:32-2#
25
- 26 **Interviewer** Wie lange liest du dann, wenn du mal was liest? #00:00:34-9#
27
- 28 **Felix** Ziemlich lange, so am Tag dann drei Stunden, wenn ich dann mal ein Buch habe.
29 #00:00:39-8#
30
- 31 **Interviewer** //mhm// (bejahend) (.) Was liest du dann gerne (.) für Bücher? #00:00:44-0#
32
- 33 **Felix** [Genre1 Felix] und (..) halt [Genre2 Felix] Bücher. (.) #00:00:49-3#
34
- 35 **Interviewer** //mhm// (bejahend) Hast du da bestimmte Lieblingsbücher? #00:00:52-2#
36
- 37 **Felix** (..) Ja (.) eigentlich (.) [Buchreihe1 Felix] und (4) [Buchreihe2 Felix]. Die habe ich letzts
38 gelesen. #00:01:06-5#
39
- 40 **Interviewer** //mhm// (bejahend) Weißt du, von dem die sind? Die sagen mir jetzt gerade/
41 #00:01:08-8#
42
- 43 **Felix** //mhm// (verneinend) #00:01:08-9#
44
- 45 **Interviewer** Nichts. Okay, aber sonst gucke ich das nachher einfach im Internet nach. ((lacht))
46 (..) Genau, also welches Lieblingsgenre du hast, hast du gerade gesagt [Genre1 Felix] und
47 [Genre2 Felix], ne? #00:01:17-8#
48
- 49 **Felix** //mhm// (bejahend) #00:01:17-9#
50
- 51 **Interviewer** Gut, dass ich das auch habe, dass ich das dann ab/ (.) abhaken kann. Super, jetzt
52 geht es/ kommen die schwierigeren Fragen, weil wenn ich einfachere hätte würde ich euch nicht
53 fragen. ((lacht)) #00:01:26-6#
54
- 55 **Felix** Okay ((lacht)) #00:01:27-0#
56

- 57 **Interviewer** Klingt erstmal einfach, ist aber vielleicht ein bisschen schwieriger. Es geht jetzt um
58 das Jetzt. Was ist dir gerade so in deinem eigenen Leben wichtig? #00:01:33-9#
59
- 60 **Felix** Meine Familie, [Haustier] und die Schule. (.) #00:01:38-2#
61
- 62 **Interviewer** Fangen wir mal mit der Familie an. Was ist dir genau wichtig an deiner Familie?
63 #00:01:42-0#
64
- 65 **Felix** (.) Meine Eltern, meine Geschwister, meine Großeltern, [Verwandte_r1 Felix],
66 [Verwandte_r2 Felix]. Halt alles. ((lacht)) #00:01:49-3#
67
- 68 **Interviewer** ((lacht)) Was macht für dich Familie dann aus? #00:01:51-6#
69
- 70 **Felix** (.) Einfach das Zusammensein und dass man den alles erzählen kann. (.) So das halt.
71 #00:01:58-7#
72
- 73 **Interviewer** Ist das dann eher bei deiner Kernfamilie oder auch bei deiner größeren Familie so?
74 Ist da irgendwie was anders? #00:02:04-0#
75
- 76 **Felix** Na ja, erst/ Nein, meine/ die Geschwister von [Elternteil]. (.) Mit denen habe ich eigentlich
77 nicht so viel am Hut. #00:02:11-8#
78
- 79 **Interviewer** //mhm// (bejahend) (.) Und mit deiner Oma und Opa, ist das dann ähnlich/
80 #00:02:15-3#
81
- 82 **Felix** Ja. #00:02:15-6#
83
- 84 **Interviewer** Dieses Gefühl? #00:02:16-3#
85
- 86 **Felix** (.) //mhm// (verneinend) (..) Mit [Verwandte_r3 Felix] im Moment. #00:02:19-2#
87
- 88 **Interviewer** //mhm// (bejahend) #00:02:19-6#
89
- 90 **Felix** [Verwandte_r3 Felix] und [Verwandte_r4 Felix], da habe ich viel mit zu tun. #00:02:21-5#
91
- 92 **Interviewer** //mhm// (bejahend) (.) Jetzt kommt eine ein bisschen schwierigere Frage: Was
93 macht deine Familie besonders gut? #00:02:27-1#
94
- 95 **Felix** (.) Dass (..) sie eigentlich (.) nicht immer sofort (.) alles richtig böse meint, wenn wir mal
96 Quatsch machen/ #00:02:38-4#
97
- 98 **Interviewer** ((lacht)) #00:02:38-8#
99
- 100 **Felix** Quatsch machen und so. (.) Und dass man mit denen auch irgendwo hinfahren kann,
101 ohne dass die halt irgendwie sagen "Nein, da darfst du nicht hin, du bist zu klein." oder so.
102 #00:02:49-1#
103
- 104 **Interviewer** //mhm// (bejahend) (..) Und was machst du besonders gut in deiner Familie? (.) So
105 was bringst du da/ #00:02:54-8#
106
- 107 **Felix** Quatsch machen. #00:02:55-9#
108
- 109 **Interviewer** ((lacht)) Das ich wichtig? ((lacht)) #00:02:56-9#
110
- 111 **Felix** Und essen. #00:02:57-4#
112
- 113 **Interviewer** ((lacht)) (3) Ich überlege gerade/ Das hast du schon gesagt. Du hast jetzt noch
114 [Haustier] genannt. Was ist (.) für dich an [Haustier] so wichtig? #00:03:06-4#
115

- 116 **Felix** (.) Dass man/ ich auch [Aktivität mit Haustier] und dass [Eigenschaft Haustier] ist. Dass
117 ich halt auch sehr gerne [Aktivität mit Haustier]. #00:03:15-5#
118
119 **Interviewer** //mhm// (bejahend) Und was macht [Haustier] so besonders? #00:03:18-7#
120
121 **Felix** (3) [Eigenschaft Haustier]. #00:03:24-9#
122
123 **Interviewer** ((lacht)) #00:03:25-7#
124
125 **Felix** Und sehr [Eigenschaft Haustier]. #00:03:27-6#
126
127 **Interviewer** //mhm// (bejahend) #00:03:28-3#
128
129 **Felix** Und [wiederkehrende tägliche Handlung von Haustier]. #00:03:32-4#
130
131 **Interviewer** ((lacht)) (.) Hast du eine Ahnung, warum (.)[Haustier] DICH super findet?
132 #00:03:37-3#
133
134 **Felix** Weil ich viel [Aktivität mit Haustier]. #00:03:39-8#
135
136 **Interviewer** //mhm// (bejahend) #00:03:40-0#
137
138 **Felix** (.) Und mich auch sehr gut um [Haustier] kümmere, denke ich zumindestens. #00:03:43-
139 9#
140
141 **Interviewer** //mhm// (bejahend) #00:03:44-5#
142
143 **Felix** Ähm (..) ja. Und weil ich [Haustier versorgen]. #00:03:47-6#
144
145 **Interviewer** ((lacht)) (.) Ja, das ist manchmal ein bisschen schwierig, aber ich finde das halt
146 interessant, mal sich so in die andere Perspektive zu versetzen. (.) Jetzt hast du auch noch
147 Schule gesagt. Was ist dir an Schule wichtig? #00:03:57-3#
148
149 **Felix** Dass ich gebildet werde und später einen guten Job bekomme, dass ich nicht irgendwie
150 (..) ein Asi werde, der nur auf der Couch sitzt mit dem Handy in der Hand oder so. Und dass ich
151 auch einen vernünftigen Job habe. #00:04:09-5#
152
153 **Interviewer** //mhm// (bejahend) (.) Woher kommt das, dass du davor Angst hast? Ein Asi auf
154 der Couch zu werden, hast du da eine Ahn/ #00:04:15-4#
155
156 **Felix** Dass ich ein bisschen faul bin. #00:04:16-7#
157
158 **Interviewer** (..) Und (..) du hast gerade gebildet gesagt. Was heißt für dich gebildet? #00:04:23-
159 6#
160
161 **Felix** Schlau, gute Noten. #00:04:26-9#
162
163 **Interviewer** //mhm// (bejahend) #00:04:26-9#
164
165 **Felix** Und nicht halt einfach (.) andere beleidigen wenn (.) man sie nicht unbedingt so mag. (.)
166 #00:04:34-8#
167
168 **Interviewer** Und ein guter Job? Was wäre für dich ein guter Job? #00:04:37-4#
169
170 **Felix** Irgendwo im Büro oder (.) in der Stadt arbeiten. #00:04:42-0#
171
172 **Interviewer** Okay, woher kommt dieser Wunsch? #00:04:44-7#
173
174 **Felix** Weil [Elternteil1] auch [Stadtteil] gearbeitet hat und jetzt [Beruf] ist. #00:04:48-6#
175

- 176 **Interviewer** //mhm// (bejahend) #00:04:49-2#
177
178 **Felix** Da/ ich wäre/ deswegen/ (.) Ich nehme mir immer [Elternteil1] als Vorbild. #00:04:51-9#
179
180 **Interviewer** Also du findest das gut, was [Elternteil1] da macht und/ #00:04:56-1#
181
182 **Felix** Ja. #00:04:56-3#
183
184 **Interviewer** Okay. (.) Cool, also du hattest jetzt Familie und Schule, das ist dir jetzt im Leben
185 wichtig? #00:05:02-0#
186
187 **Felix** //mhm// (bejahend) #00:05:02-6#
188
189 **Interviewer** Okay, super, jetzt mach mal einen Schritt nach vorne: Wie stellst du dir denn so
190 deine eigene Zukunft vor? #00:05:08-3#
191
192 **Felix** (.) Ich hoffe, dass sie (..) so wird, dass ich ein eigenes Haus habe. Ich will auch [Haustier].
193 #00:05:16-5#
194
195 **Interviewer** ((lacht)) #00:05:17-1#
196
197 **Felix** (.) Halt einen guten Job. (.) Und eine Frau. ((lacht)) (.) #00:05:24-0#
198
199 **Interviewer** ((lacht)) (..) Das kenne ich alles. (.) Ich kann mich da auf jeden Fall wiedererkennen.
200 (3) Was macht deine Familie dann in deiner Zukunft? #00:05:35-7#
201
202 **Felix** (.) Mich unterstützten bei meiner/ bei irgendeiner Jobsuche oder so. (.) Helfen, wenn ich
203 in schwierigen Zeiten bin oder so. Halt, dass die helfen/ mich/ mich unterstützen. #00:05:50-3#
204
205 **Interviewer** Und was machst du dann mit [Haustier]? #00:05:52-9#
206
207 **Felix** (.) [Aktivität mit Haustier], [weitere Aktivität mit Haustier], das alles/ #00:05:55-6#
208
209 **Interviewer** //mhm// (bejahend) Also so wie jetzt prak/ #00:05:57-2#
210
211 **Felix** Ja. #00:05:57-4#
212
213 **Interviewer** Mit [Haustier]. //mhm// (bejahend) (..) Was machen wohl deine Freunde dann in der
214 Zukunft? #00:06:03-4#
215
216 **Felix** (.) Das weiß ich nicht. Ich schätze auch (.) ungefähr so wie ich. (.) #00:06:08-8#
217
218 **Interviewer** Okay, also habt ihr da noch nicht so darüber geredet? #00:06:10-5#
219
220 **Felix** //mhm// (verneinend) #00:06:11-7#
221
222 **Interviewer** Okay. Manche machen das mal, manche auch nicht. (.) Beides ist vollkommen
223 normal. Genau, jetzt kommt es ein bisschen ein Schritt zurück so: Wie sieht denn dann die Welt
224 aus in dieser Zukunft? Wie stellst du dir das vor? #00:06:22-5#
225
226 **Felix** (..) Mehr Hightech. #00:06:25-0#
227
228 **Interviewer** //mhm// (bejahend) #00:06:25-4#
229
230 **Felix** Und (.) halt (.) dass es viel mit Elektronik läuft und sehr viel/ Dass wir auch zu weiter
231 entfernten Planeten fliegen können. (.) Und irgendwann greifen uns Aliens an und wir werden
232 alle ausgerottet. #00:06:40-2#
233

- 234 **Interviewer** ((lacht)) Das glaubst du wirklich? Also jetzt nicht. Okay. ((lacht)) War jetzt nur ein
235 (.) Spa/ (..) Wie würde dann das Leben hier so in Deutschland dann aussehen? Oder möchtest
236 du in ein anderes Land? #00:06:52-7#
237
- 238 **Felix** Nein, ich/ (.) ich glaube Deutschland wird immer noch eine/ ein war/ hohe/ einen hohen
239 Rang haben in Europa. Und halt (.) auch ungefähr so bleiben. Demokratie und so. (.) #00:07:08-
240 5#
241
- 242 **Interviewer** (.) Jetzt würde ich dich gerne nochmal was fragen so zum Zusammenleben der
243 Menschen. Also das nennt man meistens Gesellschaft. Wie findest du denn diese derzeitige
244 Gesellschaft in der du lebst? #00:07:18-5#
245
- 246 **Felix** (.) Ich finde die eigentlich ganz gut. (.) Weil (.) es sind/ es sind alle nett eigentlich und (..)
247 eigentlich HASST mich auch nicht so wirklich jemand. (.) Ja. #00:07:31-9#
248
- 249 **Interviewer** Und wenn du jetzt allgemein so das Zusammenleben der Menschen miteinander
250 betrachtest. Wie ist das so dein Eindruck momentan? #00:07:38-6#
251
- 252 **Felix** (3) Meinen sie nur hier in Deutschland oder auch auf der ganzen Welt? #00:07:44-6#
253
- 254 **Interviewer** (..) Ich würde sagen, was du so selber mitbekommst. #00:07:48-5#
255
- 256 **Felix** (.) Okay. Ich finde, dass die Flüchtlinge/ (..) Ich finde der Krieg/ Krieg ist unnötig.
257 #00:07:56-2#
258
- 259 **Interviewer** //mhm// (bejahend) #00:07:56-3#
260
- 261 **Felix** (.) Das könnte man doch einfach/ (..) mit reden/ (.) #00:08:01-4#
262
- 263 **Interviewer** //mhm// (bejahend) #00:08:01-8#
264
- 265 **Felix** Lösen. (.) Und ja, dann müssten nicht alle Flüchtlinge/ Und man sollte den ärmeren Leuten
266 helfen. (.) #00:08:10-8#
267
- 268 **Interviewer** Was heißt für dich denn den Ärmeren helfen? Wie stellst du dir das vor/ #00:08:14-
269 1#
270
- 271 **Felix** Zum Beispiel in ärmeren Länder oder so (.) denen dann/ die dann unterstützen. (.)
272 #00:08:19-8#
273
- 274 **Interviewer** Wie könnten wir das konkret machen? Hast du da Ideen? #00:08:22-3#
275
- 276 **Felix** Einfach/ (.) Vielleicht eine Spende kann/ (.) Irgendwelche Berühmten machen/ öffnen/
277 machen ja auch Spenden. #00:08:31-3#
278
- 279 **Interviewer** //mhm// (bejahend) #00:08:31-8#
280
- 281 **Felix** Und da wird dann ja auch gespendet und dann helfen die ja in anderen Ländern.
282 #00:08:36-3#
283
- 284 **Interviewer** //mhm// (bejahend) #00:08:37-2#
285
- 286 **Felix** Da wo zum Beispiel (.) letzens/ letztes Jahr war ja so ein Erdbeben, ich weiß jetzt nicht
287 mehr ganz genau wo, da hat Deutschland ja auch geholfen den/ (.) #00:08:47-5#
288
- 289 **Interviewer** Nepal meinst du wahrscheinlich/ #00:08:48-6#
290
- 291 **Felix** Ja, da. #00:08:49-5#
292
- 293 **Interviewer** //mhm// (bejahend) #00:08:49-8#

- 294
295 **Felix** Und da hat Deutschland ja auch geholfen die/ #00:08:52-3#
296
297 **Interviewer** //mhm// (bejahend) #00:08:52-3#
298
299 **Felix** Die Menschen zu unterstützen. (.) #00:08:54-2#
300
301 **Interviewer** (.) Was findest du gerade schlecht gelöst in unserer Gesellschaft? Was kriegen wir
302 nicht so gut hin? #00:08:59-4#
303
304 **Felix** Das mit den Flüchtlingen. #00:09:01-3#
305
306 **Interviewer** //mhm// (bejahend) #00:09:01-3#
307
308 **Felix** Dass die/ wo die untergebracht sind und dass (.) manche die (.) Flüchtlingsheime da/ da
309 Asylbewerberheime/ (.) immer angreifen. (.) Oder wie immer man das nennen kann. #00:09:13-
310 4#
311
312 **Interviewer** (.) Wie könnte man das besser machen konkret? Hast du da auch Ideen?
313 #00:09:17-4#
314
315 **Felix** (.) Nein, eigentlich nicht. #00:09:18-9#
316
317 **Interviewer** Okay, muss man ja auch nichts tolles haben. Ich frag nur manchmal nach.
318 Manchmal hat man ja schöne Ideen. Jetzt würde ich (.) dir die Möglichkeit geben/ (.) Überlege
319 mal: In was für einer Gesellschaft würdest du gerne in der Zukunft leben? Es ist alles möglich.
320 Wie würdest du dir das Zusammenleben der Menschen wünschen in der Zuku/ #00:09:36-7#
321
322 **Felix** Ohne Krieg. Und (.) dass wir nicht Atomkraftwerke und sowas halt/ (.) So Müll produzieren,
323 da/ (.) Weil wenn dann mal ein Atomkraftwerk kaputt geht oder so, dann ist ja direkt ein ganzes
324 Land oder so verseucht. (.) Ein größerer Umkreis zumindest. (.) #00:09:55-1#
325
326 **Interviewer** //mhm// (bejahend) #00:09:55-3#
327
328 **Felix** Und dann müssten alle da weg. #00:09:57-0#
329
330 **Interviewer** Hast du konkret auch Wünsche so/ So was dich in deinem Alltag betrifft. Das ist ja
331 jetzt sowas Großes. #00:10:04-2#
332
333 **Felix** (.) Nein, eigentlich finde den/ meinen Alltag gut. #00:10:08-8#
334
335 **Interviewer** (.) Gibt es was, was dir nicht so wichtig wäre, wenn du dir eine Gesellschaft in der
336 Zukunft wünschen kannst. Irgendein Thema, wo du sagst "Das ist mir vollkommen egal."
337 #00:10:18-3#
338
339 **Felix** (.) Roulette. #00:10:20-5#
340
341 **Interviewer** ((lacht)) Du bist der erste, der auf diese Frage eine Antwort findet, das finde ich
342 super. ((lacht)) (.) Ist auch manchmal schwierig, wenn alles möglich ist, dann denkt man nicht
343 dran/ drüber nach, was nicht möglich ist. (.) Jetzt würde ich dich gerne fragen: Wie kommen wir
344 denn dahin, zu dem was du dir jetzt vorgestellt hast? (.) Was muss passieren, dass das möglich
345 wird? #00:10:42-3#
346
347 **Felix** Indem man einfach (.) mit dem Krieg aufhört. Dass (.) vernünftige/ (.) Dass in Ländern
348 vernünftige (.) Menschen regieren. (..) Ja. #00:10:57-5#
349
350 **Interviewer** Was sind für dich vernünftige Menschen? #00:10:59-4#
351
352 **Felix** Halt die (.) nicht sofort jeden, den sie nicht mögen, attackieren mit Bomben und so. (.) Und
353 (..) ja. Das ist vernünftig für mich. #00:11:11-3#

354

355 **Interviewer** Hast du eine Idee, wie das man mit der/ mit den Atomkraftwerken lösen könnte?
356 #00:11:15-7#

357

358 **Felix** (.) Einfach alle abstellen (.) irgendwann. Weil wir machen ja auch immer mehr
359 Windkraftwerke und Wasserkraftwerke und sowas. (.) Und dann halt Strom reduzieren ein
360 bisschen. (..) #00:11:31-5#

361

362 **Interviewer** Also dass wir sie nicht mehr brauchen praktisch/ #00:11:33-6#

363

364 **Felix** Ja. #00:11:33-8#

365

366 **Interviewer** Dann. (.) Okay (.) jetzt kommt zum Schluss noch die schwierige Frage: Was
367 könntest du denn selber tun, dass diese Gesellschaft Wirklichkeit wird, die du dir vorgestellt
368 hast? Gibt es da Sachen/ #00:11:44-6#

369

370 **Felix** Ähm (..) selber Politiker werden und dann halt meine (.) Träume zu verwirklichen. (.) Oder/
371 #00:11:54-1#

372

373 **Interviewer** Möchtest du das auch? Könntest du dir das vorstellen? #00:11:57-3#

374

375 **Felix** (.) Ja, könnte ich mir vorstellen. #00:11:59-1#

376

377 **Interviewer** //mhm// (bejahend) (.) Was wäre dann für dich so ein (.) Grund das zu machen,
378 dich zu entscheiden "Ich ver/ möchte jetzt etwas verändern."/ #00:12:05-5#

379

380 **Felix** Damit einfach die Welt besser ist? #00:12:08-9#

381

382 **Interviewer** //mhm// (bejahend) (.) Finde ich/ #00:12:10-9#

383

384 **Felix** Und ich würde mich auch für Tiere einsetzen. #00:12:12-2#

385

386 **Interviewer** Was heißt für dich "für Tiere einsetzen"? Das habe ich nämlich schon von anderen
387 gehört, deswegen würde ich gerne wissen, was für dich das/ #00:12:17-0#

388

389 **Felix** Für halt gefährdete Tierarten Schutz und dass man sie nicht einfach jagen darf. #00:12:23-
390 4#

391

392 **Interviewer** //mhm// (bejahend) #00:12:23-7#

393

394 **Felix** Zum Beispiel (.) Wale oder Haie. Es werden ja auch die Haifischflossen in (.) China glaube
395 ich oder so, werden die ja (.) gegessen oder so. (.) Hunde/(.) Märkte gibt es ja auch irgendwo,
396 da sind so drei Hunde in so einem kleinen Käfig und haben Hunger und alles. (.) Sowas würde
397 ich dann halt (.) versuchen (.) nicht mehr/ (..) #00:12:51-6#

398

399 **Interviewer** Super, sonst soweit sind wir eigentlich schon durch. #00:12:55-9#

400

Appendix A16 Felix T2

- 401 **Interviewer** (.) So als erstes ist mir beim letzten Mal sind mir noch so ein paar Fragen im Kopf
402 gewesen, die ich gerne/ #00:00:06-3#
403
- 404 **Felix** Okay. #00:00:06-6#
405
- 406 **Interviewer** Auch den anderen stellen möchte. Und da geht es jetzt eigentlich erstmal noch so
407 ein bisschen ums Lesen an sich. Und zwar würde ich erstmal gerne wissen: Mit wem redest du
408 eigentlich über Sachen, die du gelesen hast? Also Bücher, die du gelesen hast/ #00:00:17-3#
409
- 410 **Felix** Eigentlich mit [Geschwisterteil], weil [Geschwisterteil] (.) liest halt die Bücher auch.
411 #00:00:22-3#
412
- 413 **Interviewer** //mhm// (bejahend) #00:00:22-3#
414
- 415 **Felix** Und dann lese ich die und dann fragt [Geschwisterteil] mich, wie es war. Und dann erzähle
416 ich [Geschwisterteil] das, wie es war. #00:00:28-0#
417
- 418 **Interviewer** Und worüber redet ihr dann? #00:00:29-1#
419
- 420 **Felix** Über halt spannende Stellen und/ (3) Ja. (.) #00:00:35-6#
421
- 422 **Interviewer** Nein, das wollte ich einfach nur nochmal wissen, das hätte nämlich ein Kind/ Oh,
423 ich sage jetzt immer Kind. Wenn ich Kind aus Versehen nochmal sage meine ich natürlich
424 Schülerin oder Schüler/ ((lacht)) #00:00:41-4#
425
- 426 **Felix** //mhm// (bejahend) #00:00:41-4#
427
- 428 **Interviewer** Hatte (.) eine Schülerin oder ein Schüler letztes Mal gesagt und das wollte ich halt
429 euch alle einfach mal fragen, ob ihr auch über das, was ihr gelesen habt, redet. (.) Wem
430 empfehlst du eigentlich Bücher, die du gelesen hast? #00:00:53-1#
431
- 432 **Felix** (.) Manchmal [Geschwisterteil]/ #00:00:56-5#
433
- 434 **Interviewer** //mhm// (bejahend) #00:00:56-5#
435
- 436 **Felix** Weil [Geschwisterteil] liest eigentlich nicht so viel/ #00:00:58-9#
437
- 438 **Interviewer** //mhm// (bejahend) #00:00:59-1#
439
- 440 **Felix** Und deswegen versuche ich [Geschwisterteil] dann manchmal so anzustiften (.) das Buch
441 zu lesen und zu überreden. #00:01:07-1#
442
- 443 **Interviewer** Warum machst du das dann? #00:01:08-7#
444
- 445 **Felix** (.) Weil (.) [Geschwisterteil] [anonymisiert, da ein Rückschluss auf die Person möglich
446 wäre]. #00:01:16-3#
447
- 448 **Interviewer** //mhm// (bejahend) #00:01:16-8#
449
- 450 **Felix** Und deswegen. Das wird [Geschwisterteil] wahrscheinlich helfen. (.) #00:01:20-2#
451
- 452 **Interviewer** Okay, also möchtest du [Geschwisterteil] praktisch damit helfen vor allem.
453 #00:01:22-9#
454
- 455 **Felix** //mhm// (bejahend) #00:01:23-2#
456

457 **Interviewer** Gut. Von wem bekommst du denn eigentlich dann Empfehlungen? Also du hast ja
458 gerade gesagt [Geschwisterteil]: Gibt es sonst noch welche? #00:01:29-5#
459
460 **Felix** [Geschwisterteil] und [Elternteil2 Felix]. Wir haben so ein eBook/ #00:01:34-4#
461
462 **Interviewer** //mhm// (bejahend) #00:01:34-4#
463
464 **Felix** Und dann kaufen wir das so aus dem Internet. (.) #00:01:37-7#
465
466 **Interviewer** Okay und das lest ihr dann alle dann auch? #00:01:39-5#
467
468 **Felix** //mhm// (bejahend) #00:01:39-5#
469
470 **Interviewer** Meistens. (..) Was lesen eigentlich deine Freunde so für Bücher? #00:01:44-2#
471
472 **Felix** Das weiß ich nicht. Ich glaube die lesen nicht viel. #00:01:48-5#
473
474 **Interviewer** Also du redest auch nicht mit denen über das Lesen dann? #00:01:50-4#
475
476 **Felix** Nein. (.) #00:01:51-8#
477
478 **Interviewer** Okay/ #00:01:52-2#
479
480 **Felix** Höchstens [Freund_in1 Felix], [Freund_in1 Felix] liest (.) [Genre1 Freund_in1 Felix]. (.)
481 #00:01:56-4#
482
483 **Interviewer** //mhm// (bejahend) Aber darüber redet ihr dann nicht, weil du keine [Genre1
484 Freund_in1 Felix] liest? #00:01:58-6#
485
486 **Felix** Nein. #00:01:59-0#
487
488 **Interviewer** Oder? #00:01:59-0#
489
490 **Felix** Ja, genau. ((lacht)) #00:01:59-9#
491
492 **Interviewer** ((lacht)) Okay, du liest was anderes. (.) Was lesen dann eigentlich so deine Eltern
493 oder auch deine Geschwister so für Bücher? Also außer die, die ihr so/ #00:02:06-7#
494
495 **Felix** Also eher so [Genre1 Felix] Bücher so (.) auch [Genre1 Buchreihe1 Felix]. #00:02:11-7#
496
497 **Interviewer** //mhm// (bejahend) #00:02:11-7#
498
499 **Felix** Das liest [Elternteil 2]. #00:02:13-7#
500
501 **Interviewer** [Genre1 Buchreihe1 Felix] heißt das doch irgendwie auf Deutsch, oder? ((lacht))
502 #00:02:16-3#
503
504 **Felix** //mhm// (bejahend) #00:02:16-5#
505
506 **Interviewer** ((lacht)) #00:02:16-9#
507
508 **Felix** (..) [Geschwisterteil] liest auch gerne [Genre]. (..) #00:02:22-9#
509
510 **Interviewer** Und wer besorgt dann die Bücher eigentlich/ #00:02:26-1#
511
512 **Felix** [Elternteil2 Felix]. #00:02:26-9#
513
514 **Interviewer** Okay und dann das was [Elternteil2 Felix] besorgt, teilt ihr euch dann immer
515 untereinander? #00:02:30-2#
516

517 **Felix** //mhm// (bejahend) #00:02:30-5#
518
519 **Interviewer** (.) Gut, das wusste ich nämlich vom letzten Mal noch nicht und (.) deswegen
520 beantwortet sich auch meine letzte Frage. Ich wollte nochmal wissen, inwiefern deine Eltern
521 darüber Bescheid wissen, was du eigentlich liest. Wenn die sie selber kaufen/ ((lacht))
522 #00:02:43-7#
523
524 **Felix** Eigentlich weiß sie/ wissen sie alles, weil eigentlich frage ich dann nur so (.) [Elternteil2
525 Felix] "Ja kannst du mir irgend ein Buch empfehlen, was ich jetzt mal lesen kann?" #00:02:53-
526 3#
527
528 **Interviewer** //mhm// (bejahend) #00:02:53-3#
529
530 **Felix** "Mir ist langweilig." oder so. #00:02:54-7#
531
532 **Interviewer** Und dann/ #00:02:56-0#
533
534 **Felix** Lese ich. #00:02:56-6#
535
536 **Interviewer** Weiß [Elternteil2 Felix] ja direkt was/ #00:02:57-7#
537
538 **Felix** Ja. #00:02:57-9#
539
540 **Interviewer** Also liest [Elternteil2 Felix] die Sachen dann VORHER, die du liest? #00:02:59-9#
541
542 **Felix** Ja, eigentlich schon. #00:03:01-0#
543
544 **Interviewer** Oder sind da auch Sachen, die [Elternteil2 Felix] selber noch nicht gelesen hat?
545 #00:03:03-1#
546
547 **Felix** Nein. #00:03:03-3#
548
549 **Interviewer** //mhm// (bejahend) #00:03:03-5#
550
551 **Störung durch anklopfende SchülerIn bis #00:03:09-0#**
552
553 **Felix** [Elternteil2 Felix] (.) liest auch sehr sehr viel/ #00:03:13-1#
554
555 **Interviewer** //mhm// (bejahend) #00:03:13-1#
556
557 **Felix** Und [Elternteil2 Felix] hat auch Papierbücher, ganz ganz viele bei uns stehen im [Zimmer].
558 (.) Ja und (..) eigentlich (..) was war nochmal die Frage genau? #00:03:24-3#
559
560 **Interviewer** ((lacht)) Inwiefern wissen deine Eltern Bescheid, was du liest? #00:03:25-9#
561
562 **Felix** (.) Die wissen alles. #00:03:28-4#
563
564 **Interviewer** ((lacht)) #00:03:28-9#
565
566 **Felix** Was ich lese. (..) #00:03:31-6#
567
568 **Interviewer** Jetzt würde ich gerne/ Wir hatten jetzt gesagt über *Die Tribute von Panem* wollten
569 wir reden. Ich würde gerne erstmal wissen, wie es eigentlich dazu gekommen ist, dass du diese
570 Bücher gelesen hast. #00:03:39-2#
571
572 **Felix** (.) Na ja, meine Eltern haben gesagt, wenn ich (.) nicht die Bücher gelesen habe, dann
573 darf ich auch nicht die Filme gucken. (..) #00:03:49-6#
574
575 **Interviewer** Okay. Du wolltest also unbedingt die Filme gucken, deswegen/ #00:03:52-5#
576

- 577 **Felix** Ja. #00:03:52-7#
578
579 **Interviewer** Hast du die Bücher gelesen/ #00:03:53-5#
580
581 **Felix** Aber die Bücher habe ich/ Ich erinnere mich eigentlich nicht mehr so genau an die Bücher/
582 #00:03:57-8#
583
584 **Interviewer** //mhm// (bejahend) #00:03:57-8#
585
586 **Felix** Eher so an die Filme, was in den Filmen passiert ist. (.) #00:04:01-1#
587
588 **Interviewer** Aber es ist ja eigentlich relativ ähnlich/ #00:04:02-3#
589
590 **Felix** Ja. #00:04:02-5#
591
592 **Interviewer** Also von daher/ Mir ging es einfach darum mal zu (.) vergleichen, ob es bei euch
593 so Gemeinsamkeiten gibt, wie Leute mit diesem Lesen halt angefangen haben. Weißt du genau
594 wann das war? #00:04:13-3#
595
596 **Felix** (..) Wann ich die Bücher gelesen habe? #00:04:16-6#
597
598 **Interviewer** //mhm// (bejahend) #00:04:16-7#
599
600 **Felix** (..) Eigentlich/ (..) Nein, nicht genau. (.) #00:04:23-3#
601
602 **Interviewer** Ist kein Problem. Zum Beispiel eine andere hatte sich daran erinnert/ Sie wusste
603 als der erste Film kam, hatte sie dann halt mit den Büchern angefangen. Also wenn du jetzt zum
604 Beispiel das Jahr nicht weißt/ Gab es schon die Filme, bevor du angefangen hast zu lesen?
605 #00:04:35-7#
606
607 **Felix** Ja, die Filme gab es schon. #00:04:37-0#
608
609 **Interviewer** Okay, auch mehrere und nicht nur einen? #00:04:38-6#
610
611 **Felix** Ich glaube es gab ZWEI Filme. #00:04:40-0#
612
613 **Interviewer** Okay, dann kann ich mir das halbwegs vorstellen. Du hast auch nicht mehrere
614 Dystopien gelesen, dann kann ich das auch abhaken. Weil manche haben mehrere gelesen,
615 da wollte ich dann/ #00:04:48-4#
616
617 **Felix** //mhm// (bejahend) #00:04:48-4#
618
619 **Interviewer** Das auch nochmal nachfragen. Was gefällt dir eigentlich an diesen Büchern? (.)
620 Oder an der Geschichte sage ich mal, weil du hast ja auch Filme/ #00:04:54-6#
621
622 **Felix** Ich mag einfach solche Fantasy Sachen, die auch in der Zukunft der Menschheit
623 passieren. (.) Und ja, ich habe ja auch *Harry Potter* gelesen. #00:05:04-5#
624
625 **Interviewer** //mhm// (bejahend) #00:05:04-5#
626
627 **Felix** Das ist ja auch (..) ein Fantasy Buch glaube ich? #00:05:09-4#
628
629 **Interviewer** Ja, würde ich auch sagen. #00:05:10-5#
630
631 **Felix** (..) Ja. (.) #00:05:14-4#
632
633 **Interviewer** Was gefällt dir an Fantasy Büchern dann? #00:05:16-3#
634
635 **Felix** Die sind (.) nicht so wie heu/ also he/ es normal ist/ #00:05:23-0#
636

- 637 **Interviewer** //mhm// (bejahend) #00:05:23-0#
638
639 **Felix** Und (.) wenn ich das lese oder auch Hörbuch/ #00:05:26-6#
640
641 **Interviewer** Ja. #00:05:26-6#
642
643 **Felix** Ein Hörbuch höre, dann (.) lege ich mich eben meistens einfach nur auf mein Bett und
644 denke ich wäre dieser Erzähler da. #00:05:36-6#
645
646 **Interviewer** //mhm// (bejahend) Also dass du da richtig so eintauchst/ #00:05:38-8#
647
648 **Felix** Ja. #00:05:39-2#
649
650 **Interviewer** In diese Welt dann/ #00:05:39-5#
651
652 **Felix** Und wenn dann [Elternteil 2] reinkommt, dann (.) schrecke ich erstmal hoch. #00:05:43-
653 1#
654
655 **Interviewer** ((lacht)) Also bist du dann schon fast verloren. ((lacht)) (.) Was gefällt dir eigentlich
656 nicht an *Die Tribute von Panem*? Gibt es da irgendwas, was dir einfällt, was du blöd findest?
657 #00:05:53-4#
658
659 **Felix** (3) Ich finde doof, dass Peeta/ also dass der von diesen/ dass der gefoltert wurde/ wurde
660 er im (.) *Capitol*/ #00:06:06-2#
661
662 **Interviewer** //mhm// (bejahend) #00:06:06-2#
663
664 **Felix** (.) Und dass er so ist. (.) Das finde ich nicht so gut. #00:06:10-3#
665
666 **Interviewer** Also dieses Foltern findest du/ #00:06:11-2#
667
668 **Felix** Ja. #00:06:11-4#
669
670 **Interviewer** Schlimm auf jeden Fall. (.) Gibt es jetzt Bücher, wo du vorhast, dass du die in der
671 Zukunft noch lesen möchtest? Also weißt du, was du gerne noch lesen willst? #00:06:19-8#
672
673 **Felix** Ich habe letztens [Buchtitel1 Felix] gelesen, das ist auch so/ #00:06:22-5#
674
675 **Interviewer** Das von [Autor_in Buchtitel1 Felix] da? #00:06:24-0#
676
677 **Felix** Ja und ich wollte dann halt noch zwei/ Also ich habe den ersten Band gelesen und ich
678 wollte noch zwei und drei lesen. Gibt es glaube ich noch. #00:06:31-1#
679
680 **Interviewer** Sind die gut? Ich habe die noch nicht gelesen. Jetzt so fernab davon/ #00:06:33-
681 9#
682
683 **Felix** Ja, das erste ist (.) gut. Haben auch [Elternteil2 Felix] und [Geschwisterteil] gelesen.
684 ((lacht)) #00:06:37-5#
685
686 **Interviewer** ((lacht)) Klar. #00:06:38-0#
687
688 **Felix** (..) Ja. (.) #00:06:41-4#
689
690 **Interviewer** Weil ich habe von anderen gehört, die viele andere von ihr gelesen haben und
691 bisher gehört, dass manche das nicht so gut fanden. Deswegen wollte ich nochmal nachfragen.
692 #00:06:47-3#
693
694 **Felix** Ich finde das gut. (.) #00:06:49-3#
695
696 **Interviewer** Aber das steht so noch vor/ #00:06:50-7#

- 697
698 **Felix** Ja, also es ist manchmal bei [Buchtitel1 Felix] so, dass die/ (.) Dass man da manchmal
699 nicht so alles versteht. #00:06:57-9#
700
701 **Interviewer** //mhm// (bejahend) (..) Das kenne ich von anderen Büchern. Das ist schon nicht so
702 einfach. (..) Kein Problem. Ich würde jetzt gerne ein bisschen über die Charakter ein *Die Tribute*
703 *von Panem* reden. Mit welchem würdest eigentlich gerne befreundet sein von den Charakteren?
704 #00:07:14-3#
705
706 **Felix** (..) Mir fällt jetzt nicht der Name ein, der/ #00:07:17-8#
707
708 **Interviewer** Kannst sonst beschreiben. #00:07:18-6#
709
710 **Felix** Der frühere Freunde von Katniss? #00:07:20-6#
711
712 **Interviewer** Meinst du Gale? #00:07:21-5#
713
714 **Felix** Ja, genau. #00:07:22-6#
715
716 **Interviewer** //mhm// (bejahend) (..) Was findest gerade an ihm gut, dass er dein Freund/
717 #00:07:23-2#
718
719 **Felix** Er ist nett. (3) Einfach ich finde den Charakter gut (.) Den/ (.) #00:07:34-5#
720
721 **Interviewer** Aber es gibt ja was bestimmtes an seinem Charakter, was du gut findest?
722 #00:07:37-0#
723
724 **Felix** Dass er so nett ist und so. (.) Und (3) dass er sich auch so um Katniss kümmert/ #00:07:46-
725 7#
726
727 **Interviewer** //mhm// (bejahend) #00:07:46-7#
728
729 **Felix** Sozusagen. Und um die kleine Schwester. (.) Der hat sich ja um die Familie von ihr
730 gekümmert. #00:07:50-9#
731
732 **Interviewer** Genau, als sie in den *Hunger Games* ja war praktisch/ #00:07:54-0#
733
734 **Felix** //mhm// (bejahend) #00:07:54-0#
735
736 **Interviewer** (..) Wenn du einen Charakter aus dieser Welt in das Jetzt mitnehmen könntest?
737 Wen würdest du hierhin mitnehmen? #00:08:02-6#
738
739 **Felix** (..) Ich würde (..) Gale mitnehmen. (.) #00:08:09-1#
740
741 **Interviewer** //mhm// (bejahend) Warum würdest du ihn hier (.) hin mitnehmen? #00:08:12-6#
742
743 **Felix** Weil er so NETT ist. So wie sein Charakter. #00:08:16-2#
744
745 **Interviewer** Und warum könnten wir ihn gebrauchen? #00:08:18-2#
746
747 **Felix** (..) ICH könnte ihn gut gebrauchen als Freund. #00:08:22-1#
748
749 **Interviewer** Also würde er DIR dann vor allem helfen auch? (.) Und wen könnte die ganze Welt
750 am besten gut gebrauchen von den Charakteren im Buch? Also wenn es nicht nur um dich geht/
751 #00:08:32-7#
752
753 **Felix** Ich denke wahrscheinlich (.) Katniss/ Weil (..) die ist halt so/ (.) kümmert sich um die Welt.
754 #00:08:42-2#
755
756 **Interviewer** //mhm// (bejahend) #00:08:42-2#

757
758 **Felix** Die hat ja auch für Freiheit gekämpft. (.) #00:08:45-6#
759
760 **Interviewer** Und das wäre wichtig, dass wir das in dieser Welt noch haben? #00:08:48-4#
761
762 **Felix** //mhm// (bejahend) #00:08:48-6#
763
764 **Interviewer** So einen Menschen? #00:08:49-1#
765
766 **Felix** Ja. #00:08:49-4#
767
768 **Interviewer** (.) Okay. (.) Wer ist eigentlich dein Lieblingscharakter in diesem (.) #00:08:56-1#
769
770 **Felix** Katniss, weil die auch gut mit einem Bogen umgehen kann. Ich mag Bogenschießen.
771 #00:08:59-6#
772
773 **Interviewer** Okay und was findest du an ihr schlecht? #00:09:01-9#
774
775 **Felix** (6) Eigentlich nichts so wirklich. (.) #00:09:10-5#
776
777 **Interviewer** Fällt dir sonst noch etwas gutes ein außer Bogenschießen, was du an ihr gut
778 findest? #00:09:14-0#
779
780 **Felix** (4) Also jetzt an dem Charakter, dass das so/ (.) dass sie so zwei (.) Gale und Peeta/
781 #00:09:24-5#
782
783 **Interviewer** //mhm// (bejahend) #00:09:24-6#
784
785 **Felix** Also so zwei Verehrer sozusagen hat und (.) dass das so/ (.) das finde ich auch so gut am
786 Film/ (..) Ja, das finde ich macht den spannend. (.) #00:09:36-3#
787
788 **Interviewer** Okay, also (.) geht es dann gar nicht NUR um sie, sondern auch um die anderen
789 beiden ein bisschen mit? #00:09:41-1#
790
791 **Felix** Ja, schon. #00:09:42-4#
792
793 **Interviewer** Dass da mitwirkt. (.) Gibt es jemanden, den du am wenigsten leiden kannst?
794 #00:09:46-5#
795
796 **Felix** (.) Ja, den Snow. (.) #00:09:49-5#
797
798 **Interviewer** Woran liegt das, dass du ihn nicht leiden kannst? #00:09:51-6#
799
800 **Felix** Ich mag böse Menschen nicht. (.) #00:09:53-5#
801
802 **Interviewer** Was genau ist an ihm böse? #00:09:55-0#
803
804 **Felix** (.) Einfach alles. Dass er Krieg führen will, die *Hunger Games*/ Dass die/ (.) Dass er die
805 anderen Distrikte immer so behandelt, als wären die (.) Tiere. (..) #00:10:10-8#
806
807 **Interviewer** Gibt es auch etwas gutes an ihm? #00:10:12-2#
808
809 **Felix** (.) Nein. (.) Finde ich nicht. #00:10:15-3#
810
811 **Interviewer** Also findest du nicht, das IRGENDETWAS an ihm gut ist? #00:10:16-5#
812
813 **Felix** Nein. #00:10:16-8#
814

- 815 **Interviewer** Okay, jetzt würde ich ein bisschen noch gerne über die Protagonistin reden, also
816 Katniss. Was ist eigentlich Katniss so in ihrem eigenen Leben wichtig? Was denkst du?
817 #00:10:26-0#
818
- 819 **Felix** (.) Ich glaube ihr ist die Familie wichtig. (.) Also am wichtigsten. (.) Und dann glaube ich
820 noch Peeta, weil mit dem ist sie ja auch glaube ich zusammen oder so. (.) #00:10:39-7#
821
- 822 **Interviewer** Und wie sieht genau so ihr Familienleben aus? #00:10:42-4#
823
- 824 **Felix** (.) Dass sie/ Also bevor sie zu den *Hunger Games* gegangen ist, hat sie ja/ hat sich ja
825 immer raus geschlichen und im Wald gejagt/ #00:10:52-7#
826
- 827 **Interviewer** //mhm// (bejahend) #00:10:53-1#
828
- 829 **Felix** (.) Und eigentlich war ihre Familie so wie jeden Familie in den Distrikten ARM. (..) Und/
830 (..) Ja/ (.) Glaube ich/ #00:11:05-6#
831
- 832 **Interviewer** Wie findest du wie die Familienmitglieder miteinander umgehen? Wie würdest du
833 das so beschreiben; die Beziehungen zueinander? #00:11:12-1#
834
- 835 **Felix** Also ich finde Katniss und die kleine Schwester/ #00:11:15-9#
836
- 837 **Interviewer** //mhm// (bejahend) Prim. #00:11:17-3#
838
- 839 **Felix** Prim, ja, (..) Die Beziehung ist ziemlich gut, weil das sind halt eben Schwestern. (..) Und
840 (.) die Mutter, die ist beim/ nach dem Tod von ihrem/ von ihrem/ vom/ von dem Vater/ #00:11:32-
841 3#
842
- 843 **Interviewer** //mhm// (bejahend) #00:11:32-3#
844
- 845 **Felix** Ja so (..) in der Trauer/ (.) Hat sie so getrauert/ Und ich glaube Katniss hat zu ihrer Mutter
846 nicht so den guten (.) Band sozusagen. #00:11:45-2#
847
- 848 **Interviewer** Woran liegt das, dass die nicht so gut miteinander können? #00:11:47-8#
849
- 850 **Felix** Weil Katniss ist ja auch noch jünger und muss trotzdem so ziemlich alles machen. (.)
851 #00:11:55-6#
852
- 853 **Interviewer** Okay, also das ist dann für Katniss das Problem, dass sie/ #00:11:58-2#
854
- 855 **Felix** Ja. #00:11:58-4#
856
- 857 **Interviewer** Ihre Mutter nicht gut/ #00:11:58-9#
858
- 859 **Felix** Würde ich schon so denken. #00:12:00-6#
860
- 861 **Interviewer** Wie ist die Beziehung dann zwischen Prim und ihrer Mutter? #00:12:03-1#
862
- 863 **Felix** (.) Das weiß ich jetzt nicht genau. (.) #00:12:06-5#
864
- 865 **Interviewer** Nein, musst du nicht. Fiel mir nur so ein. Es sind ja drei Stück/ #00:12:08-7#
866
- 867 **Felix** Ja. #00:12:08-9#
868
- 869 **Interviewer** Deswegen frage ich alle drei Seiten dann ab. Was findest du in dieser Familie
870 eigentlich gut gelöst? #00:12:13-3#
871
- 872 **Felix** (6) Dass/ (5) Keine Ahnung.(.) #00:12:25-5#
873
- 874 **Interviewer** Und was findest du schlecht gelöst in der Familie? #00:12:27-4#

- 875
876 **Felix** Dass die Mutter so (.) nichts macht, weil sie so trauert. (.) Sie sollte auch was machen,
877 über den Ex-Mann hinweg kommen/ #00:12:36-9#
878
879 **Interviewer** //mhm// (bejahend) #00:12:36-9#
880
881 **Felix** Und helfen. (.) #00:12:39-7#
882
883 **Interviewer** Das würdest dann besser machen für die Familie? #00:12:41-5#
884
885 **Felix** Würde ich schon denken. Ja. #00:12:42-3#
886
887 **Interviewer** Okay. Können die anderen beiden noch was machen, dass es besser wird? Also
888 Prim oder Katniss? #00:12:46-9#
889
890 **Felix** (..) Also Katniss hat ja auch als sie zu den *Hunger!* ersten *Hunger Games* ist, hat sie ja
891 auch gesagt (.) dass/ Die Mutter/ #00:12:58-0#
892
893 **Interviewer** //mhm// (bejahend) #00:12:58-0#
894
895 **Felix** Muss jetzt mal wach werden und (.) sich um Prim kümmern. (..) Ja, das war so, dass die
896 beiden Kleinen, (..) also die Töchter/ #00:13:12-3#
897
898 **Interviewer** //mhm// (bejahend) #00:13:12-3#
899
900 **Felix** (.) Die Mutter (.) so/ (6) Wie kann man das sagen? #00:13:24-5#
901
902 **Interviewer** Sonst beschreibe es einfach. #00:13:26-2#
903
904 **Felix** So dass sie nicht mehr so trauert (.) und dass sie wieder arbeiten geht oder so. #00:13:32-
905 0#
906
907 **Interviewer** Okay, dass sie also wieder diese Sachen macht/ #00:13:34-3#
908
909 **Felix** Ja. #00:13:34-6#
910
911 **Interviewer** Das wäre das richtige. (.) Ich würde jetzt nochmal gerne wissen: Wer denkst du
912 eigentlich sind Katniss Freunde? (.) Weil ich finde das nicht so leicht zu sagen. #00:13:42-4#
913
914 **Felix** (.) So die, die im letzten Film/ (.) im vorletzten Film/ also im 3.1/ #00:13:48-9#
915
916 **Interviewer** //mhm// (bejahend) #00:13:48-9#
917
918 **Felix** Dritten Teil eins. #00:13:50-9#
919
920 **Interviewer** Wer ist das? Kannst ja mal so aufzä/ #00:13:52-5#
921
922 **Felix** So die, die bei den/ (..) Dieser Mann, der so/ (.) Dieser Physiker. (.) #00:14:01-3#
923
924 **Interviewer** Du meinst Beetee? #00:14:02-7#
925
926 **Felix** Ja. #00:14:03-4#
927
928 **Interviewer** Der die Sachen entwickelt? #00:14:05-0#
929
930 **Felix** Ja, der/ #00:14:05-9#
931
932 **Interviewer** Mit der Brille. #00:14:06-4#
933
934 **Felix** (.) Der auch den Bogen mit den verschiedenen Pfeilen/ #00:14:09-8#

- 935
936 **Interviewer** Genau. (3) Wenn dir Namen nicht einfallen, beschreibe sie. Ich kenne fast alle
937 noch. ((lacht)) #00:14:15-4#
938
939 **Felix** Okay. Halt die, die da am Ende da waren, da wo die zu dem Baum, da wo der Blitz
940 einschlägt/ #00:14:22-6#
941
942 **Interviewer** //mhm// (bejahend) #00:14:22-6#
943
944 **Felix** Da wo die das Band um den Baum gewickelt und dann zum Wasser/ (.) #00:14:27-3#
945
946 **Interviewer** Du meinst Johanna und Finnick? #00:14:29-4#
947
948 **Felix** Ja, genau. #00:14:29-9#
949
950 **Interviewer** Genau. Also Finnick ist ja der mit dem Dreizack/ #00:14:32-0#
951
952 **Felix** //mhm// (bejahend) #00:14:32-0#
953
954 **Interviewer** Und Johanna ist ja die ein bisschen/ #00:14:34-0#
955
956 **Felix** Und dann würde ich noch sagen Peeta (.) und Gale. #00:14:37-0#
957
958 **Interviewer** //mhm// (bejahend) #00:14:37-0#
959
960 **Felix** So halt die Familie. (.) #00:14:40-0#
961
962 **Interviewer** Wer würdest du sagen ist so/ (.) ja der beste Freund oder die beste Freundin von
963 Katniss? Also mit wem hat sie das beste Verhältnis von diesen Freunden allen? #00:14:48-7#
964
965 **Felix** (.) Ich würde sagen GALE (..) oder Peeta. (..) Eher Gale, weil (.) die (.) sprechen halt auch
966 über (5) Sachen. (..) #00:15:09-2#
967
968 **Interviewer** Was für Sachen? ((lacht)) #00:15:10-0#
969
970 **Felix** ((lacht)) Im Film, (.) da war Katniss ja glaube ich auch da am Ufer so. (.) #00:15:18-1#
971
972 **Interviewer** Im Zweiten war das, oder? Oder meist du das im Dritten, wo die/ #00:15:20-8#
973
974 **Felix** Ich glaube, das war im Dritten. #00:15:22-6#
975
976 **Interviewer** Wo die dann filmen? Wo sie/ #00:15:23-7#
977
978 **Felix** Ja. #00:15:24-2#
979
980 **Interviewer** Ja. //mhm// (bejahend) #00:15:25-1#
981
982 **Felix** Da war der auch immer dabei und hat ihr geholfen. (.) #00:15:29-6#
983
984 **Interviewer** Was zeichnet so ihre Freundschaft aus? Von Katniss und Gale. Was macht die
985 besonders, diese gemeinsame Freundschaft? #00:15:35-8#
986
987 **Felix** Dass Gale glaube ich ALLES für sie tun würde und Katniss auch glaube ich. #00:15:42-
988 1#
989
990 **Interviewer** //mhm// (bejahend) (.) Was wäre jetzt so der Unterschied zwischen der
991 Freundschaft von Gale und Katniss zu der von Peeta und Katniss? Also du kannst erstmal
992 vielleicht beschreiben was zeichnet so die Freundschaft zwischen Katniss und Peeta aus?
993 #00:15:53-1#
994

- 995 **Felix** Na ja, Peeta und Katniss, die lieben sich. #00:15:56-1#
996
997 **Interviewer** //mhm// (bejahend) #00:15:56-6#
998
999 **Felix** Und dass halt eben/ (4) Eher so ein Zusammensein und Gale und Katniss sind halt so
1000 richtig Freunde/ #00:16:08-0#
1001
1002 **Interviewer** //mhm// (bejahend) #00:16:08-0#
1003
1004 **Felix** Und (.) Katniss und Peeta sind/ (..) Die LIEBEN sich halt. #00:16:15-0#
1005
1006 **Interviewer** Woran merkst du das, dass die sich lieben? #00:16:17-0#
1007
1008 **Felix** Das war ja im ersten Teil/ #00:16:18-7#
1009
1010 **Interviewer** //mhm// (bejahend) #00:16:18-7#
1011
1012 **Felix** Also die beide/ Weil die konnten nicht ohne den anderen leben, das haben sich ja gesagt.
1013 #00:16:23-3#
1014
1015 **Interviewer** //mhm// (bejahend) #00:16:23-3#
1016
1017 **Felix** Und deswegen wollten sie ja beide diese Beeren essen, damit keiner gewinnt. #00:16:27-
1018 2#
1019
1020 **Interviewer** //mhm// (bejahend) Okay, das war für dich so/ #00:16:28-9#
1021
1022 **Felix** Ja. #00:16:29-3#
1023
1024 **Interviewer** Das Signal, dass die sich/ #00:16:30-4#
1025
1026 **Felix** Würde ich schon sagen. #00:16:31-1#
1027
1028 **Interviewer** Sich gegenseitig lieben. Okay. (..) Und wie findest du so diese Freundschaften?
1029 Welche findest du gut? Welche findest du schlecht? (.) Die Katniss hat/ #00:16:39-9#
1030
1031 **Felix** (3) Ich finde (.) eigentlich alle Freundschaften gut, die sie hat/ #00:16:47-6#
1032
1033 **Interviewer** //mhm// (bejahend) #00:16:47-6#
1034
1035 **Felix** Weil Freunde (.) braucht jeder und also auch in Kriegszeiten/ #00:16:53-4#
1036
1037 **Interviewer** //mhm// (bejahend) #00:16:53-6#
1038
1039 **Felix** (..) Ja. (.) #00:16:56-7#
1040
1041 **Interviewer** Okay. (.) Ich überlege gerade/ Wie stellt sich eigentlich Katniss so ihre eigene
1042 Zukunft vor? Bevor so (.) die *Hunger Games* beginnen, die ersten. Wie würdest du das
1043 beschreiben? #00:17:08-6#
1044
1045 **Felix** Dass sie weiter beim/ (..) einfach arm bleibt. (.) Und/ (3) Also sie könnte auch/ Sie/ Ihr
1046 wäre bestimmt der Frieden lieber und dass das *Capitol* fallen würde. #00:17:27-8#
1047
1048 **Interviewer** //mhm// (bejahend) #00:17:27-8#
1049
1050 **Felix** (.) Ja und dass die Distrikte nicht so arm wären. Das würde sie sich wahrscheinlich
1051 WÜNSCHEN. #00:17:34-1#
1052
1053 **Interviewer** //mhm// (bejahend) #00:17:34-1#
1054

- 1055 **Felix** Aber die Zukunft, wäre sie nicht bei den *Hunger Games* gewesen, (.) wäre wahrscheinlich
1056 so wie ihr damaliges Leben halt gewesen. #00:17:42-0#
1057
- 1058 **Interviewer** Und wie wäre die Zukunft dann nachdem sie die *Hunger Games* gemacht? Also so
1059 am Anfang des dritten Teils. Wie würdest du das beschreiben, nachdem sie auch die zweiten
1060 *Hunger Games* überstanden hat? #00:17:51-2#
1061
- 1062 **Felix** (..) Da war ja nur noch eins, da wollten ja alle eigentlich sie töten/ #00:17:56-8#
1063
- 1064 **Interviewer** //mhm// (bejahend) #00:17:56-8#
1065
- 1066 **Felix** Aus dem *Capitol* und so. Und deswegen musste sie kämpfen (.) und sie wollte ja auch
1067 kämpfen für (3) Freiheit und für die Distrikte. #00:18:11-0#
1068
- 1069 **Interviewer** //mhm// (bejahend) (..) Also war das praktisch so wofür sie dann/ #00:18:16-2#
1070
- 1071 **Felix** Ja. #00:18:16-5#
1072
- 1073 **Interviewer** Sich ihre Zukunft vorgestellt hatte. (..) Jetzt kommen wir so zu diesen bisschen
1074 tieferen Fragen. Ich würde jetzt gerne wissen so: (.) Wie sieht eigentlich die Welt in Panem aus?
1075 (.) Wie findest du das? #00:18:33-0#
1076
- 1077 **Felix** Ich finde das schlimm, weil einfach das *Capitol* ist (.) reich und kann sich ALLES erlauben.
1078 #00:18:40-2#
1079
- 1080 **Interviewer** //mhm// (bejahend) #00:18:40-3#
1081
- 1082 **Felix** Aber die Distrikte, die sind ARM und müssen arbeiten für das *Capitol*. (.) #00:18:47-5#
1083
- 1084 **Interviewer** Ja. (3) Was macht da so das Zusammenleben der Menschen in Panem aus? Wie
1085 würdest du das beschreiben, wie die Menschen in Panem leben? #00:18:58-3#
1086
- 1087 **Felix** (.) Ich würde sagen jede Familie so für sich selber und (..) im *Capitol* da feiern die immer,
1088 (.) haben (.) verrückte Frisuren. (4) Ja/ (3) Ich weiß jetzt nicht, wie ich die Frage besonders
1089 beantworten kann. #00:19:22-7#
1090
- 1091 **Interviewer** Nein, also einfach/ (.) Ich glaube mir ging es darum zu wissen, wie du es so findest,
1092 wie die Menschen miteinander leben. (.) #00:19:29-8#
1093
- 1094 **Felix** Also ich würde sagen (.) vielleicht weil/ (..) So wie hier zum Beispiel in [Stadt der Schule].
1095 Ich wohne ja in [Heimatort], da kennt sich so ziemlich jeder/ Jeder kennt jeden. #00:19:41-1#
1096
- 1097 **Interviewer** //mhm// (bejahend) #00:19:41-2#
1098
- 1099 **Felix** (..) Und da ist das eben nicht so. Die Distrikte sind geteilt, die können nicht dahin, wo sie
1100 hin wollen. Eben mal zum (..) Cousin in einen anderen Distrikt oder sowas. (.) #00:19:53-5#
1101
- 1102 **Interviewer** Das geht also schon mal nicht? (.) Okay. Was findest du in Panem gut gelöst?
1103 #00:19:57-4#
1104
- 1105 **Felix** (..) Dass die Distrikte sich am Ende (.) zusammen gegen das *Capitol* aufgebaut haben (.)
1106 und es dann gestürzt/ #00:20:12-7#
1107
- 1108 **Interviewer** //mhm// (bejahend) #00:20:12-7#
1109
- 1110 **Felix** Haben. (..) Ja. (.) #00:20:16-0#
1111
- 1112 **Interviewer** Was findest du schlecht gelöst in Panem? #00:20:17-8#
1113

- 1114 **Felix** Dass die Distrikte (..) arbeiten müssen, (.) sehr schlecht Geld bekommen. (.) Und (.) dass
1115 halt so ein (.) Unterschied ist zwischen (.) *Capitol* und Distrikten. #00:20:35-2#
1116
- 1117 **Interviewer** //mhm// (bejahend) Also das wünscht du dir, dass das nicht so/ #00:20:37-4#
1118
- 1119 **Felix** Ja. #00:20:37-6#
1120
- 1121 **Interviewer** Unterschiedlich ist. #00:20:38-2#
1122
- 1123 **Felix** Weil hier ist das ja (.) auch nicht so, dass (..) es einfach welche gibt, die arm sind und die,
1124 die arm sind, müssen arbeiten (.) und hart schuften. Und die, die reich sind, die müssen einfach/
1125 Oder einfach nur im *Capitol* geboren wurden/ #00:20:54-3#
1126
- 1127 **Interviewer** Ja. #00:20:54-6#
1128
- 1129 **Felix** Die müssen überhaupt nichts tun, können immer nur das machen, was sie wollen. (..) Ja.
1130 #00:21:01-5#
1131
- 1132 **Interviewer** Und das ist einfach blöd (.) gelöst? #00:21:04-0#
1133
- 1134 **Felix** //mhm// (bejahend) #00:21:04-0#
1135
- 1136 **Interviewer** Und wenn du jetzt eine Sache aus Panem in unsere jetzige hier mitnehmen
1137 könntest: Was wäre das dann genau? #00:21:12-3#
1138
- 1139 **Felix** (6) Eigentlich gar nichts. Ich finde die jetzige Welt besser als die Welt in Panem.
1140 #00:21:22-7#
1141
- 1142 **Interviewer** Okay. (.) Du hast ja gesagt, was du besonders schlecht/ Was findest du am
1143 schlimmsten in Panem? Was ist am schlimmsten gelöst in der Gesellschaft in Panem?
1144 #00:21:31-8#
1145
- 1146 **Felix** (3) Immer das *Capitol* und die Distrikte. ((lacht)) #00:21:37-4#
1147
- 1148 **Interviewer** Okay, also das/ #00:21:38-3#
1149
- 1150 **Felix** Ich kann mich da nur wiederholen, ja. #00:21:38-9#
1151
- 1152 **Interviewer** Nein, das finde ich richtig. Ich frage halt nur nochmal nach (.) weil ich es mir so ein
1153 bisschen aufgedröselst habe mit den Fragen. Sonst mache ich das dann bei den anderen anders.
1154 Ich möchte jetzt noch in der letzten Viertelstunde ein bisschen reden über das Thema Rebellion.
1155 Das hast du ja auch schon angesprochen mit diesem "wie die sich gegenseitig aufgebaut
1156 haben". Ich würde für dich/ von dir erstmal gerne wissen: Was ist für dich eigentlich eine
1157 Rebellion? #00:22:01-1#
1158
- 1159 **Felix** (.) Eine Rebellion/ Da, wo es einen (.) Bösen gibt, der (.) sehr sehr mächtig ist/ #00:22:10-
1160 3#
1161
- 1162 **Interviewer** //mhm// (bejahend) #00:22:10-3#
1163
- 1164 **Felix** (.) Und dann ganz viele kleine (.) Dörfer/ Oder eben da bei Panem (.) Distrikte/ #00:22:18-
1165 9#
1166
- 1167 **Interviewer** Du musst jetzt nicht nur an Panem denken/ #00:22:20-9#
1168
- 1169 **Felix** Ja. #00:22:21-2#
1170
- 1171 **Interviewer** Sondern auch allgemein, was/ #00:22:22-3#
1172

- 1173 **Felix** Was, ja dann, sich/ Also dagegen kämpfen. Gegen die (.) Unterdrückung. (.) #00:22:29-
1174 5#
- 1175
- 1176 **Interviewer** Und wie/ wie kämpft man dagegen/ gegen die Unterdrückung in einer Rebellion?
1177 #00:22:33-6#
- 1178
- 1179 **Felix** Man sollte/ (.) Also man muss den (.) Führer von den Anderen stürzen. Den (.) Lenkenden.
1180 #00:22:40-9#
- 1181
- 1182 **Interviewer** Das ist das Ziel dann praktisch/ #00:22:41-6#
- 1183
- 1184 **Felix** Ja. #00:22:41-9#
- 1185
- 1186 **Interviewer** Davon. #00:22:42-7#
- 1187
- 1188 **Felix** Also die Bösen/ #00:22:45-0#
- 1189
- 1190 **Interviewer** //mhm// (bejahend) #00:22:45-0#
- 1191
- 1192 **Felix** Vernichten sozusagen. #00:22:47-2#
- 1193
- 1194 **Interviewer** Okay und (.) was würde es für dich dann persönlich heißen zu rebellieren? Also wo
1195 du sagen würdest: Ich rebelliere jetzt. Was wäre das für dich? Wenn du es nicht so allgemein
1196 betrachtest. #00:22:58-6#
- 1197
- 1198 **Felix** Krieg zum Beispiel. (3) #00:23:03-9#
- 1199
- 1200 **Interviewer** Das wäre eine Form von Rebellion für dich dann auch? #00:23:06-0#
- 1201
- 1202 **Felix** Ja, wenn zum Beispiel/ (..) Ist ja auch IS glaube ich/ #00:23:11-6#
- 1203
- 1204 **Interviewer** //mhm// (bejahend) #00:23:11-6#
- 1205
- 1206 **Felix** Und dann gibt es da diese Rebellion oder sowas ähnliches zumindest, die gegen den IS
1207 kämpfen. Und da würde ich sagen, dass das so eine Rebellion ist für mich. #00:23:21-9#
- 1208
- 1209 **Interviewer** Okay. (.) Das finde ich dann/ Ich wollte halte einmal erstmal allgemein fragen, bevor
1210 wir jetzt an Panem herangehen. (.) Welches Verhalten findest du eigentlich in einer Rebellion
1211 richtig? Wie muss man sich verhalten, wenn man rebelliert? #00:23:32-8#
- 1212
- 1213 **Felix** (.) Nicht (.) viele töten WOLLEN. #00:23:37-4#
- 1214
- 1215 **Interviewer** //mhm// (bejahend) #00:23:37-7#
- 1216
- 1217 **Felix** Sondern einfach nur den (.) Kopf der (.) anderen sozusagen (.) abschlagen, dass die nicht
1218 mehr so einen (.) Führer haben. #00:23:47-9#
- 1219
- 1220 **Interviewer** Und in welcher Form soll dieses Abschlagen/ #00:23:50-7#
- 1221
- 1222 **Felix** Na ja, den/ den Führer töten eben. #00:23:53-4#
- 1223
- 1224 **Interviewer** Okay, also das wäre/ #00:23:54-5#
- 1225
- 1226 **Felix** Ist ja so. #00:23:54-8#
- 1227
- 1228 **Interviewer** Praktisch/ (.) Und was wäre ein falsches Verhalten in einer Rebellion für dich?
1229 #00:23:58-9#
- 1230
- 1231 **Felix** Einfach jeden, der kommt (.) töten. Jeden töten, das machen ja die anderen würde ich
1232 denken. Das wäre der Sinn der Rebellion, dass die das nicht mehr tun. #00:24:09-7#

- 1233
1234 **Interviewer** //mhm// (bejahend) #00:24:09-7#
1235
1236 **Felix** (..) Ja. (.) Nicht einfach jeden töten so wie die. #00:24:15-3#
1237
1238 **Interviewer** Okay, das ist also sozusagen wie man sich dann/ #00:24:17-7#
1239
1240 **Felix** //mhm// (bejahend) #00:24:17-7#
1241
1242 **Interviewer** Verhalten sollte/ #00:24:18-3#
1243
1244 **Felix** So wie bei *Star Wars*. #00:24:20-0#
1245
1246 **Interviewer** //mhm// (bejahend) #00:24:20-5#
1247
1248 **Felix** Die/ (..) Da gibt es ja auch eine Rebellion, die/ (.) #00:24:25-4#
1249
1250 **Interviewer** Welche Filme meinst du jetzt du jetzt? #00:24:26-5#
1251
1252 **Felix** Die/ Oder die *Jedi*, die töten ja auch nicht einfach so. #00:24:29-6#
1253
1254 **Interviewer** //mhm// (bejahend) #00:24:29-6#
1255
1256 **Felix** Und die *Sith*, die töten einfach. #00:24:32-1#
1257
1258 **Interviewer** Ja. (.) Ich kenne mich auch ganz gut aus bei *Star Wars*, deswegen kannst du das
1259 ruhig so sagen. //mhm// (bejahend) (.) Jetzt nochmal konkret zur Rebellion in Panem: Warum
1260 entscheidet sich eigentlich Katniss an dieser Rebellion teilzunehmen? Wie empfindest du/
1261 #00:24:45-6#
1262
1263 **Felix** Weil auch ihre Familie unterdrückt wurde von dem/ von dem *Capitol* #00:24:51-5#
1264
1265 **Interviewer** //mhm// (bejahend) #00:24:51-5#
1266
1267 **Felix** (.) Ja. Und deswegen, weil sie einfach Freiheit für die Familie und für sich selber bestimmt/
1268 (.) #00:24:59-2#
1269
1270 **Interviewer** Das sind so ihre Beweggründe dann, warum sie/ #00:25:00-9#
1271
1272 **Felix** Würde ich schon sagen, ja. #00:25:02-1#
1273
1274 **Interviewer** Warum sie Teil wird. (.) Und welche Gefahren hat es eigentlich für sie zu
1275 rebellieren? #00:25:06-1#
1276
1277 **Felix** Dass sie verliert. #00:25:08-4#
1278
1279 **Interviewer** //mhm// (bejahend) #00:25:08-4#
1280
1281 **Felix** Also dann wäre halt so ziemlich alle tot. (..) #00:25:13-4#
1282
1283 **Interviewer** Wer wären alle? #00:25:14-2#
1284
1285 **Felix** (.) Also die Distrikte und so. #00:25:17-0#
1286
1287 **Interviewer** Okay. Also das wäre dann die Gefahr, die wäre, wenn sie verlieren/ #00:25:20-7#
1288
1289 **Felix** Ja. #00:25:21-0#
1290
1291 **Interviewer** Würden am Ende. #00:25:22-4#
1292

- 1293 **Felix** Dann hätte ja das *Capitol* gewonnen und/ #00:25:24-3#
1294
1295 **Interviewer** //mhm// (bejahend) #00:25:24-3#
1296
1297 **Felix** (..) Dann wären wahrscheinlich die Distrikte noch mehr unterdrückt, (..) noch mehr
1298 geschlagen, ausgepeitscht und so. (..) #00:25:33-5#
1299
1300 **Interviewer** Okay. Welches Ziel haben eigentlich die Rebellen in Panem? #00:25:38-3#
1301
1302 **Felix** (..) Die wollen (..) Freiheit würde ich denken. (..) #00:25:44-9#
1303
1304 **Interviewer** Wie würde die aussehen, diese Freiheit? #00:25:46-4#
1305
1306 **Felix** (..) Dass sie nicht in einem Distrikt leben müssen/ #00:25:50-4#
1307
1308 **Interviewer** //mhm// (bejahend) #00:25:50-4#
1309
1310 **Felix** Und arbeiten müssen. Nicht für sich selber, sondern für das *Capitol*. (..) Sondern auch (..)
1311 nicht umzäunt, sondern auch raus können, dahingehen, wo sie wollen. (..) Auch mal, wenn es
1312 ihnen schlecht geht, NICHT arbeiten gehen/ #00:26:08-5#
1313
1314 **Interviewer** //mhm// (bejahend) #00:26:08-5#
1315
1316 **Felix** (..) Ja. (..) #00:26:13-3#
1317
1318 **Interviewer** Genau. Wie findest du eigentlich den Umgang der Rebellen mit ihren Gegnern?
1319 #00:26:18-0#
1320
1321 **Felix** (..) Ich finde das eigentlich (..) ganz gut/ #00:26:24-6#
1322
1323 **Interviewer** //mhm// (bejahend) #00:26:24-6#
1324
1325 **Felix** Weil (..) die wollen ja auch eigentlich nur Snow töten glaube ich. (..) Und/ (..) Deswegen.
1326 Die rücken immer vor. (..) Da ist auch so eine Serie, die auf *YouTube* gucke. (..) Die ist so auch
1327 so. Da ist auch so ein Unterdrücker und so ein/ (..) eine Rebellion/ #00:26:48-2#
1328
1329 **Interviewer** //mhm// (bejahend) #00:26:48-2#
1330
1331 **Felix** Würde ich sagen. Aus ein paar Leuten, die dann auch ein (..) Portal geöffnet haben in die/
1332 (..) in die (..) Mauern/ innerhalb von den Mauern/ #00:26:59-7#
1333
1334 **Interviewer** //mhm// (bejahend) #00:26:59-7#
1335
1336 **Felix** Und das/ (..) Und dann haben sie halt da immer mehr Türme eingenommen. (..) #00:27:05-
1337 5#
1338
1339 **Interviewer** Also Stück für Stück/ #00:27:06-7#
1340
1341 **Felix** Stück für Stück. #00:27:07-1#
1342
1343 **Interviewer** Muss man vordrängen? Es geht nicht direkt praktisch? #00:27:09-4#
1344
1345 **Felix** //mhm// (bejahend) #00:27:09-7#
1346
1347 **Interviewer** Dass man das macht. (..) Was wäre besser zu lösen eigentlich? (..) Der Umgang der
1348 Rebellen mit ihren Gegnern: Was könnte man besser machen? #00:27:16-8#
1349
1350 **Felix** (..) Ich würde sagen (..) die haben ja auch versucht Snow zu überzeugen, dass er (..) den
1351 Krieg nicht haben will. #00:27:28-1#
1352

- 1353 **Interviewer** //mhm// (bejahend) #00:27:28-1#
1354
1355 **Felix** Und so. (.) Das ist eigentlich das, was man machen sollte. (..) Weil Krieg ist eigentlich nie
1356 eine Lösung. Das ist nicht gut, Krieg. (.) #00:27:37-9#
1357
1358 **Interviewer** Okay also würdest du sagen es ist schon alles gut gelöst worden, wie die das/
1359 #00:27:41-4#
1360
1361 **Felix** Ja. #00:27:41-6#
1362
1363 **Interviewer** Gemacht haben? (.) Wer sind für dich eigentlich Gewinner der Rebellion am Ende?
1364 #00:27:46-8#
1365
1366 **Felix** (.) Wenn die Rebellion gewinnt, dann haben die/ (.) Weil es ist ja meistens so, dass die
1367 Rebellion unterdrückt wird/ Also unterdrückt wurde oder so/ #00:27:57-6#
1368
1369 **Interviewer** //mhm// (bejahend) #00:27:57-6#
1370
1371 **Felix** (.) Und dann (..) halt das machen können, was sie wollen, auch/ (4) Ja, das ist da/ (10)
1372 #00:28:18-8#
1373
1374 **Interviewer** Gibt es sonst spezielle Charaktere, wo du sagst, die wären am Ende jetzt
1375 Gewinner? Nachdem die Bücher oder der Film zu Ende sind. Wer gehört da zu den Gewinnern?
1376 An wen musst du denken? #00:28:28-3#
1377
1378 **Felix** (.) Also (.) auf jeden Fall die Distrikte, die haben dann/ (..) #00:28:36-5#
1379
1380 **Interviewer** Also auch JEDER in den Distrikten? #00:28:38-0#
1381
1382 **Felix** Ja, weil/ (..) Alle, die nicht gestorben sind. #00:28:41-6#
1383
1384 **Interviewer** Okay. #00:28:42-4#
1385
1386 **Felix** Das sind dann Gewinner würde ich sagen. #00:28:44-3#
1387
1388 **Interviewer** //mhm// (bejahend) Und wer sind die Verlierer der Rebellion eigentlich? #00:28:47-
1389 4#
1390
1391 **Felix** (.) Die, die gestorben sind. Und die, die (.) Familienmitglieder verloren haben dabei. (.)
1392 #00:28:54-2#
1393
1394 **Interviewer** //mhm// (bejahend) Und wer hat Familienmitglieder verloren für dich? (5) Also fällt
1395 dir da jemand ein? #00:28:57-3#
1396
1397 **Felix** Ist nicht/ Nein, aber es gab bestimmt ganz ganz viele Familien/ #00:29:08-1#
1398
1399 **Interviewer** //mhm// (bejahend) #00:29:08-1#
1400
1401 **Felix** Da wo/ Die haben ja auch im/ Am letzten/ Im Endkampf sozusagen (.) wo auch diese Tore
1402 ja geschlossen wurden, da wo die ganzen/ (.) #00:29:16-8#
1403
1404 **Interviewer** Mit den Fallschirmen das meinst du? #00:29:17-4#
1405
1406 **Felix** Ja und dann kamen ja Fallschirme runter und dann ist ja alles explodiert. Die haben ja
1407 auch welche aus dem *Capitol* (.) weggesprengt. #00:29:23-9#
1408
1409 **Interviewer** Ja. (.) #00:29:25-1#
1410
1411 **Felix** Ja. (.) #00:29:26-2#
1412

- 1413 **Interviewer** Das waren ja die Kinder aus dem *Capitol* #00:29:28-1#
1414
1415 **Felix** //mhm// (bejahend) #00:29:28-1#
1416
1417 **Interviewer** Dann. (.) Okay, also das sind dann auch Verlierer: Leute, die eben/ #00:29:32-1#
1418
1419 **Felix** Ja. #00:29:32-4#
1420
1421 **Interviewer** Kinder dort hatten? (3) Jetzt mal ein bisschen/ Eine andere Frage nenne ich die
1422 mal: Könntest du dir vorstellen, an dieser Rebellion teilzunehmen, wenn du in Panem hättest
1423 leben müssen zu dem Zeitpunkt der Bücher? (.) Hättest du auch eher rebelliert oder eher/
1424 #00:29:50-7#
1425
1426 **Felix** Ja, ich hätte rebelliert. Also ich hätte zumindest versucht da mitzuhelfen. (.) #00:29:55-6#
1427
1428 **Interviewer** Aus welchen Gründen? #00:29:56-5#
1429
1430 **Felix** (.) Weil (..) ich das einfach SCHLIMM finde, wie das *Capitol* die Distrikte behandelt. Und
1431 dann wäre ich wahrscheinlich auch von einem Distrikt und dann (.) würde ich auch so behandelt
1432 werden. (.) #00:30:10-9#
1433
1434 **Interviewer** Und wie hättest du dann angefangen wohl? Wie hättest du dir das vorgestellt? Wie
1435 wird man Teil? #00:30:16-1#
1436
1437 **Felix** Ich hätte mich der Rebellion angeschlossen. (.) Also es gab ja/ #00:30:20-6#
1438
1439 **Interviewer** Von dir aus dann? #00:30:21-6#
1440
1441 **Felix** Ja. #00:30:21-5#
1442
1443 **Interviewer** //mhm// (bejahend) #00:30:21-8#
1444
1445 **Felix** Ich hätte mich da einfach angeschlossen. (.) #00:30:23-8#
1446
1447 **Interviewer** Okay, also den Kontakt gesucht/ #00:30:25-9#
1448
1449 **Felix** Ja. #00:30:25-6#
1450
1451 **Interviewer** Und dann eben Teil dieser Leute geworden. Wie das ja auch im dritten Band ist?
1452 #00:30:29-0#
1453
1454 **Felix** //mhm// (bejahend) #00:30:29-1#
1455
1456 **Interviewer** Wie das Ganze gelaufen ist. #00:30:30-4#
1457
1458 **Felix** //mhm// (bejahend) #00:30:30-3#
1459
1460 **Interviewer** So zum Schluss habe ich noch (.) Fragen so (.) zu der Zukunft eigentlich. Was nach
1461 diesen Büchern passiert. Und als erstes würde ich gerne wissen: Wie stellst du dir eigentlich
1462 die Zukunft nach diesen Büchern vor? Was passiert in Panem, nachdem die Bücher oder Filme
1463 zu Ende sind? #00:30:45-5#
1464
1465 **Felix** Ich würde sagen die bauen sich erstmal wieder auf/ #00:30:49-0#
1466
1467 **Interviewer** //mhm// (bejahend) #00:30:49-0#
1468
1469 **Felix** Also alle Überlebenden bauen sich wieder Häuser, (.) wenn ihre Häuser zerstört wurden.
1470 (.) Oder dann versuchen sie (.) gut/ ein gutes Leben wieder zu führen mit einem guten
1471 Herrscher/ #00:31:05-3#
1472

- 1473 **Interviewer** //mhm// (bejahend) #00:31:05-3#
1474
1475 **Felix** Der auch/ (.) Oder mit überhaupt gar keinem Herrscher, so wie Demokratie oder so.
1476 #00:31:10-1#
1477
1478 **Interviewer** Ja. #00:31:10-6#
1479
1480 **Felix** (.) Und dann, dass Leute, wenn sie arbeiten gehen, nicht für irgendeinen anderen arbeiten,
1481 sondern genügend Geld bekommen, damit sie sich was anderes davon kaufen können. (.)
1482 #00:31:21-9#
1483
1484 **Interviewer** Also das stellst du dir vor? #00:31:22-9#
1485
1486 **Felix** //mhm// (bejahend) #00:31:22-9#
1487
1488 **Interviewer** Das passiert dann danach? (.) Wie stellst du dir das mit (.) Gale vor? Was macht
1489 er? #00:31:30-3#
1490
1491 **Felix** Ich würde sagen der (.) gründet eine Familie und wird glücklich. (.) #00:31:35-9#
1492
1493 **Interviewer** Wie sieht "glücklich sein" denn für ihn aus? Also wie stellst du dir vor: Wann ist
1494 Gale glücklich in der Zukunft? #00:31:41-3#
1495
1496 **Felix** (.) Wenn er eine Familie hat, Kinder vielleicht, (.) einen guten Job. (.) #00:31:48-4#
1497
1498 **Interviewer** //mhm// (bejahend) Also das gehört praktisch dazu/ #00:31:49-5#
1499
1500 **Felix** Ja. #00:31:49-8#
1501
1502 **Interviewer** Dass Gale glücklich dann ist. (.) Und jetzt zum Schluss noch die Frage: Was wäre
1503 wohl eigentlich passiert, wenn nicht rebelliert worden wäre in diesen Büchern? #00:31:58-4#
1504
1505 **Felix** Dann wären die Distrikte weiter unterdrückt worden/ (.) Die wären weiter unterdrückt
1506 werden/ worden? #00:32:06-6#
1507
1508 **Interviewer** Worden. #00:32:06-6#
1509
1510 **Felix** Worden. (.) Und (3) dann wäre das immer noch so. Dann hätten die keine Freiheit, keine/
1511 (..) Ich muss das immer wieder wiederholen. #00:32:20-1#
1512
1513 **Interviewer** Nein, das ist doch okay. Das ist doch gut, wenn du weißt, dass das passt. Das ist
1514 überhaupt nicht schlimm. (.) Wäre dann was besser gewesen, wenn sie nicht rebelliert hätten?
1515 #00:32:29-6#
1516
1517 **Felix** (.) Ich denke nicht, höchstens dann manche nicht ihre Familienmitglieder verloren hätten,
1518 aber (.) dafür haben sie ja Freiheit. #00:32:39-8#
1519
1520 **Interviewer** Ja. Okay, das fiel mir nur ein. Das wollte ich noch wissen, weil man dann direkt
1521 nicht da/ daran denkt. (.) Was wäre denn dann genau schlechter gewesen? Also du hast das ja
1522 schon gesagt eigentlich. Gibt es da irgendwas konkret, was schlechter gewesen wäre?
1523 #00:32:54-7#
1524
1525 **Felix** (..) Nach der Rebellion? (.) #00:32:58-2#
1526
1527 **Interviewer** Nein, wenn wenn nicht rebelliert wäre. #00:32:59-2#
1528
1529 **Felix** Dann (.) wäre das *Capitol*/ hätten die einfach weiter/ Dann hätten die auch weiter *Hunger*
1530 *Games* gemacht (.) und/ (.) #00:33:09-9#
1531
1532 **Interviewer** Also ist dieses Weitergehen das Schlechte/ #00:33:11-4#

- 1533
1534 **Felix** Ja, weil das/ (.) weil dann hätten die einfach so weitergemacht, wie es ist/ #00:33:15-8#
1535
1536 **Interviewer** //mhm// (bejahend) #00:33:15-8#
1537
1538 **Felix** (.) Vielleicht sogar noch schlimmer. (.) Und dann/ (.) #00:33:20-7#
1539
1540 **Interviewer** Was wäre noch schlimmer geworden? Was hättest du dir vorstellen können, was
1541 noch schlimmer gewesen wäre? #00:33:24-7#
1542
1543 **Felix** Dass die irgendwann (..) einfach (3) mehr *Hunger Games* machen oder so. Oder dass sie
1544 einfach nur/ (4) Dass sie die Distrikte noch schlechter behandeln würden. #00:33:45-2#
1545
1546 **Interviewer** //mhm// (bejahend) #00:33:45-2#
1547
1548 **Felix** (.) Oder dass sie *Hunger Games* mit Kindern machen würden. #00:33:49-6#
1549
1550 **Interviewer** Also nicht mit Jugendlichen, sondern noch jüngere/ #00:33:51-2#
1551
1552 **Felix** Ja. (..) Oder mit alten Menschen. #00:33:54-1#
1553
1554 **Interviewer** //mhm// (bejahend) (.) Und was wäre dann noch schlechteres Behandeln der
1555 Distrikte? Wie würde das aussehen? #00:34:00-8#
1556
1557 **Felix** (.) Denen noch weniger dafür geben, dass sie arbeiten. (.) Die halt noch mehr (.)
1558 auspeitschen/ weh tun. (..) Auch mal, weil/ (.) weil sie/ (..) weil der Distrikt irgendwie nicht
1559 besonders gut gehorcht, es einfach auslöschen. (.) So wie mit Distrikt 13. #00:34:22-9#
1560
1561 **Interviewer** Genau, was sie da ja gemacht haben. Cool, dann wären wir jetzt durch. #00:34:26-
1562 7#

1

Appendix A17 Fiona T1

- 2 **Interviewer** Wie oft liest du eigentlich Bücher? #00:00:02-3#
3
- 4 **Fiona** Ziemlich oft, also eigentlich jeden Tag, wenn ich nicht so (.) ganz viel anderes noch zu
5 tun habe. #00:00:10-8#
6
- 7 **Interviewer** //mhm// (bejahend) Liest du an manchen Tagen mehr und an manchen weniger
8 oder ist das immer so gleich? #00:00:16-2#
9
- 10 **Fiona** Eigentlich relativ gleich. Also zum Beispiel [Wochentag] haben wir normalerweise [Zahl]
11 Stunden #00:00:21-8#
12
- 13 **Interviewer** Oha. #00:00:23-3#
14
- 15 **Fiona** Da hab ich dann natürlich nicht so viel Zeit zum Lesen (..) Aber an Wochenenden, wenn
16 wir nicht wegfahren oder so, lese ich manchmal sogar den ganzen Tag. #00:00:35-8#
17
- 18 **Interviewer** Ich kenne da Menschen, die sind genauso. (.) Aber das kenne ich dann auch (..)
19 Wie lange liest du denn so in der Woche dann? Ist das (.) irgendwie (.) kannst du das so
20 abschätzen? Sind das eher eine Stunde, sind das eher zwei Stunden? Oder sind das drei?
21 #00:00:54-0#
22
- 23 **Fiona** Weiß ich nicht, also ich würde sagen (.) schon relativ viel (...) Wie viele Stunden weiß ich
24 nicht. #00:01:06-5#
25
- 26 **Interviewer** Kein Problem. Du liest auf jeden Fall also jeden Tag (.) Andere Frage: Was liest du
27 alles so gerne? Kannst einfach mal was dir so in der Kopf kommt erzählen. #00:01:14-0#
28
- 29 **Fiona** Also am liebsten [Genre1 Fiona] oder so (...) Ja, also [Genre1 Fiona]/ [Subgenre aus
30 Genre1 Fiona] finde ich ziemlich cool (.) Irgendwie wo das dann von [Protagonist_innengruppe
31 Genre1 Fiona] ist oder so. #00:01:30-3#
32
- 33 **Interviewer** Meinst du jetzt [Buchreihe1 Genre1 Fiona] zum Beispiel? #00:01:30-6#
34
- 35 **Fiona** Ja. #00:01:30-6#
36
- 37 **Interviewer** Das kenne ich auch (..) Und sonst? Nenne doch mal ein paar Bücher die dir
38 einfallen, die du gelesen hast. Die du gerne hast. #00:01:38-3#
39
- 40 **Fiona** Ja, also, *The Hunger Games*, (..)[Buchreihe1 Genre1 Fiona] auch, (..)[Buchreihe2
41 Genre1 Fiona] mit [Protagonist_innengruppe] und so/ #00:01:49-9#
42
- 43 **Interviewer** //mhm// (bejahend) Kenne ich auch. #00:01:49-9#
44
- 45 **Fiona** Ja (..)[Buchreihe1 Genre1 Fiona]. #00:01:53-2#
46
- 47 **Interviewer** Wie lange hast du dafür gebraucht? Weißt du das noch? #00:01:59-0#
48
- 49 **Fiona** Nein, also beim ersten Mal, das ist schon ein paar Jahre her (..) weiß ich nicht genau.
50 Jetzt lese ich eigentlich ansonsten eher/ (..) Also (.) manchmal nehme ich wirklich ein Buch und
51 lese das dann von Anfang zu Ende durch. #00:02:15-9#
52
- 53 **Interviewer** //mhm// (bejahend) #00:02:15-9#
54
- 55 **Fiona** Manchmal, wenn ich gerade Lust habe, nehme ich einfach ein Buch aus dem Regal/
56 #00:02:18-8#
57
- 58 **Interviewer** Ja. #00:02:18-8#

- 59
60 **Fiona** Suche dann meine Lieblingsstelle und lies dann ein bisschen meine Lieblingsstelle. Dann
61 nehme ich das nächste Buch oder so. #00:02:26-0#
62
63 **Interviewer** //mhm// (bejahend) Hast du dann auch irgendwie einen Lieblingsautor oder eine
64 Lieblingsautorin? Wer fällt dir da so ein? #00:02:31-7#
65
66 **Fiona** //mhm// (verneinend) Nein, irgendwie nicht. #00:02:32-2#
67
68 **Interviewer** Und wie wählst du die nächsten Bücher, die du liest, aus/ #00:02:37-1#
69
70 **Fiona** Klappentext. #00:02:37-4#
71
72 **Interviewer** Gehst du dann in den Buchladen oder guckst du dann online? #00:02:42-2#
73
74 **Fiona** Eher Buchladen/ #00:02:46-4#
75
76 **Interviewer** //mhm// (bejahend) #00:02:46-4#
77
78 **Fiona** Oder ich leihe mir auch in der Bibliothek häufig Bücher aus/ #00:02:47-5#
79
80 **Interviewer** //mhm// (bejahend) #00:02:47-5#
81
82 **Fiona** Ja und dann gucke ich erstmal so was interessant aussieht, das hole ich dann raus und
83 schau auf den Klappentext. #00:02:54-9#
84
85 **Interviewer** Das kann ja manchmal schwierig sein, weil man sieht ja manchmal erstmal nur den
86 Buchrücken. Aber manchmal legen die das ja auch so hin, dass du das Cover siehst (...) Ist das
87 auch so manchmal, dass was von Freundinnen oder Freunden empfohlen bekommst oder
88 suchst du dir das ganz selber aus? #00:03:10-5#
89
90 **Fiona** Ich kriege auch manchmal von Freundinnen und Freunden was empfohlen. #00:03:14-
91 5#
92
93 **Interviewer** //mhm// (bejahend) (..) Und leiht ihr euch die dann so gegenseitig aus oder wie
94 macht ihr das? #00:03:18-9#
95
96 **Fiona** Ja, also so mit ausleihen. #00:03:21-4#
97
98 **Interviewer** Okay (...) Lesen/ lesen deine Freundinnen und Freunde denn genauso viel wie du?
99 Oder eher weniger, oder noch mehr? #00:03:29-0#
100
101 **Fiona** //mhm// (verneinend) (..) Also ein bisschen weniger. Die Meisten, glaube ich (...) eher
102 also (...) Ist natürlich auch unterschiedlich (.) Manche lesen dann mehr, manche etwas weniger.
103 #00:03:48-5#
104
105 **Interviewer** //mhm// (bejahend) #00:03:48-5#
106
107 **Fiona** Aber hauptsächlich glaube ich so ein bisschen weniger. #00:03:49-6#
108
109 **Interviewer** Ich hake mal gerade die Fragen ab, die wir schon hatten (4) Und das ist dann auch
110 schon dein Lieblingsgenre, also [Genre1 Fiona] hast du gesagt? #00:04:00-7#
111
112 **Fiona** //mhm// (bejahend) #00:04:00-7#
113
114 **Interviewer** Super, dann kommen wir zu einem ganz anderen Thema. Vielleicht schwierigere
115 Fragen, aber versuche mal einfach zu sagen, was dir in den Sinn dazu kommt (.) Was ist dir
116 gerade so in deinem eigenen Leben wichtig? #00:04:11-1#
117

- 118 **Fiona** (...) Familie (...) Und jetzt gerade, wo ja die Zeugnisse bald kommen, auch die Noten.
119 #00:04:22-0#
120
- 121 **Interviewer** //mhm// (bejahend) #00:04:22-0#
122
- 123 **Fiona** (3) Und also Freundinnen und Freunde halt auch so, das Übliche. (3) #00:04:35-1#
124
- 125 **Interviewer** Was genau ist dir dann wichtig zum Beispiel bei der Familie? #00:04:36-3#
126
- 127 **Fiona** (.) Dass es keinen Streit gibt und so (.) Halt, dass alle fröhlich sind ((lacht)) #00:04:44-1#
128
- 129 **Interviewer** ((lacht)) #00:04:44-7#
130
- 131 **Fiona** Wenn es geht (..) #00:04:49-8#
132
- 133 **Interviewer** Das ist jetzt schwer nachzufragen, aber es würde mich mal so interessieren: (.) Bist
134 du damit zufrieden, wie es bei dir in der Familie ist, oder findest du das könnte besser gehen
135 oder schlechter/ #00:04:58-1#
136
- 137 **Fiona** Ich bin zufrieden (.) mit/ (..) #00:05:00-1#
138
- 139 **Interviewer** Außerdem erfahren deine Eltern ja nichts von dem was du sagst/ #00:05:03-8#
140
- 141 **Fiona** Ja #00:05:03-8#
142
- 143 **Interviewer** Dass weißt du ja eh schon. Es geht ja nicht hauptsächlich um deine Eltern - ich
144 frage da hauptsächlich ein bisschen nach, um einen Überblick zu bekommen, wie das bei euch
145 allen so ist (...) Wie ist das bei dir im Freundeskreis? Was ist dir da aktuell wichtig? #00:05:14-
146 7#
147
- 148 **Fiona** (4) Dass meine Freundinnen mich halt auch mögen. Nicht einfach so tun oder so (.) Aber/
149 #00:05:28-3#
150
- 151 **Interviewer** Was heißt denn "einfach so tun"? #00:05:30-2#
152
- 153 **Fiona** Na ja, es gibt ja manchmal Leute die/ (...) die sind einfach blöd, aber ich glaube (.) das
154 ist bei meinen Freundinnen/ Das sind so richtige Freundinnen. #00:05:44-8#
155
- 156 **Interviewer** //mhm// (bejahend) Was heißt für dich richtige Freundinnen? Das fände ich
157 interessant/ #00:05:50-1#
158
- 159 **Fiona** Ja. #00:05:50-1#
160
- 161 **Interviewer** Deswegen frage ich nochmal nach. #00:05:50-2#
162
- 163 **Fiona** (3) Zum Beispiel, dass (..) die auch so für mich da sind, wenn ich mal schlecht drauf bin
164 (..) und auch nicht direkt sauer werden, wenn ich mal irgendwie unausstehlich bin. #00:06:10-
165 2#
166
- 167 **Interviewer** ((lacht)) #00:06:10-2#
168
- 169 **Fiona** Ja, das kommt vor. #00:06:10-3#
170
- 171 **Interviewer** (...) Das ist jetzt natürlich ein schwieriges Thema, aber ich finde es sehr interessant
172 weil (.) ich auch ein bisschen darüber erfahren möchte, wie das so bei dir ist. (..) Was ist für dich
173 selber so/ Wie würdest du dich als gute Freundin für deine Freundin beschreiben? Was zeichnet
174 dich aus, dass du eine gute Freundin bist? #00:06:32-0#
175
- 176 **Fiona** Ich versuch auch immer, wenn meine Freundinnen mich brauchen, für sie da zu sein. (...)
177 #00:06:41-3#

- 178
179 **Interviewer** Was heißt für dich "wann sie dich brauchen"? Gibt es da etwas bestimmtes, was
180 bei dir da gerade im Kopf ist? #00:06:44-9#
181
182 **Fiona** (..) Es kommt ja bei jedem mal vor, dass er traurig ist, weil (..) zum Beispiel das Haustier
183 ist gestorben oder/ (..) #00:06:57-3#
184
185 **Interviewer** Ich hoffe, das passiert nicht oft. #00:06:57-3#
186
187 **Fiona** (..) Passiert nicht oft, aber passiert ja eben manchmal (..) #00:07:03-6#
188
189 **Interviewer** Ist da noch mehr außer traurig sein für dich, was es heißt, für den anderen zu sein?
190 Gibt es noch so Momente, wo du dann für deine Freundinnen da bist? #00:07:11-1#
191
192 **Fiona** (..) Wenn (..) beide gute Laune haben zum Beispiel, dann zu zweit zum Beispiel
193 zusammen [Aktivität draussen], Spaß haben, einfach/ (3) #00:07:25-4#
194
195 **Interviewer** Das Gefühl kenne ich auch noch. (4) Ich verstehe schon so, was du damit meinst.
196 Jetzt ist das gerade ein Thema gewesen, was wohl momentan sehr wichtig ist, aber was
197 meintest du vorhin mit Zeugnissen? Was ist dir da so gerade so/ kommt dir da (..) durch den
198 Kopf? #00:07:43-5#
199
200 **Fiona** (..) Ich versuche möglichst gute Noten zu kriegen (..) Das Problem ist, dass ich
201 [Verhalten1 im Unterricht], also [Verhalten1 im Unterricht] meistens. (..) [Verhalten2 im
202 Unterricht], aber weil ich [Verhalten1 im Unterricht], ist es dann ein wenig schlechter. (3)
203 #00:08:08-2#
204
205 **Interviewer** Das kenne ich auch, das Problem hatten Freunde von mir auch. (..) Warum sind
206 dir gute Noten wichtig? #00:08:12-7#
207
208 **Fiona** (...) Braucht man ja dann später im Leben, wenn man da irgendwie einen guten Beruf
209 will, dann muss man ja auch irgendwas können (..) Und da ist das gut, wenn man gute Noten
210 hat und auch einen guten Schulabschluss kriegt. (..) #00:08:36-2#
211
212 **Interviewer** Gibt es jetzt auch etwas, was dir jetzt konkret hilft? Das ist ja schon ganz in der
213 Zukunft, aber hilft es dir jetzt auch direkt/ (..) Noten so/ #00:08:44-7#
214
215 **Fiona** Gute Noten zu haben? #00:08:43-6#
216
217 **Interviewer** //mhm// (bejahend) #00:08:43-6#
218
219 **Fiona** (...) So direkt nicht, aber ich mag auch einfach das Gefühl, das (..) "Ja, ich hab eine Eins,
220 ich hab das geschafft.". #00:08:53-5#
221
222 **Interviewer** //mhm// (bejahend) Okay (..) Machst du das dann für dich selber oder hängt das
223 auch damit zusammen, dass deine Eltern dann merken, dass du etwas kannst, oder das andere/
224 #00:09:03-2#
225
226 **Fiona** Auch. #00:09:03-2#
227
228 **Interviewer** Andere merken, dass du was kannst (..) Also eher beides, oder eher so eine Seite?
229 #00:09:06-4#
230
231 **Fiona** Beides eigentlich. #00:09:07-8#
232
233 **Interviewer** //mhm// (bejahend) (...) Gibt es noch so andere Bereiche, wo du das (..) hast,/ wo
234 du das Gefühl bekommst "Ich kann etwas"? Überlege mal, wie das so in deinem Leben ist,
235 vielleicht gibt es noch was anderes, wo das der Fall ist (5) Vielleicht Hobbys, wo du das merkst?
236 #00:09:26-7#
237

- 238 **Fiona** (..) Also Hobbys: Ich [Hobby] und da haben wir immer [Veranstaltung des Hobbys] und
239 da hab ich [Errungenschaft bei Veranstaltung des Hobbys] gewonnen. Da hab ich mich auch
240 ein bisschen so gefühlt/ #00:09:40-5#
241
242 **Interviewer** //mhm// (bejahend) #00:09:40-5#
243
244 **Fiona** Dass ich das jetzt geschafft hab und so (..) #00:09:43-2#
245
246 **Interviewer** Also ist das ein schönes Gefühl, so (..) Wie nennt man das? Wie würdest du das
247 dann nennen, was man bekommt? #00:09:51-3#
248
249 **Fiona** (...) #00:09:57-4#
250
251 **Interviewer** Irgendwie eine Auszeichnung? Eine Anerkennung? Ich finde es schwer, da ein
252 Wort zu finden. Das finde ich ein sehr interessantes Prinzip, das muss ich mir auch nochmal
253 notieren. Wie hast du das gerade genannt? "Das Gefühl zu haben man kann etwas" oder wie
254 hast du das/ #00:10:11-4#
255
256 **Fiona** Also, dass ich etwas geschafft habe und (..) dass ich etwas kann. So die Richtung.
257 #00:10:17-9#
258
259 **Interviewer** Das würde ich mir gerne aufschreiben, diesen Satz, denn das würde ich gerne
260 nochmal andere fragen. (10) Dann können wir zum nächsten kommen (3). Zu der Zukunft. Wie
261 stellst du dir deine Zukunft vor? #00:10:41-2#
262
263 **Fiona** (..) Schwierig (..) Was die Zukunft angeht (..) Da kann ich nicht so viel sagen. Ich hab so
264 ziemlich keine Vorstellungen eigentlich welchen Beruf ich später mal will und (..) sonst weiß ich
265 auch nicht. Also ich versuch mir manchmal Gedanken über die Zukunft zu machen. #00:11:06-
266 4#
267
268 **Interviewer** //mhm// (bejahend) #00:11:06-4#
269
270 **Fiona** Aber ich weiß einfach noch nicht so/ (..) #00:11:07-4#
271
272 **Interviewer** Beruf ist ja auch noch lange hin, du bist ja erst in der [Zahl] Klasse. Dann kommen
273 ja noch ein paar Klassen. Vielleicht machst du ja auch Abitur (..) Weißt du denn schon, ob du
274 Abitur machen möchtest? #00:11:17-0#
275
276 **Fiona** Möchte ich. #00:11:18-2#
277
278 **Interviewer** Dann sind ja noch ein paar Jahre. Da hast du ja auch noch Zeit/ #00:11:22-0#
279
280 **Fiona** Ja. #00:11:22-0#
281
282 **Interviewer** (..) Gibt es noch etwas anderes außer Job, was du dir so in der Zukunft (..) vorstellen
283 kannst. #00:11:28-2#
284
285 **Fiona** Also das ist jetzt ein bisschen peinlich, aber/ #00:11:30-7#
286
287 **Interviewer** Es ist nichts peinlich hier. #00:11:32-0#
288
289 **Fiona** ((lacht)) #00:11:32-0#
290
291 **Interviewer** ((lacht)) #00:11:33-2#
292
293 **Fiona** Ich hoffe mal, ich verliebe mich mal so (..) schön. Auch heiraten und so. #00:11:38-5#
294
295 **Interviewer** //mhm// (bejahend) #00:11:38-5#
296
297 **Fiona** ((lacht)) #00:11:41-9#

298

299 **Interviewer** Was gehört noch für dich dazu (..) So für die Zukunft, wie du sie dir vorstellst. Was
300 passiert so? (2) Es kann sowohl gut, als auch schlecht sein, wie du dir die Zukunft vorstellst.
301 #00:11:54-6#

302

303 **Fiona** (3) Ich hoffe, dass das mit der Erderwärmung nicht sonderlich extrem wird. (..) Sonst wird
304 es ja auch irgendwie (..) ziemlich blöd. #00:12:06-7#

305

306 **Interviewer** //mhm// (bejahend) #00:12:06-7#

307

308 **Fiona** Wie es jetzt momentan läuft. Aber auch mit der Regenwaldabholzung. Also, dass diese
309 ganzen Sachen irgendwie (..) aufhören. Dass sie weniger werden. (3) Und wie wie schon
310 gesagt, so Familie aufbauen. (3) Ein Haustier haben auf jeden Fall. ((lacht)) #00:12:31-1#

311

312 **Interviewer** Wie stellst du/ (..) Was machen denn in deiner Zukunft deine Freunde und deine
313 Familie? Wie stellst du dir das vor? Was machen die? #00:12:37-5#

314

315 **Fiona** (8) Ähm. #00:12:47-0#

316

317 **Interviewer** Fang doch einfach mal mit deinen Freunden an/ #00:12:46-6#

318

319 **Fiona** Ja, okay/ #00:12:46-7#

320

321 **Interviewer** Was machen deine Freundinnen und Freunde wohl so in der Zukunft? Einfach mal
322 überlegen. #00:12:50-4#

323

324 **Fiona** (..) Meine Freundin wird vielleicht [Beruf]. (5) Dass die so eine Familie aufbaut, glaube
325 ich jetzt eher nicht. (3) Vielleicht ein Mann schon, aber Kinder eher nicht. Sie ist nicht so der
326 Typ von Mutter/ ((lacht)) #00:13:15-1#

327

328 **Interviewer** ((lacht)) #00:13:15-1#

329

330 **Fiona** Und da halt/ #00:13:14-7#

331

332 **Interviewer** Woran merkst du das? #00:13:17-0#

333

334 **Fiona** Na ja, sie sagt das selber/ #00:13:19-4# #00:13:19-4#

335

336 **Interviewer** //mhm// (bejahend) #00:13:19-8#

337

338 **Fiona** Und sie ist halt wirklich eher/ (..) eher der Typ, der vielleicht eine Weltreise macht/
339 #00:13:27-2#

340

341 **Interviewer** //mhm// (bejahend) #00:13:27-3#

342

343 **Fiona** Der sich irgendwie für [Lebewesen] einsetzt. (..) #00:13:30-6#

344

345 **Interviewer** //mhm// (bejahend) Und das schließt sich aus? Also Kinder haben und/ #00:13:34-
346 4#

347

348 **Fiona** Nicht unbedingt, aber (3) aber/ (3). Ja. ich glaube, wenn dann vielleicht eher nur eins
349 oder so. #00:13:45-3#

350

351 **Interviewer** //mhm// (bejahend) Ich frage nur einfach nach/ #00:13:48-0#

352

353 **Fiona** Ja. #00:13:48-0#

354

355 **Interviewer** Weil du ja gesagt hast, weil das ja vielleicht ein Grund sein könnte, dass das anders
356 ist. (..) Das finde ich/ Redet ihr denn auch zusammen ein bisschen darüber, was ihr der Zukunft
357 macht. Du sagtest ja schon, dass sie es dir selber gesagt hat? #00:13:58-9#

- 358
359 **Fiona** Ja, das kommt vor, dass das so im Gespräch einfach kommt. (..) #00:14:03-4#
360
361 **Interviewer** Seid ihr dann eher so positiv oder eher negativ so auf die Zukunft eingestellt, wenn
362 ihr darüber redet? #00:14:11-2#
363
364 **Fiona** (5) Wenn es um uns geht, eher positiv. Wenn es um die Welt geht, eher negativ.
365 #00:14:20-2#
366
367 **Interviewer** //mhm// (bejahend) (3) Das finde interessant auf jeden Fall (3) Das muss ich mir
368 nochmal notieren (..) "Zusammen mit Freunden über die Zukunft reden". Da habe ich mir noch
369 keine Gedanken gemacht. (13). Was macht deine Familie in der Zukunft? Wie stellst du dir das
370 vor? #00:14:46-0#
371
372 **Fiona** (3) Also jetzt/ (..) Ich denke es geht erstmal so weiter wie jetzt. Also [Elternteil1 Fiona]
373 arbeitet, [Elternteil2 Fiona] arbeitet auch ein bisschen (..) So verschiedene Sachen,
374 hauptsächlich [Aktivität im Beruf]. (3) Und ich denke damit geht es erstmal so ein bisschen
375 weiter. (..) Ja. #00:15:15-2#
376
377 **Interviewer** (..) Und wie ist das so in zehn Jahren? Nur mal so zum Vorstellen. #00:15:20-4#
378
379 **Fiona** (..) Ich schätze mal noch so immer in die Richtung. #00:15:24-8#
380
381 **Interviewer** (..) Also das bleibt hauptsächlich wohl so gleich. (..) Dann kann ich mal hier abhaken
382 (5). Wie sieht die Welt aus in der Zukunft? (3) In fünf Jahren, oder in zehn Jahren, oder in
383 zwanzig? Wie stellst du dir das vor? #00:15:43-1#
384
385 **Fiona** (3) Eher negativ (..) Weil viele Tierarten ausgestorben sind. Regenwaldabholzung.
386 Erderwärmung. (3) Läuft ja nicht so gut damit (..) zur Zeit. (3) #00:15:57-5#
387
388 **Interviewer** Wie gehst du mit diesem Gefühl um? (..) Was passiert dann mit dir? #00:16:04-0#
389
390 **Fiona** (3) Ich versuche dann eher nicht dran zu denken, dass es richtig schlimm wird. Also
391 einfach hoffen, dass es nicht richtig schlimm wird. #00:16:13-2#
392
393 **Interviewer** //mhm// (bejahend) (2) Fühlst du dich dann machtlos, oder hast du das Gefühl du
394 kannst da irgendwie was gegen machen? #00:16:19-0#
395
396 **Fiona** (2) Darüber habe ich eigentlich nie so richtig nachgedacht (5) #00:16:27-9#
397
398 **Interviewer** Fällt dir da was ein? Würdest du da tendenziell eher sagen, dass du da machtlos
399 bis oder würdest du sagen, du kannst auch deinen Teil so beizutragen, dass es nicht so schlimm
400 wird. #00:16:36-6#
401
402 **Fiona** Also natürlich gibt es Organisationen und sowas, aber ich glaube jetzt zum Beispiel (..) ich
403 kann nicht so wirklich was dafür tun. Vielleicht ein bisschen irgendwie spenden für irgendwas
404 (..) aber so nicht richtig viel da machen. #00:16:54-0#
405
406 **Interviewer** //mhm// (bejahend) (..) Fällt dir sonst irgendwas ein, was du schon selber so machst
407 jetzt? Dass die Welt in Zukunft nicht so schlimm wird? Gibt es jetzt gerade etwas? #00:17:02-
408 2#
409
410 **Fiona** Nein (..) Eher nicht. (..) #00:17:05-6#
411
412 **Interviewer** Okay. (5) Vielleicht trennst du ja schon Müll? ((lacht)) #00:17:12-6#
413
414 **Fiona** Ja, das schon. ((lacht)) #00:17:13-4#
415
416 **Interviewer** Manchmal ist es vielleicht sowas auch schon. Also ich wollte jetzt nur sagen, dass
417 du vielleicht sowas schon machst. #00:17:16-2#

- 418
419 **Fiona** Mülltrennung (..) #00:17:18-0#
420
421 **Interviewer** Das war jetzt auch nur so ein kleines Beispiel. Aber es gibt ja zum Beispiel Länder,
422 da passiert das ja gar nicht/ #00:17:21-6#
423
424 **Fiona** Ja. (7) #00:17:33-5#
425
426 **Interviewer** Wie sieht so die Zukunft hier in Deutschland vor? (..) Wie stellst du dir das vor? So
427 in diesem Land oder auch in Europa. (..) Es geht jetzt nicht um die Welt so/ Aber wie stellst du
428 dir das hier so vor und nicht auf der ganzen Welt? #00:17:45-9#
429
430 **Fiona** (5) Ich denke, dass (..) irgendwie Deutschland in der nächsten Zeit noch internationaler
431 wird. Es kommen ja auch Flüchtlinge aus vielen anderen Ländern. Und weil es sich ja hier gut
432 leben lässt, kommen die auch aus (..) anderen Ländern. Nicht gerade Flüchtlinge, aber halt (..)
433 Wie heißt das Wort? Migranten? #00:18:13-6#
434
435 **Interviewer** Ja, ich finde du kannst hier ruhig Migranten sagen ((lacht)). #00:18:21-6#
436
437 **Fiona** (..) Das ist bei mir irgendwie auch so. [Besonderes Ereignis in der eigenen Biographie]
438 (..) Ja, ich glaube da schon, dass Deutschland da ziemlich international wird (..) Ist auch jetzt
439 schon so (..) ziemlich bunt. #00:18:35-7#
440
441 **Interviewer** Jetzt nur bei dir: [Menschen, die nahe stehen und nicht das besondere Ereignis
442 in der eigenen Biographie hatten]momentan? Wie ist da so dein Gefühl für die Zukunft? Da sieht
443 es gerade ganz anders ja aus. #00:18:46-0#
444
445 **Fiona** Ja (..) #00:18:48-1#
446
447 **Interviewer** Also es geht jetzt in dem Interview nicht darum/ #00:18:50-3#
448
449 **Fiona** Ja. #00:18:50-3#
450
451 **Interviewer** Nur so, wie ist da so/ #00:18:52-8#
452
453 **Fiona** Ich weiß. #00:18:52-8#
454
455 **Interviewer** Deine Vorstellung? #00:18:52-5#
456
457 **Fiona** (2) Ich denke es wird zumindest vorerst auch ganz gut weitergehen. Die wohnen jetzt
458 nicht so in einer von diesen Regionen, wo es gerade ziemlich abgeht/ #00:19:04-3#
459
460 **Interviewer** //mhm// (bejahend) #00:19:04-9#
461
462 **Fiona** (4) Aber es ist natürlich auch ein bisschen so. Ja. (6) #00:19:14-0#
463
464 **Interviewer** Wir können nicht die Weltpolitik lösen, aber ich fand es jetzt interessant, weil du ja
465 wirklich davon betroffen bist. Da sind Menschen, die in einem Krieg sind (..) und du hast
466 Verwandte, die davon betroffen sind. (5) Wenn du da nicht sonst so gerne darüber/ dir gerade
467 einfällt, ist das vollkommen okay. Ich finde, dass ist auch ein schwieriges Thema, wenn du da
468 selber betroffen bist. (3) Ich würde jetzt gerne noch ein bisschen über unsere Gesellschaft reden
469 die letzten paar Minuten. Wir haben jetzt noch knapp sieben Minuten. Und zwar würde ich gerne
470 wissen: Wie findest du eigentlich so so die derzeitige Gesellschaft, in der du lebst? Was gefällt
471 dir da, was gefällt dir nicht hier so? #00:19:50-3#
472
473 **Fiona** (..) Ganz normal eigentlich. (..) Na ja, es gibt Idioten ((lacht)), es gibt nette Leute.
474 Teilweise kommt es einem vor, es sind mehr Idioten vor. (.) Aber das ist glaube ich auch ganz
475 normal. (..) #00:20:05-6#
476

- 477 **Interviewer** Woran liegt das? Dass du das Gefühl hast, dass es mehr Idioten sind. Hast du dir
478 das schon mal überlegt? #00:20:12-9#
479
- 480 **Fiona** (4) Einfach, wenn man auf der Straße so geht, da sieht man zum Beispiel eine Gruppe
481 Jugendlicher, die da Alkohol trinken und ich weiß nicht wirklich mehr über sie, aber sie kommen
482 einem schon eher idiotisch rüber/ #00:20:31-0#
483
- 484 **Interviewer** ((lacht)) #00:20:31-0#
485
- 486 **Fiona** ((lacht)) #00:20:31-0#
487
- 488 **Interviewer** Das muss ich mir merken. Was sind noch sonst so Idioten für dich in unseren
489 Gesellschaft? (..) Außer Jugendliche, die Alkohol trinken? #00:20:40-3#
490
- 491 **Fiona** ((lacht)) (4) So (3) Leute, die irgendwie/ (5) Zum Beispiel, wieder das ist jetzt wieder
492 persönlich, aber (...) auch bei diesem [Krieg], da Leute die [Landesführer_in] so total
493 unterstützen kommen für mich so als Idioten rüber. (...) #00:21:08-0#
494
- 495 **Interviewer** Woran liegt das? #00:21:08-9#
496
- 497 **Fiona** (4) Weil das eigentlich (3) ist ja jetzt eigentlich kein Gespräch über Weltpolitik und Lügen
498 in der Gesellschaft, aber im [Land] Fernsehen werden häufig auch Lügen erzählt. (...) #00:21:29-
499 0#
500
- 501 **Interviewer** //mhm// (bejahend) Du meinst diese Propaganda? #00:21:32-3#
502
- 503 **Fiona** Ja. #00:21:32-3#
504
- 505 **Interviewer** Gibt es bei uns denn auch Propaganda? Das ist jetzt nicht eine Fangfrage/
506 #00:21:38-2#
507
- 508 **Fiona** Ja. #00:21:38-2#
509
- 510 **Interviewer** Sondern hast du das Gefühl, dass es bei uns auch Propaganda gibt? #00:21:40-
511 8#
512
- 513 **Fiona** (4) Weiß nicht. (3) Ich gucke jetzt auch nicht so viel die Nachrichten (..) Ich glaube in
514 Deutschland ist das eigentlich ganz gut. #00:21:55-2#
515
- 516 **Interviewer** //mhm// (bejahend) (3) Okay, das wollte ich nämlich auch wissen. Was findest du
517 denn in der derzeitigen Gesellschaft gut gelöst? Und gut gemacht? #00:22:03-0#
518
- 519 **Fiona** (3) Sowas wie jetzt (..) Demokratie und Gleichberechtigung. (.) Auch solche Sachen, die
520 ja irgendwie das Leben schon leichter machen. #00:22:17-4#
521
- 522 **Interviewer** //mhm// (bejahend) #00:22:17-4#
523
- 524 **Fiona** Ich finde, wenn da irgendwie ein König rumsitzt und die Männer die Großen sind und
525 Frauen/ (..) Ja. (4) #00:22:26-5#
526
- 527 **Interviewer** //mhm// (bejahend) Gibt es sonst noch etwas außer Demokratie und
528 Gleichberechtigung? #00:22:30-8#
529
- 530 **Fiona** (5) Ich weiß nicht, ob das auch zur Gesellschaft jetzt gehört, aber dass es sich in
531 Deutschland generell relativ gut leben lässt. Also im Vergleich zu vielen anderen Ländern (.) ist
532 es hier ziemlich gut. #00:22:48-7#
533
- 534 **Interviewer** Was heißt das "gut leben"? #00:22:50-3#
535

- 536 **Fiona** (.) Zum Beispiel (..) hier gibt es genug Essen und Trinken für alle und sowas wie warme
537 Duschen. ((lacht)) #00:23:01-5#
538
- 539 **Interviewer** //mhm// (bejahend) ((lacht)) #00:23:02-0#
540
- 541 **Fiona** (.) Zum Beispiel irgendwie in Afrika in vielen Ländern (.) oder auch in manchen Ländern
542 in Asien oder so (..) da sieht es ja damit nicht so gut aus, wo die alle irgendwie so (.) Häuser mit
543 einem Raum für alle haben und kaum Essen und Trinken. (4) #00:23:29-5#
544
- 545 **Interviewer** Was findest du in der jetzigen Gesellschaft schlecht gemacht? (..) Außer die
546 Idioten? ((lacht)) #00:23:38-9#
547
- 548 **Fiona** ((lacht)) Ich weißt nicht, ob das jetzt so zählt. (..) Wenn ich jetzt ins Internet gehe, kommen
549 jetzt auch erstmal so ein paar Nachrichten. Da sind nebeneinander Nachrichten von irgendwie
550 Terroranschlägen und zwei Prominenten, die sich getrennt haben/ #00:24:00-4#
551
- 552 **Interviewer** //mhm// (bejahend) #00:24:01-6#
553
- 554 **Fiona** Sowas finde ich dann einfach irgendwie/ (..) Ich meine zwei berühmte Leute, die
555 Liebesprobleme sind ja auch so viel wichtiger ((lacht)) als jetzt ganz viele Tote bei jetzt/ so in
556 Paris jetzt da zum Beispiel. #00:24:19-4#
557
- 558 **Interviewer** (3) Das sind bestimmte diese auf web.de oder auf gmx.de/ diese News. #00:24:27-
559 1#
560
- 561 **Fiona** Ja, sowas. #00:24:29-0#
562
- 563 **Interviewer** So, wir haben nicht mehr so viel/ (.) Stell dir mal vor in was für einer Gesellschaft
564 du in der Zukunft leben möchtest?. Du darfst dir alles zusammenträumen, wie du möchtest. Wie
565 sieht die Gesellschaft aus in der Zukunft, in der du leben möchtest? #00:24:41-8#
566
- 567 **Fiona** (..) Kann eigentlich auch so sein wie jetzt (.) hauptsächlich. Aber weniger Obdachlose
568 zum Beispiel (3) und (3) irgendwie auch weniger Tierquälerei. Solche Sache. (..) #00:25:10-9#
569
- 570 **Interviewer** Du darfst alles sagen, was dir einfällt. #00:25:13-9#
571
- 572 **Fiona** Ja. (5) Ich hoffe von diesen blöden Sachen weniger oder gar nichts mehr. Wäre ja am
573 besten. #00:25:28-8#
574
- 575 **Interviewer** Was sind blöde Sachen sonst noch? #00:25:30-9#
576
- 577 **Fiona** (..) Sowas wie/ (.) was ich jetzt schon gesagt hab. Zum Beispiel, dass viele Leute keine
578 Zuhause haben. Oder Tierversuche für Kosmetik und so. #00:25:47-5#
579
- 580 **Interviewer** Da muss immer beim Hersteller, wer das nicht macht/ #00:25:49-1#
581
- 582 **Fiona** Macht ja sowieso keinen Sinn, weil Tiere vielleicht ganz anders darauf reagieren als
583 Menschen. #00:25:54-8#
584
- 585 **Interviewer** Genau (..) Ist schon super, dass du dir darüber Gedanken machst. So, jetzt
586 kommen wir zur letzten Frage: Vor welchen Herausforderungen und Problemen steht eigentlich
587 die Welt? Dass diese Gesellschaft, die du dir gerade vorgestellt hast, Wirklichkeit wird. Was
588 muss sich verändern? #00:26:15-0#
589
- 590 **Fiona** (5) Also erstmal (..) es gibt ja auch viel Krieg. Eigentlich gibt es immer irgendwo Krieg (..
591 Dafür müssen die Menschen erstmal einen Weg finden anders ihre Konflikte zu lösen. (3) Und
592 das ist ja schon mal irgendwie schwierig, weil wenn es so einfach wäre (.) dann gäbe es Krieg
593 ja nicht. Und ansonsten irgendeinen Weg finden, dass die Erde nicht mehr so (..) überfordert
594 wird mit (3) zum Beispiel Plastiktüten im Meer/ #00:27:01-7#
595

- 596 **Interviewer** //mhm// (bejahend) #00:27:02-6#
597
598 **Fiona** Eine nicht mehr ganz so Kleinigkeit. (7) #00:27:10-7#
599
600 **Interviewer** Ja, super. (...) Also sonst wäre die Zeit vorbei. #00:27:17-2#

Appendix A18 Fiona T2

- 601 **Interviewer** Als Erstes habe ich so ein paar Nachfragen nochmal zum Lesen allgemein, weil
602 beim letzten Mal haben manche Leute was gesagt, was mich zum Nachdenken gebracht hat
603 und ich möchte gerne von euch ALLEN nochmal hören, was ihr dazu denkt. Deswegen geht es
604 erstmal so allgemein noch ums Lesen wieder. Und zwar würde ich gerne als Erstes wissen: Mit
605 wem redest du eigentlich Bücher, die du gelesen hast? #00:00:18-6#
606
- 607 **Fiona** (.) Mit [Freund_in1 Fiona], mit meinen Eltern. (.) #00:00:23-1#
608
- 609 **Interviewer** Worüber redet ihr dann so? Also du mit [Freundin_1 Fiona]? #00:00:26-0#
610
- 611 **Fiona** (.) Also hauptsächlich über Bücher, die wir beide gelesen haben. #00:00:32-0#
612
- 613 **Interviewer** //mhm// (bejahend) #00:00:32-0#
614
- 615 **Fiona** Dann reden wir so darüber, wen wir da am meisten mögen, wen wir nicht mögen, was
616 wir da schön finden und was uns da richtig nervt. Was wir vielleicht da, wenn es dazu einen
617 Film gibt, im Film besser finden/ #00:00:44-8#
618
- 619 **Interviewer** //mhm// (bejahend) #00:00:44-8#
620
- 621 **Fiona** Oder schlechter. (.) Solche Sachen. #00:00:47-9#
622
- 623 **Interviewer** Okay, macht ihr das dann nachdem ihr die gelesen habt oder schon während des
624 Lesens? #00:00:51-5#
625
- 626 **Fiona** (..) Zum Teil schon während des Lesens. #00:00:54-9#
627
- 628 **Interviewer** Okay. Also lest ihr die dann beide gleichzeitig manchmal, oder gebt ihr euch die
629 nach/ #00:00:58-2#
630
- 631 **Fiona** Nein, also öfter ist das schon so, dass ich dann irgendwie Bücher von [Freundin_1 Fiona]
632 empfohlen bekomme. #00:01:04-1#
633
- 634 **Interviewer** //mhm// (bejahend) Okay, dann kriegst du die auch richtig von ihr oder kaufst du dir
635 die dann selber? #00:01:08-0#
636
- 637 **Fiona** (.) Unterschiedlich. Manchmal leiht sie mir ein Buch, manchmal leihe ich mir eins in der
638 Bibliothek aus. (.) #00:01:13-4#
639
- 640 **Interviewer** Stimmt, das geht ja auch noch. (.) Okay. Und mit deinen Eltern? Über was redest
641 du dann? #00:01:18-3#
642
- 643 **Fiona** (..) Na ja, einfach so/ Ich erzähle ihnen so ein bisschen worum es in dem Buch geht, das
644 ich gerade so lese. Sowas. Eigentlich nicht so viel. (.) #00:01:29-4#
645
- 646 **Interviewer** Fragen die dann nach, oder machst du das von dir selber aus dann? #00:01:32-6#
647
- 648 **Fiona** (.) Manchmal von mir selber, manchmal fragen sie ein bisschen nach. (.) #00:01:36-1#
649
- 650 **Interviewer** //mhm// (bejahend) Okay, also ist dann ganz unterschiedlich dann. (.) Wem
651 empfiehlst du denn Bücher, die du gelesen hast? #00:01:43-0#
652
- 653 **Fiona** Auch [Freundin_1 Fiona]. #00:01:44-6#
654
- 655 **Interviewer** Okay. Und von ihr kriegst du dann auch Empfehlungen? Kriegt du auch noch von
656 anderen Leuten Empfehlungen? #00:01:49-7#
657

- 658 **Fiona** (..) Meine Eltern versuchen manchmal mich zum Klassikerlesen zu bringen. ((lacht))
659 #00:01:55-5#
660
- 661 **Interviewer** Okay, also haben sie dann Bücher, wo sie dir sagen "Lies das doch mal."? (.) Das
662 kenne ich auf jeden Fall auch. Was lesen denn deine Freunde so für Bücher? (.) Also was für
663 eine Art von Büchern lesen die? #00:02:07-0#
664
- 665 **Fiona** (4) Ja, eben [Freundin_1 Fiona], mit [Freundin_1 Fiona] ich mich so am meisten darüber
666 unterhalte liest auch so viel [Genre1 Fiona]/ #00:02:16-9#
667
- 668 **Interviewer** //mhm// (bejahend) #00:02:16-9#
669
- 670 **Fiona** Aber ein bisschen mehr [Genre1 Freund_in1 Fiona] als ich. #00:02:19-8#
671
- 672 **Interviewer** //mhm// (bejahend) #00:02:20-0#
673
- 674 **Fiona** Und meine anderen Freundinnen lesen generell nicht ganz so viel. (..) #00:02:27-5#
675
- 676 **Interviewer** Okay. (.) Würdest du sagen ihr lest sonst sehr ähnliche Sachen, du und
677 [Freundin_1 Fiona], oder eher unterschiedlich? (.) Wenn du dich/ #00:02:34-6#
678
- 679 **Fiona** Schon relativ ähnlich. #00:02:35-8#
680
- 681 **Interviewer** Bis auf diese [Genre1 Freund_in1 Fiona]? #00:02:37-7#
682
- 683 **Fiona** Ja. ((lacht)) #00:02:37-9#
684
- 685 **Interviewer** Das liest du nicht so. Okay. Was lesen denn so die Leute in deiner Familie für
686 Bücher? (.) Für Arten. #00:02:45-3#
687
- 688 **Fiona** (.) [Elternteil1 Fiona] liest (.) oft so irgendwie [Genre1 Fiona], das zum Teil auch irgendwie
689 mit [Subgenre Genre1 Fiona] oder so/ #00:02:54-2#
690
- 691 **Interviewer** //mhm// (bejahend) #00:02:54-5#
692
- 693 **Fiona** Was zu tun hat. [Elternteil2 Fiona] liest/ (.) Keine Ahnung, irgendwie so (.) irgendwelche
694 Sachen. Manchmal auch so Klassiker, oder auch irgendwas [Genre1 Elternteil2 Fiona] oder so.
695 (.) #00:03:08-0#
696
- 697 **Interviewer** Was sind für dich so Klassiker? Was fällt dir da so ein? #00:03:11-1#
698
- 699 **Fiona** Ja [Buchtitel] zum Beispiel/ #00:03:12-9#
700
- 701 **Interviewer** //mhm// (bejahend) #00:03:12-9#
702
- 703 **Fiona** Das habe ich aber auch mal gelesen. Und (..) #00:03:16-5#
704
- 705 **Interviewer** Das war doch von [Autor_in] glaube ich? #00:03:17-9#
706
- 707 **Fiona** Ja. (..) #00:03:20-3#
708
- 709 **Interviewer** Kenne ich auch noch vom Titel. Muss ich aber noch lesen. (.) #00:03:22-7#
710
- 711 **Fiona** So Sachen etwa aus der Zeit. #00:03:25-0#
712
- 713 **Interviewer** Also dann auch vieles andere? (..) Was da so zusammen passt. Und (.) das ist so
714 meine erste komischere Frage: Inwiefern wissen deine Eltern eigentlich darüber Bescheid was
715 du liest? #00:03:36-7#
716

- 717 **Fiona** (.) Schon ganz gut, also (.) ich erzähle nicht unbedingt ganz ausführlich, wenn da
718 vielleicht etwas ist/ Die Begründung, warum am Ende des Buches steht "Ab [Alter]", obwohl ich
719 eigentlich erst [Alter] bin. #00:03:50-9#
- 720
721 **Interviewer** //mhm// (bejahend) #00:03:50-9#
- 722
723 **Fiona** Aber das sehe erst später, wenn ich das Buch zu Ende gelesen habe. ((lacht)) #00:03:53-
724 6#
- 725
726 **Interviewer** Ach das steht erst dann am Ende dann manchmal? #00:03:56-4#
- 727
728 **Fiona** Ja. ((lacht)) #00:03:56-8#
- 729
730 **Interviewer** Okay, das wusste ich/ #00:03:57-3#
- 731
732 **Fiona** In den Bibliotheksbüchern ist da erst ganz am Ende in der Ecke so ein kleiner Zettel
733 eingeklebt und da steht ganz/ #00:04:03-4#
- 734
735 **Interviewer** Aha. #00:04:03-7#
- 736
737 **Fiona** Klein "Ab [Alter]". #00:04:05-1#
- 738
739 **Interviewer** Okay. (.) Aber das findest du nicht schlimm ein Buch zu lesen "Ab [Alter]", auch
740 wenn du erst [Alter] bist? #00:04:08-5# #00:04:12-9#
- 741
742 **Fiona** Ja, ich bin [Alter], das ist ab [Alter]. Das ist fast dasselbe. #00:04:11-7#
- 743
744 **Interviewer** //mhm// (bejahend) Das kenne ich auch. Ich wollte nur das nochmal nachfragen,
745 weil es hatte mal jemand gesagt, dass die Eltern sich da eigentlich gar nicht darum kümmern
746 und da wollte ich von allen so wissen, wie das ist. Dass ich dann so einen Vergleich machen
747 kann, ob eure Eltern überhaupt wissen, was ihr lest. #00:04:23-9#
- 748
749 **Fiona** Na ja, ich denke sie würden mir jetzt nicht erlauben so ein richtig brutalen Killer/ Keine
750 Ahnung/ Dings zu lesen, aber das lese ich auch von selbst aus nicht. #00:04:32-9#
- 751
752 **Interviewer** Okay, also kommt ihr da gar nicht in Probleme? ((lacht)) Dass du was heimlich
753 lesen müsstest. Cool, das war so das (.) Allgemeine zum Lesen. Jetzt würde ich gerne den Rest
754 der Fragen über *Die Tribute von Panem* mit dir reden. Und erstmal würde ich ganz allgemein
755 so wissen: Wie ist es eigentlich dazu gekommen, dass du das gelesen hast? #00:04:49-4#
- 756
757 **Fiona** (.) Ja, das war wieder so eine Empfehlung von [Freund_in1 Fiona]/ #00:04:54-1#
- 758
759 **Interviewer** //mhm// (bejahend) #00:04:54-1#
- 760
761 **Fiona** Also ich wusste erstmal nicht ganz so viel, aber/ über *Die Tribute von Panem*, aber das
762 kam mir nicht so wirklich lesenswert vor. Na, manchmal ist es einfach so, dass ich Bücher
763 erstmal auf den ersten Blick nicht mag und dann/ #00:05:06-3#
- 764
765 **Interviewer** //mhm// (bejahend) #00:05:06-3#
- 766
767 **Fiona** Später, wenn ich sie lese, finde ich sie super toll. (.) #00:05:09-2#
- 768
769 **Interviewer** Was heißt dieses "auf den ersten Blick nicht mögen"? Was war da
770 ausschlaggebend, dass du das gesagt/ #00:05:13-2#
- 771
772 **Fiona** Keine Ahnung. Ich weiß auch nicht. Die Bücher sind mir dann einfach irgendwie
773 unsympathisch. #00:05:17-0#
- 774
775 **Interviewer** Ah, okay. #00:05:17-8#
- 776

- 777 **Fiona** Ja, aber/ Ja, [Freund_in1 Fiona] hat das dann gelesen und hat mich damit vollgelabert,
778 dass ich das ((lacht)) dann auch lesen muss. Und dann habe ich gedacht "Ja, okay. Bei *Harry*
779 *Potter* und so dachte ich auch erstmal: Lese ich nur die paar Seiten/ #00:05:32-3#
780
- 781 **Interviewer** //mhm// (bejahend) #00:05:32-3#
782
- 783 **Fiona** Um dann zu sagen: "Ja, ich habe es versucht. Ist nicht meins.". Dann habe ich das dann
784 probiert und ja, ich mochte es. ((lacht)) #00:05:38-5#
785
- 786 **Interviewer** //mhm// (bejahend) Ich kenne das auch bei *Harry Potter*, ich lese das leider jetzt
787 erst zum ersten Mal, weil ich mir damals ein bisschen zu alt vorkam, als das raus gekommen
788 war. Da war ich so cool und so "lesen ist nicht". ((lacht)) Und jetzt hab ich angefangen und es
789 ist genauso wie du meinst: Erst denkt man "Ach, das ist doch gar nicht so schlecht." und dann
790 liest man die ganze Zeit durch. Weißt du genau wann das so war, wann du angefangen hast?
791 (.) Damit. #00:05:58-2#
792
- 793 **Fiona** (.) Mit *Die Tribute von Panem*? #00:06:00-4#
794
- 795 **Interviewer** //mhm// (bejahend) #00:06:00-4#
796
- 797 **Fiona** (..) #00:06:02-7#
798
- 799 **Interviewer** Also was man auch sagen kann: Ob es schon die Filme gab, oder war das vorher
800 oder war das zwischen/ #00:06:07-1#
801
- 802 **Fiona** Also es gab noch nicht alle Filme, aber ich glaube so die ersten zwei oder so. #00:06:10-
803 2#
804
- 805 **Interviewer** //mhm// (bejahend) Okay, das ist gut um in etwa zu wissen, wann ihr angefangen
806 habt. Dass ich so mal vergleichen kann, wann das für euch interessant wurde. (.) Du hast jetzt
807 nicht mehrere gelesen, da habe ich nämlich eine Frage für mehrere noch. (.) Das hängt einfach
808 damit zusammen, dass ich gerne wissen wollte, womit ihr angefangen habt, denn das sehe ich
809 sonst nicht. Aber du hast ja nur das hier als Dystopie gelesen. Was gefällt dir eigentlich an *Die*
810 *Tribute von Panem*? #00:06:32-6#
811
- 812 **Fiona** (.) Also die Geschichte ist einfach ziemlich spannend erzählt/ #00:06:37-2#
813
- 814 **Interviewer** //mhm// (bejahend) #00:06:37-2#
815
- 816 **Fiona** Und was ich auch gut finde immer an Büchern, dass es nur wenig oder auch gar nicht so
817 richtig Böse gibt, sondern einfach/ Ja, die haben ihre eigenen Interessen und die haben auch
818 ihre eigenen. Da in der Arena zum Beispiel könnte man ja eigentlich die anderen Tribute da als
819 Böse bezeichnen, weil sie Katniss ja eigentlich gerne umbringen wollen. #00:06:56-2#
820
- 821 **Interviewer** Welche Arena? In der Ersten oder in der Zweiten? #00:06:58-4#
822
- 823 **Fiona** Eigentlich in Beiden, aber mehr in der Ersten, weil sie in der Zweiten ja auch schon mehr
824 Verbündete hat. #00:07:03-3#
825
- 826 **Interviewer** //mhm// (bejahend) #00:07:03-3#
827
- 828 **Fiona** (.) Ja, aber eigentlich sind sie ja auch nicht wirklich böse. Die wollen das ja eigentlich
829 auch selber nicht. Die Meisten zumindest. Die aus den ersten Distrikten haben sich ja schon
830 freiwillig gemeldet, aber/ (..) Ja/ (.) #00:07:18-4#
831
- 832 **Interviewer** Also du meinst jetzt praktisch die, die/ (.) Ja, die anderen Distrikte, also der dritte
833 bis der zwölfte haben alle die gleichen Interessen, oder wie/ #00:07:28-8#
834
- 835 **Fiona** Ja, also von denen/ Zum Beispiel da, diese Leute da/ (.) Also der Junge aus Distrikt 11,
836 im ersten Buch. (.) #00:07:41-1#

837
838 **Interviewer** Ja/ (.) Oh, irgendwas mit "T". #00:07:43-7#
839
840 **Fiona** Ja. Thresh. #00:07:45-7#
841
842 **Interviewer** Genau, Thresh. #00:07:45-8#
843
844 **Fiona** Ja, in seinem Interesse würde es ja eigentlich auch liegen Katniss umzubringen, weil er
845 dann halt eventuell überleben könnte. #00:07:53-0#
846
847 **Interviewer** //mhm// (bejahend) #00:07:53-1#
848
849 **Fiona** (.) Von daher könnte man ihn eigentlich als böse bezeichnen, ist er ja aber eigentlich
850 nicht, weil er eigentlich ja dazu gezwungen wird ja in dieser Arena zu sitzen. #00:08:02-4#
851
852 **Interviewer** //mhm// (bejahend) #00:08:02-7#
853
854 **Fiona** Und andere Leute umbringen zu müssen. #00:08:05-0#
855
856 **Interviewer** Ah und das ist bei allen so ja eigentlich? #00:08:07-2#
857
858 **Fiona** Ja. #00:08:07-4#
859
860 **Interviewer** Okay, das finde ich spannend/ #00:08:09-1#
861
862 **Fiona** Ausnahme wären vielleicht nur da aus Distrikt 1 und Distrikt 2 die Leute, wie schon
863 gesagt. #00:08:13-4#
864
865 **Interviewer** Die sich freiwillig gemeldet/ #00:08:14-5#
866
867 **Fiona** Ja. #00:08:14-8#
868
869 **Interviewer** Haben eben. Weil die das nicht MÜSSEN, sondern sie wollen es? (.) Finde ich
870 spannend. (.) Gibt es etwas, was dir überhaupt nicht gefällt an den Büchern? (.) Was gefällt dir
871 nicht an den Büchern? #00:08:26-1#
872
873 **Fiona** (4) Also beim ersten Lesen des ersten Buchs war es mir (.) ehrlich gesagt ein bisschen
874 zu lang gezogen da am Anfang, während sie noch im Capitol waren und/ #00:08:39-7#
875
876 **Interviewer** //mhm// (bejahend) #00:08:39-7#
877
878 **Fiona** Ja dieses ganze Blabla mit Eröffnungsfeiern und so. (.) #00:08:44-6#
879
880 **Interviewer** Also diese Vorbereitungen da? #00:08:45-8#
881
882 **Fiona** Ja, das fand ich ein bisschen zu lang erstmal. (.) Aber später hat es sich dann eigentlich
883 auch gelegt. (..) #00:08:54-1#
884
885 **Interviewer** Also du meinst es war zu ausführlich dann, oder/ #00:08:57-1#
886
887 **Fiona** Nein, ich fand da einfach ein bisschen zu viel halt/ Ja wie viele Eröffnungsfeiern mit
888 interessanten Kostümen soll es da geben? #00:09:05-4#
889
890 **Interviewer** Ja, okay. (..) Ja, ich glaube ich verstehe schon was du meinst in der Ecke. (.) Jetzt
891 mache ich nochmal einen Sprung zurück: Gibt es eigentlich Bücher, die du in Zukunft lesen
892 möchtest? Weißt du jetzt schon, was du demnächst lesen willst? #00:09:18-6#
893
894 **Fiona** (..) Also vielleicht *Divergent*, ist ja auch ziemlich beliebt. Vielleicht lese ich das mal. (3)
895 #00:09:30-8#
896

- 897 **Interviewer** Nur, was dir so direkt einfällt, du musst jetzt nicht so "Oh mein Gott, was steht auf
898 meiner Liste?" ((lacht)), sondern was dir so direkt in den Kopf kommt, was du gerne noch lesen
899 möchtest. #00:09:38-2#
900
- 901 **Fiona** (..) Ansonsten lese ich aber auch gerne Bücher nochmal, die mir gut gefallen haben. (.)
902 #00:09:43-7#
903
- 904 **Interviewer** Das hattest du ja auch schon letztes Mal gesagt/ #00:09:45-0#
905
- 906 **Fiona** Ja. #00:09:45-3#
907
- 908 **Interviewer** Dass du dir ja manchmal die Sachen raus nimmst, daran kann ich mich noch
909 erinnern. ((lacht)) #00:09:47-6#
910
- 911 **Fiona** ((lacht)) #00:09:48-2#
912
- 913 **Interviewer** Was du da hast. (.) Gibt es einen Grund, warum du *Divergent* jetzt noch gerne
914 lesen möchtest? (.) Außer, dass es jetzt so bekannt ist. #00:09:55-9#
915
- 916 **Fiona** (.) Ja, es sieht ziemlich spannend aus und ich auch so ein bisschen Inhaltsangaben
917 gelesen und das finde ich halt auch interessant. (..) #00:10:06-7#
918
- 919 **Interviewer** Kann ich dir direkt nur sagen, darüber schreibe ich auch in meiner Arbeit. Dann
920 kannst du später gucken, ob wir beide das Gleiche daran gut finden. ((lacht)) (.) Jetzt würde ich
921 direkt bei *Die Tribute von Panem* in die Charaktere reingehen und ich würde gerne damit
922 anfangen: Mit welchem Charakter würdest du eigentlich gerne befreundet sein? #00:10:22-3#
923
- 924 **Fiona** (.) Katniss oder Prim auch/ #00:10:25-3#
925
- 926 **Interviewer** //mhm// (bejahend) #00:10:25-3#
927
- 928 **Fiona** Prim mag ich ziemlich. (..) Mit Rue vielleicht oder auch Foxface da aus dem ersten Teil/
929 #00:10:32-8#
930
- 931 **Interviewer** Ja. #00:10:33-1#
932
- 933 **Fiona** (.) Die ja leider keinen richtigen Namen hat. #00:10:36-3#
934
- 935 **Interviewer** (.) Können wir ja mal durchgehen. Warum würdest du gerne mit Katniss befreundet
936 sein? #00:10:41-4#
937
- 938 **Fiona** (.) Also normalerweise/ Es kommt irgendwie ziemlich häufig vor, dass ich
939 Hauptcharaktere nicht so gerne mag/ #00:10:47-2#
940
- 941 **Interviewer** //mhm// (bejahend) #00:10:47-2#
942
- 943 **Fiona** (.) Lieber Nebencharaktere. Aber bei Katniss ist das nicht so, weil irgendwie (.) ist das/
944 (.) Ja, sie wirkt ziemlich menschlich auch/ #00:10:57-6#
945
- 946 **Interviewer** //mhm// (bejahend) #00:10:57-6#
947
- 948 **Fiona** Finde ich. (.) Wie das so beschrieben wird. Und sie hat auch so einen bisschen lustigen
949 Charakter wie sie manchmal einfach so bisschen Trotz hat. #00:11:06-3#
950
- 951 **Interviewer** //mhm// (bejahend) (.) Und was findest du dann an Prim gut, wenn sie dann deine
952 Freundin wäre? #00:11:12-3#
953
- 954 **Fiona** (.) Sie ist eigentlich immer nett und freundlich und sie hilft allen. Und sie mag Tiere sehr
955 gerne. (..) Und ja ihre Katze zum Beispiel da/ (.) #00:11:25-6#
956

- 957 **Interviewer** Buttercup (.) glaube ich hieß sie/ #00:11:28-3#
958
959 **Fiona** Buttecup. #00:11:28-9#
960
961 **Interviewer** Ach ja, so auf Deutsch. Ich habe es leider auf Englisch gelesen. ((lacht)) (..) Ja/ (..)
962 Warum würdest du dann mit Rue befreundet sein? Was findest du an ihr gut? #00:11:40-5#
963
964 **Fiona** (.) Ähnlich wie bei Prim, aber ich glaube mit ihr kann man auch noch ein bisschen mehr
965 Spaß haben so/ #00:11:45-5#
966
967 **Interviewer** //mhm// (bejahend) #00:11:45-5#
968
969 **Fiona** Irgendwie in der Natur oder so auf Bäume klettern. #00:11:49-2#
970
971 **Interviewer** Okay, also das ist das, was du mitbekommen hast? (.) Ja und natürlich jetzt auch
972 noch die Frage: Warum Foxface? Was findest du an ihr faszinierend? #00:11:55-3#
973
974 **Fiona** Sie ist so schlau und kann da/ (.) Weil sie versteckt sich, da/ kann eigentlich ziemlich gut
975 überleben. (.) Und ist halt so schlau. (.) #00:12:08-2#
976
977 **Interviewer** //mhm// (bejahend) (.) Okay, das finde ich gut. (.) Ich habe die nicht so oft gehört,
978 deswegen finde ich das sehr spannend und wollte nochmal nachfragen. (.) Stell dir mal vor, du
979 könntest jemanden ins Jetzt hier mitnehmen? Wer wäre das aus *Die Tribute von Panem*?
980 Welcher Charakter? Es kann jede oder jeder sein. #00:12:25-2#
981
982 **Fiona** (.) Vielleicht Finnick. (.) #00:12:27-8#
983
984 **Interviewer** Okay und warum Finnick? #00:12:28-3#
985
986 **Fiona** Wäre ganz interessant so zu gucken, wie er sich hier zurechtfindet. (.) #00:12:33-1#
987
988 **Interviewer** Okay/ #00:12:33-6#
989
990 **Fiona** Außerdem mag ich ihn auch. #00:12:34-9#
991
992 **Interviewer** Was magst du an ihm genau? #00:12:36-2#
993
994 **Fiona** (.) Na ja, erstmal so sein erster Auftritt, der ist schon ziemlich cool, wie er da so ankommt
995 mit diesen Zuckerwürfeln/ ((lacht)) #00:12:43-6#
996
997 **Interviewer** //mhm// (bejahend) #00:12:43-6#
998
999 **Fiona** (..) Und dann wird er einfach auch im Laufe der Bücher beziehungsweise Filme ziemlich
1000 sympathisch. (.) #00:12:51-1#
1001
1002 **Interviewer** Was findest du genau an ihm dann sympathisch? So im Laufe der Bücher?
1003 #00:12:54-9#
1004
1005 **Fiona** (.) Zum Beispiel mit Annie da/ #00:12:58-0#
1006
1007 **Interviewer** //mhm// (bejahend) #00:12:58-0#
1008
1009 **Fiona** Normalerweise wirkt er ja nicht so (.) richtig/ ja/ gefühlsmäßig so (.) sehr/ Ja, jedenfalls
1010 da bei der Spotttölpelsache, wie der erstmal ausflippt/ #00:13:13-5#
1011
1012 **Interviewer** //mhm// (bejahend) #00:13:13-5#
1013
1014 **Fiona** Und auch so später richtig Angst um Annie hat und mit diesem Knotenbinden und so. (.)
1015 Ja, da versucht er sich mit zurechtzufinden. (.) #00:13:22-6#
1016

- 1017 **Interviewer** //mhm// (bejahend) (.) Okay. (.) Wäre das jemand, den du persönlich gut brauchen
1018 könntest? Oder könnte auch die Welt ihn gut gebrauchen an sich? #00:13:30-6#
1019
- 1020 **Fiona** (..) Ja, ich weiß jetzt nicht wieso die Welt da irgendjemanden von ihnen so dringend
1021 brauchen könnte. #00:13:38-4#
1022
- 1023 **Interviewer** Ist nur so eine Frage, die mir so eingefallen ist. Für mich ist es eigentlich so ein
1024 "Wen könntest DU gut gebrauchen?", das wäre ja Finnick hast du ja gesagt und "Welchen
1025 Charakter könnte DIESE WELT eigentlich gut gebrauchen?". #00:13:47-2#
1026
- 1027 **Fiona** (3) Katniss vielleicht (.) weil sie halt so/ Sie lässt sich nicht unterdrücken. (.) Und sie
1028 könnte auch der Welt ihre Meinung/ Und vielleicht auch so ein bisschen damit helfen. (..) #00:14:05-8#
1029
- 1030
- 1031 **Interviewer** Okay, super. Das ist halt auch so eine Frage, die mir in den Kopf gekommen ist,
1032 weil ich einfach wissen wollte, was ihr davon denkt. (.) Wenn du dich jetzt entscheidest müsstest:
1033 Wer ist eigentlich so dein Lieblingscharakter aus allen Büchern? #00:14:18-1#
1034
- 1035 **Fiona** (3) Finnick. (.) #00:14:22-7#
1036
- 1037 **Interviewer** Was genau findest du an ihm gut? #00:14:24-4#
1038
- 1039 **Fiona** (..) Gute Frage. (..) Vielleicht ist das wirklich sein erster Auftritt mit den Zuckerwürfeln/
1040 #00:14:32-3#
1041
- 1042 **Interviewer** //mhm// (bejahend) #00:14:32-3#
1043
- 1044 **Fiona** Der einfach schon super ist. (.) #00:14:35-5#
1045
- 1046 **Interviewer** Okay, das hat so direkt (.) was bei dir erzeugt. Findest du auch was an ihm
1047 schlecht? #00:14:40-4#
1048
- 1049 **Fiona** (3) Ich finde das mit diesem Sexsymbol von Panem ein bisschen/ (..) #00:14:49-4#
1050
- 1051 **Interviewer** Wo er diese Rede drüber hält? In diesem Video? #00:14:53-1#
1052
- 1053 **Fiona** Nein, das eigentlich nicht, das finde ich sogar eher interessant. Aber halt einfach an sich,
1054 dass der da so zum Teil erstmal so dargestellt wird wie/ ja, ein Supermodel. (..) #00:15:05-8#
1055
- 1056 **Interviewer** Ach so, wie er inszeniert wird meinst du dann? Okay, ich hatte das jetzt anders
1057 gedacht, weil es gibt ja die Szene wo er dann nachher ja (.) diesen Propagandafilm dreht und
1058 dann ja meinte, dass er ja praktisch/ (.) Wie nennt man das denn? Ein Callboy war? Oder so.
1059 (.) #00:15:20-5#
1060
- 1061 **Fiona** Ja. #00:15:21-1#
1062
- 1063 **Interviewer** Das fiel mir nur/ #00:15:23-0#
1064
- 1065 **Fiona** Aber das finde ich natürlich auch nicht so toll, dass er da missbraucht wurde sage ich
1066 mal. #00:15:27-1#
1067
- 1068 **Interviewer** //mhm// (bejahend) (..) Welchen Charakter kannst du eigentlich am wenigsten
1069 leiden? #00:15:32-1#
1070
- 1071 **Fiona** (7) Also (.) dass ich ihn nicht leiden, würde ich jetzt so nicht sagen, aber ich mag Peeta
1072 irgendwie nicht besonders. (.) Ich weiß auch nicht warum, aber der nervt mich irgendwie. (.)
1073 #00:15:51-0#
1074
- 1075 **Interviewer** Was findest du denn genau an ihm nervig so? #00:15:53-8#
1076

- 1077 **Fiona** (.) Also (..) erstmal so/ Er kann da natürlich nichts für, aber trotzdem war das ein bisschen/
1078 Wie da er/ Wie er da erstmal mit seiner großen Liebe ankommt/ #00:16:08-1#
1079
- 1080 **Interviewer** //mhm// (bejahend) #00:16:08-1#
1081
- 1082 **Fiona** Und erstmal in aller Öffentlichkeit sagt, dass er in Katniss verliebt ist. (.) Wobei Katniss
1083 das eigentlich selber noch nicht wusste und dann direkt GANZ PANEM Bescheid weiß/
1084 #00:16:20-3#
1085
- 1086 **Interviewer** //mhm// (bejahend) #00:16:20-3#
1087
- 1088 **Fiona** (.) Und/ #00:16:21-4#
1089
- 1090 **Interviewer** Im ersten Buch meinst du das/ #00:16:22-5#
1091
- 1092 **Fiona** Ja. Und dann versucht er sie umzubringen. Ja, wie schon gesagt, er kann da natürlich
1093 nichts für. Aber trotzdem, das ist/ Ja. (..) #00:16:31-4#
1094
- 1095 **Interviewer** Das stört/ #00:16:31-6#
1096
- 1097 **Fiona** Romantische Begegnung mit dem Erwürgen. (..) #00:16:36-0#
1098
- 1099 **Interviewer** Was findest du denn an ihm gut? Gibt es da was? #00:16:38-9#
1100
- 1101 **Fiona** (.) Ja, schon, dass er auch so ein bisschen wie Prim ein/ eigentlich helfen will. (.) und
1102 freundlich ist meistens. (.) Wenn er nicht gerade jemanden erwürgt. (.) #00:16:54-1#
1103
- 1104 **Interviewer** Also du meinst jetzt mit dem Erwürgen jetzt im dritten Band, dann wo er dann/
1105 #00:16:57-0#
1106
- 1107 **Fiona** Ja. #00:16:57-2#
1108
- 1109 **Interviewer** (.) Ja, ich weiß nicht wie man das genau sagt. Umgepolt? Verwirrt? Ich hab schon
1110 viele Wörter/ #00:17:03-5#
1111
- 1112 **Fiona** Ja. #00:17:03-8#
1113
- 1114 **Interviewer** Gehört dafür. #00:17:04-8#
1115
- 1116 **Fiona** Was mich an der Katniss und Peeta Beziehung auch ein bisschen stört ist dieses/ Da als
1117 sie zum zweiten Mal in die Arena kommen/ #00:17:12-4#
1118
- 1119 **Interviewer** //mhm// (bejahend) #00:17:12-4#
1120
- 1121 **Fiona** "Peeta muss raus." und "Dann bringe ich mich halt um, dass Peeta raus kann.". Aber
1122 "Nein, Peeta will sicher selber umbringen, damit ich raus kann. Aber ich will mich doch
1123 umbringen, damit er raus kann!/#00:17:21-6#
1124
- 1125 **Interviewer** //mhm// (bejahend) Das hat dich genervt? #00:17:23-6#
1126
- 1127 **Fiona** Ja. #00:17:24-1#
1128
- 1129 **Interviewer** Okay. (.) Ist gut. Ich würde nun gerne ein bisschen über Katniss reden, weil es ist
1130 ja die Haupt/ also die Protagonistin. (.) Was denkst du ist Katniss eigentlich in ihrem Leben
1131 wichtig? #00:17:36-6#
1132
- 1133 **Fiona** (3) Prim, Peeta, ihre Mutter hauptsächlich denke ich. Auch Gale. (.) So diese Menschen,
1134 die ihr besonders nahe stehen. (.) Und ich denke auch, dass/ dass vielleicht auch erst später/
1135 Zuerst wollte sie ja gar nicht der Mockingjay sein/ #00:17:54-1#
1136

- 1137 **Interviewer** //mhm// (bejahend) #00:17:54-1#
1138
1139 **Fiona** Aber später auch dass die Hunger Games abgeschafft und dass/ das Capitol da so
1140 gestürzt wird. President Snow und so. #00:18:02-0#
1141
1142 **Interviewer** //mhm// (bejahend) Okay, da habe ich gleich noch einen extra Abschnitt zu.
1143 Deswegen würde ich erstmal anfangen mit: Wie findest du eigentlich so ihr Familienleben? Von
1144 Katniss #00:18:10-6#
1145
1146 **Fiona** (.) Also ihre Mutter ist am Anfang depressiv. Sie besorgt illegal das Essen für ihre Familie
1147 und Prim sitzt da und hat Angst in den Hunger Games gezogen zu werden. #00:18:22-0#
1148
1149 **Interviewer** //mhm// (bejahend) #00:18:22-2#
1150
1151 **Fiona** Was mich ein bisschen irritiert ist, dass sie die Innereien Buttercup geben, obwohl sie
1152 doch so wenig zu Essen haben und/ #00:18:29-7#
1153
1154 **Interviewer** //mhm// (bejahend) #00:18:29-7#
1155
1156 **Fiona** Die Innereien eigentlich sehr nahrhaft sind. Und Buttercup kann sich eigentlich gut selber
1157 Mäuse fangen. #00:18:34-6#
1158
1159 **Interviewer** Okay. #00:18:35-2#
1160
1161 **Fiona** Und ja/ Dass sie so die ganze Verantwortung übernimmt und ihre Mutter da depressiv
1162 herumsitzt, ist nicht unbedingt nicht das ideale Familienleben würde ich sagen. #00:18:47-3#
1163
1164 **Interviewer** //mhm// (bejahend) (.) Wie findest du so allgemein in der Familie/ Was findest du
1165 gut gelöst bei denen? #00:18:53-5#
1166
1167 **Fiona** (.) Ihre Beziehung zu Prim, dass sie sich so eigentlich gegenseitig beschützen. (.) Zuerst
1168 hauptsächlich Katniss, die Prim beschützt. Aber später in den folgenden Büchern, wenn Katniss
1169 da richtig deprimiert ist, dann hilft Prim ihr weiter/ #00:19:13-2#
1170
1171 **Interviewer** //mhm// (bejahend) #00:19:13-2#
1172
1173 **Fiona** Auch wenn es mitten in der Nacht ist und sie aufgeweckt wurde. (..) #00:19:19-1#
1174
1175 **Interviewer** Was findest du noch fernab schlecht, außer dass Katniss alles machen muss? Fällt
1176 dir sonst noch was ein? #00:19:23-5#
1177
1178 **Fiona** (.) Na ja, natürlich ist das für die Beiden/ Auch für die Mutter ziemlich traurig schon, dass
1179 der Vater da gestorben ist. (.) #00:19:31-5#
1180
1181 **Interviewer** //mhm// (bejahend) Okay, also das ist allgemein schlecht, für die ganze Familie,
1182 dass der Vater nicht mehr da ist/ #00:19:35-7#
1183
1184 **Fiona** Ja. (.) #00:19:36-9#
1185
1186 **Interviewer** Wie findest du die Beziehung von Prim und ihrer Mutter? Wie würdest du die
1187 beschreiben? #00:19:42-1#
1188
1189 **Fiona** (.) Ich glaube die haben eine gute Beziehung. Ich glaube da hat Prim auch eher so einen
1190 so ein bisschen Beschützerinstinkt gegenüber ihrer Mutter (.) #00:19:51-6#
1191
1192 **Interviewer** //mhm// (bejahend) #00:19:51-8#
1193
1194 **Fiona** Also sie möchte ihr auch helfen (.) glaube ich/ #00:19:55-1#
1195
1196 **Interviewer** Woran merkst du das? Dass sie sie beschützen möchte? #00:19:58-2#

- 1197
1198 **Fiona** (.) Das ist einfach irgendwie so (..) an Prims Art, wie sie da mit ihrer Mutter immer da ist.
1199 (..) #00:20:11-7#
1200
1201 **Interviewer** Okay, das ist ja/ (.) Ich wollte nur nochmal fragen, ob dir da konkret etwas einfällt.
1202 (.) Du hast schon gerade ein paar Leute gesagt. (.) Ich finde das ein bisschen schwierig zu
1203 sagen: Wer sind eigentlich Katniss Freunde? #00:20:22-8#
1204
1205 **Fiona** (.) Also ihr bester Freund ist ja Gale/ #00:20:26-4#
1206
1207 **Interviewer** //mhm// (bejahend) #00:20:26-4#
1208
1209 **Fiona** Ansonsten noch Madge, zumindest in den Büchern. (.) Wobei sie auch eine interessante/
1210 Na, sie haben auch eine interessante Freundschaft, weil sie ja eigentlich kaum miteinander
1211 gesprochen haben. Aber eigentlich auch in der Schule immer alles zusammen gemacht und so.
1212 (.) Also ich glaube so stark befreundet waren sie jetzt nicht, aber ich denke Madge kann man
1213 schon auf jeden Fall zu Katniss Freunden zählen. (..) #00:20:54-5#
1214
1215 **Interviewer** Was zeichnet diese Freundschaft aus zwischen Madge und Katniss? Außer die
1216 Sachen, die du jetzt gesagt hast. Also was findest du an dieser Freundschaft besonders?
1217 #00:21:00-6#
1218
1219 **Fiona** (.) Dass sie eben eigentlich nicht so richtig viel miteinander zu tun hatten, aber trotzdem
1220 so alles einfach zusammen gemacht haben und sich einfach so verstanden haben. (.)
1221 #00:21:12-8#
1222
1223 **Interviewer** //mhm// (bejahend) (.) Wie würdest du die Freundschaft zwischen Gale und Katniss
1224 beschreiben? #00:21:18-1#
1225
1226 **Fiona** (.) Also am Anfang ist sie glaube ich noch stärker als später, (.) weil später werden sie ja
1227 ein bisschen dadurch entzweit, dass Gale auch noch in Katniss verliebt ist, sie aber nicht so
1228 richtig in ihn. #00:21:32-8#
1229
1230 **Interviewer** //mhm// (bejahend) #00:21:33-2#
1231
1232 **Fiona** Und dass Gale keine richtigen Probleme mit dem Töten hat. (.) Katniss will aber möglichst
1233 diese Menschenopfer vermeiden. Aber am Anfang haben sie glaube ich schon eine ganz feste
1234 Freundschaft, auch wenn sie vielleicht eher so daherkommt, dass sie für beide gut ist/ (.)
1235 #00:21:53-8#
1236
1237 **Interviewer** //mhm// (bejahend) #00:21:54-5#
1238
1239 **Fiona** Eher wie so in der Natur, dass manche Vögel (.) da die Parasiten von manchen Tieren
1240 wegfressen. #00:22:03-6#
1241
1242 **Interviewer** //mhm// (bejahend) Also leben die miteinander/ #00:22:05-9#
1243
1244 **Fiona** Ja, die jagen zusammen und helfen sich zusammen. Und helfen sich halt zu überleben.
1245 Aber so/ (.) Na, ich glaube/ ich weiß nicht, ob sie auch eine Freundschaft entwickelt hätten unter
1246 normalen Umständen sage ich mal. #00:22:18-9#
1247
1248 **Interviewer** //mhm// (bejahend) Also "nicht in Panem" wären für dich normale Umstände dann,
1249 oder? #00:22:22-9#
1250
1251 **Fiona** (..) Also mit genug Essen, ohne das Bedürfnis illegal zu jagen/ #00:22:28-8#
1252
1253 **Interviewer** //mhm// (bejahend) #00:22:28-8#
1254
1255 **Fiona** Und ohne Hunger Games und so weiter. #00:22:31-4#
1256

- 1257 **Interviewer** Okay. (.) Dann weiß ich Bescheid. (..) Wie findest du diese Freundschaften
1258 eigentlich? Also wie findest du die Freundschaft zwischen Katniss und Gale? #00:22:40-8#
1259
- 1260 **Fiona** (.) Also ich mag Gale schon irgendwie. (.) Na ja, wegen diesem/ (.) Auch wie er versucht
1261 zu überleben, auch wenn ich nicht damit einverstanden bin (.) dass er da nichts dagegen hat
1262 alle eigentlich umzubringen in Distrikt 2 zum Beispiel. (.) Also die Beziehung zwischen/ Ich weiß
1263 eigentlich gar nicht, ob ich sie mag. (4) Also ich finde sie so als, wenn sie so zusammen jagen,
1264 finde ich, mag ich ihre Beziehung, aber eigentlich nichts weiter als wenn sie so zusammen jagen
1265 denke ich. #00:23:18-7#
1266
- 1267 **Interviewer** Okay. (.) Und zwischen Madge und Katniss? Wie findest du so eine Freundschaft?
1268 #00:23:23-3#
1269
- 1270 **Fiona** Ich finde sie ziemlich interessant. Halt, wie schon gesagt, ein bisschen komisch, weil die
1271 ja eigentlich nicht auch/ wenig über sich wissen. (.) Aber trotzdem, wenn/ weil sie so (.) auch
1272 ohne Worte auskommen eigentlich. Ich finde das ist schon eine gute Art von Freundschaft. (.)
1273 #00:23:45-2#
1274
- 1275 **Interviewer** Okay. Das wollte ich nämlich nur wissen, wie du die auch findest. (.) Wie stellt sich
1276 Katniss eigentlich wohl ihre Zukunft vor? Bevor die Hunger Games angefangen haben.
1277 #00:23:52-6#
1278
- 1279 **Fiona** (.) Ich denke/ (.) Also ohne Hunger Games? #00:23:56-9#
1280
- 1281 **Interviewer** //mhm// (bejahend) Davor. #00:23:57-6#
1282
- 1283 **Fiona** (.) Ich denke, wenn das einfach so weiter gegangen wäre, dann hätte sie einfach weiter
1284 mit Gale im Wald gejagt. Die ganze Zeit. (.) Ja, erwachsen geworden. (..) Ich glaube aber/ Also
1285 vielleicht hätte sie sich dann auch in Gale verliebt, aber vielleicht nicht. Ich denke, wenn sie sich
1286 in Gale verliebt hätte: Ja dann wären sie ein Paar geworden. Wenn nicht, dann hätte sie denke
1287 ich/ dann nie jemanden gefunden. (.) Prim denke ich schon, ich weiß aber nicht wen. ((lacht))
1288 Werden ja nicht so viele Leute im Distrikt (.) genannt. #00:24:31-3#
1289
- 1290 **Interviewer** //mhm// (bejahend) (.) Und wie stellt sich Katniss die Zukunft, nachdem sie in den
1291 Hunger Games war, vor? (.) Hat sich da was verändert/ #00:24:39-0#
1292
- 1293 **Fiona** Also nach dem ganzen Geschehen der Bücher? #00:24:41-6#
1294
- 1295 **Interviewer** (.) Nein, ich würde eigentlich sagen (.) nach der ersten oder der zweiten Arena.
1296 Kannst du dir eigentlich aussuchen, was du einfacher findest/ #00:24:49-6#
1297
- 1298 **Fiona** Aber dann ohne die zweiten Hunger Games beziehungsweise ohne die Rebellion und
1299 so? #00:24:54-9#
1300
- 1301 **Interviewer** Ohne die Rebellion jetzt erstmal. #00:24:56-8#
1302
- 1303 **Fiona** Ja, ich denke sie wäre halt so eine von diesen typischen Siegern geworden, die dann
1304 später noch die zukünftigen Tribute versuchen (.) auszubilden und (.) da im Capitol sitzen und/
1305 (.) Ja/ (..) Wie die ganzen anderen Sieger. #00:25:13-6#
1306
- 1307 **Interviewer** Okay, dass sie genauso geworden wäre/ #00:25:15-5#
1308
- 1309 **Fiona** Na ja, vielleicht noch wie/ (.) Na ja, eventuell so wie Finnick. Auch eine Prostituierte oder
1310 so/ #00:25:23-4#
1311
- 1312 **Interviewer** //mhm// (bejahend) #00:25:23-4#
1313
- 1314 **Fiona** Oder wahrscheinlicher wie Johanna, dass sie sich geweigert hätte, das zu machen und
1315 bei ihr dann die ganze Familie getötet würde. #00:25:30-3#
1316

- 1317 **Interviewer** //mhm// (bejahend) Okay, das kannst du noch nicht ganz wissen? (.) Das wollte ich
1318 schon mal wissen, weil nach der Rebellion machen wir gleich noch mit der Zukunft weiter,
1319 deswegen wollte ich das jetzt nicht fragen. Jetzt würde ich gerne noch allgemein über Panem
1320 reden. Ja, das kriegen wir hin. Wie findest du eigentlich Panem? #00:25:43-5#
1321
- 1322 **Fiona** (..) Also ich finde dieses System mit den Distrikten interessant und ich glaube, das ist
1323 auch so ein gutes System/ #00:25:51-2#
1324
- 1325 **Interviewer** //mhm// (bejahend) #00:25:51-2#
1326
- 1327 **Fiona** Aber das mit den Hunger Games, das ist natürlich völlig daneben. (.) Also man könnte
1328 vielleicht halt so auch in Zukunft irgendwie Spiele machen/ (.) Auch so Wettbewerbe zwischen
1329 den Distrikten, wo aber dann keiner zu Tode kommt. (.) #00:26:05-2#
1330
- 1331 **Interviewer** Okay. (.) Was macht für dich so das Zusammenleben in Panem aus? Wie leben
1332 die Menschen zusammen? #00:26:11-0#
1333
- 1334 **Fiona** (.) Na, nicht besonders gut, gerade in den äußeren Distrikten wird es ja jetzt immer ärmer
1335 und da gibt es auch immer weniger Essen/ #00:26:20-0#
1336
- 1337 **Interviewer** //mhm// (bejahend) #00:26:20-0#
1338
- 1339 **Fiona** Und in den einzelnen Distrikten scheinen sie von den anderen Distrikten eigentlich nur
1340 so eine ungefähre Ahnung zu haben, dass die halt existieren und was sie machen. Aber
1341 normalerweise kommen sie nie aus ihrem eigenen Distrikt raus und sitzen da fest und müssen
1342 eigentlich einfach nur für das Capitol arbeiten. #00:26:42-4#
1343
- 1344 **Interviewer** //mhm// (bejahend) Was findest du dann an diesem Zusammenleben gut gelöst?
1345 (.) Also jetzt außer das, was du schon gesagt hast. #00:26:48-2#
1346
- 1347 **Fiona** (5) Ja, also die haben da alle eigent/ eine eigene Aufgabe. Natürlich gibt es auch
1348 innerhalb der Distrikte noch so eigene Bäcker. Peetas Familie da in Distrikt 12 zum Beispiel.
1349 Aber eigentlich hat da jeder Distrikt eine eigene Aufgabe und da wissen die eigentlich auch
1350 schon so was sie zu tun haben. (.) Weil das natürlich dann ein bisschen blöd ist, wenn jemand
1351 in Distrikt 8 aufwächst, aber (.) in diesen ganzen Textilsachen/ #00:27:21-2#
1352
- 1353 **Interviewer** //mhm// (bejahend) #00:27:21-2#
1354
- 1355 **Fiona** Ein bisschen/ (.) Na ja. #00:27:24-4#
1356
- 1357 **Interviewer** Okay, das wird/ #00:27:25-1#
1358
- 1359 **Fiona** Auch wenn der lieber irgendwas GANZ anderes machen würde. #00:27:27-9#
1360
- 1361 **Interviewer** //mhm// (bejahend) Für den wäre das dann blöd, da aufzuwachsen? (.) Was findest
1362 du in Panem beim Zusammenleben der Menschen besonders schlecht gemacht? #00:27:35-8#
1363
- 1364 **Fiona** (3) In Distrikt 1 und im Capitol vor allem/ #00:27:41-8#
1365
- 1366 **Interviewer** //mhm// (bejahend) #00:27:41-8#
1367
- 1368 **Fiona** Im Capitol da machen sie sich die ganze Zeit so irgendwelche coolen Tattoos oder
1369 Frisuren oder noch irgendwelche Modesachen und kotzen sich das Essen raus, um mehr zu
1370 essen/ um mehr essen zu können. (.) Und (.) leben in einem vollkommenen Luxus/ #00:28:01-
1371 1#
1372
- 1373 **Interviewer** //mhm// (bejahend) #00:28:01-1#
1374
- 1375 **Fiona** (.) Schon sehr übertrieben finde ich. (..) Und dann in Distrikt 12, da sitzen sie und hoffen
1376 dass sie/ (.) für den Tag irgendwas zu Essen kriegen. (..) #00:28:15-8#

1377

1378 **Interviewer** Also diesen Unterschied findest du schlimm dann? (.) Dass die einen ganz viel
1379 haben und die anderen ganz wenig? #00:28:21-8#

1380

1381 **Fiona** Was eigentlich ja auch in unserer Welt schon ein bisschen so ist. #00:28:25-5#

1382

1383 **Interviewer** //mhm// (bejahend) Hattest du ja auch beim letzten Mal schon angefangen. (.) Gibt
1384 es etwas, was du am Allerschlimmsten findest in Panem? #00:28:31-1#

1385

1386 **Fiona** Die Hunger Games selbst. #00:28:32-8#

1387

1388 **Interviewer** Okay. Das ist für das dann. Also was du schon meintest mit, dass die Leute dort
1389 dann (..) ja wie würdest du das beschreiben, was du an den Hunger Games am Schlimmsten
1390 findest? #00:28:42-8#

1391

1392 **Fiona** (.) Dass da Teenager gezwungen sind sich abzuschlachten. #00:28:46-7#

1393

1394 **Interviewer** //mhm// (bejahend) Ja, so kann man es nennen. #00:28:49-3#

1395

1396 **Fiona** Man kann das sogar ausrechnen, wie viele Jugendliche da gestorben sind. #00:28:53-
1397 1#

1398

1399 **Interviewer** Ja. Sind ja 75 Spiele dann gewesen. Aber es gab ja einmal doppelt so viele
1400 Teilnehmer? #00:28:57-7#

1401

1402 **Fiona** Ja. #00:28:58-0#

1403

1404 **Interviewer** Und/ #00:28:59-1#

1405

1406 **Fiona** Und einmal sind/ haben ja zwei überlebt, das muss man dann mitrechnen/ #00:29:02-6#

1407

1408 **Interviewer** Stimmt #00:29:02-9#

1409

1410 **Fiona** Und in den letzten Hunger Games haben viel mehr als gewöhnlich überlebt. #00:29:07-
1411 5#

1412

1413 **Interviewer** Genau. Und wenn dann halt überlegt, wer nach den 75. ja alles von den
1414 Überlebenden noch gestorben ist, dann kommt nicht viel bei raus. (.) Jetzt würde ich noch in
1415 den letzten 10 Minuten ganz gerne über diese Rebellion reden. Und erstmal würde ich allgemein
1416 fragen: Was ist für dich eigentlich Rebellion? (..) Also jetzt auch außerhalb der Bücher: Was
1417 heißt Rebellion für dich? #00:29:26-2#

1418

1419 **Fiona** Also ich denke (.) wenn da einfach irgendwas irgendwie ist, aber dann ist da eine Gruppe
1420 von Leuten, die nicht mit diesem/ keine Ahnung/ XY einverstanden sind. Zum Beispiel mit
1421 irgendeiner/ mit der Regierung typischerweise/ #00:29:42-9#

1422

1423 **Interviewer** //mhm// (bejahend) #00:29:43-0#

1424

1425 **Fiona** Dann/ (..) Dann sind da eben diese Leute, die damit nicht zufrieden sind und suchen
1426 andere Leute, die damit nicht zufrieden sind und versuchen dann dagegen was zu machen.
1427 #00:29:54-4#

1428

1429 **Interviewer** //mhm// (bejahend) (.) Okay. Was würde für dich persönlich heißen zu rebellieren?
1430 Also wenn du selber sagst: Ich rebelliere. So/ Was würde das für dich bedeuten? #00:30:05-9#

1431

1432 **Fiona** Dass ich nicht aufräume, wenn ich aufräumen muss. #00:30:08-6#

1433

1434 **Interviewer** ((lacht)) Okay. Wollte ich auch nochmal/ Ich wusste nicht, wie diese Frage
1435 funktioniert. (.) Wenn man rebelliert, also jetzt nicht du selber, sondern in dem, was du vorher

- 1436 beschrieben hast. (.) Was für Verhalten würdest du dann richtig finden? (3) Also wie darf man
1437 sich verhalten, wenn man rebelliert? #00:30:27-1#
1438
1439 **Fiona** (.) Na ja, also jetzt nichts mit/ was so richtig vielen Leuten schadet. (.) Versuchen
1440 möglichst friedlich da raus zu kommen. #00:30:38-0#
1441
1442 **Interviewer** //mhm// (bejahend) #00:30:38-0#
1443
1444 **Fiona** (.) Aber auch (.) versuchen, denke ich, möglichst richtige Argumente dafür zu haben.
1445 Nicht einfach wie ein Vierjähriger "Ich will das aber so!" trotzig. #00:30:50-4#
1446
1447 **Interviewer** //mhm// (bejahend) (..) So ein Argumente für seinen (.) Sinn zu Rebellion zu haben?
1448 (.) Was für Verhalten würdest du falsch finden in einer Rebellion? #00:31:00-4#
1449
1450 **Fiona** Am Anfang dann alle die anderer Meinung sind irgendwo wegzusperren oder auch in so
1451 halt/ (.) so richtig schlimm in einer großen Rebellion umzubringen. #00:31:10-4#
1452
1453 **Interviewer** //mhm// (bejahend) #00:31:10-4#
1454
1455 **Fiona** (.) Und einfach nicht akzeptieren, wenn jemand anderer Meinung ist. (..) #00:31:17-0#
1456
1457 **Interviewer** Okay. (.) Jetzt würde ich gerne noch spezifisch über die Rebellion jetzt in Panem
1458 reden. Warum entscheidet sich eigentlich Katniss daran teilzunehmen? Was denkst du?
1459 #00:31:26-1#
1460
1461 **Fiona** (..) Sie kommt dann ja erstmal nach Distrikt 13/ #00:31:29-7#
1462
1463 **Interviewer** //mhm// (bejahend) #00:31:29-7#
1464
1465 **Fiona** Und sieht erstmal da, wie es bei ihnen läuft. Wobei sie da auch noch keine Lust hat der
1466 Mockingjay zu sein und das nur macht, weil (.) sie da Bedingungen aufstellt. Indem sie der
1467 Spotttölpel ist kann sie dann ja auch ihre eigenen persönlichen Sachen/ Zum Beispiel, dass der
1468 Kater bleiben darf/ #00:31:52-0#
1469
1470 **Interviewer** Ja. #00:31:52-3#
1471
1472 **Fiona** Oder wichtigere Sachen/ (.) Dass da Peeta zum Beispiel keine Strafe bekommt. (.) Und
1473 sowas. (.) Und später dann natürlich auch, als sie sieht wie das das Capitol dieses Haus mit
1474 verletzten Leuten in Distrikt 8 bombardiert/ #00:32:09-1#
1475
1476 **Interviewer** //mhm// (bejahend) (.) Wo sie dann gerade drehen wollen? #00:32:11-3#
1477
1478 **Fiona** Ja, ich glaube das ist auch so einer der Hauptauslöser, dass sie da dann dabei ist. (.)
1479 #00:32:18-5#
1480
1481 **Interviewer** Okay, also das findet sie dann falsch praktisch? Welche Gefahren hat es eigentlich
1482 für Katniss zu rebellieren? #00:32:24-4#
1483
1484 **Fiona** (.) Das Capitol mag sie dann natürlich nicht mehr so besonders. (.) Weich ausgedrückt.
1485 ((lacht)) (.) Und President Snow hat dann natürlich Interesse daran sie/ Erstmal will er sie
1486 natürlich nicht umbringen, sondern irgendwie erstmal überzeugen. Aber dann später, als sie
1487 dann wirklich der Mockingjay ist, will er sie natürlich umbringen oder alle, die ihr irgendwie nahe
1488 stehen, damit sie dann kaputt ist. (.) #00:32:51-9#
1489
1490 **Interviewer** Okay, also das ist praktisch dann/ #00:32:53-8#
1491
1492 **Fiona** Ja. #00:32:54-1#
1493
1494 **Interviewer** Ihre Gefahr, die sie hat. (.) Was würdest du sagen ist eigentlich das Ziel der
1495 Rebellen? Was wollen die? #00:32:59-9#

- 1496
1497 **Fiona** (.) Dass dieses System da mit den Hunger Games abgeschafft wird/ #00:33:04-4#
1498
1499 **Interviewer** //mhm// (bejahend) #00:33:04-4#
1500
1501 **Fiona** Und President Snow am Besten gleich mit. #00:33:07-3#
1502
1503 **Interviewer** (.) Also das haben alle Rebellen gemeinsam dann? (.) Wie findest den Umgang
1504 der Rebellen mit ihren Gegnern? #00:33:15-7#
1505
1506 **Fiona** (..) Kommt auf die Rebellen an. Bei Katniss finde ich es schon gut, weil sie versucht sie
1507 auch wirklich zu überzeugen. Sie erklärt (.) ihre Meinung auch da/ Zum Beispiel in Distrikt 2, wo
1508 sie da ihre Rede hält, die aber leider nicht so viel bringt. #00:33:36-2#
1509
1510 **Interviewer** Das an den Bahngleisen? #00:33:37-3#
1511
1512 **Fiona** Ja. #00:33:37-8#
1513
1514 **Interviewer** //mhm// (bejahend) #00:33:37-9#
1515
1516 **Fiona** (.) Aber bei Gale zum Beispiel, der dann eben diese Leute in Distrikt 2 eigentlich auch
1517 töten will, weil sie nicht derselben Meinung sind und weil er da meint, dass man im Krieg
1518 manchmal so Opfer bringen muss. #00:33:54-0#
1519
1520 **Interviewer** Okay. Also das wäre dann praktisch, was du schlecht findest vom Umgang? (..)
1521 Wenn du das jetzt so/ (..) Wer sind für dich eigentlich die Gewinner der Rebellion am Ende?
1522 #00:34:07-3#
1523
1524 **Fiona** (3) Also (.) das lässt sich auch ein bisschen schwer sagen. Das Capitol schon nicht meine
1525 ich, weil da wurde (.) eben/ President Snow ist ja dann auch tot und ich denke im Capitol wird
1526 es auch nicht mehr ganz so luxuriös sein. (.) Aber im Distrikt 13 auch nicht, weil President Coin
1527 dann ja auch von Katniss getötet wird. Und Katniss auch nicht selber besonders, weil sie dann
1528 glaube ich einfach ein bisschen schon krank von dem Allen ist. (..) Eigentlich keiner vermutlich.
1529 #00:34:44-3#
1530
1531 **Interviewer** Und wer sind die Verlierer dann? #00:34:45-5#
1532
1533 **Fiona** (..) Die Meisten denke ich. (.) #00:34:49-8#
1534
1535 **Interviewer** Okay. #00:34:50-2#
1536
1537 **Fiona** (.) Besonders die, die tot sind. (.) #00:34:52-9#
1538
1539 **Interviewer** //mhm// (bejahend) Das ist dann/ (..) Ich überlege gerade was/ (..) Wenn du selber
1540 in Panem gewesen wärst, könntest du dir vorstellen auch an dieser Rebellion teilgenommen zu
1541 haben? #00:35:03-3#
1542
1543 **Fiona** (..) Vielleicht, aber vielleicht hätte ich etwas zu viel Angst, weil das ja schon ziemlich
1544 riskant ist. #00:35:12-1#
1545
1546 **Interviewer** Wovor hättest du Angst? #00:35:13-5#
1547
1548 **Fiona** (.) Getötet zu werden oder dass meine Familie getötet wird. (.) Man kann ja eigentlich
1549 ziemlich leicht so sagen "Ja, ich würde da mithelfen. Ich würde das alles wunderbar machen.
1550 Ich würde President Snow persönlich umbringen."/ #00:35:25-5#
1551
1552 **Interviewer** //mhm// (bejahend) #00:35:25-5#
1553
1554 **Fiona** Aber wenn es dann wirklich dazu kommen würde. (..) #00:35:29-8#
1555

- 1556 **Interviewer** Finde ich super, dass du da so ehrlich bist auf jeden Fall. Und (.) mit welchen
1557 Konsequenzen müssen eigentlich die Verlierer leben? Weil Gewinner hast du ja gesagt gibt es
1558 eigentlich nicht. #00:35:38-9#
1559
- 1560 **Fiona** (.) Erstmal viele Tote, sehr viel Zerstörung. #00:35:43-9#
1561
- 1562 **Interviewer** //mhm// (bejahend) #00:35:43-9#
1563
- 1564 **Fiona** (.) Dann müssen sie sich natürlich alle ganz neu aufbauen. (.) Sich und ihre Umgebung.
1565 (.) Und da ist ja erstmal das gesamte System von Panem kaputt und/ #00:35:56-9#
1566
- 1567 **Interviewer** //mhm// (bejahend) #00:35:56-9#
1568
- 1569 **Fiona** Da gibt es eigentlich erstmal ein bisschen Chaos, weil keiner so richtig weiß "Ja, was soll
1570 ich jetzt machen?" und so. (..) Und das ist dann ja auch nicht so toll. (.) Also einen neuen
1571 Präsidenten kriegen sie dann ja. (.) #00:36:11-9#
1572
- 1573 **Interviewer** //mhm// (bejahend) Ist ja die von Distrikt 8 oder/ #00:36:14-3#
1574
- 1575 **Fiona** Ja. (..) Aber trotzdem denke ich wird erstmal ziemlich Chaos da sein. (..) #00:36:21-3#
1576
- 1577 **Interviewer** So ich habe ich noch ein paar letzte Fragen, wenn das okay ist. (..) Was wäre
1578 passiert, wenn in diesem Buch nicht rebelliert worden wäre? #00:36:31-1#
1579
- 1580 **Fiona** Es wäre alles einfach so weitergegangen denke ich mit den Hunger Games jedes Jahr,
1581 bis dann irgendwann irgendjemand anderes (.) da gekommen wäre, der keinen Bock auf das
1582 Ganze hätte. (..) #00:36:43-6#
1583
- 1584 **Interviewer** Was für/ #00:36:44-0#
1585
- 1586 **Fiona** Und sich auch trauen würde, das zu zeigen. #00:36:47-2#
1587
- 1588 **Interviewer** Was für ein jemand wäre das dann? #00:36:49-1#
1589
- 1590 **Fiona** (.) Jemand ähnliches wie Katniss dann irgendwann. #00:36:52-4#
1591
- 1592 **Interviewer** Also von den Kandidaten meinst du dann, oder? #00:36:54-6#
1593
- 1594 **Fiona** Ja, aber ich denke (..) nicht unbedingt dann ziemlich bald danach. (.) Könnte auch erst
1595 in den 230. Hunger Games oder so sein. #00:37:05-9#
1596
- 1597 **Interviewer** //mhm// (bejahend) Okay. (3) Ich überlege gerade. Können wir noch eine Frage zur
1598 Zukunft machen? Wäre das okay für dich? (.) Wie stellst du dir eigentlich die Zukunft nach
1599 diesen Büchern vor? Was passiert dann? #00:37:17-7#
1600
- 1601 **Fiona** (.) Also ich denke Katniss wird jedenfalls nicht mehr wollen noch großartig im Mittelpunkt
1602 zu stehen, sondern ein lieber ein ganz ruhiges Leben mit Peeta da irgendwo am Rand von
1603 Distrikt 12 leben. (.) Das wird ja im Buch auch gesagt, dass die später noch zwei Kinder kriegen/
1604 #00:37:34-6#
1605
- 1606 **Interviewer** Genau, im Epilog ist das ja dann/ #00:37:36-3#
1607
- 1608 **Fiona** Ja, ich denke sie will dann einfach nur noch ein ganz gewöhnliches Leben haben. Und
1609 ich denke das kriegt sie auch. (..) #00:37:42-6#
1610
- 1611 **Interviewer** //mhm// (bejahend) (3) Das war es dann auch. Danke. #00:37:46-8#

Appendix A19 Franz T1

- 1 **Interviewer** Jetzt geht es erstmal so allgemein ums Lesen. Wie oft liest du denn Bücher so in
2 der Woche? #00:00:05-4#
3
- 4 **Franz** (3) Also fast täglich. (..) #00:00:10-7#
5
- 6 **Interviewer** Fast täglich. Wie lange liest du dann so? #00:00:13-1#
7
- 8 **Franz** (3) Halbe bis eine Stunde. (..) #00:00:17-8#
9
- 10 **Interviewer** Liest du manchmal mehr oder manchmal weniger oder ist das eher so gleich?
11 #00:00:22-0#
12
- 13 **Franz** (.) Manchmal mehr und manchmal weniger. (..) #00:00:26-7#
14
- 15 **Interviewer** Gibt es denn bestimmte Tage, wo du mehr liest, oder/ #00:00:28-3#
16
- 17 **Franz** In den Ferien oder in freien Zeiten, da lese ich dann. (..) #00:00:32-6#
18
- 19 **Interviewer** Weil du dann mehr Zeit hast, oder/ #00:00:34-7#
20
- 21 **Franz** Ja. #00:00:37-2#
22
- 23 **Interviewer** Was ist so der Grund? (5) Was liest du gerne? #00:00:39-5#
24
- 25 **Franz** (3) [Buchreihe1 Franz] und *The Hunger Games* (4) und (5) [Buchreihe2 Franz].
26 #00:00:54-7#
27
- 28 **Interviewer** Kenne ich sogar alles (3). Was hast du sonst noch so im Bücherregal, kannst ja
29 mal überlegen? #00:01:01-1#
30
- 31 **Franz** [Buchreihe3 Franz] (5) und dann (4) geht es um (.) es sind keine/ keine [Buchgattung]
32 drin, oder? #00:01:17-5#
33
- 34 **Interviewer** Nein. ((lacht)) #00:01:17-6#
35
- 36 **Franz** Dann habe ich [Buchreihe4 Franz]. #00:01:21-2#
37
- 38 **Interviewer** Ach, du meinst, wenn du das liest? Klar, wenn du sowas liest, dann auch
39 [Buchgattung]. #00:01:25-0#
40
- 41 **Franz** (2) Also [Buchgattung]? #00:01:28-4#
42 **Interviewer** Worüber dann? #00:01:29-5#
43
- 44 **Franz** (.) [Wissensthema1]. #00:01:31-2#
45
- 46 **Interviewer** Wow. #00:01:32-7#
47
- 48 **Franz** [Wissensthema2]. (3) #00:01:35-3#
49
- 50 **Interviewer** Das ist schon eine Menge. Hast du denn besondere Lieblingsautoren? #00:01:41-
51 2#
52
- 53 **Franz** (3) Nicht, nein. (..) #00:01:42-6#
54
- 55 **Interviewer** Und welche Art von Büchern liest du gerne, gibt es da was bestimmtes? Oder ist
56 das eher wild durchmischt? #00:01:48-8#

- 57
58 **Franz** (..) [Buchgenre1 Franz] oder (..) [Buchgenre2 Franz] halt so. (4) #00:02:00-4#
59
60 **Interviewer** Was fällt mir noch so ein? Gibt es irgendwie so eine besondere Regel, nach der du
61 dir neue Bücher aussuchst? Also, dass du immer das Gleiche machst oder wie kommst du an
62 neue Bücher? #00:02:13-1#
63
64 **Franz** (3) [Elternteil] hat E-Books. Viele. Die lese ich (..) So kann ich halt mal immer wieder mal
65 was/ das ist interessant/ vielleicht finden. #00:02:27-1#
66
67 **Interviewer** //mhm// (bejahend) (..) Kaufst du dir dann selber auch Bücher? #00:02:31-4#
68
69 **Franz** (..) Ich kaufe mir/ (3) Also ich hab mir schon recht viele Bücher gekauft, aber (..) ich lese
70 momentan eigentlich auf dem E-Book Reader. #00:02:44-9#
71
72 **Interviewer** //mhm// (bejahend) (3) Du bist das erste Kind, das ich kennengelernt habe, das das
73 macht. Wobei ihr seid ja auch Jugendliche - wenn ich mal aus Versehen Kind statt Jugendliche
74 sag, Entschuldigung, das ich nicht böse gemeint/ #00:02:54-5#
75
76 **Franz** //mhm// (bejahend) #00:02:55-0#
77
78 **Interviewer** Sondern dass ist ja immer ein bisschen schwierig, wann man welches Wort sagt.
79 (3) Dann haben wir das zum Lesen jetzt schon. Jetzt geht es ein bisschen um das Jetzt. Ich
80 würde gerne wissen, was ist dir denn gerade so in deinem eigenen Leben wichtig. (3) Ist
81 vielleicht eine komische Frage, aber überlege mal: Was kommt dir so in den Kopf? Was ist dir
82 gerade in deinem eigenen Leben so wichtig? #00:03:14-9#
83
84 **Franz** (4) Freunde, (3) Familie. (7) #00:03:30-2#
85
86 **Interviewer** Kannst ja schon mal genau sagen: Was genau ist dir an Freunden wichtig?
87 #00:03:34-1#
88
89 **Franz** (4) Was mit denen zu machen (..) ja. (3) #00:03:43-7#
90
91 **Interviewer** Gibt es da genau Sachen, die dir wichtig sind, die ihr zusammen macht? #00:03:46-
92 8#
93
94 **Franz** (..) Nicht so, nein. #00:03:47-3#
95
96 **Interviewer** Also Hauptsache zusammen machen? #00:03:50-9#
97
98 **Franz** Ja, so. (..) #00:03:52-1#
99
100 **Interviewer** (3) Was heißt für dich Freundschaft so? #00:03:56-0#
101
102 **Franz** (..) Man trifft sich, man spricht miteinander so, (..) man macht Sachen zusammen.
103 #00:04:05-7#
104
105 **Interviewer** Und was ist das für ein Gefühl so? #00:04:08-3#
106
107 **Franz** Eigentlich ein ganz Schönes (5) #00:04:12-3#
108
109 **Interviewer** Wenn deine Freunde dich selber fragen würden, was würden die dann sagen: Was
110 macht dich als Freund aus? #00:04:21-5#
111
112 **Franz** (4) #00:04:26-4#
113
114 **Interviewer** Was machst du besonders gut als Freund? (7) Ich weiß, schwierige Frage, aber
115 ich fände das interessant/ #00:04:35-3#
116

- 117 **Franz** Ja. (6) Ich hab recht gute Ideen (..) oft. (..) #00:04:46-3#
118
119 **Interviewer** Wozu Ideen dann? #00:04:48-0#
120
121 **Franz** (3) Irgendwas zu spielen oder so. #00:04:51-3#
122
123 **Interviewer** Okay, also was ihr zusammen macht/ #00:04:53-3#
124
125 **Franz** Keine Ahnung. #00:04:54-7#
126
127 **Interviewer** Solche Ideen dann/ #00:04:55-1#
128
129 **Franz** //mhm// (bejahend) #00:04:55-1#
130
131 **Interviewer** Genau. (..) Was ist dir gerade so bei deiner Familie wichtig? #00:04:58-5#
132
133 **Franz** (..) Dass ich mich gut mit der verstehe. (3) #00:05:03-3#
134
135 **Interviewer** Mit wem? Ist dir das wichtig dich gut zu verstehen mit einer, mit allen/ #00:05:06-
136 5#
137
138 **Franz** Mit meinen Eltern, mit [Geschwisterteil]. (3) #00:05:11-9#
139
140 **Interviewer** //mhm// (..) Was bedeutet für dich Familie? #00:05:15-4#
141
142 **Franz** (3) Halt Leute die mir nahe stehen. (3) Die ich so/ (..) mit denen ich Sachen mache, aber/
143 (..) mit denen ich wohne. #00:05:33-1#
144
145 **Interviewer** Manchmal sind es dann so einfache Sache, aber finde ich super, dass du das auch
146 sagst. (..) Klappt das bei euch gut so als Familie oder ist das eher so/ klappt das manchmal
147 nicht so gut? #00:05:44-6#
148
149 **Franz** Manchmal klappt das nicht so gut, aber meistens ziemlich gut (..) #00:05:46-6#
150
151 **Interviewer** //mhm// (bejahend) (..) Gibt es da so Sachen, die du wichtig findest in der Familie?
152 So konkret, was gut gerade läuft? #00:05:56-7#
153
154 **Franz** (4) Dass wir nicht so viel Streit haben (..) #00:06:01-8#
155
156 **Interviewer** //mhm// (bejahend) Wie gesagt, es erfährt ja keiner, was du sagst, nur dass du
157 Bescheid weißt, dass da keiner von deiner Familie oder Freunden was mitbekommt. Ich sag
158 das jetzt nochmal bei solchen SENSIBLEN Themen; Nur, dass du dir da keine Sorgen machst.
159 (..) Du hast jetzt gesagt Freunde und Familie sind in deinem Leben wichtig? Gibt es noch andere
160 Sachen, was dir gerade so im Leben wichtig ist? #00:06:18-9#
161
162 **Franz** (5) So halt, dass ich gut in der Schule noch bin. #00:06:26-5#
163
164 **Interviewer** //mhm// (bejahend) Was heißt für dich gut in der Schule sein? #00:06:29-2#
165
166 **Franz** (..) Gute Noten (..) nicht ganz so schlechte Noten auf dem Zeugnis #00:06:35-2#
167
168 **Interviewer** //mhm// (bejahend) #00:06:35-2#
169
170 **Franz** Ja. (.) #00:06:37-5#
171
172 **Interviewer** Und warum sind dir gute Noten in der Schule wichtig? #00:06:41-2#
173
174 **Franz** (..) Weil ich gerne auf dieser Schule bleiben würde. #00:06:45-4#
175

- 176 **Interviewer** //mhm// (bejahend) (2) Gibt es sonst noch was, wofür gute Noten wichtig sind,
177 außer auf dieser Schule zu bleiben? #00:06:51-4#
178
- 179 **Franz** (3) Dann werde ich auch nicht von meinen Eltern immer angemeckert. ((lacht))
180 #00:06:58-1#
181
- 182 **Interviewer** ((lacht)) Okay. Das ist nicht so ein leichtes Thema. Aber ich finde das gerade
183 interessant, weil bei euch gerade Zeugnisse auch anstehen. Da denke ja viele dann gerade
184 drüber nach. Da finde ich es super, dass du da so offen drüber mit mir reden kannst. (.) Jetzt
185 mach mal so einen Sprung nach vorne: Wie stellst du dir denn deine eigene Zukunft so vor?
186 Wie sieht die aus? #00:07:16-7#
187
- 188 **Franz** (6) Was meinen Sie jetzt damit? #00:07:25-7#
189
- 190 **Interviewer** Wie sieht dein Leben in fünf oder in zehn Jahren aus? Oder vielleicht in zwanzig?
191 Je nachdem, was fällt dir gerade so dir, wenn du dir sagen würdest: So sieht meine Zukunft
192 aus. Was kommt dir da so in den Kopf? #00:07:36-2#
193
- 194 **Franz** (..) Ich würde gerne auf eine Universität. (4) Da irgendwas mit [Wissensthema1] machen
195 oder so. (3) Ja. (4) So. (7) #00:08:00-1#
196
- 197 **Interviewer** Also geht es dann bei Universität darum, was zu wissen? Geht es vielleicht da noch
198 darum da zu arbeiten später? Oder was gehört für dich so dazu, mit diesem Universität und
199 [Wissensthema1] in der Zukunft? #00:08:12-1#
200
- 201 **Franz** Ich würde gerne lernen und so. (4) #00:08:17-0#
202
- 203 **Interviewer** Möchtest du/ #00:08:17-3#
204
- 205 **Franz** Vielleicht irgendwelche Sachen entwickeln (..) #00:08:21-1#
206
- 207 **Interviewer** Also würdest du gerne so Forscher dann/ #00:08:22-6#
208
- 209 **Franz** Ja #00:08:23-4#
210
- 211 **Interviewer** Vielleicht werden (..) Finde ich interessant, also du an ganzen vielen Unis ja schon
212 machen. Hast du ja auf jeden Fall schon ein cooles Ziel (..) Wie/ was machen denn dann wohl
213 in der Zukunft deine Freunde? (..) Wie sieht das aus? (7) Also was DU dir vorstellst, es muss ja
214 natürlich genau das sein, was sich deine Freunde wirklich im Kopf vorstellen. Aber wie stellst
215 du dir so vor/ #00:08:52-6#
216
- 217 **Franz** Das ist ziemlich schwierig. Die sind dann wahrscheinlich immer noch mit mir befreundet
218 (3) und machen dann ihre (.) Ausbildung, Beruf, irgendwie sowas. (..) #00:09:03-8#
219
- 220 **Interviewer** Also machen die dann andere Sache als du wahrscheinlich? #00:09:06-5#
221
- 222 **Franz** (.) Das weiß ich nicht, kann sein/ #00:09:08-5#
223
- 224 **Interviewer** Ist ja auch eine schwierige Frage, das ganze/ (.) Was macht deine Familie wohl in
225 der Zukunft? Wie stellst du dir das vor? #00:09:16-8#
226
- 227 **Franz** (..) Ich hoffe, dass wir uns noch immer recht oft treffen, (..) uns immer noch recht gut
228 verstehen. (2) Ja. (4) #00:09:28-5#
229
- 230 **Interviewer** Genau. (3) Was wäre dir noch wichtig, wenn du dir das so vorstellen könntest?
231 Außer, dass ihr euch gut versteht und trifft? #00:09:34-5#
232
- 233 **Franz** (7) Dass wir oft was zusammen machen. (4) #00:09:48-0#
234

- 235 **Interviewer** Das ist schon mal eine Menge, was du gesagt hast. (.) Wie sieht denn wohl die
236 Welt in der Zukunft aus? Wie stellst du dir das vor? #00:09:56-7#
237
- 238 **Franz** (3) Weiß nicht. Mehr/ (..) mehr erneuerbare Energien und fortgeschrittene Technik. (7)
239 Alles ein bisschen (3) mehr. (..) Weiß ich jetzt auch nicht ganz so. #00:10:27-1#
240
- 241 **Interviewer** Man macht sich ja vielleicht nicht so oft darüber Gedanken, aber ich fand diese
242 Frage mal interessant, wie ihr euch das einfach so vorstellt/ #00:10:32-6#
243
- 244 **Franz** //mhm// (bejahend) #00:10:32-6#
245
- 246 **Interviewer** Weil das vielleicht gerade wenige wissen wollen, wie ihr euch so eure Zukunft
247 vorstellt. (3) Also meinst du dann auch auf der ganzen Welt ist das jetzt so, oder meinst du das
248 das jetzt nur für uns nur so/ #00:10:44-4#
249
- 250 **Franz** So noch in ein paar anderen Länder, aber ich glaube irgendwie nicht so/ (.) In Ländern
251 wie Indien oder so ist es dann noch so recht blöd und da sind dann halt noch immer die Slums
252 so und so #00:10:55-7#
253
- 254 **Interviewer** //mhm// (bejahend) (..) Sieht die Welt dann eher besser aus als jetzt oder schlechter
255 in der Zukunft? Wie stellst du dir das vor? #00:11:03-5#
256
- 257 **Franz** (.) Ich glaube besser. (3) #00:11:07-8#
258
- 259 **Interviewer** Und was ist der Grund dafür, dass die Welt dann besser ist? #00:11:10-2#
260
- 261 **Franz** (4) Vielleicht nicht mehr ganz so viel Klimaerwärmung und so. (..) Und vielleicht werden
262 auch in Indien vielleicht die Sachen auch noch verbessert. #00:11:24-7#
263
- 264 **Interviewer** //mhm// (bejahend) (..) Gibt es jetzt einen Grund warum du konkret an Indien denkst
265 so? #00:11:28-7#
266
- 267 **Franz** (..) Da arbeiten halt immer recht viele Leute/ #00:11:32-5#
268
- 269 **Interviewer** Aha. #00:11:32-5#
270
- 271 **Franz** Für halt wenig Geld #00:11:34-1#
272
- 273 **Interviewer** Okay. #00:11:34-7#
274
- 275 **Franz** Oder in China, oder in Taiwan und so. #00:11:38-7#
276
- 277 **Interviewer** Also findest du das wichtig auch, dass Leute Geld dafür bekommen, dass sie
278 arbeiten? Dass das/ #00:11:43-1#
279
- 280 **Franz** Ja. #00:11:43-1#
281
- 282 **Interviewer** Vernünftig ist. #00:11:44-1#
283
- 284 **Franz** Ja und dass es menschengerecht ist. #00:11:46-3#
285
- 286 **Interviewer** //mhm// (bejahend) (..) Das ist im Moment also nicht gut? #00:11:49-0#
287
- 288 **Franz** //mhm// (bejahend) Das ist nicht so gut. #00:11:50-7#
289
- 290 **Interviewer** Okay, dann kommen wir jetzt zur nächsten Frage. Wie findest du denn die
291 derzeitige Gesellschaft hier, in der du lebst? #00:11:57-5#
292
- 293 **Franz** (5) Gut, aber ich finde es gibt noch immer Verbesserungspotenzial. (..) #00:12:05-2#
294

- 295 **Interviewer** Wo siehst du das? Was ist gut gelöst? Was ist/ Oder erstmal andersherum: Was
296 ist schlecht gelöst momentan? #00:12:13-0#
297
- 298 **Franz** (3) Die ganzen Kraftwerke und so. (..) Und (4) die ganzen (3) Proteste, die
299 Rechtsextremen. (6) #00:12:35-4#
300
- 301 **Interviewer** Fällt dir noch etwas ein? #00:12:37-0#
302
- 303 **Franz** (7) Nicht so. #00:12:45-0#
304
- 305 **Interviewer** Kommen wir dann mal auf die andere Seite: Was wird denn gerade gut gemacht in
306 der Gesellschaft? #00:12:48-9#
307
- 308 **Franz** (..) Es werden gut die Flüchtlinge aufgenommen. (6) Es ist recht viel Frieden hier. (4)
309 Friedlich. #00:13:04-5#
310
- 311 **Interviewer** Was heißt Frieden für dich? #00:13:06-1#
312
- 313 **Franz** (..) Dass jetzt nicht überall Leute mit Gewehren und Pistolen und irgendwie sowas
314 rumrennen und Krieg ist. (..) #00:13:14-4#
315
- 316 **Interviewer** //mhm// (bejahend) #00:13:15-3#
317
- 318 **Franz** (.) Und die Regierung ist also auch recht gut. (..) #00:13:19-1#
319
- 320 **Interviewer** Was heißt für dich Krieg? Das ist vielleicht jetzt eine schwierigere Frage, aber ich
321 fände interessant, weil für dich/ Du hast ja gerade Frieden beschrieben als "es ist nicht Krieg".
322 Aber was ist dann Krieg? Das fände ich interessant. #00:13:29-9#
323
- 324 **Franz** (3) Leute bringen sich gegenseitig um und alles ist zerstört. (..) #00:13:38-9#
325
- 326 **Interviewer** Und was sind die Gründen dafür? #00:13:40-2#
327
- 328 **Franz** (3) Ich gucke mir halt immer mal wieder Bilder von Syrien an und denke: "Okay, (..) das
329 ist halt so Krieg". (..) #00:13:49-0#
330
- 331 **Interviewer** //mhm// (bejahend) Also kann man das auch gar nicht nachvollziehen, warum das
332 so ist? (..) Ich weiß, dass ist jetzt/ #00:13:56-7#
333
- 334 **Franz** Ich mein, ich kann das manchmal nachvollziehen, aber (..) meistens denke ich dann halt
335 einfach nur wie dumm die Leute sind, dass sie sowas machen. (..) #00:14:04-8#
336
- 337 **Interviewer** //mhm// (bejahend) Super, dass du mir sowas erzählst, denn sowas würde ich
338 gerne anderen zeigen wollen, dass ihr euch darüber über sowas schon Gedanken macht. Dass
339 finde ich echt klasse, dass du so offen mit mir darüber redest. (..) Jetzt mach mal so einen
340 Schritt nach vorne: Stell dir mal vor du kannst dir die Gesellschaft in der Zukunft so
341 zusammenbauen, wie du es möchtest. Stell dir mal eine perfekte Gesellschaft vor: Wie sieht die
342 aus (.) in der Zukunft? #00:14:33-3#
343
- 344 **Franz** (3) Keine Rechtsextremen, keine Kriege mehr. (..) Die Leute verstehen sich, es gibt nicht
345 mehr wirklich Gewalt. (.) Man hat Spaß. (..) Man macht Sachen zusammen. (..) #00:14:53-0#
346
- 347 **Interviewer** Was heißt Spaß haben dann konkret? #00:14:55-1#
348
- 349 **Franz** (.) Man hat jetzt nicht immer diesen ganzen STRESS von Schule, Arbeit und sowas.
350 #00:15:02-8#
351
- 352 **Interviewer** //mhm// (bejahend) #00:15:03-7#
353

- 354 **Franz** (..) Und man hat nicht immer diese/ (3) Und es gibt halt nicht solche Sachen wie in Indien
355 oder China oder so, wo dann einfach so ganz viel für billig Geld hergestellt wird. Und Leute, die
356 korrupt sind, sind nicht mehr da. #00:15:25-3#
357
- 358 **Interviewer** //mhm// (bejahend) (..) Was wäre dir nicht so wichtig (..) in der Gesellschaft der
359 Zukunft? Gäbe es da etwas, was du nicht so wichtig fändest? #00:15:34-8#
360
- 361 **Franz** (4) Eigentlich so richtig, wenn/ (4) #00:15:43-1#
362
- 363 **Interviewer** Ich hatte mir das jetzt nur mal aufgeschrieben. Ich weiß nicht, ob es da für jeden
364 eine Antwort gibt, aber wenn man sich so etwas träumen kann, vielleicht fällt dir ja was ein, was
365 dir nicht wichtig wäre. #00:15:50-9#
366
- 367 **Franz** (12) Fällt mir nichts ein. #00:16:10-8#
368
- 369 **Interviewer** Ist kein Problem. (..) So, jetzt kommt die letzte schwierige Frage: (..) Dass diese Welt
370 Wirklichkeit wird, die du dir gerade so vorgestellt hast: Was muss man dann lösen? Wie kriegt
371 man das hin? #00:16:24-3#
372
- 373 **Franz** (3) Wahrscheinlich müsste irgendjemand (3) erstmal/ Irgendwie müssten sich
374 wahrscheinlich (3) die ganzen Regierungen der Welt wahrscheinlich zusammenschließen und
375 gemeinsam gegen die meisten/ gegen die ganzen Sachen (3) ankämpfen, die (4) weg tun
376 praktisch, also (..) praktisch wie eine (..) Seuche ausrotten. #00:16:56-9#
377
- 378 **Interviewer** //mhm// (bejahend) (..) Wie würde/ Du hast jetzt "Seuche ausrotten" gesagt. Wie
379 könnte/ #00:17:03-2#
380
- 381 **Franz** Ach so/ #00:17:03-5#
382
- 383 **Interviewer** Wie könnte das funktionieren? #00:17:05-0#
384
- 385 **Franz** Also praktisch, dass man zum Beispiel Kriege beendet. (..) Weil sich die Regierungen
386 zusammenschließen. #00:17:13-3#
387
- 388 **Interviewer** //mhm// (bejahend) #00:17:13-9#
389
- 390 **Franz** (..) Dass man die korrupten Leute hinter Gitter bringt (..) Rechtsextreme (..) abfängt, (..) aufhält. (3) Terroristen (..) besiegt. (5) Gemeinsam halt Klimawende macht. #00:17:41-9#
391
392
- 393 **Interviewer** //mhm// (bejahend) #00:17:42-1#
394
- 395 **Franz** (..) Ja (..) #00:17:46-3#
396
- 397 **Interviewer** Das ist ja schon eine Menge auf jeden Fall/ #00:17:47-7#
398
- 399 **Franz** //mhm// (bejahend) #00:17:48-2#
400
- 401 **Interviewer** Aber du hast echt viele Ideen, das ist schon klasse. (..) Was ich dich jetzt noch
402 fragen wollte ist, ich gucke noch einmal auf den Fragebogen (..) Genau. Das war es. #00:18:01-
403 6#

Appendix A20 Franz T2

Unfortunately, this interview had not been recorded properly due to a technical malfunction. There was an interference of the recording device with mobile communications which caused noise that could not be separated from the audio recording. Therefore, it was not possible to transcribe or listen to this interview.

Appendix A21 Helena T1

- 1 **Interviewer** Wie oft liest du denn Bücher in der Woche? #00:00:02-8#
2
- 3 **Helena** (..) Eigentlich lese ich jeden Tag (.) Also ich bin wirklich eine kleine Leseratte. Ich lese
4 immer, wenn ich Freizeit habe. Entweder lese ich oder ich gucke eine Serie oder so. Aber
5 meistens lese ich. #00:00:14-7#
6
- 7 **Interviewer** Sowas kenne ich auch. (..) Wie lange liest du dann? #00:00:18-6#
8
- 9 **Helena** (..) Ich hab praktisch schon ein kleines Problem, weil wenn ich mit einem Buch anfangen,
10 muss ich es durchziehen, weil/ Es ist/ Zum Beispiel wenn ich um 20 Uhr anfangen, das darf ich
11 eigentlich nicht machen, weil dann sitze bis drei Uhr da, weil ich kann einfach nicht aufhören,
12 sonst kann ich nicht schlafen. Also das ist einfach bei mir so, das hat sich in den Jahren so
13 entwickelt, ich muss das durchziehen, sonst weiß ich nicht/ (.) Sonst liege ich da und überlege:
14 "Vielleicht passiert das, oder vielleicht das, oder/ Nein, vielleicht passiert ja auch sowas! Und
15 keine Ahnung was/" Deswegen, also/ (..) Ja/ #00:00:48-4#
16
- 17 **Interviewer** Das kann also ausufern? Du bist ein "binge-Leser"; Es gibt ja dieses binge-
18 watching (.) #00:00:54-3#
19
- 20 **Helena** //mhm// (bejahend) #00:00:55-0#
21
- 22 **Interviewer** Dann bist du ein binge-reader. ((lacht)) #00:00:56-3#
23
- 24 **Helena** ((lacht)) #00:00:56-3#
25
- 26 **Interviewer** Gibt es dann Tage, wo du mehr liest oder weniger oder ist das eigentlich flexibel?
27 #00:01:01-8#
28
- 29 **Helena** (.) Na ja, kommt darauf an, ob ich Schule hab oder nicht. #00:01:04-9#
30
- 31 **Interviewer** //mhm// (bejahend) #00:01:05-2#
32
- 33 **Helena** Also wenn ich lange Schule hab, wir haben ja zwischendurch auch so bis [Zahl] Uhr
34 oder so Unterricht, dann lese ich natürlich weniger, weil ich muss dann auch noch lernen und
35 Hausaufgaben machen und so. #00:01:13-5#
36
- 37 **Interviewer** Ihr habt bis [Zahl] Uhr Unterricht? #00:01:15-4#
38
- 39 **Helena** Also eigentlich bis [Zahl] Uhr [Zahl] Mal die Woche, aber wir haben das mit den Lehrern
40 so vereinbart, dass wir die Pause weglassen und dann [Zahl] Minuten früher gehen können.
41 Und der ist halt [Zahl] Mal die Woche im Moment und ja, dann kann ich natürlich weniger lesen,
42 aber ich denke, wenn man das so sieht, hält sich das eigentlich so (.) immer so in der Waage.
43 #00:01:34-5#
44
- 45 **Interviewer** Du hast da mein Mitgefühl, ich fand es damals bei mir schon bis [Zahl] Uhr in der
46 Schule manchmal hart. #00:01:38-8#
47
- 48 **Helena** ((lacht)) #00:01:39-1#
49
- 50 **Interviewer** Aber klar, aus der Oberstufe, da ist das dann nochmal anders/ #00:01:41-1#
51
- 52 **Helena** //mhm// (bejahend) #00:01:41-5#
53
- 54 **Interviewer** (3) Aber du schaffst es noch zu lesen. Respekt, wirklich. Was liest du so gerne?
55 #00:01:47-0#
56

- 57 **Helena** (..) Also ich geh am meisten so in Richtung [Genre1 Helena] und sowas alles, vor allen
58 Dingen wenn es um [Protagonist_innen] geht ((lacht)) und sowas. Das ist so das, was ich so
59 lese oder so gucke bei Serien. Und (.) ja. (.) #00:02:03-9#
- 60
- 61 **Interviewer** Welche Bücher sind das dann? (..) Ich kenne da einige mittlerweile und/ #00:02:07-
62 9#
- 63
- 64 **Helena** Also zum Beispiel, das ist schon lange her, aber ich hab natürlich auch [Buchreihe1
65 Helena] gelesen und so. Oder [Buchreihe2 Helena] und (..) ja. #00:02:17-1#
- 66
- 67 **Interviewer** Gibt es da Bücher von [Buchreihe2 Helena]/ #00:02:20-0#
- 68
- 69 **Helena** Also es gab als erstes Bücher und die Autorin, die ist auch eine meiner
70 Lieblingsautorinnen, die hat mehrere solcher Reihen geschrieben, die finde ich richtig gut. Und/
71 #00:02:27-6#
- 72
- 73 **Interviewer** Wie heißt die? Entschuldigung, wollte dich jetzt nicht unter/ #00:02:29-2#
- 74
- 75 **Helena** [Autor_in1 Helena]. #00:02:30-4#
- 76
- 77 **Interviewer** Das ist drauf, das gucke ich dann Zuhause nach. #00:02:31-8#
- 78
- 79 **Helena** ((lacht)) (..) Und auf jeden Fall gibt es von [Buchreihe2 Helena] glaube ich [Zahl] Bücher
80 oder so. Also es gab als erstes Bücher und dann hat diese Firma halt diese Dingen gekauft
81 und dann hat das so ein Pseudonym irgendwie weiter geschrieben und so auf auf jeden Fall (.)
82 Ja. (.) Ich gucke und lese das sehr gerne. (..) #00:02:50-2#
- 83
- 84 **Interviewer** Du hast bestimmt dann auch [Buchreihe3 Helena]gelesen dann, oder/ #00:02:53-
85 8#
- 86
- 87 **Helena** Natürlich ((lacht)). Die Serie davon ist jetzt (..) #00:02:57-8#
- 88
- 89 **Interviewer** Ich hab den Piloten gesehen und fand es so na ja. #00:02:58-9#
- 90
- 91 **Helena** Ich fand es voll schön ((lacht)). #00:03:00-9#
- 92
- 93 **Interviewer** ((lacht)) Das ist nicht [Protagonist_in1 Buchreihe3 Helena], Entschuldigung (.) Und
94 [falscher Name Protagonist_in2 Buchreihe3 Helena] heißt doch [die/der Freund_in], oder?
95 #00:03:06-5#
- 96
- 97 **Helena** [Protagonist_in]! #00:03:06-7#
- 98
- 99 **Interviewer** [Protagonist_in2 Buchreihe3 Helena]. #00:03:07-7#
- 100
- 101 **Helena** Ja, genau #00:03:08-3#
- 102
- 103 **Interviewer** Ganz furchtbar gespielt. Entschuldigung, aber das musste mal/ #00:03:11-9#
- 104
- 105 **Helena** Ja, jeder hat seine eigenen Geschmäcker, da/ ((lacht)) #00:03:15-4#
- 106
- 107 **Interviewer** Also bist du da auch drangekommen? #00:03:17-5#
- 108
- 109 **Helena** Natürlich. #00:03:17-7#
- 110
- 111 **Interviewer** Man kennt seine Wege/ #00:03:20-3#
- 112
- 113 **Helena** ((lacht)) #00:03:20-4#
- 114
- 115 **Interviewer** Aber, wie gesagt, das ist ja zum Glück alles anonym. (.) Sonst noch aus anderen
116 Reihen, gibt es da irgendwie Lieblingsautoren? #00:03:25-5#

- 117
118 **Helena** (3) Also ich kenne/ ich habe schon so viele Bücher gelesen, ich kann mir mittlerweile
119 das gar nicht mehr so richtig merken, aber/ . Also, ja. #00:03:34-7#
120
121 **Interviewer** Was dir vielleicht direkt in den Kopf kommt, das fände ich noch interessant, um mal
122 so einen Überblick zu bekommen/ #00:03:39-7#
123
124 **Helena** Zum Beispiel auch, das ist [ein_e deutsche_r Autor_in]: [Autor_in2 Helena], [Autor_in2
125 Helena] mag ich ich auch. #00:03:43-6#
126
127 **Interviewer** Kenne ich. (..) [Zahl] Reihen gelesen? [Buchreihe1 Autor_in2 Helena] und
128 [Buchreihe2 Autor_in2 Helena]? #00:03:47-7#
129
130 **Helena** Genau. (3) #00:03:50-4#
131
132 **Interviewer** Ich lese gerade erst [Teil1 aus Buchreihe1 Autor_in2 Helena], deswegen/
133 #00:03:52-3#
134
135 **Helena** ((lacht)) Sind echt gut die Bücher (..) So mehr kommen mir eigentlich nicht so (..) Die
136 meisten anderen Bücher, also die sind jetzt von Autorinnen, die sind jetzt nicht SO groß sind,
137 sag ich jetzt mal. #00:04:06-7#
138
139 **Interviewer** Also du erinnerst dich dann auch nicht so präsent/ also sind sie dir auch nicht SO
140 wichtig, wie die anderen/ #00:04:09-7#
141
142 **Helena** Ja. (.) Genau #00:04:12-2#
143
144 **Interviewer** Ich muss sagen, ich hatte mit Bekannten eine Wette (..) ich hab eigentlich noch auf
145 [Autor_in] getippt vor allem. #00:04:18-9#
146
147 **Helena** Ist das nicht [diese_r] (.) #00:04:20-3#
148
149 **Interviewer** [Buch1 von Autor_in]. Und dann auch noch momentan [Buch2 von Autor_in], das/
150 #00:04:25-0#
151
152 **Helena** Ja. #00:04:25-3#
153
154 **Interviewer** Der Film war so na ja, das Buch eher (.) großartig. #00:04:27-8#
155
156 **Helena** Also (.) #00:04:28-4#
157
158 **Interviewer** Aber das hat ja jetzt nicht so/ #00:04:30-2#
159
160 **Helena** Kommt bestimmt noch. #00:04:31-5#
161
162 **Interviewer** (..) Da werde ich wohl kläglich versagen, das merk ich jetzt schon. ((lacht))
163 #00:04:39-2#
164
165 **Helena** ((lacht)) #00:04:39-2#
166
167 **Interviewer** Ganz anderes Thema, es geht um das jetzt: Was ist dir in deinem eigenen Leben
168 wichtig? #00:04:44-0#
169
170 **Helena** (4) Ähm. #00:04:48-2#
171
172 **Interviewer** Was kommt dir da so in den Sinn? #00:04:50-7#
173
174 **Helena** (4) Schule. Also (..) ich bin jetzt keine Streberin, oder so, ich will es auch gar nicht sein.
175 (3) Es ist auch nicht so als würde ich jetzt irgendwie die ganze Zeit nur lernen oder so, aber ich
176 bin eigentlich ziemlich gerne in der Schule. Also natürlich vor der [Schulfach]Arbeit habe ich

- 177 auch keine Lust aber/ ((lacht)) aber eigentlich bin ich ziemlich gerne hier, weil/ (.) Wenn so
178 Ferien sind oder so, Ich fange echt schnell an mich zu langweilen und vermisse dann doch
179 irgendwie den Alltag und deswegen (.) ich bin eigentlich ziemlich froh in der Schule zu sein.
180 #00:05:24-7#
181
- 182 **Interviewer** //mhm// (bejahend) Was macht das dann für dich aus: Schulalltag? Was gehört da
183 dazu? #00:05:27-9#
184
- 185 **Helena** (.) Also als erstes würde ich da sagen meine Kameraden aus der Klasse. Weil man
186 arbeitet ja auch zusammen und sowas alles. Und man sitzt halt nebeneinander und ob die
187 Lehrer es wollen, oder nicht, man redet miteinander ((lacht)) und (..) also der Unterricht ist da
188 wirklich eher zweite Sache. (..) #00:05:51-4#
189
- 190 **Interviewer** Aber das ist ja das Schöne, dass/ (.) Ich merke schon, du sagst genau das was du
191 denkst/ #00:05:58-2#
192
- 193 **Helena** Ja #00:05:58-4#
194
- 195 **Interviewer** Das ist eine schöne Einstellung, weil ich kenne diese Gefühle und finde es super,
196 dass du sie teilst. Und da ich nie Lehrer war und wohl sein werde, hab ich wohl erst mit eurem
197 Jahrgang zu tun, wenn ihr Studierende seid und da ist es wohl ähnlich/ Da darfst du das. ((lacht))
198 #00:06:11-8#
199
- 200 **Helena** ((lacht)) #00:06:13-5#
201
- 202 **Interviewer** Da ist alles/ Schule hast du gesagt, was fällt dir sonst noch ein? (..) Also gerade so
203 das Jetzt, nicht so früher oder später? Und nicht direkt diese Woche, sondern/ #00:06:24-4#
204
- 205 **Helena** //mhm// (bejahend) #00:06:24-7#
206
- 207 **Interviewer** Diese Jetzt-Gefühl. #00:06:26-5#
208
- 209 **Helena** (4) Na ja, also (6) #00:06:36-3#
210
- 211 **Interviewer** Ich hab bisher nur/ #00:06:40-0#
212
- 213 **Helena** Ich glaube, sehr viele würden jetzt sowas wie Familie oder so sagen. Aber (.) um offen
214 zu sein, meine Familie ist nicht gerade die tollste. (.) Ich glaube, das ist auch so einen Grund
215 warum ich gerne in der Schule bin (.) Ich würde jetzt vielleicht nur noch so meine ganzen
216 Büchern und Musik und sowas alles anmerken, weil wenn ich Zuhause bin, dann bin ich
217 grundsätzlich eigentlich in meinem Zimmer (.) und bin alleine. (.) Und höre Musik oder lese oder
218 ich gucke irgendwas. #00:07:08-2#
219
- 220 **Anonymisiert wegen themenfremder Nachfrage bis #00:08:01-3#**
221
- 222 **Interviewer** Wie ist das so mit Freunden? Ich frage das jetzt nur nach, weil das bisher alle
223 gesagt haben. #00:08:02-8#
224
- 225 **Helena** Auch natürlich, ich meine was würde ich ohne meine Freunde hier machen. (.) Die
226 meisten aus meiner Klasse sind auch mit mir/ also wir sind halt miteinander (.) befreundet. Wir
227 haben eine ziemlich offene Klasse, sag ich jetzt mal und wir sind auch (.) klassenübergreifend,
228 sag ich jetzt mal, mit anderen auch befreundet, also aus der Jahrgangsstufe und so, weil wir
229 auch relativ viel zusammen machen. Also zum Beispiel auf dem Pausenhof stehen wir generell
230 ALLE zusammen (.) Oder auch dadurch, das man einige Fächer, wo jetzt noch andere drin sind,
231 sag ich jetzt mal, lernt man sich auch kennen und so. Klar, sie sind schon auf jeden Fall wichtig.
232 (3) Aber ich sag mal so, ich würde dann doch tatsächlich etwas wie Bücher und so würde ich
233 doch schon (..) bisschen da drüber stellen, auch wenn meine Freunde mir natürlich sehr wichtig
234 sind. #00:08:57-7#
235

- 236 **Interviewer** Ich finde genau diese Antwort schön, denn es trauen nicht viele vielleicht so etwas
237 zu sagen, weil es ist nicht immer so akzeptiert. (4) #00:09:07-1#
238
- 239 **Anonymisiert wegen themenfremder Nachfrage bis #00:09:34-7#**
240
- 241 **Interviewer** Was heißt Freundschaft für dich? Das fände ich interessant, denn das sammle ich
242 gerade ein bisschen von allen, was bedeutet das? #00:09:43-9#
243
- 244 **Helena** (5) Als erstes auf jeden Fall Vertrauen (.) Also finde ich ist in einer Freundschaft sehr
245 sehr wichtig (.) und (..) na ja (..) das man mit (.) Freunden alles schafft ungefähr (.) Dass man
246 wirklich auch, wenn man mal einen schlechten Tag hat oder so, dass man dann mit denen reden
247 kann und dass sie einem auch wirklich HELFEN und ZUHÖREN und nicht auf einmal anfangen
248 von DEREN Problemen zu reden. Was man leider auch sehr oft hat. (3) Generell das
249 Miteinander sein und sich verstehen, vertrauen (..) auch teilweise gleiche Interessen teilen, aber
250 auch nicht gleiche Interessen teilen und sich ergänzen ein Stück weit. (..) Ja. (..) Ich denke von
251 Freundschaft gibt es auch viele Arten, deswegen/ (.) #00:10:38-5#
252
- 253 **Interviewer** Aber das wirst du ja jetzt schon gemerkt haben, ich frage teilweise gerne so profane
254 Dinge, weil ich da so unterschiedliche/ #00:10:45-9#
255
- 256 **Helena** Glaube ich. #00:10:47-1#
257
- 258 **Interviewer** Antworten bekomme. Und das finde ich gerade spannend. Sich das zu/ (.) machen.
259 Genauso Familie ist für mich auch so ein Thema, es gibt zig Millionen Ansichten #00:10:54-1#
260
- 261 **Helena** //mhm// (bejahend) #00:10:54-4#
262
- 263 **Interviewer** Und keine ist ja richtig. Aber man kann ja gucken, was wer wie wo ist. (4) Du merkst
264 vielleicht ja auch warum ich manche Fragen jetzt frage und warum manche anderen nicht jetzt.
265 Ich würde da gerne sehr transparent sein, damit auch Menschen die nicht so viel Vertrauen in
266 Wissenschaft jetzt haben, nicht noch weniger Vertrauen in Wissenschaft haben/ #00:11:16-5#
267
- 268 **Helena** //mhm// (bejahend) #00:11:16-9#
269
- 270 **Interviewer** Und das soll nicht nach dem Motto "Ich hab da mal eine Studie gelesen" immer
271 sein/ #00:11:23-7#
272
- 273 **Helena** //mhm// (bejahend) #00:11:24-0#
274
- 275 **Interviewer** Sondern, dass man direkt nachvollziehen kann, was so beeinflussende Faktoren
276 sein können, wie Versuchsaufbauten waren und so weiter. So, dass du direkt sagen kannst, ob
277 du die "Studie" für dich wegschmeißen kannst/ #00:11:36-4#
278
- 279 **Helena** ((lacht)) #00:11:36-6#
280
- 281 **Interviewer** Ich würde da gerne auch euch ein anderes Bild von Wissenschaft zeigen, nicht so
282 wie bei Galileo oder sowas. #00:11:42-3#
283
- 284 **Helena** ((lacht)) (3) #00:11:42-6#
285
- 286 **Interviewer** Aber dass ich das auch so schön hinbekomme (5). Nächste Frage: Wie stellst du
287 dir deine Zukunft vor? (3) Persönlich, also keine globale, sondern eine persönliche Perspektive
288 (5) Das Zeitfenster kannst du dir frei wählen. #00:12:12-0#
289
- 290 **Helena** Na, ich glaube, dass wichtigste ist erstmal (.) das Abitur zu schaffen. (.) Das ist auch
291 keine Selbstverständlichkeit, dass auch wenn man schon auf [Schule] ist, das Abi zu schaffen,
292 das schafft ja auch nicht jeder. Ich denke, man muss sich da auch ziemlich reinhängen. (..) #00:12:26-6# #00:12:28-6#
293
294

- 295 **Interviewer** Du kannst auch gerne einen Schritt schon weiter gehen, wenn Schule für dich
296 vorbei ist. Schule ist vielleicht noch sehr jetzt für dich. #00:12:32-6#
297
- 298 **Helena** Studieren (.) und dann/ Also ich würde eigentlich ganz gerne ins Ausland. (..) Also ob
299 das jetzt nur so für ein Jahr ist oder so. (.) #00:12:44-1#
300
- 301 **Interviewer** Was ist der Grund? #00:12:45-2#
302
- 303 **Helena** (..) Also ich bin ziemlich fasziniert sage ich jetzt mal von (.) zum Beispiel [Land] und so,
304 weil ich einfach nicht so ein Fan von Deutschland bin. ((lacht)) (..) Gerade so die Entwicklungen
305 teilweise. (..) Ja, also mich zieht es so ein bisschen woanders hin, sage ich jetzt mal und ich
306 finde generell die Kultur, sag ich jetzt mal, in [Land], die finde ich ziemlich interessant (.) und (..)
307 #00:13:14-4#
308
- 309 **Interviewer** Hast du da einen konkreten Bereich, weil ich finde [Land] ist/ #00:13:17-7#
310
- 311 **Helena** Ist groß. Ja, zum Beispiel. Also ich würde auf jeden Fall, auch wenn es nur irgendwann
312 einmal ein Urlaub ist, ich muss auf jeden Fall nach [Stadt]. (..) Da muss man auf jeden Fall
313 einmal hin, weil (.) wenn man schon die Bilder sieht/ Die Gebäude sind so groß und ich denke
314 man steht dann da unten und man ist irgendwie so klein. Ich glaube das Gefühl muss jeder mal
315 so ein wenig erlebt haben, diese Großstadt (..) extrem sage ich jetzt mal zu erleben. (..) Generell,
316 ich bin irgendwie ein Fan von [Landesteil], warum auch immer, ich weiß, das hat sich
317 in den Jahren irgendwie/ #00:13:54-9#
318
- 319 **Interviewer** //mhm// (bejahend) #00:13:54-9#
320
- 321 **Helena** So entwickelt. Ich glaube ich hab zu viele Bücher gelesen, wo irgendwas damit vor kam.
322 Auf jeden Fall (.) ja, keine Ahnung. Ich würde da so gerne mal hin. (..) Das ist für mich so wie so
323 (..) #00:14:07-9#
324
- 325 **Interviewer** Aber cool, dass du da so schon konkrete Vorstellungen hast. Ich glaube gerade bei
326 sowas ist es schwerer zu antworten, je jünger man ist, desto schwieriger ist es/ #00:14:11-7#
327
- 328 **Helena** Ja. #00:14:12-2#
329
- 330 **Interviewer** Da schon was direkt im Kopf zu haben. (..) Wäre das okay, wenn wir jetzt noch ein
331 bisschen in der Pause/ #00:14:17-7#
332
- 333 **Helena** Natürlich nicht, ich hab da kein Problem mit. #00:14:18-9#
334
- 335 **Interviewer** Ich frag es nur nochmal. Ich hab leider eure Pausenzeiten vergessen: Habt ihr jetzt
336 [Zahl] Minuten? #00:14:23-9#
337
- 338 **Helena** [Zahl] Minuten. #00:14:25-7#
339
- 340 **Interviewer** (..) Bei uns war da anders. (5) Aber wir hatten auch die Umstellung von [Zahl] Uhr
341 auf [Zahl] Uhr. Wir hatten auch noch erst [Zahl] Uhr/ #00:14:42-3#
342
- 343 **Helena** Boah. #00:14:42-7#
344
- 345 **Interviewer** Und das haben die dann umgelegt (7). Was du machst, hast du schon gesagt. Was
346 machen denn in deiner Zukunft wohl deine Freunde und deine Familie? Wie stellst du dir das
347 vor? #00:14:59-9#
348
- 349 **Helena** (..) Ich glaube Familie, da wird es genauso weitergehen wie jetzt. (..) Also ich hab
350 [Geschwisterteil] [der/die] ist [Alter]. [Geschwisterteil] wird natürlich heranwachsen und so. Was
351 mit [Geschwisterteil] einmal wird, das kann ich wirklich nicht/ da kann ich noch nicht mal
352 Vermutungen anstellen. [Geschwisterteil] ist [Eigenschaft]. Und [Eigenschaft] verändert sich
353 [Zeitraum]. Mal ist [Geschwisterteil] zickig zu mir, dann hat [Geschwisterteil] mich ganz doll lieb.
354 Dann hasst [Geschwisterteil] mich wieder, dann kommt [Geschwisterteil] zu mir und sagt "Ich

- 355 will nicht [Beziehung zu Helena] sein. Ich will nicht [Geschwisterteil] sein.“. Und fünf Minuten
356 später will [Geschwisterteil] wieder mit mir [Aktivität]. (..) So ist das halt, da kann ich wirklich gar
357 nichts sagen. Ich denke meine Eltern sind so in ihrem Berufsleben drin, das wird auch einfach
358 so weiter gehen und darüber, beim Rest der Familie ist das genauso. (..) Freunde/ (3) Ich denke
359 einige werden bestimmt auch irgendwie (..) ja, so zum Beispiel auf Reisen gehen oder so,
360 gerade, wenn man so Schule fertig hat oder so. Aber ich glaube die meisten aus meiner Klasse,
361 vor allen Dinge sind einfach solche (3) etwas faulere Leute sag ich mal so. ((lacht))/ #00:16:09-
362 1#
- 363
364 **Interviewer** ((lacht)) #00:16:09-1#
- 365
366 **Helena** Und die wollen dann einfach nur Studium so hinter sich bringen, das sieht man jetzt
367 schon teilweise. (..) #00:16:18-5#
- 368
369 **Interviewer** Ich könnte da einen fiesen Begriff für sagen, aber der wäre nicht so nett. ((lacht))
370 #00:16:22-3#
- 371
372 **Helena** Ach. ((lacht)) Na, ich denke (..) keine Ahnung. (3) #00:16:28-4#
- 373
374 **Interviewer** Ich glaube man nennt das irgendwie (..) sowas wie (..) [Zertifikatsorientiert] (..) aber
375 nicht [Zertifikatsorientiert], sondern (..) böseres Wort. Also praktisch das du nur eine
376 Zertifizierung dafür möchtest, dass du etwas kannst, obwohl das Wissen dahinter dir total egal
377 ist/ #00:16:47-0#
- 378
379 **Helena** Ja. (5) #00:16:52-1#
- 380
381 **Interviewer** Aber das sind Themen, wenn man da nicht so hinter ist. (3) Jetzt etwas größer:
382 Wie sieht die Welt in der Zukunft aus? #00:16:58-7#
- 383
384 **Helena** (..) Hui, das ist wirklich schwer. (5) #00:17:07-6#
- 385
386 **Interviewer** Das jetzt einfach dein persönlicher Eindruck (..) also nicht best case oder worst
387 case, sondern eher der für dich am plausibelsten scheinende Fall. #00:17:16-6#
- 388
389 **Helena** (4) Ja, die Welt in der Zukunft, das ist schwer. (5) Also, wenn man zum Beispiel
390 irgendwo was liest, dann (..) steht da zum Beispiel “2033 können Autos fliegen oder was weiß
391 ich“. ((lacht)) #00:17:36-5#
- 392
393 **Interviewer** ((lacht)) #00:17:36-5#
- 394
395 **Helena** (..) Ich glaube, die Zukunft ist irgendwie sehr/ (5) Ich weiß nicht, da gibt es irgendein
396 Wort für, das weiß ich jetzt aber nicht. Wenn man die Zukunft noch beeinflussen kann und man
397 kann wirklich nicht sagen, wie es ausgeht. (..) Ich glaube, es ist sehr sehr schwer Vermutungen
398 darüber anzustellen, weil (..) es passieren immer so Sachen, die einfach unvorhersehbar sind
399 oder auf einmal ist in der Politik irgendwas und (..) man sitzt dann da und denkt sich
400 “Warum?“ und “keine Ahnung“. #00:18:10-8#
- 401
402 **Interviewer** Dieses “Das verändert alles“, was du gerade schon meintest? Das kenne ich sehr.
403 #00:18:17-0#
- 404
405 **Helena** Ja. #00:18:17-3#
- 406
407 **Interviewer** Aber sonst gehen wir einen Schritt zurück, weil wir haben jetzt noch knapp acht
408 Minuten, da (..) habe ich jetzt noch interessante Sachen zu dem Thema, da freue ich auch noch
409 drauf. Wie findest du derzeitige Gesellschaft, in der du lebst? #00:18:29-4#
- 410
411 **Helena** (..) Nee. ((lacht)) (4) #00:18:33-7#
- 412
413 **Interviewer** Einfache Fragen könnte ich mir ja selbst beantworten, jetzt kommen auch mal die
414 harten Fragen ((lacht)) #00:18:38-6#

415

416 **Helena** Also, ja die Gesellschaft (..) Muss ich sagen, es gibt natürlich auch sehr nette Leute und
417 sowas alles. Und auch Leute, die noch Anstand haben, Respekt und so weiter und so fort.
418 Allerdings gibt es immer mehr Leute (.) die einfach das komplette Gegenteil sind (.) und ich
419 glaube man wird/ (.) Gerade heute in der Gesellschaft ist es/ (3) man hat einen hohen
420 Leistungsdruck. Also zum Beispiel hier (.) Ich denke [bei dieser Schulform] ist es irgendwo ein
421 Stück weit normal, dass man ein bisschen so (.) getriezt wird sag ich jetzt mal. #00:19:13-2#

422

423 **Interviewer** Bei uns damals hatte ich nicht so das Gefühl/ #00:19:14-5#

424

425 **Helena** Gar nicht? Das ist unfair. ((lacht)) (..) Aber es ist halt so, dass man wirklich schon
426 eingetrichtert bekommt schon in der fünften Klasse, dass wenn man [Schulabschluss] nicht hat,
427 ist man (.) nichts und man kann nichts erreichen ohne [Schulabschluss]. #00:19:29-8#

428

429 **Interviewer** Ernsthaft? #00:19:30-6#

430

431 **Helena** Man kriegt kein Geld, man kriegt nur Hartz IV und sowas alles. Das wurde wirklich
432 erzählt. Also wenn man kein Abi hat, dann (..) keine Ahnung/ (.) "schmeiß dich von der
433 Brücke" so ungefähr. Das war schon wirklich extrem teilweise. #00:19:43-6#

434

435 **Interviewer** //mhm// (bejahend) #00:19:44-0#

436

437 **Helena** Also ich glaube da herrscht wirklich sehr sehr hoher Leistungsdruck, aber auch der
438 Druck, das merke ich zum Beispiel bei mir selber, man macht sich selber auch dann natürlich
439 noch ein Stück weit Druck, weil man etwas erreichen will. Weil man gerade/ (.) ich plane schon
440 ziemlich so. Und was ich studieren möchte und so. Und zum Studieren brauche ich natürlich
441 auch Abitur und deswegen bin ich dann auch so teilweise so ein bisschen "Wäh. (.) Ich muss
442 jetzt noch mehr lernen." so. Natürlich, ich übertreibe nicht, dazu habe ich auch gar keine Lust/
443 #00:20:14-3#

444

445 **Interviewer** //mhm// (bejahend) #00:20:14-8#

446

447 **Helena** Aber(.) ja (.) also/ #00:20:16-4#

448

449 **Interviewer** Ich glaube das merkt man schon an deiner Einstellung sehr auf jeden Fall.
450 #00:20:20-9#

451

452 **Helena** Ich glaube auch, was ich auch nicht so gut finde: Die Gesellschaft ist sehr sehr
453 oberflächlich, aber ich glaube das war sie irgendwie ein Stück weit schon immer. Aber ich finde
454 es trotzdem nicht gut. (.) #00:20:31-8#

455

456 **Interviewer** Findest du denn etwas gut gemacht? #00:20:33-0#

457

458 **Helena** (9) Ja, traurig, aber da fällt mir spontan gar nichts ein. ((lacht)) #00:20:47-3#

459

460 **Interviewer** Finde ich aber/ Manchmal wirken die Sachen vielleicht ja erst gut gelöst, aber wenn
461 du dann etwas dahinter kommst/ #00:20:56-3#

462

463 **Helena** //mhm// (bejahend) #00:20:56-7#

464

465 **Interviewer** Findest du denn etwas schlecht gelöst oder schlecht gemacht? #00:21:00-4#

466

467 **Helena** (3) Ja, da gibt es so viel. #00:21:05-4#

468

469 **Interviewer** Okay, was findest du denn/ Was möchtest du denn/ Was willst du denn, was
470 aufgenommen wird? Was findest du so schlecht, dass es erwähnenswert ist? #00:21:11-9#

471

472 **Helena** (4) Na ja, wenn man mal die aktuelle Politik hier sich anguckt. Ohne mich jetzt falsch zu
473 verstehen. Also die Flüchtlingskrise, sage ich jetzt mal, finde ich nicht gut gehandhabt. (..) Weil
474 wir haben ja auch hier teilweise Flüchtlinge an der Schule und ich finde es sollte wirklich den

475 Bedürftigen geholfen werden und nicht die, die einfach hier hinkommen (..) weil sie irgendwie
476 500 Euro oder so kriegen, nur zum Leben. (..) Ja, ich finde dieses "Wir schaffen das."/ finde ich
477 ganz schrecklich und (..) generell das alles hier so ein bisschen so den Bach runter geht, sag
478 ich jetzt mal, finde ich ganz ganz schlimm. Weil (..) wir hatten vor ein paar Tagen, letzte Woche
479 oder so, hatten wir einen Unfall hier in der Nähe und viele Leute sind einfach vorbeigefahren,
480 weil sie dachten, das wäre ein Flüchtling auf dem Boden, der einfach/ #00:22:11-7#

481
482 **Interviewer** Was? #00:22:12-7#

483
484 **Helena** Der spielt er wäre verletzt, damit er die, keine Ahnung, hinter die Büsche schleppen
485 kann, oder keine Ahnung. Auf jeden Fall, das war aber eigentlich ein deutscher Mann, sag ich
486 jetzt mal (..) der hat wirklich da keine Hilfe gekriegt. Ich weiß nicht, was mit dem passiert ist, aber
487 auf jeden Fall wurde der nach zwei Stunden irgendwie so, konnte er sich selber [retten] sag ich
488 jetzt mal und wurde dann in die Notaufnahme gebracht. Seitdem hat man auch nichts mehr
489 davon gehört. Oder (..) auch die ganze Mediengesellschaft, sag ich jetzt mal, dass man wirklich
490 vieles nur durch selber mitbekommen erlebt. Dass/ ja, dass die Medien einfach sehr sehr viel
491 verheimlichen im Moment, das finde ich richtig richtig schlimm. #00:22:54-9#

492
493 **Interviewer** Gibt es da konkrete Beispiele von Medien? #00:22:57-1#

494
495 **Helena** (4) Zum Beispiel dieser Unfall, das wurde gar nicht erwähnt, nicht mal [im Lokalradio]
496 oder was weiß ich. Das wird einfach so übersehen, sag ich jetzt mal. Oder ich weiß nicht mehr,
497 was war, aber da war ja irgendwas wegen dieser Silvesternacht, was dann auch irgendwie
498 später raus kam/ #00:23:20-6#

499
500 **Interviewer** //mhm// (bejahend) #00:23:20-7#

501
502 **Helena** Weil irgendjemand was ausgeplaudert hat oder so. Auf jeden Fall finde ich sowas ganz
503 ganz schlimm, also ich finde man sollte das Volk dann schon unterrichten, sag ich jetzt mal.
504 Gerade weil wir sind betroffen. DIE DA OBEN sag ich jetzt mal sind sicher, also/ #00:23:37-3#

505
506 **Interviewer** "Teile meiner Antwort könnte sie beunruhigen."/ #00:23:39-7#

507
508 **Helena** ((lacht)) #00:23:42-3#

509
510 **Interviewer** Das fiel mir nur dazu ein (..) Wir haben jetzt noch knapp zweieinhalb Minuten, ich
511 wollte dich jetzt nicht so abbrechen, aber jetzt hast du noch Zeit für deinen Traum: In was für
512 einer Gesellschaft möchtest du in der Zukunft denn leben? Was wäre die perfekte Gesellschaft
513 für dich? #00:23:53-6#

514
515 **Helena** Ja im Prinzip das genaue Gegenteil. Also dass man nicht mehr oberflächlich ist, dass
516 man nicht an seinen eigenen (3) Hintern ((lacht)) denkt/ #00:24:02-9#

517
518 **Interviewer** //mhm// (bejahend) #00:24:03-6#

519
520 **Helena** Sondern sich um andere/ natürlich gibt es sowas auch heute, aber leider nicht so viel
521 (..) dass man halt an Andere denkt, dass man versucht auch (..) wirklich vorausschauend zu
522 handeln (..) Gerade was jetzt Politik und so angeht. Und dass auch wirklich mehr auf die Bürger
523 geachtet wird. Ich weiß nicht, irgendjemand aus [meiner Familie] hat das letztens gesagt
524 "Deutschland ist nicht für die Deutschen da" (..) Ja, also ich finde sowas sollte sich ändern und
525 zwar in jedem Land, also das ist jetzt nicht nur auf Deutschland bezogen. Und man sollte auch
526 wirklich die kleinen Leute beachten, weil die schaffen sehr viel und die sind im Prinzip das was
527 (..) einen vorantreibt, nicht die Großen da oben. #00:24:46-9#

528
529 **Interviewer** //mhm// (bejahend) (6) Hast du eine Idee, wie man das schaffen könnte, zu dieser
530 Gesellschaft hinzukommen? (3) Was müsste passieren, dass wir da hinkommen? #00:25:01-
531 8#

532
533 **Helena** Also ich glaube auf jeden Fall (3) erstmal/ (3) Das ist theoretisch nicht möglich, aber ich
534 glaube da müsste irgendwie ein Wechsel der Politiker auf jeden Fall erstmal erfolgen und zwar,

535 dass man wirklich Leute in die Politik packt, sag ich jetzt mal, die das auch beherzigen und die
536 wirklich (.) das wollen und nicht nur das Geld auf dem Konto und die sich auch wirklich für die
537 Bürger interessieren und sowas alles. Also ich glaube das wäre so ein erster Schritt in die
538 richtige Richtung und dann muss man gucken. #00:25:37-7#
539
540 **Interviewer** Siehst du da schon Anzeichen für, dass du solche Menschen gefunden hast? Ich
541 möchte jetzt nicht konkret Name hören, aber (..) siehst du da irgendwie derzeit jemanden, der
542 das verkörpert? #00:25:48-7#
543
544 **Helena** Nein. #00:25:49-3#
545
546 **Interviewer** Okay. (.) Versuchen ja manche, deswegen finde ich die Frage ganz spannend. (.)
547 Wir wären jetzt dann durch. #00:25:59-3#
548

Appendix A22 Helena T2

- 549 **Interviewer** Letztes Mal sind mir so ein paar Sachen zum Lesen aufgefallen, die manche von
550 euch gesagt haben. Aber die würde ich gerne nochmal die anderen fragen. #00:00:05-9#
551
552 **Helena** //mhm// (bejahend) #00:00:06-1#
553
554 **Interviewer** Und vielleicht merkst du "Dazu habe ich schon was gesagt.", aber das hängt damit
555 einfach damit vielleicht zusammen, dass du das schon gesagt hast, aber nicht alle anderen.
556 Erstmal würde ich zum Lesen allgemein noch lesen: Mit wem redest du eigentlich über Bücher,
557 die du gelesen hast? #00:00:18-4#
558
559 **Helena** (..) Also meistens mit niemandem/ #00:00:22-4#
560
561 **Interviewer** //mhm// (bejahend) #00:00:22-4#
562
563 **Helena** Außer wenn ich jetzt weiß, dass zum Beispiel eine Freundin von mir die Bücher auch
564 gelesen hat. Oder (..) zum Beispiel, wenn wir/ Wir machen das manchmal so, dass wir so
565 Büchertipps austauschen/ #00:00:34-4#
566
567 **Interviewer** //mhm// (bejahend) #00:00:34-4#
568
569 **Helena** Sage ich jetzt mal. Wenn SIE ein gutes Buch hat, dann sagt sie mir das. Wenn ich ein
570 gutes Buch gefunden habe, sage ich ihr das. Aber sonst eigentlich mit niemandem. #00:00:41-
571 2#
572
573 **Interviewer** Okay und wie häufig passiert das, dass ihr mal beide was lest? #00:00:45-0#
574
575 **Helena** (..) Ich würde vielleicht so im Schnitt einmal im Monat oder so sagen/ #00:00:50-1#
576
577 **Interviewer** //mhm// (bejahend) #00:00:50-1#
578
579 **Helena** Also es ist jetzt nicht so oft/ #00:00:51-6#
580
581 **Interviewer** Okay. Nein, das ist einfach nur schön um so ein bisschen zu verorten können und
582 das/ #00:00:55-1#
583
584 **Helena** //mhm// (bejahend) #00:00:55-1#
585
586 **Interviewer** Vergleichen zu können. Wem empfiehlst du denn eigentlich Bücher, die du gelesen
587 hast? #00:00:59-0#
588
589 **Helena** (7) Also (..) ich habe versucht es am Anfang (..) so ein bisschen in der Klasse (..) voranzutreiben
590 beim Lesen sage ich jetzt mal, weil die meisten sind einfach so Lesemuffel. Und
591 das habe ich schon früher GAR NICHT verstanden/ #00:01:21-5#
592
593 **Interviewer** //mhm// (bejahend) #00:01:21-5#
594
595 **Helena** Aber die Allgemeinheit/ Einfach alle "Lesen ist zu anstrengend. Ich gucke lieber einen
596 Film.". Und ich versteh das aber nicht. Ich lese viel lieber Bücher als Filme zu gucken. Wobei
597 ich natürlich Filme auch sehr gerne/ gerne/ #00:01:32-7#
598
599 **Interviewer** //mhm// (bejahend) #00:01:32-7#
600
601 **Helena** Gucke, aber ja mittlerweile ist es wirklich nur noch so im Freundinnenbereich, wo ich
602 weiß, dass die auch lesen. Dass ich dann auch mal irgendwie sowas sage/ #00:01:40-8#
603
604 **Interviewer** Also in der Klasse dann weniger/ #00:01:42-0#
605

606 **Helena** Ja. #00:01:42-2#
607
608 **Interviewer** Sondern mehr/ #00:01:42-5#
609
610 **Helena** Also am Anfang habe ich es probiert, aber es hat ja einfach nicht wen gejuckt. ((lacht))
611 (.) #00:01:47-3#
612
613 **Interviewer** Von wem kriegst DU dann Empfehlungen? #00:01:49-7#
614
615 **Helena** Von Freundinnen auf jeden/ #00:01:51-4#
616
617 **Interviewer** //mhm// (bejahend) #00:01:51-4#
618
619 **Helena** Fall. Manchmal aber auch von Verwandten. Zum Beispiel von [Verwandte_r1 Helena],
620 [Verwandte_r1 Helena] bringt mir manchmal einfach Bücher mit, wenn [Verwandte_r1 Helena]
621 uns besuchen kommt, weil [Verwandte_r1 Helena] weiß, dass ich gerne lese/ #00:01:59-9#
622
623 **Interviewer** //mhm// (bejahend) #00:01:59-9#
624
625 **Helena** Und (.) ja. (.) #00:02:02-4#
626
627 **Interviewer** Das ist dann praktisch/ Dann hast du es auch direkt und nicht/ #00:02:04-4#
628
629 **Helena** Ja. #00:02:04-6#
630
631 **Interviewer** Dass du es dir erst/ Ach, das ist praktisch. ((lacht)) #00:02:06-3#
632
633 **Helena** ((lacht)) #00:02:06-5#
634
635 **Interviewer** Sonst dauert das ja immer, bis man die hat/ #00:02:08-9#
636
637 **Helena** Stimmt. #00:02:09-3#
638
639 **Interviewer** Was für eine Art von Büchern lesen deine Freundinnen? #00:02:11-7#
640
641 **Helena** (..) Also [Freund_in1 Helena] liest viel [Genre1 Helena]. Zum Beispiel [Buchreihe1
642 Freund_in1 Helena], sowas in die Richtung liest sie sehr gerne. (.) Ja, ich glaube das ist so ihre
643 Hauptrubrik/ #00:02:25-4#
644
645 **Interviewer** //mhm// (bejahend) #00:02:25-4#
646
647 **Helena** Sage ich jetzt mal [Genre1 Helena], alles mögliche. #00:02:27-5#
648
649 **Interviewer** Aber es gibt da auch Sachen, die ihr beide dann lest? Wie du schon gesagt hast,
650 einmal im Monat so/ #00:02:31-3#
651
652 **Helena** Ja, manchmal, wenn sie sagt/ Also ich bin jetzt nicht der TOTALE [Genre1 Helena] Typ/
653 #00:02:38-1#
654
655 **Interviewer** //mhm// (bejahend) #00:02:38-1#
656
657 **Helena** Aber/ Also ich lese das schon ganz gerne, wenn es nicht zu extrem ist, sage ich jetzt
658 mal. Und wenn sie weiß, das könnte mir gefallen, dann (..) sagt sie mir auch Bescheid. (..) #00:02:51-9#
659
660
661 **Interviewer** Okay, also finde ich auch spannend. Weil du hattest ja letztes Mal schon gesagt,
662 was du liest. Ich wollte jetzt einfach mal gucken, ob das ähnlich ist bei den Leuten, was dann
663 auch Freunde lesen. Deswegen kommt direkt dann die Frage: Was lesen dann die Leute in
664 deiner Familie für Bücher? Was für eine Art? #00:03:03-7#
665

666 **Helena** (..) Also (.) meine Eltern lesen gar nicht. ((lacht)) Und [Verwandte_r1 Helena] zum
667 Beispiel liest viel (..) einfach so [Genre1 Verwandte_r1 Helena]. Also [Verwandte_r1 Helena]
668 liest eigentlich alles mögliche, das geht von [Genre1 Helena] bis zu irgendwie [Genre2
669 Verwandte_r1 Helena] oder irgendwie so, wo/ Also [Verwandte_r1 Helena] liest wirklich alles.
670 #00:03:22-9#
671
672 **Interviewer** //mhm// (bejahend) Ganze Bandbreite. #00:03:24-3#
673
674 **Helena** Ja. #00:03:25-2#
675
676 **Interviewer** So im Bücherregal. (..) Jetzt/ Ich nenne es jetzt mal die komischere Frage: Inwiefern
677 denkst du, wissen eigentlich deine Eltern Bescheid darüber, was du liest? #00:03:34-7#
678
679 **Helena** (..) Ich glaube, die wissen GAR NICHTS darüber/ #00:03:39-0#
680
681 **Interviewer** //mhm// (bejahend) #00:03:39-0#
682
683 **Helena** Weil/ Also die wissen halt, dass ich lese, aber es interessiert sie eigentlich nicht so
684 wirklich, was ich da lese. (.) #00:03:45-6#
685
686 **Interviewer** Okay. Das wollte ich halt nur wissen, das ist mir bei manchen Personen aufgefallen,
687 die gesagt haben "Eigentlich wissen meine Eltern das gar nicht." und da wollte ich halt so
688 vergleichen, wie das bei euch untereinander ist. (.) Was möchtest du eigentlich noch in der
689 Zukunft für Bücher lesen? Was hast du dir vorgenommen? #00:03:58-4#
690
691 **Helena** Also ich wollte ganz gerne jetzt in nächster Zeit mehr so auf ältere Bücher setzen, weil
692 ich das eigentlich auch ganz spannend finde, auch so die Sprache zu vergleichen und so. Und
693 (.) ja, es gibt natürlich sehr viele alte Bücher und sehr viele alte Zeiten ((lacht)) sage ich jetzt
694 mal. Ich wollte (.) vielleicht so mit ein paar Klassikern anfangen. (..) Wobei ich da noch keine
695 genaue Vorstellung habe, aber auf jeden Fall etwas ältere Bücher. #00:04:25-7#
696
697 **Interviewer** Okay. Also dass du da so eine grobe Orientierung hast und dann guckst du was/
698 #00:04:28-8#
699
700 **Helena** Genau. #00:04:29-1#
701
702 **Interviewer** Zuerst auf dich zukommt? (.) So Offtopic: Ich habe letztes Jahr mal mit [Autor_in]
703 angefangen. Das kann man auf jeden Fall gelesen haben. ((lacht)) #00:04:35-1#
704
705 **Helena** Ja. #00:04:36-0#
706
707 **Interviewer** Also nicht dass man es MUSS. (..) Also nur, kann ich sehr empfehlen. (.) Mir wurde
708 auch schon [Autor_in] sehr empfohlen, da ist schon/ (.) Man muss sich da erstmal reinlesen in
709 die Sprache, aber dann ist echt ganz cool. #00:04:48-7#
710
711 **Helena** Ja. #00:04:49-7#
712
713 **Interviewer** (.) Ja, jetzt reden wir eigentlich allgemein über Hunger Games. #00:04:54-7#
714
715 **Helena** Ja. #00:04:55-4#
716
717 **Interviewer** Wie ist es eigentlich dazu gekommen, dass du das gelesen hast? Diese Bücher.
718 #00:04:59-1#
719
720 **Helena** (.) Ich würde es als Massen- (.) oder Gruppenzwang bezeichnen, ((lacht)) weil bevor
721 ich angefangen habe es zu lesen, weiß ich, kam der erste Film raus und alles (.) waren so/
722 haben die ganze Zeit darüber gesprochen und ich wusste nicht worum es geht und das hat mich
723 genervt. Und dann habe ich mir ein Buch geschnappt und habe angefangen das zu lesen und
724 auch den Film zu gucken, damit ich einfach mitreden kann. (.) Ja, so kam das dann. Und dann
725 habe ich die anderen Bücher auch gelesen. #00:05:23-5#

726

727 **Interviewer** Also bevor dann auch der Zweite rauskam warst du schon durch? (.) Lange
728 Durststrecke auf jeden/ #00:05:28-3#

729

730 **Helena** ((lacht)) #00:05:28-3#

731

732 **Interviewer** Fall. Dass das alles ist. (..) Ja, das kann ich verorten, wann genau, weil ich habe
733 so eine Liste, wann die Filme raus gekommen sind. Dann kann ich das per Jahr machen. Du
734 hast ja noch andere gelesen: Womit hast du angefangen? Hast du mit *Maze Runner* erst
735 angefangen oder *Divergent* oder waren *The Hunger Games* so das erste, was du gelesen/
736 #00:05:46-4#

737

738 **Helena** Also *The Hunger Games* war auf jeden Fall das erste/ #00:05:49-0#

739

740 **Interviewer** //mhm// (bejahend) #00:05:49-0#

741

742 **Helena** (.) Ich glaube das war auch so das erste, was ich (.) halt in diesem Bereich sage ich
743 jetzt mal, gelesen habe. (.) Dass mit *Maze Runner* und so, das kam erst VIEL später. #00:05:58-
744 9#

745

746 **Interviewer** Weißt du wann das so in etwa war? #00:06:00-6#

747

748 **Helena** (3) Ich weiß es nicht, vielleicht [Zahl] Klasse/ Also [Zahl]-[Zahl] Klasse. #00:06:06-9#

749

750 **Interviewer** Gab es da schon den ersten Film? Der war ja im Sommer vor zwei Jahren raus
751 gekommen. #00:06:11-1#

752

753 **Helena** Ich weiß es nicht. #00:06:11-8#

754

755 **Interviewer** Nein, okay, das kann zurückrechnen halt. Und *Divergent*? #00:06:15-2#

756

757 **Helena** (3) Oh, für die habe irgendwie voll lange gebraucht/ #00:06:20-0#

758

759 **Interviewer** //mhm// (bejahend) #00:06:20-0#

760

761 **Helena** Weil ich habe das erste gelesen und dann hat das total lange gedauert bis ich den
762 Zweiten bekommen habe. (..) Also ich würde sagen, das war auch so/ (.) Das kam auch durch
763 eine Freundin ich glaube [genauer Zeitpunkt] oder so/ #00:06:33-3#

764

765 **Interviewer** Also das war in etwa so halbwegs gleich? #00:06:35-1#

766

767 **Helena** Ja. #00:06:35-6#

768

769 **Interviewer** Und das vorher dann/ (.) Ist gut zu wissen, was das in der Reihenfolge/ Das will ich
770 nämlich auch vergleichen, wie das bei welchen ist, die verschiedene gelesen haben. (..) Was
771 gefällt dir eigentlich an *The Hunger Games*? #00:06:45-7#

772

773 **Helena** (..) Mir gefällt die Entwicklung. (4) Oder auch generell/ Ich kann mich sehr/ Also ein
774 wenig sage ich jetzt mal mit der Hauptperson Katniss/ #00:06:59-0#

775

776 **Interviewer** //mhm// (bejahend) #00:06:59-0#

777

778 **Helena** (.) Identifizieren. Alleine schon am Anfang, (.) wo es darum geht, dass ihre kleine
779 Schwester eigentlich dort hin soll zu den Spielen da. #00:07:09-5#

780

781 **Interviewer** //mhm// (bejahend) #00:07:09-5#

782

783 **Helena** (.) Aber sie sich sozusagen schützend vor sie gestellt hat. Ich habe [Geschwisterteil]
784 und würde es auch sofort tun/ #00:07:15-9#

785

- 786 **Interviewer** //mhm// (bejahend) #00:07:15-9#
787
788 **Helena** Und deswegen habe ich direkt so eine Parallele ((lacht)) gesehen und da war ich schon
789 mal ziemlich begeistert. (.) Aber auch generell (.) wie sie sich ja (.) in diese Spiele einlebt sage
790 ich jetzt mal und um das Überleben kämpft wirklich. Also ich finde die Entwicklung ist wirklich
791 (.) ziemlich gut. #00:07:34-3#
792
793 **Interviewer** Ihre Entwicklung oder vom Buch meist du das? #00:07:36-8#
794
795 **Helena** IHRE Entwicklung selber vom Charakterlichen her, dass sie sozusagen gezwungen
796 wird erwachsen zu werden innerhalb kürzester Zeit und das auch wirklich irgendwie SCHAFFT
797 teilweise. Und (.) ja (.) ich finde das richtig cool. #00:07:49-4#
798
799 **Interviewer** So habe ich es auch noch nicht gesehen, aber Danke dafür/ #00:07:52-4#
800
801 **Helena** ((lacht)) #00:07:52-4#
802
803 **Interviewer** ((lacht)) Gucke ich mal ein bisschen weiter mir das an. (.) Was gefällt dir nicht an
804 den Büchern? #00:07:57-1#
805
806 **Helena** (5) Also mir ist da eigentlich nichts so in Erinnerung geblieben, was mich total gestört
807 hätte. #00:08:06-3#
808
809 **Interviewer** Okay, dann sind das eher so Kleinigkeiten? #00:08:08-2#
810
811 **Helena** Ja. #00:08:08-4#
812
813 **Interviewer** Nicht so/ lang/ langend/ Ich weiß das Wort nicht. ((lacht)) #00:08:12-2#
814
815 **Helena** ((lacht)) #00:08:12-5#
816
817 **Interviewer** (.) Ich kenne nur belanglos, nicht dass was das andere ist. ((lacht)) (.) Ich würde
818 jetzt gerne ein bisschen so auf die Charaktere des Buches eingehen/ #00:08:20-1#
819
820 **Helena** //mhm// (bejahend) #00:08:20-1#
821
822 **Interviewer** Und (.) das Erste sind so Vorstellungsfragen: (.) Mit welchem Charakter würdest
823 du eigentlich gerne befreundet sein, wenn das möglich wäre? (3) Wenn du irgendwelche Namen
824 nicht weißt, dann beschreibe sie. Ich kenne mittlerweile viele wieder. ((lacht)) Habe auch
825 manche vergessen zwischendurch. #00:08:38-4#
826
827 **Helena** (6) Ich glaube Katniss. (.) Also diese Figur hat mich wirklich sehr beeindruckt, das muss
828 ich sagen. (.) #00:08:51-5#
829
830 **Interviewer** Was würdest du dir von einer Freundschaft mit ihr versprechen? #00:08:54-8#
831
832 **Helena** (6) Gemein/ Also dass wir (..) ge/ auf einen gemeinsamen Nenner kommen auf jeden
833 Fall erstmal, weil (..) teilweise da gewisse (4) gleiche Lebensvorstellungen/ #00:09:15-5#
834
835 **Interviewer** //mhm// (bejahend) #00:09:15-5#
836
837 **Helena** Wie auch immer sind. Aber auch generell, dass es eine ECHTE Freundschaft werden
838 würde, (.) weil ich denke/ Also so, wie ich das in den Büchern damals gelernt habe/ Sie ist keine
839 Person, die, außer wenn sie jetzt dazu gezwungen wird/ ((lacht))/ #00:09:31-2#
840
841 **Interviewer** ((lacht)) #00:09:31-2#
842
843 **Helena** (.) Irgendwie irgendwas (.) einfach nur vorspielt. #00:09:35-3#
844
845 **Interviewer** //mhm// (bejahend) #00:09:35-5#

846
847 **Helena** Also sie wäre da schon ehrlich und ich finde das ist sehr wichtig, weil es gibt viele Leute,
848 die sind einfach nur mit einem befreundet und einem irgendwie (.) auszunutzen sage ich jetzt
849 mal, weil man gewisse Sachen kann/ #00:09:47-0#
850
851 **Interviewer** //mhm// (bejahend) #00:09:47-0#
852
853 **Helena** Keine Ahnung. Zum Beispiel jetzt in der Schule merkt man das ja öfters. (..) Und ja/ Also
854 das ist so der Hauptpunkt. Ich finde es immer sehr wichtig, dass es echt ist. #00:09:58-0#
855
856 **Interviewer** Das kommt dir bei ihr so rüber? #00:09:59-7#
857
858 **Helena** Ja. #00:10:00-4#
859
860 **Interviewer** Ob das der Fall ist. (.) Cool. Und wenn du jetzt einen Charakter ins Jetzt mitnehmen
861 könntest, wer wäre das? (7) Also da kannst du theoretisch auch unterscheiden: Wen DU gut
862 gebrauchen könntest oder du kannst genauso gut sagen, wen die Welt so gut gebrauchen
863 könnte. Was für Menschen? #00:10:20-8#
864
865 **Helena** (10) Die kleine Schwester von Katniss hieß doch irgendwie Pam oder so? #00:10:33-
866 8#
867
868 **Interviewer** Nein, Prim. #00:10:34-2#
869
870 **Helena** Ah, Prim. Pam/ ((lacht)) #00:10:35-8#
871
872 **Interviewer** Primrose. Pam war wer anders. ((lacht)) (.) Ich glaube das war bei *Married... with*
873 *Children!* Da hieß die Frau Pam. #00:10:42-4#
874
875 **Helena** Ja. ((lacht)) Oh mein Gott. (.) #00:10:45-3#
876
877 **Interviewer** Sehr ähnlich beide. ((lacht)) #00:10:46-2#
878
879 **Helena** ((lacht)) #00:10:47-4#
880
881 **Interviewer** Genau, also Prim. //mhm// (bejahend) #00:10:48-6#
882
883 **Helena** Ich glaube, ich würde/ (.) ich würde mich in DIESEM Fall für die kleine Schwester
884 entscheiden. Weil die mich/ Also sie kam zwar (.) erst später in den Büchern glaube ich etwas
885 öfters dran/ #00:10:59-5#
886
887 **Interviewer** //mhm// (bejahend) #00:10:59-5#
888
889 **Helena** Weil sie dann ja auch mit dabei war sage ich jetzt mal. #00:11:02-8#
890
891 **Interviewer** Genau, im Distrikt 13 dann auch/ #00:11:04-1#
892
893 **Helena** Genau. (..) Aber sie/ sie ist zwar/ Ich glaube sie war irgendwie 13 oder so? #00:11:09-
894 5#
895
896 **Interviewer** Erst ist sie 12, dann ist sie später 13. Ich habe es nochmal nachgeguckt. #00:11:12-
897 9#
898
899 **Helena** Genau. Und ich fand aber, dass die trotzdem eine sehr starke Person war und ich finde,
900 wenn ich mich für eine Person im JETZT hier entscheiden muss, dann wäre es sie. Weil sie ein
901 sehr gutes Vorbild für [Geschwisterteil] wäre. (.) #00:11:24-6#
902
903 **Interviewer** //mhm// (bejahend) #00:11:24-9#
904

- 905 **Helena** Weil [Geschwisterteil] ist halt/ Ich sage mal so [Alter Geschwisterteil] und
906 [Geschwisterteil] braucht Vorbilder, das merkt man einfach. In [Institution] nimmt
907 [Geschwisterteil] sich einfach die falschen Verhaltensweisen von den falschen Leuten an und
908 (.) ich denke (.) ja, das wäre besser für [Geschwisterteil]. #00:11:43-0#
909
- 910 **Interviewer** Ich kenne das von eigenen Verwandten, von daher kann ich das echt verstehen.
911 Und wenn du sagen würdest, so allgemein auf die Welt bezogen/ Was für eine Art von Mensch
912 würdest du dir mehr wünschen? (..) Das ist natürlich jetzt eine schwierige Frage, aber was
913 denkst du, was für eine Art von Typ können wir mehr gebrauchen? #00:12:00-3#
914
- 915 **Helena** (8) Da würde ich denke ich auch Katniss sagen. #00:12:10-2#
916
- 917 **Interviewer** //mhm// (bejahend) Auf welcher Basis würdest du sagen, würde die Welt von ihr
918 profitieren? Du hast gerade Freundschaft gesagt. Wäre das was anderes? Wäre das was
919 ähnliches? #00:12:17-6#
920
- 921 **Helena** (.) Also ich habe das immer so das gesehen, dass sie einen SEHR starken Lebenswillen
922 hat und auch nicht aufgeben wollte. Und ich finde, das ist sehr wichtig, weil viele Leute/ Also
923 egal worum es jetzt geht, sei es jetzt nur irgendwie eine Schulnote oder sei es irgendwas
924 wichtigeres. Viele Leute geben einfach zu früh auf, weil sie keine Kraft mehr haben oder/
925 #00:12:39-9#
926
- 927 **Interviewer** //mhm// (bejahend) #00:12:39-9#
928
- 929 **Helena** Weil sonst irgendwas ist und sie hat wirklich (..) ja immer weiter gemacht. Ich finde sie
930 ist in dem Sinne ein sehr sehr gutes Vorbild. Und (.) ja, ich weiß noch, als damals das so gelesen
931 habe. Das war auch so ein bisschen Krisenzeit bei mir/ #00:12:54-7#
932
- 933 **Interviewer** //mhm// (bejahend) #00:12:54-7#
934
- 935 **Helena** Und dann habe ich mir das auch so ein bisschen versucht anzunehmen und deswegen
936 sehe ich sie auch immer als Vorbild so. (.) #00:13:00-4#
937
- 938 **Interviewer** Hat dir geholfen dann/ #00:13:01-1#
939
- 940 **Helena** Genau. #00:13:01-5#
941
- 942 **Interviewer** Praktisch das so zu sehen. Cool Sache. (.) Kenne ich ähnlich. ((lacht)) #00:13:05-
943 9#
944
- 945 **Helena** Ja. ((lacht)) #00:13:06-4#
946
- 947 **Interviewer** Nur war das jemand ganz anders und die Bücher waren auch damals andere.
948 ((lacht)) (.) Wenn du jetzt sagen würdest: Wer ist dein Lieblingscharakter? Was würdest/
949 #00:13:14-0#
950
- 951 **Helena** Katniss. #00:13:14-4#
952
- 953 **Interviewer** Okay. #00:13:14-7#
954
- 955 **Helena** Direkt. #00:13:15-4#
956
- 957 **Interviewer** Okay. (..) Ja, ich glaube das ist/ Wahrscheinlich würde/ Wenn ich dich jetzt fragen
958 würde, was findest du an ihr gut und schlecht, wäre das das gleiche, was du gesagt hast schon?
959 #00:13:23-2#
960
- 961 **Helena** Ja. #00:13:23-5#
962
- 963 **Interviewer** Okay, dann müssen wir das jetzt nicht wiederholen. (.) Ah, jetzt eine schöne Frage:
964 Wen kannst du eigentlich am wenigsten leiden? #00:13:29-6#

- 965
966 **Helena** (16) Ich habe mich immer über diese eine Frau aufgeregt. Ich weiß gar nicht mehr, wie
967 sie heißt. Aber die halt irgendwie auch für die Beiden zuständig war und immer so/ Also in dem
968 Film auf jeden Fall so total die komische Perücken und so/ #00:13:57-2#
969
970 **Interviewer** Effie meinst du? #00:13:58-1#
971
972 **Helena** Ja, genau. #00:13:58-6#
973
974 **Interviewer** Die Stylistin. #00:13:59-3#
975
976 **Helena** Ja, genau. (.) Ich habe mich/ Also es gibt natürlich noch viel schlimmere Personen in
977 diesem Buch, aber ich habe mich über sie immer SO aufgeregt, weil ich weiß nicht/ Ich habe
978 sie einfach von Anfang an nicht gemocht. (.) #00:14:08-7#
979
980 **Interviewer** Woran liegt das? Was fandest du an ihr dann (.) schlecht? #00:14:12-8#
981
982 **Helena** Dieses/ Also viele Leute waren ja so, aber dieses Gekünstelte kam bei ihr (.) SEHR
983 stark rüber. Und das hasse ich einfach nur. Und deswegen/ keine Ahnung/ kam das irgendwie
984 so rüber, dass ich dann direkt schon so gesagt habe "Bah, die mag ich nicht." und dabei ist es
985 dann auch geblieben. (.) #00:14:29-9#
986
987 **Interviewer** Was findest du genau an ihr so gekünstelt so? (.) Was wirkt künstlich? (.) Es gibt
988 ja viele Aspekte, die man da so bezeichnen könnte. #00:14:37-9#
989
990 **Helena** Also natürlich erstmal ihr Aussehen/ #00:14:40-5#
991
992 **Interviewer** //mhm// (bejahend) #00:14:40-5#
993
994 **Helena** Das ist ganz klar. Aber ich finde auch (..) was sie sagt, das ist so, als würde es eigentlich
995 gar nicht von ihr kommen. Und ich denke das ist auch einer der entscheidenden Punkte denke
996 ich/ #00:14:52-8#
997
998 **Interviewer** Ja. #00:14:53-1#
999
1000 **Helena** Jetzt ich mal. Und ja/ Sie ist halt auch so eine Person, die eher die Meinung der anderen
1001 (.) selbst ANNIMMT ob/ ohne lange darüber nachzudenken und halt so eine Massenperson ist/
1002 #00:15:05-3#
1003
1004 **Interviewer** Ja. #00:15:05-5#
1005
1006 **Helena** Sage ich jetzt mal. Und (.) ja, da bin ich nicht so der Fan von. #00:15:08-9#
1007
1008 **Interviewer** Gibt es auch gute Seiten an ihr? Was du gut findest (.) trotz allem. #00:15:14-4#
1009
1010 **Helena** (.) Nein. (.) #00:15:16-6#
1011
1012 **Interviewer** Okay, ist ja in Ordnung. Jetzt können wir über Katniss noch ein bisschen reden. (.)
1013 Was denkst du ist eigentlich Katniss in ihrem Leben wichtig? #00:15:25-3#
1014
1015 **Helena** (7) Ihre Familie auf jeden Fall. Würde ich jetzt mal sagen. Jedenfalls ihre Mutter und
1016 ihre Schwester. (5) Aber ich denke generell auch so/ (..) Ja/ (8) Sie ist generell irgendwie so
1017 eine Person, die sich so (.) um alle/ (.) Also die versucht alle irgendwie so ein bisschen zu
1018 beschützen und so/ #00:16:03-3#
1019
1020 **Interviewer** //mhm// (bejahend) #00:16:03-3#
1021
1022 **Helena** Und ich denke das ist ihr auch sehr wichtig, dass (..) generell jetzt alles besser wird
1023 sage ich jetzt mal/ #00:16:11-3#
1024

- 1025 **Interviewer** //mhm// (bejahend) #00:16:11-3#
1026
1027 **Helena** Und dass das mit diesen Hunger Games und so/ Dass das alles aufhört, weil das ist ja
1028 kompletter Mist. #00:16:17-7#
1029
1030 **Interviewer** //mhm// (bejahend) #00:16:17-8#
1031
1032 **Helena** Und (.) deswegen auch diese Aufstandsbewegung sage ich jetzt mal. (.) Und ich denke
1033 das ist ihr sehr wichtig. (..) #00:16:26-4#
1034
1035 **Interviewer** Fangen wir mal so stückweise an. Also zum Aufstand habe ich halt gleich extra
1036 noch einen (.) Fragenkatalog dazu. (.) Ich würde jetzt gerne ein bisschen über die Familie reden.
1037 Wie sieht eigentlich so ihr Familienleben aus? Wie würdest du das beschreiben? (.) Mit ihrer
1038 Mutter und ihrer Schwester. #00:16:41-6#
1039
1040 **Helena** (6) Also an die Mutter kann ich mich nicht allzu viel erinnern/ #00:16:50-2#
1041
1042 **Interviewer** //mhm// (bejahend) #00:16:50-2#
1043
1044 **Helena** (..) Ich weiß nur, dass der Vater auf jeden Fall gestorben ist glaube ich. #00:16:55-1#
1045
1046 **Interviewer** Ja. #00:16:55-3#
1047
1048 **Helena** (.) Da gibt es ja diese berühmte Lied, was sie dann irgendwann (.) gesungen hat
1049 während der/ #00:17:02-7#
1050
1051 **Interviewer** Dieses Hanging Tree? #00:17:03-0#
1052
1053 **Helena** Genau. (3) Ja, die kleine Schwester/ Ja, dass sie die auf jeden Fall beschützen will, das
1054 ist ja klar. Also ich denke das Verhältnis zwischen der kleinen Schwester und Katniss selber ist
1055 eigentlich relativ gut. Ich glaube zu der Mutter war es glaube ich nicht so gut. Ich meine da war
1056 irgendwas. (.) Aber ich kann mich jetzt gerade gar nicht erinnern, was es war. (.) #00:17:21-4#
1057
1058 **Interviewer** Ist kein Problem. Kannst du dich denn erinnern, wie das zwischen Prim und ihrer
1059 Mutter ist? (3) Beziehungsweise wie es auf dich wirkt, das ist natürlich das, was ich meine.
1060 #00:17:32-7#
1061
1062 **Helena** (4) Also es wirkt ja eigentlich relativ gut. (..) Ja. #00:17:42-6#
1063
1064 **Interviewer** Wie gesagt, wenn du dich nicht so erinnern kannst, ist es ja kein Problem. Bevor
1065 du irgendwas sagst, was irgendwie nicht drin ist. (.) Wie würdest du allgemein sagen: Wie
1066 findest du diese Familie? #00:17:50-5#
1067
1068 **Helena** (..) Ich finde sie realistisch. #00:17:54-2#
1069
1070 **Interviewer** //mhm// (bejahend) Was findest du an ihr gut gelöst? Beziehungsweise erstmal was
1071 findest du an ihr realistisch? #00:17:59-9#
1072
1073 **Helena** (.) Dass es nicht so eine BILDERbuchfamilie ist mit Vater, Mutter, Kind. Oder zwei Kinder
1074 oder keine Ahnung was. Mit einem schicken Haus und keine Ahnung. Sondern dass wirklich
1075 deutlich wird, dass das halt nicht immer der Fall ist. Der Vater ist gestorben und das Verhältnis
1076 von der Mutter zu Katniss ist jetzt auch nicht das Beste/ #00:18:17-0#
1077
1078 **Interviewer** //mhm// (bejahend) #00:18:17-0#
1079
1080 **Helena** Und das passiert ja in der Realität auch häufiger. Und deswegen finde ich das eigentlich
1081 sehr realitätsnah und das fand ich halt auch sehr gut. #00:18:25-8#
1082
1083 **Interviewer** Und was/ Wie gesagt/ Was findest du in dieser Familie gut gelöst? Was kriegen die
1084 hin? #00:18:29-8#

- 1085
1086 **Helena** (4) Dass sie trotz alle Differenzen, sage ich jetzt mal, trotzdem noch IRGENDwie
1087 füreinander sorgen. Vor allen Dingen ich glaube Katniss hat sich/ (.) hat ja immer so die
1088 Hauptnährerin, sage ich jetzt mal, der Familie gespielt. #00:18:46-9#
1089
1090 **Interviewer** //mhm// (bejahend) #00:18:46-9#
1091
1092 **Helena** Und sie hätte auch einfach sagen können "Nö, mit dieser Mutter habe ich jetzt keine
1093 Lust mehr.". (.) Aber dann hätte ja ihre Schwester ja darunter leider müssen/ #00:18:55-3#
1094
1095 **Interviewer** //mhm// (bejahend) #00:18:55-3#
1096
1097 **Helena** Und/ Also ich fand das eigentlich relativ gut gelöst. (.) #00:18:58-6#
1098
1099 **Interviewer** Was findest du in dieser Familie schlecht gelöst? (10) Beziehungsweise was
1100 kriegen die halt nicht hin? #00:19:10-8#
1101
1102 **Helena** (8) Na ja, (.) dass halt/ das zwischen Katniss und der Mutter. Ich denke (.) dass die auch
1103 irgendwie nicht so wirklich die Gelegenheit haben oder es schaffen sich RICHTIG
1104 auszusprechen. Und das ist ja generell irgendwie immer in jeder Lebenslage so ein/ #00:19:35-
1105 1#
1106
1107 **Interviewer** //mhm// (bejahend) #00:19:35-1#
1108
1109 **Helena** Einer der Punkte, was dann zu Streitereien führt und so weil man halt (.) die (..)
1110 Perspektive des Gegenüber nicht kennt und/ (.) Ja ich denke das ist relativ schlecht gelöst
1111 irgendwie. #00:19:48-4#
1112
1113 **Interviewer** Das färbt dann auch auf die ganze Familie ab? #00:19:50-3#
1114
1115 **Helena** Ja. #00:19:50-6#
1116
1117 **Interviewer** So. (3) Das finde ich ist eine schwierige Frage: Wer denkst du sind eigentlich
1118 Katniss Freunde? Da habe ich halt auch immer andere Antworten gehört und deswegen würde
1119 ich gerne wissen, was du denkst, wer ihre Freunde sind. #00:20:02-7#
1120
1121 **Helena** (6) Also ich denke, das verändert sich im Laufe der Geschichte. #00:20:11-1#
1122
1123 **Interviewer** //mhm// (bejahend) #00:20:11-1#
1124
1125 **Helena** Am Anfang würde ich sagen, dass sie nicht wirklich/ überhaupt irgendwelche Freunde
1126 hat. #00:20:15-1#
1127
1128 **Interviewer** //mhm// (bejahend) #00:20:15-3#
1129
1130 **Helena** Aber später dann zum Beispiel/ (.) Ja, okay, ich weiß nicht ob man das direkt als
1131 Freunde bezeichnen kann, aber Leute, mit denen sie halt zusammenhält. (.) Das ist ja auch
1132 sehr wichtig in einer Freundschaft/ #00:20:27-9#
1133
1134 **Interviewer** //mhm// (bejahend) #00:20:27-9#
1135
1136 **Helena** Dass man immer füreinander da ist und zusammenhält und man weiß "Wenn was ist,
1137 auf den kann ich zählen.". #00:20:32-5#
1138
1139 **Interviewer** //mhm// (bejahend) #00:20:32-7#
1140
1141 **Helena** Zum Beispiel/ Ach (.) #00:20:35-5#
1142
1143 **Interviewer** Wenn du einen Namen nicht kennst, beschreibe die Person. Ich haue es dann
1144 einfach rein, wenn ich das/ (.) #00:20:40-1#

- 1145
1146 **Helena** In dem Sinne fällt mir immer der Typ ein, ((lacht)) den Lenny Kravitz da gespielt hat/
1147 #00:20:43-0#
1148
1149 **Interviewer** Cinna. #00:20:43-5#
1150
1151 **Helena** Genau, diesen/ Das war auch glaube ich irgendwie so ein Modedesigner oder irgendwie
1152 so/ #00:20:46-5#
1153
1154 **Interviewer** Genau. #00:20:46-8#
1155
1156 **Helena** Genau, das fällt mir ein. Ich weiß nicht/ Die haben zwar jetzt nicht allzu viel zusammen
1157 gemacht/ #00:20:50-8#
1158
1159 **Interviewer** //mhm// (bejahend) #00:20:50-8#
1160
1161 **Helena** Aber die hatten trotzdem irgendwie eine gute Verbindung und er hat immer auf sie
1162 gezählt und auf sie gesetzt irgendwie und/ Ja, deswegen fällt er mir irgendwie immer in diesem
1163 Sinne sofort ein. Aber auch (.) zum Beispiel einige Leute, die mit bei den Spielen waren. (.)
1164 #00:21:11-6#
1165
1166 **Interviewer** Beschreibe ruhig, ich haue es dann rein. #00:21:12-3#
1167
1168 **Helena** (4) Ich weiß gar nicht mehr/ (.) Zum Beispiel dieses kleine Mädchen, was ja dann später
1169 gestorben ist. (.) #00:21:21-6#
1170
1171 **Interviewer** Meinst du Rue? Oder/ #00:21:23-8#
1172
1173 **Helena** Ja, genau. Wo sie auch dieses Lied gesungen hat/ #00:21:26-7#
1174
1175 **Interviewer** //mhm// (bejahend) #00:21:26-7#
1176
1177 **Helena** Das hat sie glaube ich da irgend/ Ja, genau. (.) Ja, das zum Beispiel oder noch andere,
1178 wo die sich halt sozusagen ein bisschen zusammengeschlossen haben um halt zu überleben.
1179 #00:21:34-9#
1180
1181 **Interviewer** //mhm// (bejahend) #00:21:34-9#
1182
1183 **Helena** Wobei ich glaube, das war irgendwie so, dass das eigentlich total die doofe Situation
1184 war mit diesem Zusammenschluss, weil es muss ja am Ende EINER übrig/ #00:21:43-0#
1185
1186 **Interviewer** Ja. #00:21:43-2#
1187
1188 **Helena** Bleiben und das heißt dann Krieg untereinander später sage ich jetzt mal. Aber bis zu
1189 einem gewissen Punkt haben sie es halt zusammen geschafft und das ist eigentlich auch (.)
1190 sehr gut. #00:21:52-5#
1191
1192 **Interviewer** //mhm// (bejahend) (.) Wie würdest du denn so diese Beziehung zwischen Cinna
1193 und Katniss beschreiben? Also du hattest ja schon angefangen, was er/ (.) Wie sieht das von
1194 ihrer Seite aus? Was bedeutet ihr diese Freundschaft mit Cinna? #00:22:04-2#
1195
1196 **Helena** (..) Also ich denke, dass/ Es ist sehr wichtig für sie. Vor allen Dingen weil er ihr ja immer
1197 sagte, dass/ Also vor den Spielen, dass er auf sie zählt. Und ich denke das ist egal, ob das jetzt
1198 vor einer Matheprüfung ist/ #00:22:20-3#
1199
1200 **Interviewer** //mhm// (bejahend) #00:22:20-3#
1201
1202 **Helena** Oder halt vor sowas. Es ist immer wichtig, das nochmal zu hören, um halt nochmal sich
1203 selber zu sagen "Ich kann das schaffen." und das man halt wirklich mit vollem Elan da reingeht
1204 und ja/ Ich fand es/ Also ich finde die haben sich/ (.) Ja, er war so der Motivator denke ich jetzt

- 1205 mal. Also wäre er auf jeden Fall für mich gewesen, hätte er das zu mir gesagt und ich finde das
1206 ist sehr wichtig. (.) Und deswegen denke ich war sie ihm auch auf jeden Fall dankbar/ #00:22:45-
1207 7#
- 1208
- 1209 **Interviewer** Ja. #00:22:45-9#
- 1210
- 1211 **Helena** Also ich wäre das auf jeden Fall gewesen. (.) Und das hat ihr natürlich auch viel
1212 gebracht. (..) #00:22:53-0#
- 1213
- 1214 **Interviewer** Und wenn du jetzt das/ Klar, das war eine schwierige Situation. Wie würdest du
1215 dann das Verhältnis zwischen Rue und Katniss bezeichnen? (.) Also diese Freundschaft. Was
1216 hat die ausgemacht? #00:23:03-3#
- 1217
- 1218 **Helena** (3) Ich glaube die Freundschaft basiert hier irgendwie ein wenig auf der gemeinsamen
1219 Situation vielleicht, (.) weil sie ja im gleichen Schlamassel stecken sage ich jetzt mal. Und vor
1220 allem das Mädchen war ja noch so klein und ich denke/ #00:23:18-4#
- 1221
- 1222 **Interviewer** //mhm// (bejahend) #00:23:18-4#
- 1223
- 1224 **Helena** Dass Katniss vielleicht auch ein bisschen an ihre Schwester gedacht hat, weil das/ (.)
1225 sonst wäre das Katniss ja nicht so ergangen. Dann wäre das vielleicht ihre Schwester, die dort
1226 sterben würde oder so. Und (.) deswegen/ Ich denke das ist also ein Grundpfeiler dieser
1227 Verbindung gewesen, sage ich jetzt mal und deswegen ist sie auch bei ihr geblieben und hat
1228 dieses Lied gesungen. Also ich musste da immer an die kleine Schwester denken. #00:23:40-
1229 6#
- 1230
- 1231 **Interviewer** //mhm// (bejahend) (3) Wie denkst du eigentlich stellt sich Katniss so ihre eigene
1232 Zukunft vor? Also jetzt vor den Hunger Games? (.) Wie denkst du sieht das bei ihr aus? (3) Also
1233 auch bevor sie nominiert wurde beziehungsweise die Schwester/ #00:23:57-4#
- 1234
- 1235 **Helena** //mhm// (bejahend) (5) Ich glaube irgendwie war das so ein bisschen perspektivlos. (.)
1236 Weil es gab da ja nicht viel/ Also ich glaube sie hat da selber auch nicht allzu viel (.) sich so
1237 Vorstellungen gemacht oder so. Sondern vielleicht einfach nur, dass es ihrer Schwester gut
1238 geht. Dass sie ihre Schwester versorgt. Aber ich glaube sie hat selber nicht so ALLZU viel/
1239 #00:24:22-8#
- 1240
- 1241 **Interviewer** //mhm// (bejahend) #00:24:22-8#
- 1242
- 1243 **Helena** Darüber nachgedacht, was jetzt ist, wenn sie viel älter ist oder so irgendwie. (.) Ich
1244 denke sie hätte einfach so weiter gemacht. #00:24:30-5#
- 1245
- 1246 **Interviewer** //mhm// (bejahend) Und nach den Hunger Games, wie würdest du sagen sah das
1247 da aus? Nachdem sie teilgenommen hat. Kannst dir eigentlich aussuchen, ob du jetzt sagst
1248 nach den Ersten oder nach den Zweiten. (..) Also jetzt nicht, dass ich unterstelle, das ist gleich/
1249 #00:24:43-5#
- 1250
- 1251 **Helena** //mhm// (bejahend) #00:24:43-7#
- 1252
- 1253 **Interviewer** Sondern einfach, wo du dich eher wohlfühlen würdest, zu sagen "Da kann ich mir
1254 eher das vorstellen, wie das bei ihr aussieht.". #00:24:51-1#
- 1255
- 1256 **Helena** (11) Also ich würde sagen nach den ersten Spielen (4) wusste sie das schon direkt,
1257 dass sie wieder/ Nein, das wusste sie/ #00:25:10-9#
- 1258
- 1259 **Interviewer** //mhm// (verneinend) #00:25:10-9#
- 1260
- 1261 **Helena** Noch nicht. Okay. (..) Ich denke, dass sie vielleicht/ Also auf jeden Fall/ Aber ich weiß
1262 nicht, ob sie da so total über die Zukunft nachgedacht hat. Vielleicht einfach, dass sie zurück zu
1263 ihrer Familie gehen wird und dass die halt/ (.) Dass es denen auf jeden Fall besser gehen wird.

- 1264 Weil ich glaube für die Gewinner gibt es ja/ (..) sind so/ (.) Es gibt ja irgendwie so einen Lohn.
1265 #00:25:37-0#
1266
- 1267 **Interviewer** Genau, das sind ja diese Häuser in diesem/ #00:25:38-9#
1268
- 1269 **Helena** Genau. #00:25:39-2#
1270
- 1271 **Interviewer** Victors' Village. #00:25:39-8#
1272
- 1273 **Helena** Und das würde ja auf jeden Fall eine totale Verbesserung der Lebenslage bedeuten. (.)
1274 Und da kann man dann auch ALT werden sage ich/ #00:25:48-8#
1275
- 1276 **Interviewer** //mhm// (bejahend) #00:25:48-8#
1277
- 1278 **Helena** Jetzt mal. (.) Ich glaube daran hat sie einfach gedacht und dass es ihrer Familie besser
1279 gehen wird auf jeden Fall. (.) Ja und dass sie halt nicht mehr so NOT haben, wenn irgendwie
1280 kein Essen da ist oder so/ #00:26:02-1#
1281
- 1282 **Interviewer** //mhm// (bejahend) #00:26:02-1#
1283
- 1284 **Helena** Das wird es gar nicht mehr geben. Weil ich denke daran hat sie einfach gedacht, dass
1285 die Zukunft dann viel besser werden würde. #00:26:08-0#
1286
- 1287 **Interviewer** //mhm// (bejahend) (..) Wir haben jetzt noch so in etwa zehn Minuten. Da würde ich
1288 erstmal allgemein noch über Panem reden. Wie findest du eigentlich die Welt in Panem? Wie
1289 empfindest du das? #00:26:20-0#
1290
- 1291 **Helena** (4) Also/ (4) Ich konnte mich teilweise/ Also ich konnte es teilweise total nachvollziehen
1292 beziehungsweise unsere Welt sage ich jetzt mal/ #00:26:36-3#
1293
- 1294 **Interviewer** //mhm// (bejahend) #00:26:36-3#
1295
- 1296 **Helena** Einordnen, weil gewisse Charaktere sind halt/ gibt es halt wirklich sage ich jetzt mal.
1297 Jetzt/ Vielleicht jetzt nicht in DEM SINNE, wie die so in dem Buch dargestellt sind. Aber die
1298 Hauptcharakterzüge sage ich jetzt mal sind natürlich vertreten und (..) das mit den Hunger
1299 Games/ Ja, das (4) erschien mir immer so irgendwie als irgendwas, was WIRKLICH (.)
1300 passieren KÖNNTE. Weil die Welt ist einfach verrückt manchmal und/ #00:27:08-4#
1301
- 1302 **Interviewer** //mhm// (bejahend) #00:27:08-4#
1303
- 1304 **Helena** (.) Es gab schon so unglaubliche Sachen. Wären die nicht passiert, würde man das
1305 wahrscheinlich gar nicht richtig glauben/ #00:27:14-7#
1306
- 1307 **Interviewer** //mhm// (bejahend) #00:27:14-7#
1308
- 1309 **Helena** (.) Dass ich das gar nicht so abwegig finde. (..) Ja, also ich würde sagen, in einem
1310 gewissen Teil auf jeden Fall REALISTISCH. #00:27:24-4#
1311
- 1312 **Interviewer** //mhm// (bejahend) (..) Wie würdest du das Zusammenleben der Menschen in
1313 Panem beschreiben? #00:27:30-8#
1314
- 1315 **Helena** (12) Na ja, ziemlich abgetrennt teilweise (.) durch die verschiedenen Distrikte und so/
1316 #00:27:47-7#
1317
- 1318 **Interviewer** //mhm// (bejahend) #00:27:47-7#
1319
- 1320 **Helena** Aber ich denke innerhalb der Distrikte (.) gab es eigentlich TEILWEISE ein relativ
1321 FAMILIÄRES Verhältnis würde ich jetzt mal sagen. Oder zumindest so, dass man sich im Notfall
1322 geholfen hat oder halt auch mal irgendwie keine Ahnung wegen Essen irgendwie was

- 1323 austauschen konnte. Zum Beispiel, dass man jetzt irgendwie (.) irgendwas gibt, was man noch
1324 Zuhause liegen hat/ #00:28:12-6#
- 1325
- 1326 **Interviewer** //mhm// (bejahend) #00:28:12-6#
- 1327
- 1328 **Helena** Und dafür kriegt man jetzt irgendwas zu essen (.) und sowas alles. Also/ (.) Ja, aber ich
1329 denke im Allgemeinen würde ich auf jeden Fall betonen, dass es total abgetrennt ist und es
1330 praktisch MEHRERE Welten in einer sind/ #00:28:23-3#
- 1331
- 1332 **Interviewer** //mhm// (bejahend) #00:28:23-3#
- 1333
- 1334 **Helena** Weil alle Distrikte ja KOMPLETT anders sind. (.) #00:28:27-9#
- 1335
- 1336 **Interviewer** Was findest du denn in dieser Gesellschaft gut gelöst? #00:28:30-9#
- 1337
- 1338 **Helena** (12) Also ich persönlich würde es jetzt vielleicht nicht so als super bezeichnen/
1339 #00:28:47-1#
- 1340
- 1341 **Interviewer** //mhm// (bejahend) #00:28:47-1#
- 1342
- 1343 **Helena** Aber dass die so abgetrennt waren/ Ich fand das eigentlich auch relativ (3)
1344 REALISTISCH sage ich jetzt mal, weil man generell immer merkt, dass sich egal WO man ist/
1345 Es bilden sich einfach immer Gruppen. #00:29:01-8#
- 1346
- 1347 **Interviewer** //mhm// (bejahend) #00:29:01-8#
- 1348
- 1349 **Helena** Und geschlossene Gesellschaften sage ich jetzt einfach mal (.) und ich fand das
1350 eigentlich/ Ich fand das relativ treffend eigentlich und/ Ja. Also das würde ich auf jeden Fall so
1351 (.) als gut in dem Sinne sagen. #00:29:15-0#
- 1352
- 1353 **Interviewer** Also das hast du im Jetzt auch wieder erkannt? #00:29:16-5#
- 1354
- 1355 **Helena** Ja. #00:29:16-7#
- 1356
- 1357 **Interviewer** Hast du dann vor allem. (.) Okay. (.) Was findest du eigentlich schlecht gelöst in
1358 Panem? #00:29:23-6#
- 1359
- 1360 **Helena** (10) Ich fand es eigentlich alles/ (.) Es war alles so stimmig. Also ich würde jetzt nicht
1361 sagen mir gefällt das, wie das dort war/ #00:29:39-6#
- 1362
- 1363 **Interviewer** //mhm// (bejahend) #00:29:39-6#
- 1364
- 1365 **Helena** Aber es war halt/ Es hat halt alles zusammengepasst und deswegen würde ich
1366 eigentlich sagen, dass ich das alles gut fand. (.) Jetzt natürlich nicht, dass ich das/ (.) #00:29:48-
1367 4#
- 1368
- 1369 **Interviewer** Nicht wertend gemeint/ #00:29:49-5#
- 1370
- 1371 **Helena** Genau, sondern halt das hat harmoniert zusammen sage ich jetzt mal. Also dass es die
1372 verschiedenen Distrikte gab/ gibt. Das war immer/ Das finde ich auf jeden Fall sehr gut. (.) Ja,
1373 was ich gerade schon gesagt habe, das passt einfach, also man merkt diese Welt wurde
1374 vorausgeplant von vorne bis hinten und es passt einfach alles. #00:30:10-9#
- 1375
- 1376 **Interviewer** //mhm// (bejahend) (.) Was würdest du eigentlich sagen ist das Schlimmste, was in
1377 Panem falsch gelöst ist? (3) Also wenn du dich entscheiden müsstest. #00:30:21-9#
- 1378
- 1379 **Helena** (10) Na ja, das schlimmste selber (.) sind ja die Hunger Games/ #00:30:35-4#
- 1380
- 1381 **Interviewer** //mhm// (bejahend) #00:30:35-4#
- 1382

- 1383 **Helena** Also das ist ja ganz klar. Da finde ich es sogar noch besser, dass die alle abgetrennt
1384 sind voneinander. Aber die Hunger Games, das ist ja wirklich/ Also das ist das Schlimmste. Ich
1385 denke das ist auch das, was das so ein bisschen ausmacht, wenn man jetzt/ also über *The*
1386 *Hunger Games* redet, da fallen einem sofort die Hunger Games ein. (.) Also das würde ich auf
1387 jeden Fall als das Schlimmste/ Weil das ist ja/ (.) Das ist zugucken, wie Leute sterben im Prinzip
1388 und/ (.) Wobei ich finde hier (.) sehr gut die Gesellschaft/ Also das war ja irgendwie immer so,
1389 dass die Gesellschaft sich total darauf gefreut hat, das/ #00:31:11-7#
1390
1391 **Interviewer** //mhm// (bejahend) #00:31:11-7#
1392
1393 **Helena** Zu sehen und sowas alles. Und ich finde, das kann man gut auf die Realität/ Ich weiß
1394 nicht, wie man das sagt: Projizieren oder so irgendwie. Also/ #00:31:19-2#
1395
1396 **Interviewer** Ja. #00:31:19-4#
1397
1398 **Helena** Verbinden. Was auch immer. Weil die Gesellschaft ist einfach so, dass die sich/ die
1399 macht nichts, die guckt nur. (.) Ob das jetzt bei einem Autounfall oder so/ Also natürlich nicht/
1400 #00:31:30-0#
1401
1402 **Interviewer** //mhm// (bejahend) #00:31:30-0#
1403
1404 **Helena** ALLE MENSCHEN/ #00:31:30-6#
1405
1406 **Interviewer** Klar. #00:31:30-8#
1407
1408 **Helena** Aber sehr viele. (.) Und (.) bei dem Leid anderer (..) versuchen die einfach nur ihren
1409 eigenen Profit rauszuschlagen und deswegen denke ich ist es eigentlich auch/ (..) Also in DEM
1410 Fall gut gelöst, aber das Schlimmste sind natürlich die Hunger Games. #00:31:46-6#
1411
1412 **Interviewer** Und wer würdest du sagen ist in Panem diese Art von Mensch, die du beschrieben
1413 hast? Die sich daran erfreuen am Leid anderer? #00:31:54-1#
1414
1415 **Helena** Auf jeden Fall/ (.) Ich habe den Namen des Typen vergessen. #00:31:57-7#
1416
1417 **Interviewer** Den Präsidenten? #00:31:58-7#
1418
1419 **Helena** Genau, der das alles/ #00:31:59-5#
1420
1421 **Interviewer** Snow. #00:32:00-1#
1422
1423 **Helena** Genau. Ich weiß nicht wieso, aber er erinnert mich an Donald Trump. (4) Ich weiß nicht
1424 wieso/ ((lacht)) #00:32:06-0#
1425
1426 **Interviewer** Okay. #00:32:06-0#
1427
1428 **Helena** Aber ich denke immer an Donald Trump, wenn ich über den da nachdenke. #00:32:09-
1429 4#
1430
1431 **Interviewer** Ich weiß nur sein Sohn heißt Donald (.) oder heißt er Donald? Ich weiß gerade
1432 nicht. Also von den Sutherlands heißt irgendwer Donald. #00:32:15-5#
1433
1434 **Helena** Das kann kein Zufall sein. ((lacht)) #00:32:17-5#
1435
1436 **Interviewer** (.) Ja gut, dann würde ich jetzt noch zum Abschluss über das Thema Rebellion mit
1437 dir reden. #00:32:23-1#
1438
1439 **Helena** //mhm// (bejahend) #00:32:23-1#
1440
1441 **Interviewer** Was heißt für dich eigentlich Rebellion allgemein? Jetzt fernab der Bücher. Wie
1442 würdest du das beschreiben/ #00:32:28-7#

- 1443
1444 **Helena** Aufstand. Also ich würde das sofort mit Aufstand in Verbindung bringen. Und generell
1445 kämpfen für eine Sache, die jetzt/ (4) Ja, kämpfen für eine Sache, die es nicht so/ Ich weiß nicht,
1446 wie ich das sagen soll. (..) #00:32:44-8#
1447
1448 **Interviewer** Sonst umschreibe es einfach. (3) Klingt immer einfach als Aufforderung, aber/
1449 #00:32:45-7#
1450
1451 **Helena** (4) Vielleicht für eine Sache, die jetzt noch nicht so GROß ist sage ich jetzt mal. Und
1452 generell/ Ich denke dazu gehört auch das Aufmerksammachen von anderen Leuten. (.) Und/ (.)
1453 Ja/ Also ich würde jetzt auf jeden Fall Aufstand einfach sagen, dass/ (.) #00:33:09-4#
1454
1455 **Interviewer** Auf jeden Fall okay. Was für ein Verhalten findest du in einer Rebellion richtig? Wie
1456 soll man sich dort verhalten? #00:33:15-1#
1457
1458 **Helena** Friedlich. Also es gibt natürlich viele Leute, die (.) versuchen ihren Willen mit Gewalt
1459 durchzusetzen/ #00:33:23-0#
1460
1461 **Interviewer** //mhm// (bejahend) #00:33:23-0#
1462
1463 **Helena** Und meiner Meinung nach ist das nicht richtig. (.) Man kommt einfach viel weiter, wenn
1464 man (.) das versucht auf friedliche Art und Weise zu lösen und einfach die Argumente
1465 vorzubringen. (.) Ja, also ich finde das generell/ Ich bin mehr so für Frieden als für Krieg/
1466 #00:33:40-2#
1467
1468 **Interviewer** //mhm// (bejahend) #00:33:40-2#
1469
1470 **Helena** Und deswegen. Ja. #00:33:41-4#
1471
1472 **Interviewer** Nee, ist auf jeden Fall okay. Damit beantwortest du auch die Frage "Wie man soll
1473 man sich NICHT verhalten?". Du hast ja eben Beispiel gegeben. (.) Jetzt bezogen auf die
1474 Rebellion in *The Hunger Games*: Warum würdest du sagen entscheidet sich Katniss eigentlich
1475 zu rebellieren? Oder an der Rebellion teilzunehmen. Was sind so die Gründe? #00:33:57-6#
1476
1477 **Helena** (7) Ich denke sie wollte das Leid stoppen. Und sie hat selber eingesehen wie (.) dumm
1478 das eigentlich ist. Aber ich denke, das hat auch viel mit ihrer Schwester zu tun/ #00:34:14-5#
1479
1480 **Interviewer** //mhm// (bejahend) #00:34:14-5#
1481
1482 **Helena** Zum Beispiel durch diese Situation mit dem kleinen Mädchen. Ich denke auf jeden Fall,
1483 dass sie da irgendwie Verbindungen mit ihrer Schwester in ihrem Kopf/ #00:34:22-1#
1484
1485 **Interviewer** Ja. #00:34:22-4#
1486
1487 **Helena** Geschaffen hat sage ich jetzt mal. Und dass sie sowas für die künftigen Generationen
1488 einfach nicht mehr wollte. Und ich denke so hat sie langsam den Entschluss gefasst, dass das/
1489 dass man da irgendwas gegen tun muss. Und ich denke deswegen kam das alles. (.) #00:34:36-
1490 3#
1491
1492 **Interviewer** //mhm// (bejahend) Welche Gefahren hat das eigentlich für Katniss zu rebellieren?
1493 #00:34:39-9#
1494
1495 **Helena** (.) Na ja, sie setzt ihr Leben ja theoretisch damit aufs Spiel, weil/ #00:34:44-4#
1496
1497 **Interviewer** //mhm// (bejahend) #00:34:44-7#
1498
1499 **Helena** Es gibt ja SO viele Leute, die nicht WOLLEN, dass Leute rebellieren. Also aus der/
1500 #00:34:49-1#
1501
1502 **Interviewer** //mhm// (bejahend) #00:34:49-1#

- 1503
1504 **Helena** Masse herausspringen sage ich jetzt mal. Und/ Also sie hätte sterben können, dabei
1505 aber ist/ hat sie nicht interessiert beziehungsweise sie hat es trotzdem getan. #00:34:58-7#
1506
1507 **Interviewer** //mhm// (bejahend) #00:34:58-9#
1508
1509 **Helena** Also sie hat wirklich für eine Sache gekämpft. (.) #00:35:02-9#
1510
1511 **Interviewer** Was würdest du sagen: Was ist eigentlich das Ziel der Rebellen gewesen in dem
1512 Buch? #00:35:09-0#
1513
1514 **Helena** (.) Die Gesellschaft zu verändern. Also generell die Hunger Games natürlich
1515 abzuschaffen, aber/ #00:35:14-8#
1516
1517 **Interviewer** //mhm// (bejahend) #00:35:14-8#
1518
1519 **Helena** Das (.) hätte (.) denke ich mal auch eine totale Veränderung der Gesellschaft/ Würde
1520 das mit sich ziehen einfach/ #00:35:21-6#
1521
1522 **Interviewer** //mhm// (bejahend) #00:35:21-6#
1523
1524 **Helena** Als Folge. Weil das ist ja so der zentrale Punkt dieser Gesellschaft. Diese Hunger
1525 Games. Wenn das wegfallen würde, würde sich ALLES verändern und ich denke das war (.)
1526 so der Hauptgrund. Und den Leuten auch die Augen zu öffnen/ #00:35:37-8#
1527
1528 **Interviewer** //mhm// (bejahend) Ich denke direkt jetzt an Dominosteine. ((lacht)) Wenn du einen
1529 wegnimmst/ #00:35:40-8#
1530
1531 **Helena** Genau. #00:35:41-4#
1532
1533 **Interviewer** Klappt es nicht, aber ich sollte ja natürlich nicht assoziieren. ((lacht)) #00:35:44-4#
1534
1535 **Helena** ((lacht)) #00:35:44-8#
1536
1537 **Interviewer** Wie findest du eigentlich den Umgang der Rebellen mit ihren Gegnern? (.) Also
1538 jetzt halt das dritte Buch. #00:35:51-6#
1539
1540 **Helena** //mhm// (bejahend) (6) Also ich finde es der Situation (.) angemessen sage ich jetzt mal
1541 so. Weil ich finde/ Also es gibt halt irgendwie keine/ (3) Es gibt kein Buch, wo geschrieben steht
1542 "So müssen sich Leute, die rebellieren, verhalten."/ #00:36:11-7#
1543
1544 **Interviewer** //mhm// (bejahend) #00:36:11-7#
1545
1546 **Helena** Also es ist halt immer/ Man kann dann nicht/ Man kann nicht sagen "Das ist richtig. Das
1547 ist falsch.". (.) Weil vielleicht/ Ja, keine Ahnung. Das ist/ (.) Man muss halt einen Weg finden (.)
1548 die Leute auch zu erreichen und es wirklich auch zu schaffen. (.) Und deswegen würde ich jetzt
1549 nicht sagen, dass es irgendwie ein richtig oder falsch oder "Das finde ich gut und nicht gut."
1550 gibt. Ich finde es ist dem Buch angemessen gelöst sage ich jetzt mal so. #00:36:38-3#
1551
1552 **Interviewer** //mhm// (bejahend) #00:36:38-3#
1553
1554 **Helena** Und ja. (.) #00:36:41-4#
1555
1556 **Interviewer** Wer würdest du eigentlich sagen sind die Gewinner der Rebellion am Ende? (7)
1557 Oder genauso könntest du sagen: Wer sind die Verlierer? Wenn das leichter ist. #00:36:44-5#
1558
1559 **Helena** (.) Also die Verlierer sind auf jeden Fall die Leute, die (3) ja für die Hunger Games waren
1560 und so. Also würde ich auf jeden Fall sagen. (..) Weil (.) die anderen einfach/ Die haben einfach/
1561 Die haben erreicht, was sie wollten. Deswegen/ (.) würde ich die als klarer Gewinner (..)
1562 bezeichnen. (.) #00:37:16-1#

- 1563
1564 **Interviewer** Können wir noch zwei Fragen machen? #00:37:16-9#
1565
1566 **Helena** Natürlich. #00:37:17-1#
1567
1568 **Interviewer** Ist das okay? (.) Cool. Mit welchen Konsequenzen müssen eigentlich die Gewinner
1569 und Verlierer leben? #00:37:22-7#
1570
1571 **Helena** (..) Totaler Umschwung der Gesellschaft auf jeden Fall. (.) Aber auch generell, dass
1572 natürlich nichts mehr so sein wird wie vorher, weil sich natürlich ALLES ändert dadurch. (.) Und
1573 ja, ich denke damit müssen sie erstmal klarkommen. (.) #00:37:40-3#
1574
1575 **Interviewer** //mhm// (bejahend) (..) Ja jetzt doch die vorletzte Frage: Wenn du selber in Panem
1576 zu dieser Zeit gewesen wärest, könntest du dir vorstellen, dass du auch an dieser Rebellion
1577 teilgenommen hättest? #00:37:51-2#
1578
1579 **Helena** (6) Also ich weiß natürlich nicht, wie mein/ (.) meine Charaktereigenschaften und so/
1580 #00:38:02-2#
1581
1582 **Interviewer** //mhm// (bejahend) #00:38:02-2#
1583
1584 **Helena** Da gewesen (.) wären, weil ich natürlich anders aufgewachsen wäre et cetera/
1585 #00:38:06-6#
1586
1587 **Interviewer** Aber sagen wir mal aus dem Jetzt jetzt/ #00:38:07-8#
1588
1589 **Helena** Genau, aus dem Jetzt würde ich schon sagen Ja. Weil ich generell irgendwie eine
1590 Person bin, die (.) nicht diese Massenbewegungen unterstützt/ #00:38:18-2#
1591
1592 **Interviewer** //mhm// (bejahend) #00:38:18-2#
1593
1594 **Helena** Sage ich jetzt mal. Und deswegen würde ich auf jeden Fall auch gegen die Gesellschaft
1595 was sagen. Auf jeden Fall. (..) #00:38:25-7#
1596
1597 **Interviewer** Letzte Frage: (..) Wobei, ja. (.) Entschuldigung, doch zwei. ((lacht)) (.) Wie stellst
1598 du dir eigentlich die Zukunft nach den Büchern vor? Was denkst du passiert dann? #00:38:36-
1599 8#
1600
1601 **Helena** (6) Ich denke (.) generell dass/ Die Welt dort wird einfach nicht mehr so sein wie vorher.
1602 Die Distrikte werden nicht mehr so abgegrenzt/ #00:38:51-3#
1603
1604 **Interviewer** //mhm// (bejahend) #00:38:51-3#
1605
1606 **Helena** Sein. (.) Die Hunger Games gibt es natürlich nicht mehr. Aber auch generell sind
1607 ANDERE Leute an der Macht sage ich jetzt mal/ #00:38:58-3#
1608
1609 **Interviewer** //mhm// (bejahend) #00:38:58-3#
1610
1611 **Helena** Also die Leute, die dort vorher waren, regieren nicht mehr sage ich jetzt mal. (.) Also es
1612 wäre ein totaler Umschwung der gesamten Welt. Also ich denke es würde langsam in Richtung
1613 UNSERE Welt gehen. Sage ich jetzt mal so, was man als normal bezeichnen würde. #00:39:14-
1614 5#
1615
1616 **Interviewer** Jetzt als letztes noch: Was denkst du wäre wohl passiert, wenn die Rebellen nicht
1617 rebelliert hätten? #00:39:19-3#
1618
1619 **Helena** Ich denke das wäre immer so weiter gegangen. Also es würde die Hunger Games
1620 geben und es würde auch/ (.) Denke/ Vielleicht wären irgendwann auch (.) neue/ #00:39:28-2#
1621
1622 **Interviewer** //mhm// (bejahend) #00:39:28-2#

1623

1624 **Helena** Leute gekommen, die rebelliert hätten sage ich jetzt mal. Aber man weiß es halt nicht.
1625 Also es (.) könnte aber auch nicht sein. (.) #00:39:37-9#

1626

1627 **Interviewer** Also eigentlich/ #00:39:38-5#

1628

1629 **Helena** Ich schätze, es würde einfach immer so weitergehen und es würde sich nichts ändern.
1630 (.) #00:39:42-9#

1631

1632 **Interviewer** Super, wir wären durch. #00:39:44-3#

Appendix A23 Jenny T1

- 1 **Interviewer** Jetzt geht es erstmal ganz allgemein für mich ums Lesen. Wie oft liest du denn so
2 Bücher in der Woche? #00:00:05-1#
3
- 4 **Jenny** (.) Ja, nicht so oft, ich lese nicht so oft. (.) #00:00:08-6#
5
- 6 **Interviewer** Was heißt nicht so oft? #00:00:10-0#
7
- 8 **Jenny** Also, wenn ich lese/ Also ich lese halt gerne, aber (.) ich/ Wenn ich ein spannendes Buch
9 habe, dann lese ich gerne, wenn nicht, dann interessiert mich Lesen nicht so. #00:00:19-0#
10
- 11 **Interviewer** //mhm// (bejahend) #00:00:19-0#
12
- 13 **Jenny** Aber, wenn ich dann mal lese, dann lese ich auch bis ich das Buch durch habe.
14 #00:00:21-9#
15
- 16 **Interviewer** //mhm// (bejahend) (.) Gibt es da bestimmte Tage, an denen du liest oder gibt es
17 da irgendwie eine Regelmäßigkeit? #00:00:29-4#
18
- 19 **Jenny** Nein, das ist immer wenn ich Lust habe. Wenn ich ein Buch sehe, dann denke ich
20 manchmal "Oh ja, ich hab Lust zu lesen" oder manchmal denke ich "Nee.". Aber wenn ich dann
21 ein Buch habe, dann lese ich das auch. (.) #00:00:40-0#
22
- 23 **Interviewer** Und wie lange liest du dann so? #00:00:42-5#
24
- 25 **Jenny** (.) Bis ich was anderes machen muss. Ich lese es ko/ ich lese manchmal drei Stunden
26 durch dann, wenn es mich interessiert. Aber, wenn ich so ein Buch habe, was ganz langweilig
27 oder was mich gar nicht interessiert, dann höre ich meistens auch schon so nach einer halben
28 Stunde auf. #00:00:54-0#
29
- 30 **Interviewer** //mhm// (bejahend) Ich kenne das auch. #00:00:56-8#
31
- 32 **Jenny** Es muss nur den bestimmten Buchstil haben, wie es auch geschrieben ist. Manchmal ist
33 es ganz komisch geschrieben, dann habe ich mit einem Buch aufgehört und hab mir ein neues
34 gekauft. (.) #00:01:03-9#
35
- 36 **Interviewer** //mhm// (bejahend) Hast du denn da so konkret Lieblingsgenres? (.) #00:01:08-5#
37
- 38 **Jenny** Nein, also/ (.) Ich mag halt am/ Also [Genre1 Jenny], wenn das so ist. Also eher so/ (.)
39 Ja, sonst habe ich da nichts. (.) #00:01:16-9#
40
- 41 **Interviewer** Hast du denn so Lieblingsautoren? Vielleicht, von denen du gerne was liest oder
42 so eine Lieblingsreihe von Büchern? #00:01:23-6#
43
- 44 **Jenny** (.) Puh. #00:01:25-0#
45
- 46 **Interviewer** Die du besonders gut fandest. #00:01:25-9#
47
- 48 **Jenny** Ja, ich mochte halt eine Zeit lang [Autor_in1 Jenny]. #00:01:29-2#
49
- 50 **Interviewer** //mhm// (bejahend) #00:01:29-7#
51
- 52 **Jenny** Oder wie die heißt, die mochte ich ganz gerne, aber (.) dann/ Ich weiß immer nur die
53 Titel, ich weiß nie die Autoren, weil ich die immer vergesse. #00:01:36-9#
54
- 55 **Interviewer** Sonst kannst du mal Titel sagen, die du besonders/ #00:01:39-0#
56

- 57 **Jenny** Ja ich fand, wir haben immer Schulbücher gelesen. Die fand ich eigentlich immer ganz
58 gut. Zum Beispiel [Schulbuch1 Jenny] fand ich ganz gut. #00:01:44-3#
- 59
- 60 **Interviewer** [Autor_in von Schulbuch1 Jenny] ist das glaube ich. #00:01:45-9#
- 61
- 62 **Jenny** Ja, den fand ich ganz cool. Der war auch spannend fand ich. (.) Sonst, ich hab auch mal/
63 (.) [Buchtitel1 Jenny], das fand ich MEGA gut. Ich hab nur leider den Autor vergessen. (.) Und
64 ja/ (..) Sonst lesen wir auch noch ein Buch [Schulbuch2 Jenny], das hört sich auch ganz gut an.
65 Also im Unterricht halt. #00:02:05-2#
- 66
- 67 **Interviewer** Ah, okay, dann lest ihr auch im Unterricht momentan/ #00:02:07-1#
- 68
- 69 **Jenny** //mhm// (bejahend) #00:02:07-3#
- 70
- 71 **Interviewer** Viele Bücher. Wusste ich noch gar nicht, aber cool/ #00:02:09-5#
- 72
- 73 **Jenny** Ja, [Zahl] Stück. (4) #00:02:13-4#
- 74
- 75 **Interviewer** Ich weiß jetzt leider gerade nicht, ob du das gerade schon gesagt/ Du hast schon
76 gesagt, was du eigentlich ganz gerne liest? #00:02:16-9#
- 77
- 78 **Jenny** //mhm// (bejahend) #00:02:17-3#
- 79
- 80 **Interviewer** Genau, so jetzt fängt es auch an mit den schwierigeren Fragen. Ich stelle keine
81 einfachen, denn da wüsste ich selber die Antworten. #00:02:22-5#
- 82
- 83 **Jenny** ((lacht)) #00:02:22-8#
- 84
- 85 **Interviewer** Und zwar würde ich gerne so jetzt/ (.) was aus dem Jetzt von dir wissen. Was ist
86 dir denn gerade so in deinem eigenen Leben wichtig? #00:02:29-0#
- 87
- 88 **Jenny** (.) Freunde, ganz ganz wichtig sind Freunde. Und auch Familie natürlich. #00:02:34-5#
- 89
- 90 **Interviewer** Was bedeutet für dich Freundschaft? #00:02:37-4#
- 91
- 92 **Jenny** Freundschaft bedeutet für mich, dass wenn man für einander da ist, dass man
93 miteinander lachen, aber auch traurig sein kann und dass (.) man halt immer füreinander da ist,
94 egal was ist. (3) #00:02:48-1#
- 95
- 96 **Interviewer** Was heißt dieses (.) "Immer für einander da sein"? Was bedeutet/ #00:02:51-5#
- 97
- 98 **Jenny** Wenn einer ein Problem hat, dann man einfach kurz vorbeikommen, egal ob man
99 vielleicht gerade nicht so Lust hat oder/ Dann kann die Freundin halt trotzdem vorbeikommen,
100 egal, wenn man gerade nicht so Lust hat. (3) #00:03:04-1#
- 101
- 102 **Interviewer** Da muss ich auch nochmal/ (.) Für mich sind das halt häufig so Sachen, die ich
103 auch gerne sage, aber nur nicht weiß (.) was es eigentlich bedeutet. "Immer für einander da
104 sein, egal was ist". (.) Ich hab das eigentlich/ Jeder hat sowas schönes mal gesagt, da denke
105 ich da nochmal in Ruhe drüber nach. Cool, jetzt machen wir (.) einen Twist: Was macht dich
106 denn als gute Freundin aus? #00:03:25-1#
- 107
- 108 **Jenny** Boah. #00:03:25-6#
- 109
- 110 **Interviewer** Es klingt nichts selbstverliebt hier, das habe ich allen anderen schon gesagt.
111 Einfach ganz ehrlich/ Ich hab keine Vorurteile. #00:03:31-2#
- 112
- 113 **Jenny** Ich finde, meine Freunde können immer zu mir kommen, egal was ist. Was ich selbst/
114 Was ich selbst wichtig finde, finde ich sollte man als Freundin auch (.) sein. Wenn ich was sage
115 wie 'Meine Freundin muss (.) so und so sein', dann muss ich das ja auch sein, damit/ #00:03:43-
116 2#

117

118 **Interviewer** //mhm// (bejahend) #00:03:43-2#

119

120 **Jenny** Ich eine gute Freundin für m/ für die Freundin halt auch bin. Und ja, ich denke mal meine
121 Freunde können immer zu mir kommen, wenn was ist. Ich sage auch nichts weiter, also ich sag
122 gar nichts weiter, das bleibt halt komplett unter uns. (.) #00:03:53-6#

123

124 **Interviewer** //mhm// (bejahend) (..) Was fällt mir da noch ein? Sonst gehen wir mal weiter zur
125 Familie. Was heißt denn Familie für dich? #00:04:01-6#

126

127 **Jenny** (..) Familie ist die/ wo man immer/ wo man sich immer fallen lassen kann. Wo man sein
128 kann, wenn es einem schlecht, wenn es einem gut geht. Man kann immer zu denen kommen.
129 Man fühlt sich sicher bei denen und (..) Familie ist/ das ist eigentlich das Schönste so. Also erst
130 kommt Familie und dann natürlich Freunde, das ist ganz klar.(..) #00:04:19-6#

131

132 **Interviewer** Was heißt für dich so dann "das Schönste"? Was macht das konkret so schön?
133 #00:04:25-3#

134

135 **Jenny** Ja, weil sich halt immer fallen lassen kann in die Familie, man/ Die Familie ist halt für
136 einen da, sie beschützt ein, sie/ #00:04:30-9#

137

138 **Interviewer** //mhm// (bejahend) #00:04:31-0#

139

140 **Jenny** Sie/ Sie gibt einem einfach Halt, wenn was zum Beispiel nicht gut klappt. (..) #00:04:34-
141 7#

142

143 **Interviewer** Cool, also finde ich super, dass das bei dir so ist. (..) Was zeichnet dich denn als
144 gutes Familienmitglied aus? #00:04:41-6#

145

146 **Jenny** Oh! ((lacht)) Ja/ (..) Ich/ Man kann halt auch also/ Man kann halt auch zu/ Also meine
147 Eltern können dann doch immer zu mir kommen. Also ich bin da halt so. Und (..) ich weiß nicht,
148 ob ich eigentlich ein gutes Familienmitglied bin ((lacht)), weil/ Also ich denke halt schon. (..) Aber
149 es kann nicht/ Das ist ganz schwer zu sagen mit dem Familienmitglied, das kann ich nicht so
150 gut beantworten. #00:05:01-2#

151

152 **Interviewer** Was bringst du denn sonst in die Familie, was euch gut tut? Drehen wir es mal so
153 ein bisschen um. #00:05:05-6#

154

155 **Jenny** Freu/ Also ich bin ein sehr positiver Mensch, deswegen glaube ich bin ich sehr positiv
156 für die Familie. (..) Und (..) ich helfe auch manchmal im Haushalt, denn [Elternteil1 Jenny] hatte
157 letztens ‚[Krankheit], da habe ich [Elternteil1 Jenny] zum Beispiel sehr viel geholfen, weil
158 [Elternteil1 Jenny] nicht [Aktivität] durfte zum Beispiel. Und ich denke eine Familie zieht immer
159 an einem Strang und die hilft da und dann/ (..) Eine Hand wäscht die andere sozusagen. Ja, so.
160 #00:05:27-4#

161

162 **Interviewer** Finde ich auf jeden Fall super, dass das bei dir so ist. Gibt es außer Familie und
163 Freundschaft noch was, was dir so wichtig ist? #00:05:32-7#

164

165 **Jenny** (..) Zählen Haustiere? #00:05:34-5#

166

167 **Interviewer** Klar. Alles zählt. #00:05:35-4#

168

169 **Jenny** Ja ich habe [Haustier], [Haustier] ist mir auch super wichtig. [Haustier] zählt eigentlich
170 genauso zur Familie, wie jedes andere. [Haustier]/ Ohne [Haustier], das ist einfach/ Ich hab
171 [Haustier] schon von ganz klein auf und deswegen ist [Haustier] mir auch SUPER wichtig.
172 #00:05:47-2#

173

174 **Interviewer** (..) Woran liegt so für dich so konkret, dass [Haustier] zur Familie zählt? Also außer
175 dass [Haustier] seit klein auf dabei ist. #00:05:54-1#

176

- 177 **Jenny** Nein, ich hatte halt schon immer Tiere und die waren halt immer sofort in unsere Familie
178 integriert. Die waren/ Ich war seit ich kl/ Also seit [Zeitpunkt], hatte ich [Haustier] und seitdem
179 zählt das einfach zur Familie, weil ich finde [Haustiergattung] oder Tiere generell sind einfach
180 (.) trotzdem irgendwie Familienmitglieder. Auch wenn sie halt Tiere sind. (5) #00:06:15-8#
181
- 182 **Interviewer** Ich versuche/ Ich glaube, das können wir nicht beantworten, aber das finde ich mal
183 interessant sich zu überlegen woran das liegt, dass man das so als Familienmitglied wahrnimmt
184 außer dieses Dasein. #00:06:24-2#
185
- 186 **Jenny** Ich finde [Haustiergattung] geben auch ganz viel Liebe. Zum Beispiel Tiere geben
187 einfach ganz viel Liebe, die man ihnen gibt, zurück. Wenn man ihnen (.) Liebe gibt, dann geben
188 sie das genauso zurück und das spürt man, finde ich. Und wenn man ihnen (.) keine Liebe gibt
189 oder sie ignoriert, dann geben sie einem das genauso zurück, deswegen finde ich das so. (.)
190 #00:06:40-4#
191
- 192 **Interviewer** Cool, da habe ich noch nie so drüber nachgedacht, ich bin halt immer
193 [Haustiergattung] immer gewesen/ #00:06:44-2#
194
- 195 **Jenny** ((lacht)) #00:06:44-2#
196
- 197 **Interviewer** Da merkt man das nicht so, aber zum Beispiel (..) ich kenne viele, die sind mit
198 [Haustiergattung] auch groß geworden und ich kenne es halt nicht. (.) Auf jeden Fall
199 interessantes Thema, weil ich hab schon von einigen so dieses Thema Tiere gehört. Finde ich
200 auf jeden Fall spannend. (..) Jetzt geh mal einen Schritt nach vorne: Wie stellst du dir denn so
201 deine Zukunft vor? #00:07:08-4#
202
- 203 **Jenny** (.) Ja ich hoffe mal/ Also ich möchte auf jeden Fall [Schulabschluss] (.) machen und dann
204 will ich studieren. (.) Weil ich finde Studium ganz interessant, weil nach der Schule/ Man hat
205 sich halt an die Schule gewöhnt und dann im Studium kann man dann machen, worauf man
206 dann Lust hat, finde ich und da lernt man was, was einem sehr viel Spaß macht und dann
207 möchte ich dann auch den/ einen Beruf haben und am liebsten auch noch eine Familie.
208 #00:07:28-1#
209
- 210 **Interviewer** //mhm// (bejahend) (4) Das ging jetzt so schnell, ich weiß jetzt gerade nicht, wo ich
211 anknüpfen wollte. (.) #00:07:36-2#
212
- 213 **Jenny** ((lacht)) #00:07:36-7#
214
- 215 **Interviewer** Woher genau hast du deine Vorstellung vom Studium? Also worauf baust du das
216 auf? #00:07:41-4#
217
- 218 **Jenny** [Person aus näherem Umfeld] studiert. #00:07:42-4#
219
- 220 **Interviewer** Ah, okay. #00:07:43-2#
221
- 222 **Jenny** Und [Person aus näherem Umfeld] ist ganz begeistert davon. Und ich finde studieren ist
223 halt eine coole Sache, weil man/ da ist man noch so eine Gemeinschaft, wie in der Schule halt
224 und (.) ich finde es schön was zu machen, was einem Spaß macht und nicht dann irgendwas
225 zu machen, was man halt nicht machen möchte, aber machen muss, weil man sonst nicht
226 anderes hat. #00:07:58-4#
227
- 228 **Interviewer** Also macht zum Beispiel [Person aus näherem Umfeld] auch etwas, was [Person
229 aus näherem Umfeld] Spaß macht? #00:08:00-9#
230
- 231 **Jenny** Ja, auf jeden Fall. #00:08:01-5#
232
- 233 **Interviewer** Okay, das hab ich nur so ein bisschen daraus gelesen. (.) Hast du schon eine
234 Ahnung, was dir Spaß macht? #00:08:06-1#
235
- 236 **Jenny** Nein, ich hab KEINE AHNUNG. #00:08:07-0#

- 237
238 **Interviewer** Musst du auch nicht. #00:08:08-1#
239
240 **Jenny** Wirklich nicht? ((lacht)) #00:08:08-3#
241
242 **Interviewer** Nein, mach dir keinen Stress dabei. Ich hab es zum Beispiel erst ein halbes Jahr
243 vorher gewusst. (.) Also ganz ursprünglich war ich sehr gut in [Schulfach] und wollte eigentlich
244 dann [Studiengang] studieren, weil ich immer ganz viele [Sendung] geguckt habe. ((lacht))
245 #00:08:23-8#
246
247 **Jenny** ((lacht)) #00:08:24-5#
248
249 **Interviewer** Und da war [Ereignis]. Dann habe ich mir erst überlegt [Studienfach] zu machen,
250 da wollte ich aber [Studieninhalt] machen, weil in [Studienfach] geht es nicht ohne
251 [Studieninhalt]. Ja und dann hab [Studiengang] gemacht. ((lacht)) #00:08:35-3#
252
253 **Jenny** ((lacht)) #00:08:35-7#
254
255 **Interviewer** Also, das wusste ich auch erst ein paar Monate vorher, also mach dir da überhaupt
256 keinen Stress. Manchmal merkst du es erst später oder manche auch erst während des
257 Studiums. Das ist eigentlich dann nur blöd, wenn man BAföG braucht, aber mach dir da
258 überhaupt keinen Stress. #00:08:51-2#
259
260 **Jenny** Okay. #00:08:51-7#
261
262 **Interviewer** Wenn ich da so ein bisschen helfen kann. ((lacht)) #00:08:53-2#
263
264 **Jenny** ((lacht)) #00:08:53-2#
265
266 **Interviewer** (4) Was ist genau dann so in der Zukunft Familie für dich? So die eigene. Was hast
267 du da für Vorstellungen? #00:09:01-1#
268
269 **Jenny** Also meine eigene Familie? #00:09:02-9#
270
271 **Interviewer** //mhm// (bejahend) #00:09:03-1#
272
273 **Jenny** Ja, ich hätte gerne auf jeden Fall Kinder. Ich finde es gar nicht/ Ich finde die Vorstellungen
274 einfach voll (.) wunderschön halt eine Familie zu haben mit Kindern. Und ich hätte auch gerne/
275 Also Haustiere dürfen auch nicht bei mir fehlen. #00:09:13-0#
276
277 **Interviewer** ((lacht)) #00:09:13-0#
278
279 **Jenny** Ich hätte trotzdem gerne ein Haustier. (.) Weil ich würde halt/ [besondere Beziehung zu
280 Haustieren] und ja/ (.) #00:09:16-8#
281
282 **Interviewer** Also es gehört auch in der Zukunft/ #00:09:18-4#
283
284 **Jenny** Ja. #00:09:18-6#
285
286 **Interviewer** Für dich dazu? (.) Finde ich interessant auf jeden Fall. (3) Bin ich mal gespannt,
287 WAS ich damit anfangen kann, aber ich kann damit auf jeden Fall was anfangen. (.) Weißt du
288 denn schon was so deine Freunde in der Zukunft machen werden? Also wie stellst du dir das
289 vor? #00:09:33-9#
290
291 **Jenny** Ich weiß nicht, ob ich noch/ Ich hoffe ich bin noch mit einigen davon befreundet, man hat
292 halt immer beste Freunde und "Freunde". #00:09:38-9#
293
294 **Interviewer** //mhm// (bejahend) #00:09:38-9#
295

- 296 **Jenny** Und dann die besten Freunde will man halt schon behalten, aber ich hab/ ich weiß was
297 mit denen/ ob/ was die machen werden, aber (..) ich glaube schon/ #00:09:46-3#
298
- 299 **Interviewer** Und in deiner Vorstellung? Also nicht, dass du es weißt (..) wie sieht es in deiner
300 Vorstellung dann da aus? #00:09:50-3#
301
- 302 **Jenny** Ob wir noch zusammen sind oder was die in der Zukunft machen? #00:09:52-2#
303
- 304 **Interviewer** Ja (..) wie ihre Zukunft aussieht so ein bisschen also. #00:09:56-2#
305
- 306 **Jenny** Ja, für meine Freunde denke ich auch, dass die eine Familie wollen. Manche halt ohne
307 Kinder, manche mit Kinder. Das ist halt immer unterschiedlich. (..) Und ja, die wollen/ Ich weiß
308 nicht, ob die anderen Haustiere wollen. Wieder unterschiedlich wie Kinder und nicht Kinder.
309 Aber ich denke schon, dass die auf jeden Fall eine Familie haben wollen. #00:10:10-6#
310
- 311 **Interviewer** Also das ist so (..) Priorität/ #00:10:12-6#
312
- 313 **Jenny** Ja. #00:10:12-8#
314
- 315 **Interviewer** Eher was du dir vorstellen kannst auch schon. #00:10:14-3#
316
- 317 **Jenny** Ich denke auch, dass alle studieren wollen. #00:10:16-0#
318
- 319 **Interviewer** //mhm// (bejahend) (4) Was macht denn dann deine Familie in der Zukunft? (..) Also
320 zu diesem Zeitpunkt. #00:10:25-2#
321
- 322 **Jenny** Oh, das ist/ #00:10:25-7#
323
- 324 **Interviewer** Wie sieht das da aus? #00:10:26-1#
325
- 326 **Jenny** Wieder auch/ [Elternteil1 Jenny] wird noch arbeiten. #00:10:27-5#
327
- 328 **Interviewer** //mhm// (bejahend) #00:10:28-1#
329
- 330 **Jenny** Halt normal. [Elternteil2 Jenny] auch. [Geschwisterteil] wird wahrscheinlich in
331 irgendeinem Job mit/ (..) arbeiten, was [Geschwisterteil] studiert so. Das denke ich, ja. (3)
332 #00:10:38-4#
333
- 334 **Interviewer** Verändert sich dann irgendwas? #00:10:40-2#
335
- 336 **Jenny** (..) Ja ich glaube [Familienmitglied Jenny] wird vielleicht glaube ich umziehen und ich
337 werde dann wahrscheinlich ja auch umziehen, wenn ich zum Beispiel woanders studiere und
338 ja/ (..) #00:10:48-6#
339
- 340 **Interviewer** Okay, also das ist dann eher der Ort verändert sich dann, aber/ #00:10:51-4#
341
- 342 **Jenny** Ja. #00:10:51-8#
343
- 344 **Interviewer** (..) Wie man ist weniger. #00:10:54-2#
345
- 346 **Jenny** Ja. #00:10:54-4#
347
- 348 **Interviewer** //mhm// (bejahend) (..) Jetzt geh mal einen Schritt zurück: Wie sieht denn diese Welt
349 aus in der Zukunft? Die ganze Welt. #00:11:00-7#
350
- 351 **Jenny** (..) Oh Gott, das kann man im Moment ja gar nicht/ Es ist ganz schwer zu sagen.
352 Entweder es läuft/ Es verbessert sich oder es verschlimmert sich halt, weil im Moment ist ja
353 auch ein bisschen schwierig. #00:11:10-2#
354
- 355 **Interviewer** //mhm// (bejahend) #00:11:10-2#

356

357 **Jenny** Und das ist ALLES offen. Es kann alles passieren denke ich. Es kann schlimmer werden,
358 es kann (.) besser werden (.) Es ist/ Weiß ich nicht. #00:11:18-2#

359

360 **Interviewer** Was wäre für dich genau schlimmer werden? #00:11:20-2#

361

362 **Jenny** Ja, wenn/ (..) Krieg ist natürlich das Schlimmste was passieren kann. (.) Dass Menschen
363 (.) ausgenut/ Also dass Menschen halt unnötig (.) sterben, das ich einfach schlimm und ich/ (.)
364 Ja, das ist das Schlimmste, was passieren kann, wenn halt einfach (..) irgendwelche Leute, die
365 unbedingt Krieg haben wollen oder die es einfach nicht hinbekommen haben es zu machen und
366 die dann selbst Schuld sind/ #00:11:43-8#

367

368 **Interviewer** //mhm// (bejahend) #00:11:43-9#

369

370 **Jenny** Und dann andere deswegen leider müssen und sie nicht dagegen tun. (.) #00:11:47-7#

371

372 **Interviewer** Und was wäre für dich dann eine bessere Welt? #00:11:51-5#

373

374 **Jenny** (.) Ja mit Frieden auf jeden Fall. Gar kein Krieg/ Krieg ist natürlich das/ Das sagt
375 wahrscheinlich jeder, aber Krieg ist auf jeden Fall so das schlimmste. Dass keiner mehr in Armut
376 leben muss. #00:12:01-4#

377

378 **Interviewer** //mhm// (bejahend) #00:12:01-4#

379

380 **Jenny** Dass jeder/ Ich finde es nicht fair, dass manche Leute so viel Geld haben und manche
381 einfach NICHTS. Und das ist einfach nicht fair, finde ich, weil das sollte gerecht aufgeteilt sein.
382 Auch wenn andere dafür arbeiten. Manche haben gar nicht die Möglichkeit dafür zu arbeiten,
383 deswegen/ (.) Ja. (.) #00:12:14-9#

384

385 **Interviewer** Du kannst jetzt direkt so (.) Da gehen wir schon mal hin. (.) Nein, wir machen einen
386 Schritt zurück, Entschuldigung. #00:12:21-7#

387

388 **Jenny** Kein Problem #00:12:22-1#

389

390 **Interviewer** Sonst komme ich/ (.) Ich würde jetzt gerne über die derzeitige Gesellschaft reden
391 noch. Wie findest du die derzeitige Gesellschaft, in der du lebst? #00:12:31-0#

392

393 **Jenny** Ja, ich finde man/ Leute glauben zu viel, was ihnen gesagt wird. Ich finde Leute denken
394 nicht mehr selber nach. (.) Dass sie auch (.) nur noch/ Ich finde sie werden irgendwie immer
395 egoistischer, es wird auch nicht so oft Hallo gesagt, wenn man/ (.) Ich finde sie wird/ Die
396 Gesellschaft wird immer nur für sich leben. Für sich und nicht/ nicht offen für anderes.
397 #00:12:51-2#

398

399 **Interviewer** Woran merkst du das konkret? #00:12:53-4#

400

401 **Jenny** Ich weiß nicht, weil wenn man halt im Fernsehen halt zum Beispiel (.) ein Thema läuft.
402 Dann glaub/ Dann/ Die denken das sofort, was ihnen gesagt wird, dieses/ Da läuft ein Programm
403 und dann geht das eine Woche durch und die glauben das sofort. Die denken/ die forschen
404 nicht selbst nach, die denken nicht selber nach, sondern sie glaube es sofort und das ist
405 vielleicht mal falsch. #00:13:08-9#

406

407 **Interviewer** //mhm// (bejahend) Wer ist genau für dich "DIE"? #00:13:11-2#

408

409 **Jenny** (.) Ja, halt (.) die Gesellschaft. Die Leute um mich rum. Nicht alle natürlich, aber viele.
410 #00:13:17-4#

411

412 **Interviewer** Okay und (.) woran erfährst du das dann? (.) Genau (.) du kommst ja zu diesem
413 Schluss und ich würde gerne/ #00:13:25-0#

414

- 415 **Jenny** Ja man hört das ja immer. Man hört ja immer "Ja, die machen das und das und das ist
416 so und so", aber (.) die wissen das ja auch nur durch das Fernsehen, die haben/ die wissen/
417 #00:13:31-3#
418
- 419 **Interviewer** Okay //mhm// (bejahend) #00:13:31-8#
420
- 421 **Jenny** Ja nicht genau was ist. #00:13:32-7#
422
- 423 **Interviewer** Okay, das (.) das fand ich jetzt nur interessant, weil ich bin jemand, ich bohre immer
424 penetrant nach (.) um einfach nur mal ein bisschen dahinter zu kommen so. Finde ich aber auf
425 jeden Fall spannend. (..) Findest du denn gerade was gut gelöst oder gut gemacht in unserer
426 Gesellschaft? #00:13:47-3#
427
- 428 **Jenny** (..) Ja, es geht, also nicht alles. ((lacht)) Es gibt halt/ Manche Sachen könnte man echt
429 besser machen, aber (.) eigentlich (.) ja schon, also/ (3) #00:13:58-7#
430
- 431 **Interviewer** Vielleicht dir ja was ein, was du gerade schon gut gelöst findest? #00:14:02-1#
432
- 433 **Jenny** (..) Ich finde es gut, dass Menschen, zum Beispiel die mit Rollstühlen, dass man/ oder
434 Blinde, die immer mehr halt so (.) solche Hilfen bekommen. Zum Beispiel dass man mehr mit
435 dem Rollstuhl erreichen kann oder Blinde mehr mit ihrem Stock diese Punkte, die es auf dem
436 Boden gibt. #00:14:18-8#
437
- 438 **Interviewer** Du meinst diese Barrierefreiheit/ #00:14:20-3#
439
- 440 **Jenny** Ja. #00:14:20-5#
441
- 442 **Interviewer** Glaube ich, ne? #00:14:21-1#
443
- 444 **Jenny** Ja. Das finde ich zum Beispiel gut. Dass Menschen so geholfen wird. Es ist natürlich
445 nicht perfekt, aber es ist schon gut. (.) #00:14:27-8#
446
- 447 **Interviewer** //mhm// (bejahend) (..) Fällt dir sonst noch was ein/ #00:14:30-9#
448
- 449 **Jenny** Ja natürlich ist es gut, dass es in Deu/ Also generell Deutschland, dass es in unserer/
450 Dass es halt auch Krankenhäuser/ Ich weiß nicht ob das dazu zählt, aber das ist/ #00:14:38-2#
451
- 452 **Interviewer** Klar. #00:14:38-3#
453
- 454 **Jenny** Das ist halt wichtig. #00:14:38-9#
455
- 456 **Interviewer** Es gehört alles dazu. #00:14:39-8#
457
- 458 **Jenny** Ja, natürlich finde Krankenhäuser auch/ Dass wir hier so viele Möglichkeiten haben
459 geheilt zu werden finde ich ganz wichtig. (.) #00:14:45-0#
460
- 461 **Interviewer** Hast du das denn sonst schon anders erfahren oder warum findest du das wichtig?
462 #00:14:48-3#
463
- 464 **Jenny** Ja zum Beispiel wo (.) die ster/ Also in Afrika zum Beispiel sterben die Kinder/ (.) Nicht
465 sterben, sondern durch diese Mücken zum Beispiel/ (.) Die werden ja auch ganz ganz krank
466 dadurch oder/ #00:14:59-8#
467
- 468 **Interviewer** Zählst du jetzt Malaria oder sonst/ #00:15:00-9#
469
- 470 **Jenny** Ja oder Ebola. Das war auch ganz ganz schlimm. In Deutschland wurde das ja sofort/
471 Wenn jemand was hatte, wurde es sofort/ (.) Wie nennt man das, wenn das/ #00:15:07-9#
472
- 473 **Interviewer** Quarantäne? #00:15:08-7#
474

- 475 **Jenny** Ja, sofort Quarantäne und in Afrika halt nicht, da ist es ja (.) komplett/ Wurde es komplett
476 ausgebreitet, das zum Beispiel. #00:15:15-7#
477
- 478 **Interviewer** //mhm// (bejahend) (.) Ich finde es auf jeden Fall spannend, dass du das erwähnst.
479 (.) Fällt dir sonst spontan noch was ein, was du gerade sehr schlecht gelöst findest oder schlecht
480 gemacht/ #00:15:26-6#
481
- 482 **Jenny** Ja, ich weiß nicht. Das Flüchtlingsproblem finde ich gerade ganz schlecht gelöst. Ich/
483 Man kann/ Das ist einfach schlecht gelöst von den Politikern finde ich. Das ist einfach ganz/
484 Das ist ja (.) im Moment ganz schlimm. (.) #00:15:38-9#
485
- 486 **Interviewer** //mhm// (bejahend) #00:15:38-9#
487
- 488 **Jenny** Oder ich denke ja vielleicht auch nicht selber nach, was ich gerade gesagt hab, vielleicht
489 sehe ich das ja auch nur durch das Fernsehen so, aber was ich halt mitbekomme finde ich halt
490 schlecht gelöst. (3) #00:15:49-6#
491
- 492 **Interviewer** Das muss ich dir gerade sagen: Du hast einen unglaublich reflexiven Gedanken da
493 gehabt, Chapeau! ((lacht)) #00:15:53-1#
494
- 495 **Jenny** ((lacht)) Dankeschön. #00:15:55-1#
496
- 497 **Interviewer** (..) Aber das kann/ Ich bin jetzt nicht jemand, der total streng auf die
498 Interviewführung achten muss, aber das ist mir gerade bei vielen Interviews aufgefallen, dass
499 es manche unglaublich reflexive Gedanken gibt. Das finde ich auf jeden Fall erwähnenswert.
500 (8) So, jetzt kommen wir zu deiner Traumwelt. Stell dir vor du könntest du eine Gesellschaft
501 erschaffen, in der du selbst leben möchtest in der Zukunft: Wie würde diese Gesellschaft für
502 dich aussehen? #00:16:27-2#
503
- 504 **Jenny** (..) Also auf jeden Fall erstmal, dass kei/ Also dass es keine Armut mehr gibt, wenn das
505 auch/ Dass es auf jeden Fall keinen Krieg/ #00:16:34-2#
506
- 507 **Interviewer** Alles ist möglich. #00:16:35-0#
508
- 509 **Jenny** Keinen Krieg, keine Armut auf jeden Fall. Nichts, dass/ Dass Menschen nicht
510 ausgeschlossen werden aufgrund ihrer Hautfarbe oder irgendwie was anderes. Dass jeder
511 gleich behandelt wird (.) und natürlich dass niemand/ Dass es keine Menschen gibt, die zum
512 Beispiel klauen oder irgendwas anderes (.) machen. Also auf jeden Fall eine Welt halt, die schön
513 ist, also/ (.) Halt ich glaube jeder hat so dieses Idealbild von einer perfekten Welt, dass kein/
514 also Frieden und kein Krieg und keine Armut und dass keiner hungern muss und dass jeder
515 gleich behandelt wird. (.) #00:17:04-9#
516
- 517 **Interviewer** Gibt es so konkret was, was so (..) nur für DICH wichtig ist? Also wo du nicht denkst
518 "Da denkt jeder dran.". #00:17:12-3#
519
- 520 **Jenny** (3) Ich finde es auch ganz schlimm/ Ich bin ja auch/ Ich fange mal mit den Tieren wieder
521 an, aber ich finde es auch/ #00:17:18-5#
522
- 523 **Interviewer** Vollkommen okay. #00:17:19-2#
524
- 525 **Jenny** Ganz schlimm, wenn Tiere/ Tiere dürfen auf keinen Fall als Versuchsobjekte handeln,
526 weil [Lebenseinstellung]. #00:17:27-4#
527
- 528 **Interviewer** Bei mir auch. ((lacht)) #00:17:27-0#
529
- 530 **Jenny** ((lacht)) (..) Deswegen ich finde es ganz schlimm, wenn Tiere so behandelt werden. Ich
531 finde einfach Tiere gehören genauso wie Menschen zu der Welt und nicht anders. #00:17:35-
532 8#
533

- 534 **Interviewer** //mhm// (bejahend) (5) Finde ich auf jeden Fall (..) Ich sage das oft, aber ich finde
535 es auf jeden Fall spannend, was du gesagt hast. (..) Gibt es da konkret was, was dir nicht so
536 wichtig wäre als Thema in dieser idealen Welt? #00:17:52-5#
537
- 538 **Jenny** (..) Hm. (4) //mhm// (verneinend) #00:17:58-8#
539
- 540 **Interviewer** Ist auch eine Frage, die kaum einer beantworten konnte. #00:18:01-6#
541
- 542 **Jenny** ((lacht)) #00:18:02-2#
543
- 544 **Interviewer** Es ist halt einfach nur (..) glaube ich schwer, weil wenn man eh/ Wenn alles möglich
545 ist, dann hat man schon ein Bild vor sich und dann merkt nicht "Oh, daran habe ich nicht
546 gedacht.". #00:18:11-8#
547
- 548 **Jenny** //mhm// (bejahend) #00:18:12-0#
549
- 550 **Interviewer** Deswegen lasse ich die manchmal auch mal raus. (..) So jetzt kommen wir/ Du bist
551 in der Lage was zu schaffen/ (..) Was müsste denn passieren, dass das Wirklichkeit wird?
552 #00:18:22-6#
553
- 554 **Jenny** Oh, alle Menschen müssten natürlich mitarbeiten. Es gibt/ Wenn man/ Wenn (..) manche
555 Menschen sogar dagegen sind, die vielleicht ganz oben sind in der Politik, da bringt das ja
556 nichts. Also es muss wirklich jeder Mensch an einem Strang ziehen um das alles möglich zu
557 machen. Das wird auch nicht von Heute auf Morgen klappen denke ich. #00:18:38-2#
558
- 559 **Interviewer** //mhm// (bejahend) #00:18:38-6#
560
- 561 **Jenny** Das wird viele Jahre dauern. Es würde sehr lange dauern, bis das alles möglich wäre.
562 Aber wenn jeder mit hilft dann klappt das. (..) Denke ich mal. Außer es gibt Leute die immer
563 gegensteuern mit ihrer (..) Macht, die sie halt haben. Dann klappt das natürlich nicht. #00:18:51-
564 7#
565
- 566 **Interviewer** Gibt es so konkret Punkte, wo du anfangen kannst? #00:18:55-5#
567
- 568 **Jenny** (2) Wie ich persönlich an/ Also was realistisch wäre oder was ich machen würde?
569 #00:19:00-6#
570
- 571 **Interviewer** Was du (..) Beides würde ich sagen. Fang mit einem an, womit du/ #00:19:05-2#
572
- 573 **Jenny** Was ich jetzt machen würde/ Es klingt natürlich schwer, ich kann ja nicht wirklich was
574 machen. Ich kann ja nicht zu den Politikern gehen und sagen "Mach mal was anders!". Das
575 bringt nichts, die würden ja denken "Ja, (..) schön.". Aber wenn ich so eine richtige Macht hätte
576 als Politiker, dann würde ich/ (..) Ich weiß nicht, ich würde auf jeden Fall/ Man kann/ Es ist schwer
577 natürlich mit seiner eigenen Meinung mehrere Menschen zu (..) beeinflussen. Aber ich würde
578 glaube ich erstmal so eine Gruppe machen, die zu mir hält und die versucht das allen Menschen
579 klar zu machen, dass es wichtiger ist und das wächst dann natürlich immer und dann halten
580 vielleicht mehr Menschen nachher/ Dann würde man es halt irgendwie so versuchen. (..) #00:19:37-9#
581
- 582 **Interviewer** Wie würdest du diese Gruppe beschreiben? Also was würde das auszeichnen?
583 Gibt es da irgendwie ein Vorbild für dich? #00:19:44-2#
584
- 585 **Jenny** //mhm// (verneinend) #00:19:44-8#
586
- 587 **Interviewer** Was so ähnlich funktioniert? Also etwas komplett neues/ #00:19:47-6#
588
- 589 **Jenny** Ja. #00:19:47-7#
590
591

- 592 **Interviewer** Wäre das dann. Okay. (.) Finde ich auf jeden Fall spannend. (5) Vor welchen
593 Herausforderungen würdest du dann stehen, wenn das passiert? Also was wäre so das größte
594 Problem um euren/ #00:20:00-5#
595
- 596 **Jenny** Ja, ich kann natürlich voll nicht/ total nicht ernst genommen werden. #00:20:03-3#
597
- 598 **Interviewer** //mhm// (bejahend) #00:20:03-4#
599
- 600 **Jenny** Ich kann auch (.) von den Leuten, die gegen mich sind, total schlecht gemacht werden.
601 Ich kann (..)/ Ich kann natürlich, wenn ich/ Ich kann/ Mir kann alles passieren, das ist halt, das
602 ist auch gefährlich für mich natürlich, weil mich Leute natürlich auch hassen werden
603 wahrscheinlich. #00:20:17-7#
604
- 605 **Interviewer** //mhm// (bejahend) #00:20:17-8#
606
- 607 **Jenny** Die halt total gegen mich sind und ja (.) #00:20:21-3#
608
- 609 **Interviewer** Hättest du da konkret Gründe für warum jemand gegen dich sein könnte? Was
610 würde/ #00:20:25-7#
611
- 612 **Jenny** Ja. #00:20:25-9#
613
- 614 **Interviewer** Dir da einfallen. #00:20:26-5#
615
- 616 **Jenny** Weil ich (..)/ Zum Beispiel ich will ja kein Krieg mehr und Waffen müssen trotzdem
617 produziert werden und dann wollen die natürlich nicht, dass die Waffenproduktion eingestellt
618 wird und das bringt denen ja Geld und wenn ich/ #00:20:37-2#
619
- 620 **Interviewer** //mhm// (bejahend) #00:20:37-2#
621
- 622 **Jenny** Das unterdrücken will, dann wollen die da ja natürlich nicht. (.) Das war jetzt ein Beispiel.
623 #00:20:40-8#
624
- 625 **Interviewer** //mhm// (bejahend) Finde ich auf jeden Fall gut, ich versuche immer nur so ein
626 bisschen dahinter zukommen, weil manche Sachen sagt man ja so leicht und dann/ #00:20:46-
627 8#
628
- 629 **Jenny** //mhm// (bejahend) #00:20:47-0#
630
- 631 **Interviewer** Will ich gerne nochmal wissen, was da eigentlich konkret dahinter steckt. Gerade
632 so bei diesen Bedrohungen. (3) Auf jeden Fall. (..) Das darf ich jetzt nicht sagen. Ich wäre sonst
633 eigentlich so weit durch, wir sind auch zeitlich ganz gut dabei. #00:21:02-0#

Appendix A24 Jenny T2

- 634 **Interviewer** Am Anfang würde ich gerne noch zum Lesen etwas nachfragen, weil beim letzten
635 Mal haben welche von euch (.) Dinge gesagt, die ich gerne noch euch alle fragen möchte. Das
636 sind halt einfach so Sachen/ (.) Das Erste ist: Mit wem redest du eigentlich Bücher, die du
637 gelesen hast? #00:00:16-0#
638
- 639 **Jenny** Ich labere meine Freunde immer voll. (.) Auch wenn die das nicht interessiert ((lacht)).
640 Ich sag immer die müssen die Bücher und dann leihe ich die immer aus und gebe ihnen die
641 einfach. (.) #00:00:24-0#
642
- 643 **Interviewer** Lesen die die dann auch? Oder kriegst du die auch ungelesen zurück? #00:00:27-
644 8#
645
- 646 **Jenny** (.) Meine Freundin/ Eine liest die immer, aber sie braucht extrem lange. Also wenn ich
647 ein Buch lese, bin ich in fünf Tagen fertig/ #00:00:32-8#
648
- 649 **Interviewer** //mhm// (bejahend) #00:00:32-8#
650
- 651 **Jenny** Höchstens. Manchmal bin ich auch in drei Tagen fertig. Meine Freundin braucht ungefähr
652 (.) fünf Monate. #00:00:37-5#
653
- 654 **Interviewer** Okay ((lacht)). Also dauert das schon relativ lange. Redest du noch mit anderen
655 Leuten oder nur hauptsächlich mit ihr dann? #00:00:43-5#
656
- 657 **Jenny** #00:00:44-5# Nein, ich würde eigentlich immer über Bücher/ Aber meistens sind meine
658 Freunde alle genervt, wenn ich über die Bücher erzähle. #00:00:48-2#
659
- 660 **Interviewer** //mhm// (bejahend) Okay, also hast du das schon ein bisschen aufgegeben?
661 ((lacht)) #00:00:50-8#
662
- 663 **Jenny** ((lacht)) #00:00:51-2#
664
- 665 **Interviewer** Oder versuchst du es noch? #00:00:52-6#
666
- 667 **Jenny** Nein, also ich erzähle auch immer was und dann interessiert die das nicht. Hauptsache/
668 #00:00:56-0#
669
- 670 **Interviewer** ((lacht)) #00:00:56-0#
671
- 672 **Jenny** Ob die sich dafür interessieren, oder nicht. #00:00:57-3#
673
- 674 **Interviewer** (.) Wem empfiehlst du dann noch Bücher außer deinen Freunden? Auch Leuten in
675 der Familie oder außerhalb/ #00:01:03-8#
676
- 677 **Jenny** //mhm// (verneinend) #00:01:03-8#
678
- 679 **Interviewer** Der Schule? #00:01:03-9#
680
- 681 **Jenny** Das sind halt meistens immer so/ (.) Also ich glaube nicht, dass das [Elternteil 1]
682 interessiert. Eher so meine Freunde. #00:01:09-8#
683
- 684 **Interviewer** //mhm// (bejahend) #00:01:10-6#
685
- 686 **Jenny** Und nicht wirklich meine Familie. #00:01:11-7#
687
- 688 **Interviewer** (.) Und von wem bekommst du dann Empfehlungen? #00:01:14-5#
689

- 690 **Jenny** Ich hab eine Autorin, die ich mag. Deswegen/ Und davon habe ich ALLE Bücher. Das
691 sind irgendwie neun Stück. Und ja/ #00:01:20-7#
692
- 693 **Interviewer** //mhm// (bejahend) War das [Autor_in], oder/ #00:01:23-2#
694
- 695 **Jenny** Nein, ich hab [eine/einen]/ [Der/Die] heißt [Autor_in1 Jenny]. #00:01:25-2#
696
- 697 **Interviewer** Okay, muss ich mal nachgucken. Ich suche immer Sachen, denn meine Freundin
698 liest im Prinzip so schnell wie du. #00:01:30-2#
699
- 700 **Jenny** ((lacht)) #00:01:30-7#
701
- 702 **Interviewer** Und wenn kein Buch da (..) Dann kaufe ich schon selber Bücher. #00:01:35-9#
703
- 704 **Jenny** ((lacht)) #00:01:36-3#
705
- 706 **Interviewer** ((lacht)) (.) Von daher kann ich das verstehen. Da gucke ich mal nach/ Da bin ich
707 gespannt. (.) Was für eine Art von Büchern lesen denn deine Freunde? #00:01:43-2#
708
- 709 **Jenny** Meine Freunde lesen eher so (.) [Genre1 Freund_innen Jenny]/ (.) So [Genre1
710 Freund_innen Jenny]. #00:01:48-2#
711
- 712 **Interviewer** //mhm// (bejahend) #00:01:48-4#
713
- 714 **Jenny** (.) Ich mag das nicht. Ich mag überhaupt nicht [Genre1 Freund_innen Jenny] und ich
715 mag gar nichts davon. Ich habe auch echt/ Ich gucke auch keine [Genre1 Freund_innen Jenny]-
716 Filme. (.) #00:01:54-1#
717
- 718 **Interviewer** Okay. Und (..) Was lesen so die Leute in deiner Familie für Bücher? #00:01:58-9#
719
- 720 **Jenny** //mhm// (.) [Elternteil2 Jenny] liest (.) [Genre1 Elternteil2 Jenny] oder [Genre2 Elternteil2
721 Jenny]. [Geschwisterteil] liest eher so/ (.) So über [Thema] oder so. #00:02:07-8#
722
- 723 **Interviewer** //mhm// (bejahend) #00:02:08-3#
724
- 725 **Jenny** Und [Elternteil1 Jenny] so/ (.) Das ist verschieden. Meistens schon so [Autor_in1
726 Elternteil1 Jenny] oder sowas. (.) #00:02:14-3#
727
- 728 **Interviewer** Lesen die viel oder eher wenig/ #00:02:16-2#
729
- 730 **Jenny** Nein. #00:02:16-3#
731
- 732 **Interviewer** So die ganze/ #00:02:16-8#
733
- 734 **Jenny** [Elternteil2 Jenny] liest schon viel. [Geschwisterteil eher nicht, weil [Beschäftigung
735 Geschwisterteil]. und dann hat [Geschwisterteil] nicht so viel Zeit. #00:02:20-7#
736
- 737 **Interviewer** Ja. #00:02:21-5#
738
- 739 **Jenny** Und [Elternteil1 Jenny] auch nicht so viel. (.) #00:02:23-8#
740
- 741 **Interviewer** Okay, das ist jetzt die eher (.) die komischere Frage. Das hatte nämlich jemand
742 erzählt. Inwiefern wissen eigentlich deine Eltern darüber Bescheid, was für Bücher du liest? (.)
743 #00:02:34-0#
744
- 745 **Jenny** Ich sage/ (.) Ich zeige die ihnen immer. Also, wenn ich eins kaufe/ Weil ich will das Geld
746 immer wieder haben/ #00:02:37-7#
747
- 748 **Interviewer** ((lacht)) #00:02:38-1#
749

- 750 **Jenny** ((lacht)) Weil ich will die nicht von meinem eigenen Geld kaufen. Da sage ich immer "Ja,
751 das Buch/" und dann sagen die "Okay". #00:02:41-8#
752
- 753 **Interviewer** Okay, so funktioniert das Ganze/ #00:02:43-6#
754
- 755 **Jenny** ((lacht)) #00:02:43-6#
756
- 757 **Interviewer** Aber was wirklich drin ist, ist denen dann auch egal oder gucken sie sich das
758 nochmal an? #00:02:47-4#
759
- 760 **Jenny** Also/ Ich kaufe immer nur so [Genre1 Jenny]. ((lacht)) Also nie sowas/ Und da (.) sehen
761 die das ja. Also/ (.) #00:02:54-7#
762
- 763 **Interviewer** Nein, es hatte nur jemand erzählt "Eigentlich wissen meine Eltern gar nicht was ich
764 lese.". Da wollte ich euch nochmal alle fragen, wie das so ist. (.) Noch eine schöne Frage: Was
765 für Bücher möchtest du gerne noch in Zukunft lesen? Hast du da dir schon was vorgenommen?
766 Oder ist das noch unklar? #00:03:06-8#
767
- 768 **Jenny** (.) Welchen/ Titel oder welches Genre? Also [Genre1 Elternteil2 Jenny]/ #00:03:10-5#
769
- 770 **Interviewer** Je nachdem, was/ #00:03:11-8#
771
- 772 **Jenny** Ich hab mir ein Buch bestellt, das kommt/ Das kommt so [Datum] an. Das heißt
773 [Buchtitel2 Autor_in1 Jenny]. Auch von [Autor_in1 Jenny]. Und deswegen warte ich darauf
774 schon. (.) #00:03:20-3#
775
- 776 **Interviewer** Okay, aber das ist jetzt so das Einzige was du dir/ #00:03:21-8#
777
- 778 **Jenny** Ja. #00:03:21-9#
779
- 780 **Interviewer** Erstmal vorgenommen hast. (..) Cool, dann können wir jetzt hauptsächlich/ Ich
781 glaube, du wolltest über *The Hunger Games* reden, oder? #00:03:27-4#
782
- 783 **Jenny** //mhm// (bejahend) #00:03:27-7#
784
- 785 **Interviewer** Ich gucke noch einmal nach, ob ich das richtig hier drin stehen habe. (.) Ja, das
786 hatte ich notiert. (.) Wie ist es eigentlich dazu gekommen, dass du diese Bücher gelesen hast?
787 #00:03:35-8#
788
- 789 **Jenny** Meine Freundin hat es gelesen und dann dachte ich lese es auch, weil ich habe den
790 ersten Teil/ Der sollte ins Kino kommen. Und dann habe ich gedacht/ Dann lese ich das Buch,
791 was nämlich dummerwei/ Bücher sind immer anders als der Film und dann malt man sich immer
792 was aus und dann ist es doch nicht so, wie es war und dann/ (..) #00:03:53-0#
793
- 794 **Interviewer** Weißt du noch genau, wann das war? #00:03:54-2#
795
- 796 **Jenny** Oh nein, ich/ Vor dem/ Ich weiß nicht, wann der erste *The Hunger Games* Teil war. Aber
797 davor halt. #00:03:58-3#
798
- 799 **Interviewer** //mhm// (bejahend) Okay, gut. Dann kann ich das schon einordnen. Ich habe
800 Zuhause auch so eine Liste/ #00:04:01-4#
801
- 802 **Jenny** ((lacht)) #00:04:01-4#
803
- 804 **Interviewer** Was wann ist. Und eigentlich ist es bei vielen so/ Ihr könnt das so an den Filmen
805 orientieren. (.) Du hast nicht mehrere gelesen, deswegen (.) entfällt das. Das frage ich nur, wenn
806 viel angekreuzt wurde. Dann frage ich, was war zuerst und was war danach? (.) Was gefällt dir
807 eigentlich an diesen Büchern? #00:04:14-2#
808

- 809 **Jenny** Ich finde es im Gegensatz zu den Filmen/ Es ist so, dass diese Sachen natürlich mehr
810 detailliert sind und wenn man/ #00:04:20-2#
811
812 **Interviewer** //mhm// (bejahend) #00:04:20-2#
813
814 **Jenny** Merkt halt mehr, was sie denkt und wie/ was sie fühlt. Und in dem Buch ist es halt nicht
815 so/ Und in dem Film ist es auch nicht so detailliert, wie es halt im Buch gemacht ist. (.) Mir gefällt
816 im Buch halt mehr, dass es mehr Details sind. Dass man mehr merkt, was sie denkt und so.
817 #00:04:33-2#
818
819 **Interviewer** (.) Gibt es da etwas, was dir außerhalb dieses/ Jetzt in den Büchern nicht gefällt?
820 #00:04:38-0#
821
822 **Jenny** Also im Film oder im Buch? (.) #00:04:40-7#
823
824 **Interviewer** Nein, einfach nur/ Du hast dich ja jetzt auf den Unterschied zwischen Buch und
825 Film/ Aber im Buch an sich und jetzt nicht in den Filmen - gibt es da etwas, was dich an den
826 Büchern nur stört? #00:04:47-9#
827
828 **Jenny** (.) Nein, eigentlich nicht. Also ich finde die Bücher #00:04:51-2#
829
830 **Interviewer** //mhm// (bejahend) #00:04:51-2#
831
832 **Jenny** Ziemlich gut. Mich stört da eigentlich nichts. #00:04:54-0#
833
834 **Interviewer** (.) Ich würde jetzt gerne so über die Charaktere reden und/ #00:04:58-1#
835
836 **Jenny** //mhm// (bejahend) #00:04:58-3#
837
838 **Interviewer** Da sind so (.) mehrere Sachen, wo du dir etwas vorstellen solltest. Als erstes würde
839 ich gerne wissen: Mit welchem Charakter würdest du gerne befreundet sein? #00:05:06-2#
840
841 **Jenny** (..) #00:05:08-6#
842
843 **Interviewer** Wenn du den Namen kennst, helfe ich dir gerne. #00:05:10-1#
844
845 **Jenny** Ja/ #00:05:10-6#
846
847 **Interviewer** Sind ja viele. #00:05:11-6#
848
849 **Jenny** Prim. Also mit der Schwester. #00:05:13-0#
850
851 **Interviewer** //mhm// (bejahend) Genau. (.) Warum gerade Prim? #00:05:15-0#
852
853 **Jenny** Weil sie irgendwie der Positive/ (.) der Positivste von allen ist. Weil Katniss ist immer nur
854 schlecht gelaunt. Sie lacht nicht einmal im Film oder so. #00:05:22-2#
855
856 **Interviewer** //mhm// (bejahend) #00:05:22-6#
857
858 **Jenny** Sie lacht einfach gar nicht, außer wenn sie lachen muss. #00:05:24-3#
859
860 **Interviewer** //mhm// (bejahend) #00:05:24-9#
861
862 **Jenny** Sie hat ihre/ (.) Peeta und/ Der ist auch irgendwie komisch. Und (.) ja. Deswegen mag
863 ich eigentlich nur sie. (.) #00:05:33-7#
864
865 **Interviewer** Wie würdest du dann, wenn ihr befreundet wärt, eure Freundschaft bezeichnen?
866 Was würde euch beide auszeichnen? #00:05:39-4#
867

868 **Jenny** (..) Zusammenhalt. Weil sie ist ja auch/ Sie hält ja auch mit ihrer Schwester zusammen
869 und pflegt auch immer diese/ Hat ja auch, als er ausgepeitscht wurde/ hat sie ja auch
870 mitgeholfen. #00:05:49-6#
871
872 **Interviewer** Mit Gale dann. #00:05:50-2#
873
874 **Jenny** //mhm// (bejahend) #00:05:50-6#
875
876 **Interviewer** (.) Ist auch so ein Name, den viele vergessen. #00:05:52-5#
877
878 **Jenny** Ja, ich wusste auch nicht mehr, wie er heißt. #00:05:54-0#
879
880 **Interviewer** Den anderen, den viele vergessen, ist Cinna. Der die Kleider gemacht hat/
881 #00:05:58-1#
882
883 **Jenny** Ach. #00:05:58-9#
884
885 **Interviewer** Ich hab den erst auch mal Cesar genannt in meinem Seminar/ #00:06:01-4#
886
887 **Jenny** Der ist gestorben/ Der ist gestorben, oder? Also der wurde ja (.) #00:06:03-3#
888
889 **Interviewer** Genau. #00:06:03-4#
890
891 **Jenny** Ja ja. #00:06:04-1#
892
893 **Interviewer** Exekutiert dann wahrscheinlich. #00:06:05-1#
894
895 **Jenny** //mhm// (bejahend) #00:06:05-8#
896
897 **Interviewer** Aber/ Er ist halt einfach weg. Man weiß nicht was da genau ist. (.) Und wenn du
898 jetzt einen Charakter ins Hier und Jetzt mitnehmen könntest, wer wäre das dann? Wen könntest
899 du am meisten gebrauchen? #00:06:16-6#
900
901 **Jenny** (6) Ich habe keine Ahnung. (.) #00:06:23-9#
902
903 **Interviewer** Und wenn du das so ein bisschen weiter fassen würdest. Wen könnte die Welt gut
904 gebrauchen? Was für eine Art von Mensch (.) am ehesten? #00:06:30-7#
905
906 **Jenny** (4) Katniss. (.) Obwohl/ Sie hat ja auch die eine getötet. (..) Die sind alle komisch da
907 irgendwie. Die sind alle nicht so/ Aber wenn, dann Katniss, weil sie ist halt/ Sie kämpft halt am
908 Besten dafür. Und sie hat auch nicht aufgegeben. Deswegen ist sie eigentlich immer/ (.)
909 #00:06:46-9#
910
911 **Interviewer** Wofür kämpfen? Was meinst du/ #00:06:48-6#
912
913 **Jenny** Sie kämpft halt für die Freiheit/ #00:06:49-5#
914
915 **Interviewer** //mhm// (bejahend) #00:06:49-9#
916
917 **Jenny** Und gegen dieses/ (.) gegen diesen Snow oder wie er heißt. #00:06:52-9#
918
919 **Interviewer** Genau. #00:06:53-6#
920
921 **Jenny** Und deswegen würde ich sie halt nehmen. (.) #00:06:55-5#
922
923 **Interviewer** //mhm// (bejahend) (.) Und fernab von dem: Wen würdest du so als deinen
924 Lieblingscharakter bezeichnen? #00:07:00-6#
925
926 **Jenny** (.) Prim. #00:07:01-8#
927

- 928 **Interviewer** Prim also. (.) Was findest du an ihr fernab so dem, was sie in eine Freundschaft
929 mitbringt, noch gut? #00:07:07-9#
930
- 931 **Jenny** (.) Ich finde, dass sie auch (.) lacht. Sie ist halt auch positiv und nicht immer so traurig
932 und ich mag einfach wie sie ist. Weil sie auch eher in meinem Alter ist als die Anderen. (.)
933 #00:07:20-1#
934
- 935 **Interviewer** //mhm// (bejahend) (.) Gibt es auch etwas, was du an ihr schlecht findest?
936 #00:07:23-3#
937
- 938 **Jenny** (5) Nein, eigentlich nicht. (..) #00:07:30-9#
939
- 940 **Interviewer** Das hab ich auch nochmal versucht so das zu betrachten, weil manchmal findet
941 man auch schlechte Seiten. (.) Jetzt kommt noch die Frage: Wen kannst du denn am wenigsten
942 leiden? #00:07:37-9#
943
- 944 **Jenny** (6) Diese Frau. Ich habe vergessen, wie sie heißt. (.) #00:07:46-0#
945
- 946 **Interviewer** Welche Frau? #00:07:47-0#
947
- 948 **Jenny** Diese/ (.) Die Katniss am Ende getötet hat. #00:07:49-6#
949
- 950 **Interviewer** (.) President Coin? #00:07:51-4#
951
- 952 **Jenny** Ja. #00:07:51-7#
953
- 954 **Interviewer** Oder vorher ist ja noch/ #00:07:53-7#
955
- 956 **Jenny** Ja. #00:07:53-9#
957
- 958 **Interviewer** Man weiß nicht. (.) Von Distrikt 13 dann. (.) Was findest du an ihr schlimm
959 #00:07:58-0#
960
- 961 **Jenny** Ja, ich fand das dumm. Weil erst/ Sie war ja so (.) eine Heuchlerin, oder wie man das
962 nennt. #00:08:02-0#
963
- 964 **Interviewer** //mhm// (bejahend) #00:08:02-2#
965
- 966 **Jenny** Also erst tut sie so auf nett und eigentlich ist sie mega komisch. Und dann wird sie ja
967 auch das/ Sie wollte ja, dass es keine Hunger Games mehr gibt, aber dann zieht sie noch diese
968 anderen Kinder mit rein aus diesem (3) *Capitol* und so/ #00:08:13-4#
969
- 970 **Interviewer** //mhm// (bejahend) #00:08:13-8#
971
- 972 **Jenny** Und dann/ Das ist halt dumm. Bringt nichts. Also das ist einfach sinnlos, was sie gemacht
973 hat. Und deswegen mag ich sie nicht. #00:08:18-3#
974
- 975 **Interviewer** (.) Also gerade, dass sie diese Kinder getötet hat/ #00:08:20-9#
976
- 977 **Jenny** Ja. #00:08:21-3#
978
- 979 **Interviewer** Meinst du dann. (.) Hast du denn an ihr irgendeine gute Seite noch erkannt? Was
980 du/ #00:08:25-9#
981
- 982 **Jenny** Nein. #00:08:26-4#
983
- 984 **Interviewer** An ihr/ (.) Okay. (..) Jetzt geht es um Katniss vor allem. Was würdest du eigentlich
985 sagen ist Katniss wohl in ihrem Leben wichtig? #00:08:36-3#
986

- 987 **Jenny** Ihre Familie. Und/ Ja, ihre Familie. Ich denke am meisten ihre Familie. Sie war ja auch
988 am Boden zerstört als Prim gestorben ist und so. (.) #00:08:44-1#
989
- 990 **Interviewer** (.) Wie würdest du so ihr Familienleben beschreiben? (.) Also jetzt klar: Du kannst
991 davor erstmal anfangen, wie es da aussieht, weil danach ist ja relativ kurz in den Büchern/
992 #00:08:52-9#
993
- 994 **Jenny** //mhm// (bejahend) Also davor würde ich sagen, dass das extremer Zusammenhalt ist,
995 da sie auch diese/ Da sie auch ihre Schwester so beschützt und dass sie auch für sie einspringt
996 ist auch ziemlich krass. Und dass sie auch/ (.) Sie hat/ Die Schwester hatte auch Angst und
997 dann hat sie sie getröstet. Deswegen denke ich, dass es sehr sehr liebevoll in ihrer Familie ist.
998 (.) #00:09:08-7#
999
- 1000 **Interviewer** Was findest du an dieser Familie gut gelöst? (..) So was kriegen die gut hin?
1001 #00:09:14-4#
1002
- 1003 **Jenny** (..) Ich weiß nicht, ob die was hinkriegen, weil ihre Mutter war auch so komisch. Sie war
1004 immer am Weinen und so. Und deswegen glaube ich/ Also ich glaube das ist auch ziemlich
1005 kompliziert, auch da der Vater nicht da war und so. (.) #00:09:25-1#
1006
- 1007 **Interviewer** //mhm// (bejahend) Und das ist wahrscheinlich dann einfacher: Was kriegen sie
1008 überhaupt nicht hin? #00:09:29-4#
1009
- 1010 **Jenny** (.) Das Positive. ((lacht)) Die sind ja alle (.) nur am Heulen. Der ganze Film besteht ja
1011 nur/ Ich mag solche Filme generell nicht SO gerne. #00:09:37-5#
1012
- 1013 **Interviewer** //mhm// (bejahend) #00:09:37-8#
1014
- 1015 **Jenny** Weil die nur so negativ sind, deswegen mag ich das nicht. (.) #00:09:41-0#
1016
- 1017 **Interviewer** //mhm// (bejahend) Wie würdest du so die Beziehung zwischen Katniss und Prim
1018 beschreiben? #00:09:44-8#
1019
- 1020 **Jenny** (.) Das ist eine sehr starke Bindung. Also sie sind/ Sie lieben sich über alles, sonst wäre
1021 Katniss ja auch nicht für sie in diese Arena gegangen. Und deswegen/ (.) Ja, (.) sehr liebevoll.
1022 (.) #00:09:55-1#
1023
- 1024 **Interviewer** Hast du eine Ahnung, woran das liegt, dass diese Verbindung so eng ist?
1025 #00:09:58-2#
1026
- 1027 **Jenny** Wahrscheinlich da der Vater/ Generell sind Geschwister ja/ generell sehr zusammen.
1028 Und da der Vater nicht da war, musste sie sich wahrscheinlich auch um sie kümmern. Und sie
1029 hat ja auch für sie Essen besorgt und sie (.) war/ (.) Wenn man/ Generell, wenn es einem
1030 schlecht geht, hält man ja noch mehr zusammen. Deswegen denke ich war es sehr stark. (.)
1031 #00:10:14-4#
1032
- 1033 **Interviewer** Okay. (.) Ich würde jetzt halt dieses Dreieck der Familie einmal durchgehen. Wie
1034 würdest du dann die Beziehung zwischen Katniss und ihrer Mutter bezeichnen? #00:10:21-9#
1035
- 1036 **Jenny** (.) In dem ersten Teil nicht gut, weil sie meinte ja auch, dass ihre Mutter nicht weinen
1037 soll. Und das irgendwie war nicht so liebevoll. Aber in den nächsten Teilen war es schon stärker.
1038 Also da war auch schon/ Auch als sie in diesem komischen Bunker da waren, war es ja/
1039 #00:10:35-7#
1040
- 1041 **Interviewer** //mhm// (bejahend) #00:10:35-7#
1042
- 1043 **Jenny** Auch schon stärker. Aber zwischen Katniss und Prim war es am Stärksten. Also mit ihrer
1044 Mutter/ #00:10:39-8#
1045
- 1046 **Interviewer** //mhm// (bejahend) #00:10:39-8#

- 1047
1048 **Jenny** Irgendwie nicht so. #00:10:41-2#
1049
1050 **Interviewer** Und dann auf der anderen Seite. Da kommt jetzt halt nicht so viel durch, aber wie
1051 würdest du das zwischen Prim und ihrer Mutter bezeichnen? #00:10:46-0#
1052
1053 **Jenny** (.) Ich glaube genau wie bei Katniss, aber nicht so stark. Eher die beiden/ Also Prim und
1054 Katniss sind eher zusammen. #00:10:51-1#
1055
1056 **Interviewer** Das ist dann die stärkste/ #00:10:52-1#
1057
1058 **Jenny** Ja. #00:10:52-4#
1059
1060 **Interviewer** Beziehung in der Familie. (.) Super. (..) Das fand ich auch nicht so leicht zu
1061 beantworten: Wer würdest du eigentlich sagen sind eigentlich Katniss Freunde? #00:10:59-6#
1062
1063 **Jenny** (4) Also ich denke mal Freunde/ Schwester ist ja nicht wirklich die Freundin/ #00:11:07-
1064 2#
1065
1066 **Interviewer** //mhm// (bejahend) #00:11:07-1#
1067
1068 **Jenny** Aber wenn, dann die Schwester. (..) Dann war dieser Modetyp da. Dieser Designer/
1069 #00:11:12-7#
1070
1071 **Interviewer** Cinna. #00:11:13-1#
1072
1073 **Jenny** Der war ja ihr Freund. (.) Eigentlich auch der, mit dem sie erst zusammen war, ich habe
1074 vergessen wie der heißt. Nicht Peeta, sondern der Andere. #00:11:20-0#
1075
1076 **Interviewer** Gale #00:11:20-5#
1077
1078 **Jenny** Ja, aber der hat sie ja auch/ Ist auch irgendwie komisch. Also eigentlich hat sie nicht so
1079 viele Freunde. (.) #00:11:24-0#
1080
1081 **Interviewer** //mhm// (bejahend) Dann kannst du ja mal/ Vor allem über Prim und Katniss hast
1082 du ja jetzt schon geredet. Wie würdest du die Freundschaft zwischen CINNA und Katniss
1083 bezeichnen? Was macht die aus? #00:11:32-1#
1084
1085 **Jenny** Er hat an sie immer geglaubt. #00:11:33-8#
1086
1087 **Interviewer** //mhm// (bejahend) #00:11:34-0#
1088
1089 **Jenny** Und er hat auch dieses/ Er hat auch irgendwie ein bisschen (.) sein Leben riskiert, da er
1090 auch dieses Kleid gemacht hat. Und deswegen/ Er wollte halt alles für sie und ich finde das
1091 dann/ Die haben sich extrem gemocht. Also sehr stark. (.) #00:11:45-7#
1092
1093 **Interviewer** Wie würdest du das auf der anderen Seite sehen: (.) Was bringt Katniss so in diese
1094 Freundschaft ein? #00:11:51-2#
1095
1096 **Jenny** (3) Sie brauchte glaube ich jemanden, der sie unterstützt und deswegen hat sie ihn da
1097 gefunden. Und deswegen/ Ich glaube, er brauchte auch so irgendwie jemanden, an den er/
1098 #00:12:02-7#
1099
1100 **Interviewer** //mhm// (bejahend) #00:12:02-7#
1101
1102 **Jenny** Das so zeigen/ Also auch diese Revolution da und dann (.) haben die sich gefunden und
1103 dann haben sie sich gebraucht beide/ #00:12:07-8#
1104
1105 **Interviewer** //mhm// (bejahend) #00:12:07-8#
1106

- 1107 **Jenny** Und dann. (.) #00:12:08-9#
1108
1109 **Interviewer** Also ist Cinna für dich auch schon Teil der Revolution/ #00:12:11-3#
1110
1111 **Jenny** Ja. #00:12:11-6#
1112
1113 **Interviewer** (.) Okay. (.) #00:12:14-5#
1114
1115 **Jenny** Ich meine er hat sie ja eigentlich gemacht: "the girl on fire". Und dann/ #00:12:17-3#
1116
1117 **Interviewer** //mhm// (bejahend) (..) Und ja auch noch später die Uniform. Das habe ich auch
1118 erst vergessen, aber das ist mir letztens nochmal aufgefallen, dass er das ja schon vorher fertig
1119 hatte. (.) Wie würdest du eigentlich sagen hat sich Katniss ihre eigenen Zukunft vorgestellt,
1120 bevor ihre Schwester nominiert wurde? #00:12:32-6#
1121
1122 **Jenny** Ich glaube sie wollte/ (.) Also nach diesem Jahr wollte sie irgendwie fliehen mit ihrer
1123 Familie. #00:12:38-4#
1124
1125 **Interviewer** //mhm// (bejahend) #00:12:38-6#
1126
1127 **Jenny** Aber ich glaube sie hätte NIEmals gedacht, dass ihre Schwester ausgewählt wird. Auch
1128 da sie nur einmal drin war. #00:12:44-1#
1129
1130 **Interviewer** Ja, einmal, genau. #00:12:44-9#
1131
1132 **Jenny** Und/ (.) Ich glaube nicht, dass sie dachte, dass sie so viel Pech/ Aber das war schon
1133 schon ziemlich viel Pech. Obwohl eigentlich war es ja Glück, weil dann ist sie gekommen und
1134 dann kam die Revolution und dann/ (..) #00:12:54-2#
1135
1136 **Interviewer** Wir haben das letztens auch mal im Seminar ausgerechnet. (..) Es müssen so um
1137 die Zehntausend Schnipsel drin gewesen sein. #00:13:01-2#
1138
1139 **Jenny** //mhm// (bejahend) #00:13:01-4#
1140
1141 **Interviewer** Also (.) #00:13:03-0#
1142
1143 **Jenny** Ja. #00:13:03-5#
1144
1145 **Interviewer** Zu den Chancen da generell. (.) Denkst du, dass sich so ihre eigene Vorstellung
1146 vor der Zukunft nach den ersten Hungerspielen oder den zweiten geändert hat? #00:13:12-2#
1147
1148 **Jenny** Nach den Ersten glaube ich dachte sie alles ist vorbei. #00:13:15-0#
1149
1150 **Interviewer** //mhm// (bejahend) #00:13:15-3#
1151
1152 **Jenny** Nach den ZWEITEN. (.) Hat sie ja nicht an die Zukunft gedacht, weil nach den Zweiten
1153 war sie ja auch in diesem komischen Dings. Und dann war ja/ #00:13:22-7#
1154
1155 **Interviewer** In Distrikt 13. #00:13:23-2#
1156
1157 **Jenny** Dann war ja der erste Teil zu Ende. Ja. #00:13:24-2#
1158
1159 **Interviewer** Genau. (..) Jetzt würde ich gerne noch über Panem an sich reden. Wie empfindest
1160 du diese Welt eigentlich? Wie wirkt das? #00:13:34-5#
1161
1162 **Jenny** Ja, das ist komisch, weil es gibt halt solche Untergeordneten und Drüber. Also manche
1163 sind besser, manche sind schlechter/ #00:13:39-5#
1164
1165 **Interviewer** Meinst du jetzt das Capitol und die Distrikte/ #00:13:41-4#
1166

- 1167 **Jenny** Jaja. Und die Distrikte müssen dann immer solche komischen Hunger Games machen,
1168 weil sie irgendwas mal falsch gemacht haben mit dem Krieg und so. Und das ist (..) bescheuert.
1169 Also/ Obwohl ich sagen muss, dass ich Snow mag. Ich weiß nicht warum/ #00:13:51-5#
1170
1171 **Interviewer** //mhm// (bejahend) #00:13:51-5#
1172
1173 **Jenny** Aber ich finde ihn cool. Auch wenn er natürlich/ Also wenn er sowas in echt wäre, dann
1174 hassen wir ihn natürlich, aber man weiß ja, dass es geschauspielert ist/ #00:13:57-6#
1175
1176 **Interviewer** //mhm// (bejahend) #00:13:57-6#
1177
1178 **Jenny** Und irgendwie mag ich seine Rolle. (.) #00:13:58-8#
1179
1180 **Interviewer** Also findest du diese schauspielerische Leistung/ #00:14:00-3#
1181
1182 **Jenny** Ja. #00:14:00-6#
1183
1184 **Interviewer** Okay. (.) Da kann ich dir nur den Tipp geben, dir mal andere Filme mit ihm
1185 anzugucken. Er kriegt das gut hin. Ich glaube Donald Sutherland ist das. (.) Aber nicht mit
1186 seinem Sohn Kiefer verwechseln/ #00:14:08-8#
1187
1188 **Jenny** //mhm// (bejahend) #00:14:09-2#
1189
1190 **Interviewer** (..) Wie findest du so das Zusammenleben der Menschen in Panem. Wie würdest
1191 du das beschreiben? #00:14:15-9#
1192
1193 **Jenny** Egoistisch. Ich glaube nicht, dass die sich alle mögen. Ich glaube, dass/ #00:14:19-1#
1194
1195 **Interviewer** //mhm// (bejahend) #00:14:19-1#
1196
1197 **Jenny** Nur die Familien eins sind. Und ich glaube/ Also die Familien leben unter den Familien
1198 und die kennen sich nicht so wirklich/ Also die achten nicht so wirklich auf die anderen
1199 Menschen. (.) #00:14:26-5#
1200
1201 **Interviewer** //mhm// (bejahend) Also innerhalb jetzt von Distrikt 12/ #00:14:27-9#
1202
1203 **Jenny** //mhm// (bejahend) #00:14:28-1#
1204
1205 **Interviewer** Vor allem dann? (.) Ist das in den anderen Distrikten anders (.) oder würdest du
1206 sagen das ist gleich? #00:14:32-5#
1207
1208 **Jenny** Ich denke, das ist das Gleiche. (.) #00:14:33-8#
1209
1210 **Interviewer** //mhm// (bejahend) #00:14:34-0#
1211
1212 **Jenny** Ich denke nicht, dass das anders. #00:14:35-0#
1213
1214 **Interviewer** Und im Capitol? Was hast du da so für einen Eindruck bekommen? #00:14:38-2#
1215
1216 **Jenny** (..) Die haben alle/ Die leben alle unter Angst außer dieser Snow. Weil er hat sie alle/ Er
1217 kann ja alle/ Die können einmal was falsches machen/ EINMAL und dann (..) sterben die einfach.
1218 Deswegen denke ich leben die unter dauerhafter Angst. Außer er halt. Er nicht. (..) #00:14:53-
1219 5#
1220
1221 **Interviewer** Und wie würdest du die Beziehung zwischen dem Capitol und den Distrikten
1222 beschreiben? Wie sieht es/ #00:14:58-5#
1223
1224 **Jenny** Die Distrikte haben Angst vorm Capi/ hassen es wahrscheinlich auch. #00:15:00-8#
1225
1226 **Interviewer** //mhm// (bejahend) #00:15:01-0#

- 1227
1228 **Jenny** Aber das Capitol denkt dann einfach, dass die/ Die behandeln die noch nicht mal wie
1229 Menschen, die waren ja irgendwelche/ Wie/ Wie im Spiel. #00:15:07-4#
1230
1231 **Interviewer** //mhm// (bejahend) #00:15:07-4#
1232
1233 **Jenny** Also wie Figuren. Die irgendwas/ Die sich dann selbst erschießen und die FEIERN das
1234 ja auch immer. #00:15:10-7#
1235
1236 **Interviewer** Ja. #00:15:11-6#
1237
1238 **Jenny** Diese Menschen, die sind ja auch so/ Die nehmen ja auch irgendwelche Tabletten, damit
1239 die noch mehr essen können oder/ #00:15:16-4#
1240
1241 **Interviewer** Genau. #00:15:17-0#
1242
1243 **Jenny** Setzen auf irgend/ (.) Ja, krank. (..) #00:15:20-7#
1244
1245 **Interviewer** Gibt es denn etwas auch, was du (.) in Panem gut gelöst findest? #00:15:24-3#
1246
1247 **Jenny** (.) Nein. Gar nichts. #00:15:26-2#
1248
1249 **Interviewer** Okay. Und (.) was findest du am Schlimmsten gelöst in Panem? #00:15:30-3#
1250
1251 **Jenny** Dass da/ Dass da dauerhaft Menschen sterben und dass die einfach sterben, egal was/
1252 Also ja zum Beispiel der Gamemaker wurde auch einfach getötet, weil da seine Hunger Games
1253 nicht gelungen sind. Das ist einfach/ (.) #00:15:38-5#
1254
1255 **Interviewer** Seneca Crane meinst du jetzt. Der Erste/ #00:15:40-4#
1256
1257 **Jenny** Ja. (.) Der wurde auch einfach getötet. Und die können einfach alle dauerhaft sterben,
1258 die leben unter dauerhafter Angst. Das ist einfach grauenvoll. (.) #00:15:46-0#
1259
1260 **Interviewer** //mhm// (bejahend) Also dass eigentlich praktisch jeder in der Gefahr lebt, ich
1261 könnte jederzeit/ #00:15:49-0#
1262
1263 **Jenny** Ja. #00:15:49-5#
1264
1265 **Interviewer** Sterben. Dann generell. (..) Ich würde jetzt so zum Abschluss noch ein wenig noch
1266 über die Rebellion reden. #00:15:56-4#
1267
1268 **Jenny** //mhm// (bejahend) #00:15:56-9#
1269
1270 **Interviewer** Und erstmal würde ich gerne wissen: Was ist für dich eigentlich allgemein so
1271 Rebellion? Was stellst du dir da drunter vor? #00:16:03-2#
1272
1273 **Jenny** Dass es natürlich einen gibt, gegen den man rebelliert. (.) #00:16:06-1#
1274
1275 **Interviewer** //mhm// (bejahend) #00:16:06-6#
1276
1277 **Jenny** Und dann gibt es dann noch eine ganz ganz große Gruppe, die sich zusammen tut gegen
1278 den Stärkst/ den/ gegen den, den sie nicht mögen. Also zum Beispiel so ein Starker, also so ein
1279 König oder was weiß ich/ #00:16:16-4#
1280
1281 **Interviewer** Ja. #00:16:16-9#
1282
1283 **Jenny** So ein Präsident. Und dann die ganzen Unteren (.) wollen gegen diesen König/ So stelle
1284 ich mir das vor. #00:16:23-2#
1285

- 1286 **Interviewer** Und was es heißt es für dich persönlich zu rebellieren? Wenn du das mal selber
1287 benutzt, dieses Wort. (.) Woran denkst du dann? #00:16:29-8#
1288
- 1289 **Jenny** ((lacht)) (.) An Kinder, die (.) ihre/ Also so komische Kinder, die gegen alles rebellieren
1290 und dann/ Ach, keine Ahnung. An so komische Teenager. So am rebellieren. ((lacht))
1291 #00:16:41-5#
1292
- 1293 **Interviewer** //mhm// (bejahend) (..) Und wenn du an jetzt/ in einer Rebellion im ersten Sinne
1294 denkst, was du gerade beschrieben hast. Was für eine Art von Verhalten findest du dann richtig?
1295 Wie sollte man sich verhalten? #00:16:51-3#
1296
- 1297 **Jenny** Man sollte mitmachen, aber ich glaube ich würde nicht mitmachen, weil ich Angst hätte.
1298 Auch, dass/ Die sind ja/ Ich weiß nicht, ich glaube das war im zweiten Teil. Das war ja da, wo
1299 die auch auf/ Das war ja da, wo die im Wald waren und einmal gingen alle auf die Bäume hoch.
1300 #00:17:02-3#
1301
- 1302 **Interviewer** Das war im Dritten dann. #00:17:03-7#
1303
- 1304 **Jenny** Ja, das war im Dritten. Und das war ja auch da, wo diese Explosion mit dem Wasser
1305 kam und so/ #00:17:06-8#
1306
- 1307 **Interviewer** Genau. #00:17:07-4#
1308
- 1309 **Jenny** Ja und ich hätte das mich nicht getraut, weil wenn man eine/ Manche wurden
1310 erschossen, manche haben es auf die Bäume geschafft. Und ich hätte mich das nicht getraut,
1311 aber eigentlich sollte man natürlich mitmachen, weil/ (.) Aber ich hätte mich nicht wirklich
1312 getraut. (.) #00:17:17-5#
1313
- 1314 **Interviewer** //mhm// (bejahend) Und was für eine Art von Verhalten würdest du falsch finden?
1315 Was darf man nicht machen, wenn man rebelliert? #00:17:22-9#
1316
- 1317 **Jenny** (.) Verraten. Also für irgendwas. Also man muss ja immer so Pläne/ Sonst kommt das ja
1318 dann raus/ #00:17:28-6#
1319
- 1320 **Interviewer** //mhm// (bejahend) #00:17:28-9#
1321
- 1322 **Jenny** Und wenn man dann jemanden verrät/ Auch wenn man nicht mitmacht, sollte man
1323 trotzdem nicht verraten. Weil das ist einfach/ (..) #00:17:35-0#
1324
- 1325 **Interviewer** Ist dann gefährlich/ #00:17:35-9#
1326
- 1327 **Jenny** Ja. #00:17:36-1#
1328
- 1329 **Interviewer** Wahrscheinlich dann auch. (.) Jetzt spezifisch bezogen auf Katniss und diese
1330 Rebellion: (.) Warum denkst du hat sich wohl Katniss entschlossen daran teilzunehmen an der
1331 Rebellion? #00:17:46-2#
1332
- 1333 **Jenny** (4) Vielleicht weil/ Ich weiß nicht genau/ (.) Ich weiß nicht. Ich glaube sie war einfach so,
1334 weil alles ihr auch/ Also erst meinten ja alle, dass sie es unbedingt machen soll. Und dann/
1335 #00:17:57-9#
1336
- 1337 **Interviewer** //mhm// (bejahend) #00:17:58-2#
1338
- 1339 **Jenny** Wurde sie auch so/ Alle meinten ja auch, dass sie mit diesem komischen Zeichen da/
1340 Dann hat sie es vielleicht gemerkt/ #00:18:03-0#
1341
- 1342 **Interviewer** Mit dem Finger. #00:18:04-5#
1343

- 1344 **Jenny** Gemerkt, dass alle zu ihr halten und dann (.) hat sie auch/ Sie hat ja auch diese
1345 Menschen gesehen, die leiden müssen und dann hat sie sich ja erst dazu entschieden etwas
1346 zu tun. #00:18:11-6#
1347
- 1348 **Interviewer** Im Krankendistrikt da? #00:18:13-3#
1349
- 1350 **Jenny** Ja, in diesem Krankendistrikt da. Dann meinte sie ja "Ich mache das". Und dann denke
1351 ich, weil sie so viel Schlimmes gesehen hat, dachte sie sich "Ich mache das einfach", weil/ weil
1352 es soviel Schlimmes ist. Das denke ich, dann hat sie es gemacht. #00:18:21-7#
1353
- 1354 **Interviewer** //mhm// (bejahend) (.) Was würdest du sagen: Welchen Gefahren setzt sich Katniss
1355 eigentlich aus, nachdem sie sich entschlossen hat zu rebellieren? #00:18:28-4#
1356
- 1357 **Jenny** Dem Tod und der Gefahr für ihre Familie und Gefahr für ihre Freunde. Also Gefahr für
1358 sich und alle, die ihr lieb sind. (.) #00:18:34-8#
1359
- 1360 **Interviewer** //mhm// (bejahend) (.) Wenn du jetzt so alle Rebellen so zusammen betrachtest:
1361 Was würdest du sagen, was ist eigentlich so das gemeinsame Ziel von denen? #00:18:41-5#
1362
- 1363 **Jenny** (..) Der/ (.) Das (.) Capitol so/ Also dass das Capitol in dem Fall (.) vernichtet wird.
1364 #00:18:49-5#
1365
- 1366 **Interviewer** //mhm// (bejahend) #00:18:49-9#
1367
- 1368 **Jenny** Beziehungsweise Snow und seine Anhänger. Und damit es nicht mehr so etwas gibt wie
1369 die Hunger Games und so. (.) #00:18:55-1#
1370
- 1371 **Interviewer** //mhm// (bejahend) (.) Siehst du unter den Rebellen unterschiedliche Ziele oder
1372 haben alle wirklich nur dieses Ziel? (.) Das ist jetzt nicht eine Frage, in der ich etwas bestimmtes
1373 hören möchte/ #00:19:03-4#
1374
- 1375 **Jenny** ((lacht)) #00:19:03-4#
1376
- 1377 **Interviewer** Sondern, ob dir da was aufgefallen/ #00:19:04-6#
1378
- 1379 **Jenny** Ich denke alle haben das gleiche Ziel so. Außer diese komische Frau da, die alle
1380 verarscht hat/ #00:19:08-7#
1381
- 1382 **Interviewer** Coin. #00:19:09-3#
1383
- 1384 **Jenny** Ja. #00:19:09-5#
1385
- 1386 **Interviewer** Ja, der Name ist schwer zu merken. Aber manchmal (.) kann man noch dran
1387 denken. (..) Wie findest du denn jetzt den Umgang der Rebellen mit ihren Gegnern? Wenn du
1388 das jetzt nochmal so im Kopf passieren lässt. Findest du das angemessen? #00:19:23-7#
1389
- 1390 **Jenny** (..) Manche/ Die erschießen ja auch welche. #00:19:27-1#
1391
- 1392 **Interviewer** //mhm// (bejahend) #00:19:27-3#
1393
- 1394 **Jenny** Und manche müssen ja mitmachen. Und/ Aber man muss die erschießen. Was soll man
1395 dann machen? Weil die würden einen ja auch erschießen. Entweder die erschießen dich, oder
1396 die anderen erschießen dich und dann/ muss man die ja/ man muss sie ja töten. Aber das
1397 könnte ich auch nicht. #00:19:38-6#
1398
- 1399 **Interviewer** //mhm// (bejahend) #00:19:38-6#
1400
- 1401 **Jenny** Deswegen. (.) #00:19:39-4#
1402

- 1403 **Interviewer** An welche Gegner denkst du da jetzt direkt? (.) Denkst du da an diese Peacekeeper
1404 oder an/ (.) #00:19:46-0#
1405
- 1406 **Jenny** Ja, an alle. Also alle Gegner, die halt gegen die Revolution sind. Die wollen ja die
1407 anderen ja ersch/ Also Katniss war ja mit dieser komischen Gruppe da. #00:19:53-4#
1408
- 1409 **Interviewer** //mhm// (bejahend) #00:19:53-6#
1410
- 1411 **Jenny** Da wollten die ins Kapitol. Und dann haben sie ja auch immer welche, die sich in den
1412 Weg gestellt haben/ Die MUSS man ja erschießen/ #00:19:57-0#
1413
- 1414 **Interviewer** //mhm// (bejahend) #00:19:57-4#
1415
- 1416 **Jenny** Was soll man denn machen? Weil wenn man wirklich dafür ist, dann/ (.) #00:19:59-6#
1417
- 1418 **Interviewer** Nein, das wollte ich halt nur fragen. (.) Denkst du, das wäre noch besser zu lösen?
1419 (.) Der Umgang mit den Gegnern/ #00:20:06-1#
1420
- 1421 **Jenny** //mhm// (verneinend) #00:20:06-6#
1422
- 1423 **Interviewer** Oder findest du/ #00:20:07-0#
1424
- 1425 **Jenny** Das geht nicht anders. #00:20:07-8#
1426
- 1427 **Interviewer** Okay. (..) Wenn du jetzt so das Ende betrachtest, nachdem alles vorbei ist. Wer
1428 würdest du sagen sind eigentlich die Gewinner der Rebellion? #00:20:14-6#
1429
- 1430 **Jenny** (..) Ja, Katniss und so. Aber ich fand das Ende mega schlecht. Ich fand es richtig
1431 SCHLECHT. Ich war echt enttäuscht von diesem Ende, weil ich es mega dumm fand, dass
1432 Katniss da so ausgeschlossen wurde, weil sie hat ja/ Ohne Katniss gäbe es/ Es hätte ja kein
1433 Ende genommen. Deswegen fand ich es mega dumm, das Ende. Da/ Ich war richtig enttäuscht
1434 am Ende. (.) Richtig schlecht. (.) #00:20:33-0#
1435
- 1436 **Interviewer** Und wen würdest du dann zu den Verlierern dann zählen? #00:20:35-4#
1437
- 1438 **Jenny** Snow und diese Frau, die gestorben ist. #00:20:38-0#
1439
- 1440 **Interviewer** //mhm// (bejahend) Also praktisch beide, die gestorben/ #00:20:39-5#
1441
- 1442 **Jenny** Ja. #00:20:39-8#
1443
- 1444 **Interviewer** Sind in diesem Fall. (..) Mit welchen Konsequenzen müssen jetzt eigentlich die
1445 Menschen nach der Rebellion leben? #00:20:46-1#
1446
- 1447 **Jenny** (.) Ich denke die müssen alles wieder aufbauen, weil sie haben ja NICHTS. Sie haben
1448 ja GAR nichts. #00:20:50-6#
1449
- 1450 **Interviewer** //mhm// (bejahend) #00:20:50-6#
1451
- 1452 **Jenny** Alles ist ja zerstört und die haben ja auch keinen Präsidenten mehr und dann müssen
1453 die erst wieder neue Herrscher/ also Präsidenten WÄHLEN und dann alles wieder aufbauen.
1454 Und da haben ja auch ganz viele ihre Familien verloren und deswegen wird es sehr hart glaube
1455 ich. (..) #00:21:03-3#
1456
- 1457 **Interviewer** Wem würdest du sagen geht es eigentlich BESSER dann doch? #00:21:07-3#
1458
- 1459 **Jenny** Allen. Also alle die/ Also alle die früher unten waren und Angst hatten, denen geht es
1460 jetzt besser. Also die leben jetzt glaube ich ohne Angst außer/ Angst, weil irgendwie/ dass ihnen
1461 irgendwie was passiert, weil sie verhungern oder so. Aber sonst/ (..) #00:21:18-9#
1462

- 1463 **Interviewer** Und gibt es auch Leute, wo du denkst, denen wird es auf jeden Fall schlechter
1464 gehen als vorher? #00:21:23-7#
1465
- 1466 **Jenny** (.) Alle, die noch überlebt haben, die Anhänger von Snow sind. Weil ich glaube nicht,
1467 dass/ Oder die werden flüchten oder so. Aber auf jeden Fall werden sie nicht angenommen von
1468 den Anderen. (.) #00:21:32-7#
1469
- 1470 **Interviewer** //mhm// (bejahend) Damit müsstest du dann praktisch klarkommen. (.) Das hast
1471 jetzt schon eine erste Begründung gegeben, aber wenn du wirklich in dieser Zeit in diesen
1472 Büchern leben würdest, könntest du dir vorstellen an der Rebellion teilzunehmen? #00:21:44-
1473 7#
1474
- 1475 **Jenny** //mhm// (verneinend) (.) Ich hätte einfach zu viel Angst. Ich könnte das glaube ich nicht.
1476 Obwohl ich weiß ja nicht, wie ich in der Situation/ (.) Wenn ich Familie hätte NEIN. Wenn ich
1477 keine Familie hätte Ja. (..) #00:21:54-2#
1478
- 1479 **Interviewer** Und es gibt ja auch verschiedene Formen, wie man daran teil nimmt. Du hast ja
1480 auch im Buch gelesen/ manche kämpfen ja wirklich an der vorderster Front und andere sind ja
1481 auch wie Prim zum Beispiel Arzt oder sowas. #00:22:03-7#
1482
- 1483 **Jenny** Ja, Arzt würde ich auch machen. Aber ich hab/ Wenn ich Arzt sein könnte, dann würde
1484 ich das auch machen. Aber ich würde auf gar keinen Fall so (.) schießen, weil ich könnte das
1485 eh nicht. #00:22:08-3#
1486
- 1487 **Interviewer** Klar. #00:22:09-6#
1488
- 1489 **Jenny** Ich kann das ja einfach nicht. #00:22:10-2#
1490
- 1491 **Interviewer** Nein, deswegen wollte ich halt einfach nur nochmal nachfragen/ #00:22:13-0#
1492
- 1493 **Jenny** //mhm// (bejahend) #00:22:13-0#
1494
- 1495 **Interviewer** Weil es ja verschiedene Formen gibt da helfen zu können. (..) Da hast du ja schon
1496 eine Antwort gegeben. (.) Das sind jetzt so die abschließenden Fragen, dann sollten wir auch
1497 in wenigen Minuten durch sein. (.) Wie stellst du dir eigentlich die Zukunft nach diesen Büchern
1498 vor? Was wird wohl dann passieren? (..) Also es gibt ja diesen Epilog, aber was stellst du dir so
1499 dazwischen vor/ #00:22:28-1#
1500
- 1501 **Jenny** (.) Frieden. Also Frieden. Ich denke mal, dass alles jetzt gut wird. Jetzt müssen die
1502 natürlich wieder alles aufbauen, aber ich denke sie sind befreit und ja/ Ich weiß nicht, was mit
1503 Katniss passiert, weil sie sitzt ja auf einmal auf dieser Wiese mit Peeta und hat zwei Kinder. (.)
1504 Und ich finde das Ende wie gesagt schlecht. Wirklich/ #00:22:46-6#
1505
- 1506 **Interviewer** Also nur diesen Epilog oder auch schon/ #00:22:48-9#
1507
- 1508 **Jenny** Nein, den Epilog. #00:22:50-5#
1509
- 1510 **Interviewer** Okay. #00:22:50-9#
1511
- 1512 **Jenny** Dass sie nicht/ Ich finde das einfach dumm. Das ist teilweise sinnlos. (..) #00:22:54-5#
1513
- 1514 **Interviewer** Ja, da kann man drüber reden. Und wenn du den weglassen würdest, diesen/
1515 #00:22:56-6#
1516
- 1517 **Jenny** Dann finde ich es gut. #00:22:57-3#
1518
- 1519 **Interviewer** Okay, gut. (.) Weil ich dachte erst, dass du auch schon das vor dem Epilog schlecht
1520 fandest/ #00:23:00-8#
1521
- 1522 **Jenny** //mhm// (verneinend) #00:23:00-8#

1523

1524 **Interviewer** (.) Aber das mit dem Epilog sagen auch andere übrigens. Also da musst du dir/
1525 #00:23:05-2#

1526

1527 **Jenny** ((lacht)) #00:23:05-2#

1528

1529 **Interviewer** Keine Sorgen machen, das ist auch so ein klassisches Problem, was manche
1530 Autoren machen. (..) Dass man nicht einfach das den Leuten/ #00:23:11-7#

1531

1532 **Jenny** Ja. #00:23:11-9#

1533

1534 **Interviewer** Überlässt, sich das selbst vorzustellen. (.) Was wäre wohl eigentlich passiert, wenn
1535 in diesem Buch wohl nicht rebelliert worden wäre. Wie wäre es dann weitergegangen?
1536 #00:23:21-0#

1537

1538 **Jenny** (.) So wie immer. Mit den Spielen alles. Die Leute hätten Angst. Sie müssten die ganze
1539 Zeit sterben. Und Snow/ Wenn Snow nicht mehr da wäre, gäbe es einen Neuen. Also es gäbe
1540 immer einen Neuen und das geht immer so weiter. (.) #00:23:32-0#

1541

1542 **Interviewer** Das ist dann praktisch/ #00:23:33-1#

1543

1544 **Jenny** Ja irgendwann muss es eine Revolution geben. Es gibt bei allen Sachen so eine
1545 Revolution. Dann/ Wenn es nicht Katniss gewesen wäre, dann wäre es jemand anderes
1546 gewesen denke ich. #00:23:38-9#

1547

1548 **Interviewer** Einfach später dann? #00:23:40-0#

1549

1550 **Jenny** Ja. #00:23:40-3#

1551

1552 **Interviewer** Statt zu diesem Zeitpunkt. (.) Würdest du sagen, es wäre etwas besser geworden,
1553 wenn sie nicht rebelliert hätten/ #00:23:46-0#

1554

1555 **Jenny** Nein. #00:23:46-8#

1556

1557 **Interviewer** Okay, also (.) wäre es auch dann einfach nur noch schlimmer/ #00:23:49-9#

1558

1559 **Jenny** Ja. #00:23:50-3#

1560

1561 **Interviewer** (..) Super, dann wären wir jetzt auch durch. #00:23:53-5#

Appendix A25 Lucy T1

- 1 **Interviewer** Jetzt hab ich viel gequatscht, jetzt möchte ich gerne was über dich wissen. Und
2 zwar erstmal geht es für mich ums Lesen allgemein, weil ich noch keine Ahnung habe, wie das
3 bei dir ist. Wie oft liest du denn Bücher? #00:00:08-6#
4
- 5 **Lucy** (..) Na ja (..) unterschiedlich, also in den Ferien lese ich eher mehr, weil ich da mehr Zeit
6 hab und so. Aber sonst so jeden Abend versuche ich schon ein bisschen zu lesen. #00:00:19-
7 8#
8
- 9 **Interviewer** Und wie lange liest du dann so? #00:00:21-8#
10
- 11 **Lucy** (..) Also am Wochenende lese ich dann ziemlich lange und (..) an Schultagen, da lese ich
12 vielleicht ein bis zwei Stunden ungefähr so manchmal. #00:00:30-8#
13
- 14 **Interviewer** Okay (..) Das ist schon auf jeden Fall eine genaue Aussage. So (..) was liest du
15 gerne? #00:00:36-5#
16
- 17 **Lucy** (..) Das ist eigentlich unterschiedlich. Ich lese (3) eigentlich so ziemlich ALLES würde ich
18 sagen. Also mal lese ich [Genre1 Lucy], mal [Genre2 Lucy]/ (..) Buch und alles mögliche
19 eigentlich. #00:00:50-9#
20
- 21 **Interviewer** Also gibt es da nichts wonach du dich speziell/ #00:00:54-4#
22
- 23 **Lucy** Nein. #00:00:54-4#
24
- 25 **Interviewer** So orientierst. #00:00:54-8#
26
- 27 **Lucy** Also wenn mich ein Buch interessiert, dann lese ich es auch so durch. Schnell und alles.
28 (..) #00:01:00-5#
29
- 30 **Interviewer** Ist natürlich wieder eine Nachfrage: Was interessiert dich dann an einem Buch?
31 #00:01:03-3#
32
- 33 **Lucy** (..) Also ich mag meistens Bücher, wo es halt auch ein bisschen auch um Liebe geht, aber
34 auch halt ein bisschen was mit Action und Drama und alles. Alles so ein Mischmasch. ((lacht))
35 #00:01:15-0#
36
- 37 **Interviewer** Okay, aber das finde ich gut, dass ich von euch alle da auch teilweise total
38 unterschiedliche bekomme. Damit kann ich echt klasse arbeiten. (..) Was sind denn so deine
39 Lieblingsautoren, hast du da/ #00:01:23-2#
40
- 41 **Lucy** Keine Ahnung. #00:01:24-0#
42
- 43 **Interviewer** Welche? Oder eine Lieblingsbuchreihe? #00:01:25-3#
44
- 45 **Lucy** (4) Als Autor würde ich jetzt [Autor_in1 Lucy] sagen. ((lacht)) #00:01:31-6#
46
- 47 **Interviewer** Darüber hab ich schon mit jemandem gewettet, dass bestimmt die Hälfte von euch
48 das sagt ((lacht)). #00:01:34-5#
49
- 50 **Lucy** ((lacht)) #00:01:34-6#
51
- 52 **Interviewer** Die habe ich auch schon mal vorsichtshalber gelesen. #00:01:35-1#
53
- 54 **Lucy** ((lacht)) #00:01:35-3#
55
- 56 **Interviewer** (3) Und sonst noch andere, die dir in den Kopf kommen? #00:01:40-5#

- 57
58 **Lucy** Nein. #00:01:41-3#
59
60 **Interviewer** Hast du auch alle [Autor_in1 Lucy] gelesen? Welche hast du da/ #00:01:43-9#
61
62 **Lucy** Also (...) Ich hab [Buchtitel1 Autor_in1 Lucy] noch nicht gelesen. #00:01:47-3#
63
64 **Interviewer** Ah, okay. War ja auch das erste Buch, das ist noch ein bisschen anders. (5) Sonst
65 gibt es ja noch (3) [Buchtitel2 von Autor_in1 Lucy]. (.) Kennst du das? (.) Das hat [Autor_in1
66 Lucy] zusammen mit [Autor_in] zusammen geschrieben. #00:02:07-0#
67
68 **Lucy** (...) Ich bin mir da nicht sicher. #00:02:09-3#
69
70 **Interviewer** Also wenn du nochmal, was neues suchst. ((lacht)) (...) Hast/ Also ein
71 Lieblingsgenre hast du dann (...) Hast du ein Lieblingsgenre? Oder? #00:02:18-5#
72
73 **Lucy** //mhm// (verneinend) #00:02:18-9#
74
75 **Interviewer** Okay, dann haben wir das auch schon so zum Thema Lesen alles durch. (.) So,
76 jetzt fängt es mit den schwierigeren Fragen an. (.) Es geht um das Jetzt. Was ist dir deinem
77 Leben wichtig? Momentan so. #00:02:29-7#
78
79 **Lucy** (.) Momentan (4) keine Ahnung. Also (.) mir sind jetzt eigentlich die Noten in der Schule
80 und so wichtig, weil wegen (.) der/ #00:02:41-2#
81
82 **Interviewer** //mhm// (bejahend) #00:02:41-2#
83
84 **Lucy** Wegen der Arbeit und alles. Also, dafür/ Ich finde, ich finde ich müsste jetzt langsam schon
85 damit anfangen. Also damit zu rechnen/ #00:02:47-4#
86
87 **Interviewer** //mhm// (bejahend) #00:02:47-4#
88
89 **Lucy** Was ich werden will und alles, sollte ich schon mal wissen, weil (...) in diesem Jahrhundert
90 kriegt man keinen Job ohne Abitur und alles. (...) Und ((lacht)). #00:02:58-3#
91
92 **Interviewer** Okay. (3) Woher hast du das? Diese Einstellung? Also wer (...) lässt dich das
93 glauben? #00:03:07-2#
94
95 **Lucy** (...) Ich selbst. ((lacht)) #00:03:10-3#
96
97 **Interviewer** Okay (...) und/ (3) Ich finde das schwer, weil das hat auch schon jemand anders
98 schon gesagt, deswegen bohre ich da mal bei dir auch ein bisschen nach. Also (.) hat das
99 konkret jemand anders diese Erwartung an dich an dich gestellt oder stellst du dir/ #00:03:22-
100 8#
101
102 **Lucy** Nein. #00:03:23-1#
103
104 **Interviewer** Stellst du die nur an dich selber? #00:03:23-7#
105
106 **Lucy** Ich stell die an mich selber. #00:03:25-4#
107
108 **Interviewer** //mhm// (bejahend) (...) Okay, da muss ich nochmal/ Mal gucken, ob ich darüber
109 noch mit den anderen später drüber rede, weil damit habe ich noch gar nicht gerechnet, dass
110 das so ist. Und es hat jetzt nicht etwas mit den ZEUGNISSEN zu tun? #00:03:35-2#
111
112 **Lucy** Nein. #00:03:35-9#
113
114 **Interviewer** Oder? Allgemein? #00:03:36-7#
115

- 116 **Lucy** Allgemein, weil (.) wenn du so schlecht in der Schule bist oder alles. Und beim/ Wenn du
117 arbeiten willst, dann gucken die dich ja/ Da gucken sie sich ja (.) deine Akten an und wenn da
118 dann steht, dass du ganz schlecht in der Schule warst, dann suchen sie sich jemand besseren.
119 Und/ (..) #00:03:51-6#
120
- 121 **Interviewer** Okay (3) Gibt es sonst was, was dir im Leben wichtig ist, also ich außer Schule/
122 #00:03:56-5#
123
- 124 **Lucy** Familie. #00:03:56-9#
125
- 126 **Interviewer** /und Arbeit. #00:03:57-0#
127
- 128 **Lucy** Und Freunde natürlich auch. (.) Ich finde ohne Familie und Freunde, da wärst du ganz
129 alleine und (.) da kannst du auch nichts machen. (.) Dann ist dir/ Also ohne Freunde und Familie
130 wäre das Leben viel zu langweilig. #00:04:09-6#
131
- 132 **Interviewer** //mhmm// (bejahend) (..) Was heißt für dich Familie? #00:04:12-9#
133
- 134 **Lucy** (..) Oh ((lacht)). #00:04:14-9#
135
- 136 **Interviewer** Ich weiß, das sind diese Nachfragen. Die sind manchmal fies. #00:04:17-1#
137
- 138 **Lucy** ((lacht)) Ist okay. #00:04:18-0#
139
- 140 **Interviewer** Tut mir leid. #00:04:17-9#
141
- 142 **Lucy** Na ja (..) Was für mich Familie heißt: Meine Eltern, meine [Verwandte1 Lucy], meine
143 [Verwandte2 Lucy], meine [Verwandte3 Lucy]. Alle die zu mir stehen. (.) #00:04:28-8#
144
- 145 **Interviewer** Wie (..) zeigt sich das so? Gibt es da etwas Besonderes, was dir wichtig, also auch
146 Handlungen, nicht nur, dass es einfach deine Eltern ist, sondern was sie tun/ #00:04:36-9#
147
- 148 **Lucy** Nein, also, wir sind so eine Familie. Wir sind so (.) Jeder steht für jeden und wir sind halt
149 so (.) eng. Also, wir sind (.) Also mit [Elternteil] bin ich so als wäre [Elternteil] [ein_e Freund/in],
150 wissen Sie? Und (.) ja, wie sind halt so immer zusammen und alles. (.) Auch mit [Verwandte3
151 Lucy] und allen. (..) #00:04:57-0#
152
- 153 **Interviewer** Was würdest du (.) sagen, was zeichnet dich als gutes Familienmitglied aus?
154 #00:05:02-1#
155
- 156 **Lucy** (..) Meine Offen/ also Offen/ also Öffentlichkeit ((lacht)). (.) Dass ich (.) helfe, dass ich/
157 (3) Ja, keine Ahnung. ((lacht)) (4) Vielleicht, dass ich immer zu jedem in der Familie stehe und
158 ihn versuche zu verteidigen, so inwieweit es möglich ist. (..) #00:05:28-2#
159
- 160 **Interviewer** Jetzt noch beim anderen/ Jetzt natürlich die Frage "Was ist Freundschaft für
161 dich?" #00:05:32-2#
162
- 163 **Lucy** (..) Freundschaft ist für mich, wenn (.) du einer Person wirklich vertrauen kannst und (.)
164 wenn du/ (3) wenn du/ Also wenn du ihr vertrauen kannst und (..) wenn du sie magst, natürlich.
165 (..) Wenn ihr euch versteht, wenn ihr die gleichen Interessen teilt. (.) Ja. (..) #00:05:59-3#
166
- 167 **Interviewer** Jetzt natürlich auch noch die Frage: Was zeichnet dich als gute Freundin aus?
168 #00:06:02-6#
169
- 170 **Lucy** (..) Mich als gute Freundin? Also ich finde, ich kann Geheimnisse und alles gut verstecken.
171 Ich kann jemandem gut zuhören und (.) ich denke, ich kann auch gute Rat/ Also ich bin eine
172 gute Ratgeberin. ((lacht)) (..) #00:06:15-9#
173
- 174 **Interviewer** Wie gesagt, das klingt alles nicht selbstverliebt, auch wenn manche/ #00:06:18-8#
175

- 176 **Lucy** ((lacht)) #00:06:18-8#
177
178 **Interviewer** Das auch schon erlebt haben und vorher gesagt haben: "Das klingt jetzt total
179 selbstverliebt.". #00:06:20-9#
180
181 **Lucy** Ja, also so ein bisschen/ #00:06:22-3#
182
183 **Interviewer** Da muss du dir überhaupt keine Gedanken machen/ #00:06:24-1#
184
185 **Lucy** Okay. #00:06:24-7#
186
187 **Interviewer** Weil wirklich (.) das Ehrlichste ist das Beste, was du machen kannst. Da mir das
188 auch weiterhilft und wie gesagt, dass ihr das seid, kriegt dann auch keiner raus. Am
189 allerwenigsten deine Lehrer, noch weniger deine Eltern. (..) Also außer Familie und Freunde
190 und gerade halt Schule und Job finden, das sind so die wichtigsten Sachen, also jetzt?
191 #00:06:41-0#
192
193 **Lucy** Ja. (.) #00:06:41-5#
194
195 **Interviewer** Jetzt stell dir mal das Ganze ein paar Jahre später vor. Wie stellst du dir so deine
196 Zukunft so vor? #00:06:48-6#
197
198 **Lucy** (.) Meine Zukunft? #00:06:50-7#
199
200 **Interviewer** Genau. #00:06:51-4#
201
202 **Lucy** Ähm. #00:06:51-8#
203
204 **Interviewer** Du kannst dir selbst aussuchen, welcher Zeitrahmen. Ob es fünf Jahre, zehn,
205 zwanzig (.) sind. #00:06:55-6#
206
207 **Lucy** Ja (.) Also, ich denke mal ich möchte/ Ich möchte auf eine Universität gehen. Ich möchte
208 (..) später mal (.) einen guten Beruf haben. (..) Ich möchte gerne noch Freunde aus der Schule
209 treffen, also dass ich dann auch noch mit denen Kontakt halten kann. (..) Familie/ ((lacht)) (..)
210 #00:07:18-0#
211
212 **Interviewer** Das hab ich gleich auch noch, aber jetzt frage ich noch mal nach. Warum genau
213 möchtest du auf die Uni denn gehen? Was ist für dich ein Grund? #00:07:25-3#
214
215 **Lucy** Also ich weiß nicht. Also irgendwie schon seit ich so klein bin denk ich mir so, so wenn
216 das von Filmen oder alles gesehen hat oder Verwandten/ (.) Dann dachte ich mir immer "Ich
217 möchte auch mal auf eine gehen." und der Wunsch gilt bis jetzt noch. (..) #00:07:40-6#
218
219 **Interviewer** Hast du da so konkrete Vorstellungen, wie das dann sein wird? Also ich versuche
220 gerade ein bisschen heraus zu finden, warum du diesen Wunsch hast, von daher/ #00:07:48-
221 2#
222
223 **Lucy** Ja also, ich hab [Verwandte1 Lucy] und die möchten gerne auch auf eine Universität
224 gehen und ich stell mir das dann immer vor, dass wir uns so ein kleines Haus oder so kaufen.
225 So eine Wohnung, wo wir dann zusammen leben und dann immer zur Schule/ also zur Uni
226 gehen und kommen. (.) Zusammen lernen und kochen und alles. (.) #00:08:07-0#
227
228 **Interviewer** Also geht es dir da vor allem um diese Gemeinschaft? Für manche ist Uni vor allem
229 Lernen halt auch viel/ #00:08:13-4#
230
231 **Lucy** Ja. #00:08:13-7#
232
233 **Interviewer** Gibt es da einen konkreten Grund, was du mit Uni verbindest du/ #00:08:18-1#
234
235 **Lucy** Nein. #00:08:18-5#

- 236
237 **Interviewer** Im Bereich Lernen. Also hast du da keine Vorstellungen? #00:08:20-3#
238
239 **Lucy** //mhm// (verneinend) #00:08:20-6#
240
241 **Interviewer** Dir geht es also vor allem um dieses Leben als Studentin? #00:08:22-6#
242
243 **Lucy** ((lacht)) Ja. #00:08:23-3#
244
245 **Interviewer** Aber das kannst du bestimmt hin bekommen, das kann klappen. Man kennt ja
246 mittlerweile so/ Was machst du? Was macht dann so/ Was machen deine Freunde und deine
247 Familie in der Zukunft? Was erwartest du da? #00:08:37-6#
248
249 **Lucy** Ich erwarte (.) dass meine Freunde wahrscheinlich auch einen guten Beruf haben, dass
250 sie (.) Spaß am Leben haben, dass sie sich eine neue Familie aufbauen. Und meine Familie/
251 (.) dass sie halt immer noch zusammenhalten und immer jeder für jeden da ist und alles.
252 #00:08:56-3#
253
254 **Interviewer** Was heißt für dich Spaß im Leben? #00:09:00-0#
255
256 **Lucy** Ähm. #00:09:00-3#
257
258 **Interviewer** Also das schreibe ich mir nur noch auf, damit ich das andere noch Fragen kannst.
259 Du kannst gerne schon antworten. #00:09:03-9#
260
261 **Lucy** Spaß im Leben, also ich finde, das ist jetzt nicht unbedingt, dass man wenn man so
262 irgendwo hingehen muss oder so. Also in den Freizeitpark oder so. Ich finde, du kannst auch/
263 Also, wenn du Leute (.) hast, die du sehr magst und dann mit denen halt einfach in einem (.)
264 Raum sitzt, kannst du auch einfach viel Spaß haben mit Reden und Lachen, über die alten
265 Zeiten sprechen, über die Zukunft sprechen. (3) #00:09:28-1#
266
267 **Interviewer** Wie gesagt, das sind so Sachen/ Ich suche manchmal so (..) nicht Floskeln, die (.)
268 manche von euch sagen, ich bekomme/ so um mitzubekommen, was andere so darüber so
269 denken und ein bisschen herauszubekommen, was das eigentlich heißt. Weil ich hab überhaupt
270 keine Ahnung manchmal mehr, was das für euch heißt. (.) Finde ich echt gut, wenn ihr (.) so
271 Sachen sagt, die mir Kopf hängenbleiben. (.) Jetzt geh mal nochmal so den Schritt zurück. Wie
272 sieht denn die Welt in der Zukunft aus? So die große Perspektive? #00:09:54-9#
273
274 **Lucy** (3) Also, ich hoffe mal es sind nicht mehr so viele (.) Arbeitslose/ (.) dass jeder einfach/ (.)
275 Also, dass es nicht mehr so viele Hungrige gibt und dass es nicht mehr so viel Krieg gibt. (.)
276 Dass es einfach so eine schöne Gemeinschaft ist. So die ganze Welt. ((lacht)) (..) #00:10:16-
277 1#
278
279 **Interviewer** Also hast du da generell positive Ansichten? #00:10:18-3#
280
281 **Lucy** Ja: #00:10:18-7#
282
283 **Interviewer** (..) Da hake ich jetzt nochmal ein. (.) Du hast jetzt viel über Arbeiten (.) erzählt. Ist
284 Arbeit für dich irgendwie so ein Thema, was so im Alltag einfach drin ist? #00:10:30-3#
285
286 **Lucy** Ja, also ich finde Arbeit muss man einfach im Leben haben, weil (3) erstens, dann kriegt
287 man kein Gehalt und ohne Gehalt kann man nicht leben. (.) Na ja, also irgendwie ich finde
288 Arbeiten gehört jetzt schon zum Alltag, dass jeder Mensch arbeitet einfach so. Irgend/ Jeder
289 Mensch muss irgendwann mal arbeiten finde ich. #00:10:52-2#
290
291 **Interviewer** Und wo ist das so bei dir im Alltag gerade ein Thema "Arbeit"? #00:10:55-3#
292
293 **Lucy** Also [Elternteil2 Lucy] ist den ganzen Tag bei der Arbeit und das ist dann halt so/ (..) Das
294 weiß man dann halt. Dann denke ich mir immer so, wenn ich erwachsen bin, werde ich auch so
295 lange arbeiten müssen. (..) #00:11:09-5#

296

297 **Interviewer** Okay, es ist vor allem, dass du über die Familie sowas über/ #00:11:11-7#

298

299 **Lucy** //mhm// (bejahend) #00:11:11-7#

300

301 **Interviewer** Arbeit erfährst. (.) Super, dass du da so drüber reden kannst, das hört sich so
302 interessant an, da könnte ich nochmal ein Projekt machen um dahin zu kommen. (.) Deswegen
303 (.) mache ich jetzt wieder einen Schritt zeitlich (.) zurück. Mir geht es jetzt um die Gesellschaft,
304 in der du gerade bist. Wie findest du so gerade die derzeitige Gesellschaft? #00:11:28-2#

305

306 **Lucy** (.) Na ja, also jetzt mal in meinem Alter ist es ja so, dass die meisten Kinder jetzt
307 pubertieren/ #00:11:34-0#

308

309 **Interviewer** ((lacht)) #00:11:34-0#

310

311 **Lucy** Und/ ((lacht)). Also die sind alles jetzt so ein bisschen (..) schräg drauf sag ich mal. Also
312 (..) es ist jetzt eigentlich für die gesamte Gemeinschaft so, eigentlich/ (.) Wir leben jetzt im Jahr
313 2016 und es ist einfach so, dass jeder (.) sich entwickelt hat und (.) irgendwie (.) ist es jetzt so,
314 dass jeder unbedingt das neueste Handy braucht, die neuesten Klamotten, die besten Marken
315 und ich finde, das eigentlich nicht wichtig im Leben, aber (.) der Rest halt schon. ((lacht))
316 #00:12:10-4#

317

318 **Interviewer** Ist das nur für dich jetzt so, dass du das in der Klasse als Gemeinschaft siehst, weil
319 du kannst ja auch Gesellschaft ja auch so als/ #00:12:15-1#

320

321 **Lucy** Nein, also ich mein so generell eigentlich, weil (..) wenn man jetzt in die Stadt geht, sieht
322 man jeder hat die Markenklamotten an, jeder hat das neueste Handy und/ (.) ja. #00:12:26-5#

323

324 **Interviewer** Okay, also wird das so/ schon so zum Sehen getragen? #00:12:30-1#

325

326 **Lucy** //mhm// (bejahend) #00:12:30-3#

327

328 **Interviewer** So ein bisschen. (3) Interessant, das habe ich noch nicht gehört, aber das finde ich
329 ist ein super Gedanken, den ich da weitergehen werde. (.) Gibt es denn etwas in der derzeitigen
330 Gesellschaft, was du GUT gemacht findest? (.) Was läuft gerade gut? #00:12:43-9#

331

332 **Lucy** (.) Na ja, ich finde es läuft eigentlich gut mit Freundschaften. Also/ (.) Oder jetzt zum
333 Beispiel unsere Klassengemeinschaften sind meistens auch gut, weil jeder versteht sich. Also
334 die Meisten verstehen sich mit den Meisten und (.) zum Beispiel, die meisten Kinder werden
335 nicht mehr gemobbt und alles. (.) Also so in den meisten Klassen. (.) #00:13:04-5#

336

337 **Interviewer** Das ist auf jeden Fall eine Entwicklung, die/ Ich glaube bei mir was das damals
338 noch so der Fall, teilweise. Jetzt nicht viele, aber ich glaube du hattest immer eine Person pro
339 Klasse, wo das der Fall/ (..) Gibt es noch was, was du derzeit schlecht gelöst findest? Also
340 außer, was du schon gesagt hast? #00:13:19-5#

341

342 **Lucy** Also zur Zeit finde ich das jetzt/ Ist es so jetzt, das mit den Flüchtlingen/ Weil ich finde (.)
343 sehr viele beschwerten sich immer über die Flüchtlinge und/ Also es gibt ja jetzt das mit dem
344 Vergewaltigen sehr oft/ #00:13:30-9#

345

346 **Interviewer** //mhm// (bejahend) #00:13:31-4#

347

348 **Lucy** Und dann wird die Schuld immer sofort auf die Flüchtlinge geschoben und ich finde das
349 voll blöd, weil ich meine es gibt auch Deutsche oder Engländer und alles Mögliche, die
350 vergewaltigen. (.) Und das mit den Flüchtlingen/ Die werden hier immer sehr oft beleidigt und
351 alles. Und das finde ich auch scheiße. #00:13:45-6#

352

353 **Interviewer** Wo hast du das denn mitbekommen? Weil du hast jetzt zum Beispiel das Wort
354 "sehr viele"/ bei sowas bohre ich gerne nach, weil solche Wörter so vage sind. Wer ist für dich
355 "sehr viele"? Wo kriegst du das mit? #00:13:53-7#

356

357 **Lucy** Ich krieg das in (.) meinem Freundeskreis und auch in dem Familienkreis mit, also/ (..) Na
358 ja, es gibt immer einige Leute, die beschweren sich dann über Flüchtlinge, aber dann denke/
359 Ich finde man sollte sich nicht über die beschweren, weil (.) uns kann das auch mal passieren
360 und dann wollen wir auch nicht, dass man uns so beleidigt und alles. #00:14:14-6#

361

362 **Interviewer** Und dann/ (..) Trittst du dann auch schon für deine Meinung schon direkt/
363 #00:14:19-0#

364

365 **Lucy** Ja, also ich versuche dann schon meine Meinung zu verteidigen. #00:14:22-9#

366

367 **Interviewer** //mhm// (bejahend) (..) Hut ab. (..) Ich kann mir vorstellen, wie hart das manchmal
368 ist. Gerade wenn man mit Leuten redet, die da sehr unbelehrbar sind. ((lacht)) (.) So, wir haben
369 noch (.) einige Zeit. Deswegen können wir das jetzt noch ein bisschen ausführlicher machen.
370 Jetzt (.) gehen wir mit diesem Blick von der Gesellschaft mal in die Zukunft. Und jetzt kannst du
371 dir was zusammenträumen. In was für einer Gesellschaft würdest du gerne in der Zukunft
372 leben? Alles ist möglich. (.) Wie sieht die aus? #00:14:50-5#

373

374 **Lucy** Also für mich wäre dann das Wichtigste, dass einfach jeder sich mit jedem versteht. Dass
375 es keine Leute mehr gibt, die zu reich sind. Also die sich dann zu cool fühlen, weil sie so viel
376 Geld haben und die, die nicht so viel Geld haben, runter machen oder so. (.) Und ich finde es
377 sollte wirklich keine Armen mehr geben. Also man sollte diesen Armen Leute viel Geld spenden
378 und Essen geben und alles. (.) Und na ja, ich hoffe jeder hat dann einen/ den Job, den er
379 möchte, jedem geht es gut und ja (.) weiß ich nicht. (..) #00:15:23-5#

380

381 **Interviewer** Und wenn du das ganze jetzt auf die Welt beziehst so. Das ist ja jetzt schon glaube
382 ich so dein näheres Umfeld oder vielleicht auch unser Land. Wie würdest du dir so die Welt so
383 vorstellen am liebsten? Wie soll das aussehen? #00:15:35-2#

384

385 **Lucy** (4) Also ich würde mich freuen, wenn es keinen Rassismus auf der ganzen Welt geben
386 würde. Dass (.) jeder (.) von einem Land zum anderen fahren könnte, ohne Angst zu haben,
387 dass man verge/ beleidigt wird oder so. (6) #00:16:01-8#

388

389 **Interviewer** Jetzt frag ich das schon mal direkt nach: Was wäre dir nicht so wichtig in der
390 Gesellschaft für die/ in der Zukunft. Also bei welchem Thema sagst du "Damit kann ich leben."
391 #00:16:12-4#

392

393 **Lucy** (8) Da muss ich überlegen. ((lacht)) #00:16:23-1#

394

395 **Interviewer** Nimm dir ruhig Zeit. #00:16:26-5#

396

397 **Lucy** (15) Mhm. (5) Da fällt mir gerade nichts ein. #00:16:51-4#

398

399 **Interviewer** Das ist kein Problem. Wie gesagt, das ist eine Frage, da kommen nicht immer
400 Antworten drauf, aber ich probiere sie trotzdem oft aus. ((lacht)) #00:16:56-7#

401

402 **Lucy** ((lacht)) #00:16:57-2#

403

404 **Interviewer** (..) So jetzt versuch doch mal das Ganze zu transferieren. Wie könnte die
405 Gesellschaft, die du dir vorgestellt hast, Wirklichkeit werden? Was müsste passieren?
406 #00:17:08-0#

407

408 **Lucy** (..) Was müsste passieren? (.) #00:17:13-5#

409

410 **Interviewer** Oder vielleicht auch "Was kann passieren"/ #00:17:15-3#

411

412 **Lucy** Erstmal müssten die Reichen so nett sein und den Armen vielleicht viel Geld spenden,
413 damit sie auch Klamotten und Essen und alles haben können. (4) Ich finde vielleicht sollte
414 versuchen/ Jeder sollte man versuchen mit dem anderen zu kommunizieren und nicht sofort mit
415 Beleidigungen anfangen, weil er fett ist oder weil er hässlich ist und alles. (4) Man sollte sich/

- 416 Also vielleicht sollten wir versuchen, wirklich jeder sich auf die (.) richtigen Sachen im Leben zu
417 konzentrieren, nicht wie Anzihsachen und alles, sondern um die Gemeinschaft und alle
418 Menschen und alles mögliche. (..) #00:17:51-1#
419
- 420 **Interviewer** Was bedeutet dann Gemeinschaft für dich so noch? (..) Das ist so ein großes Wort?
421 Aber deswegen frage ich da nochmal nach. #00:17:58-6#
422
- 423 **Lucy** Na ja, die Menschen. Alles, halt Leute mit denen man nicht viel zu tun hat und dann
424 trotzdem versucht/ Also dass man dann versucht mit diesen Leuten (.) umzugehen, sie
425 kennenzulernen und nicht nur auf das Äußere zu achten. (.) #00:18:13-2#
426
- 427 **Interviewer** Also praktisch so etwas wie ein respektvoller Umgang mit Menschen, die man nicht
428 persönlich kennt? ((lacht)) #00:18:20-2#
429
- 430 **Lucy** ((lacht)) Ja, kann man sagen. #00:18:21-7#
431
- 432 **Interviewer** Ich finde es immer schwer etwas in Worte zu fassen, wenn es nicht deine eigenen
433 sind. (3) Finde ich auf jeden Fall schon mal eine interessante Ansicht. So, da es jetzt gleich
434 schellt, sind wir jetzt auch durch. #00:18:34-2#

Appendix A26 Lucy T2

- 435 **Interviewer** Ich habe jetzt auch schon viel gequatscht. Am Anfang würde ich dich jetzt gerne
436 so ein paar Sachen noch (.) zu Dingen fragen, die wir schon beim letzten Mal angerissen haben
437 mit diesem Lesen. Da kannst du dich vielleicht noch daran erinnern. Und zwar haben letztes
438 Mal ein paar von euch Dinge gesagt, die ich nochmal euch alle fragen möchte. Das Erste ist
439 dann so erstmal: Mit wem redest du eigentlich über Bücher, die du gelesen hast? #00:00:20-1#
440
- 441 **Lucy** (..) Also ich gucke meistens so drauf, wer die gleichen Bücher gelesen hat. Meistens hat
442 [Geschwisterteil], [Geschwisterteil] die meisten Bücher auch gelesen/ #00:00:30-2#
443
- 444 **Interviewer** //mhm// (bejahend) #00:00:30-2#
445
- 446 **Lucy** Und/ Weil ich nehme die Bücher meistens immer von [Geschwisterteil], nachdem
447 [Geschwisterteil] die fertig gelesen hat und dann rede ich meistens mit [Geschwisterteil]
448 darüber, weil sonst nicht wirklich sehr viele Leute in meiner Familie lesen. #00:00:39-6#
449
- 450 **Interviewer** //mhm// (bejahend) #00:00:40-1#
451
- 452 **Lucy** Ja. #00:00:40-7#
453
- 454 **Interviewer** (.) Mit Freundinnen und Freunden redest du dann auch über Bücher oder/
455 #00:00:45-3#
456
- 457 **Lucy** (.) Nur, wenn wir zur Zeit/ Also wenn wir das gleiche Buch lesen/ #00:00:48-4#
458
- 459 **Interviewer** //mhm// (bejahend) #00:00:48-4#
460
- 461 **Lucy** Zum Beispiel ich habe gerade ein Buch von [Freund_in] ausgeliehen bekommen und
462 [Freund_in] hat das halt schon gelesen. Und [Freund_in] meinte, dass [Freund_in] das so schön
463 findet, deswegen lese ich das jetzt auch/ #00:00:57-0#
464
- 465 **Interviewer** //mhm// (bejahend) #00:00:57-0#
466
- 467 **Lucy** Und dann rede ich ab und zu mal mit [Freund_in] darüber so. (.) #00:01:00-2#
468
- 469 **Interviewer** Aber hauptsächlich ist das dann mit [Geschwisterteil] dann/ #00:01:01-8#
470
- 471 **Lucy** Ja. #00:01:02-0#
472
- 473 **Interviewer** Auch schon. (.) Und wem empfiehlst du dann Bücher, die du gelesen hast?
474 #00:01:06-7#
475
- 476 **Lucy** (.) Meinen Freunden meistens. Also wenn, dann sage ich halt "Dieses Buch war richtig
477 geil, das sollte man lesen.". #00:01:14-0#
478
- 479 **Interviewer** Funktioniert das dann auch? Lesen die das wirklich oder kriegst du dann manchmal
480 Bücher zurück einfach so? #00:01:18-5#
481
- 482 **Lucy** (..) Ich weiß gar nicht. Also (.) manchmal/ sagen wir es so/ Also ich sage meinen Freunden
483 "Dieses Buch ist gut, das solltet ihr euch mal ausleihen oder so.". Ich weiß aber gar nicht genau,
484 ob die das dann wirklich machen. (.) Also ich glaube nicht, weil die Meisten mögen es einfach
485 nicht so gerne zu lesen. #00:01:36-1#
486
- 487 **Interviewer** //mhm// (bejahend) Also würdest du sagen schon, (.) dass wenige deiner Freunde/
488 #00:01:39-7#
489
- 490 **Lucy** Ja. #00:01:39-9#
491

- 492 **Interviewer** Viel Lesen. (.) Und von wem bekommst du dann außer [Geschwisterteil]
493 Empfehlungen noch? Gibt es da andere Leute? #00:01:45-9#
494
- 495 **Lucy** (.) Einige meiner Freunde, zum Beispiel [Klassenkamerad_in1 Lucy] empfiehlt mir
496 manchmal Bücher und [Verwandte1 Lucy] oder so. (.) #00:01:53-7#
497
- 498 **Interviewer** Genau, hattest du ja schon letztes Mal/ Ich kann mich immer so an/ #00:01:56-1#
499
- 500 **Lucy** ((lacht)) #00:01:56-1#
501
- 502 **Interviewer** Sachen erinnern, die ihr gesagt habt. Lesen die auch viel oder lesen die eher/
503 #00:01:59-8#
504
- 505 **Lucy** Nein, nicht wirklich. #00:02:01-0#
506
- 507 **Interviewer** Aber die geben dir trotzdem manchmal Empfehlungen, wenn sie mal/ #00:02:03-
508 7#
509
- 510 **Lucy** Ja. #00:02:03-9#
511
- 512 **Interviewer** Mal was Lesen. (.) Okay. (.) Was lesen denn deine Freunde für eine Art von
513 Büchern so? (.) Was für ein Genre, also nicht Autoren/ #00:02:11-7#
514
- 515 **Lucy** Ja, ich denke/ Also einige lesen eher so [Genre1 Freund_innen Lucy], so [Genre2 Lucy].
516 Und andere halt so [Genre2 Freund_innen Lucy] oder so. Also/ (.) #00:02:21-4#
517
- 518 **Interviewer** Also ist das schon anders, als das was du liest oder würdest du sagen es gibt viel,
519 was ihr gemeinsam lest? #00:02:25-9#
520
- 521 **Lucy** Es gibt schon viel, was wir gemeinsam lesen, weil ich lese eigentlich ALLE/ also nicht alle
522 Arten von Büchern, aber viele Arten von Bücher. ((lacht)) #00:02:35-6#
523
- 524 **Interviewer** Du hattest jetzt schon/ Was für eine Art von Büchern lesen [Verwandte1 Lucy]
525 dann, wenn die mal lesen? #00:02:40-9#
526
- 527 **Lucy** (.) Ich glaube eher Bücher, wo es eher um (.) so irgendwie [Genre1 Verwandte1 Lucy]
528 geht sozusagen. #00:02:48-4#
529
- 530 **Interviewer** //mhm// (bejahend) (.) Und du hast gesagt, zwar lesen wenig Leute in deiner Familie
531 Bücher, aber was lesen die für Bücher? (.) Also lesen deine Eltern oder lesen deine/ (.) außer
532 [Geschwisterteil] lesen/ #00:03:00-4#
533
- 534 **Lucy** Ich glaube nicht wirklich. Also meistens finde sie die Zeit gar nicht dazu. #00:03:04-0#
535
- 536 **Interviewer** Ah, okay. (.) Würden sie denn gerne lesen oder haben sie mal/ #00:03:07-1#
537
- 538 **Lucy** Also [Elternteil1 Lucy] würde sehr/ Also [Elternteil1 Lucy] würde gerne ((lacht)) lesen. Aber
539 ich weiß nicht, manchmal vielleicht. (..) #00:03:14-5#
540
- 541 **Interviewer** Aber du siehst [Elternteil1 Lucy] halt nicht so oft lesen? #00:03:15-7#
542
- 543 **Lucy** //mhm// (verneinend) #00:03:15-7#
544
- 545 **Interviewer** (..) Das ist für mich jetzt eine sonderbarere Frage. Das hatte nämlich eine gesagt.
546 Ich würde gerne wissen: Wissen deine Eltern eigentlich Bescheid darüber, was du genau liest?
547 #00:03:27-0#
548
- 549 **Lucy** (.) Ja, weil/ Also meistens. Ja. (.) #00:03:31-9#
550

- 551 **Interviewer** Wie passiert das dann? Also sagst du "Hey, ich lese gerade was!" oder/ #00:03:35-
552 5#
- 553
- 554 **Lucy** Ja. ((lacht)) So/ Also wenn wir nicht zu besprechen haben, dann komme ich immer so "Ja,
555 ich habe jetzt dieses Buch angefangen und da geht es darum und darum." und dann/ ja/
556 #00:03:45-2#
- 557
- 558 **Interviewer** Hören sie dir dann auch zu? #00:03:47-0#
- 559
- 560 **Lucy** Ja, meistens. ((lacht)) #00:03:48-4#
- 561
- 562 **Interviewer** (.) Ich hab das jetzt einfach gefragt/ Jemand hatte gesagt "Ja, eigentlich, wenn ich
563 so überlege, interessiert es meine Eltern gar nicht was ich lese." und das wollte ich nur mal von
564 euch allen wissen, ob das genauso ist. (.) Gibt es auch noch Bücher, wo du vorhast, dass du
565 die in Zukunft liest? Weißt du das jetzt schon? Was du gerne le/ #00:04:03-5#
- 566
- 567 **Lucy** Ja, (.) ich würde sehr gerne [Buchtitel1 Autor_in1 Lucy] lesen/ #00:04:08-3#
- 568
- 569 **Interviewer** //mhm// (bejahend) #00:04:08-3#
- 570
- 571 **Lucy** Das hat/ Weil [Geschwisterteil] findet das Buch sehr schön und (.) ja. #00:04:12-5#
- 572
- 573 **Interviewer** Haben die das auch in der Klasse gelesen? Weil das habe ich letztens gehört, dass
574 irgendwelche/ #00:04:15-3#
- 575
- 576 **Lucy** Nein, ich glaube das hat [Geschwisterteil] sich selber gekauft. (.) Ja, ich habe das vor zu
577 lesen und doch sehr viele andere Bücher, die [Geschwisterteil] gelesen hat, weil
578 [Geschwisterteil] findet alle Bücher/ Also die meisten Bücher so richtig gut. #00:04:26-0#
- 579
- 580 **Interviewer** //mhm// (bejahend) #00:04:26-0#
- 581
- 582 **Lucy** Dann würde ich gerne auch so/ ((lacht)) (.) #00:04:29-4#
- 583
- 584 **Interviewer** Kauft dann [Geschwisterteil] die Bücher? Oder wie funktioniert das bei euch? Oder
585 bezahlen eure Eltern/ #00:04:34-5#
- 586
- 587 **Lucy** Meine Eltern bezahlen die Bücher, weil [Elternteil1 Lucy] findet egal/ Also [Elternteil1 Lucy]
588 findet, dass Bücher wichtig sind/ #00:04:41-6#
- 589
- 590 **Interviewer** //mhm// (bejahend) #00:04:41-6#
- 591
- 592 **Lucy** Dass Lesen wichtig ist und deswegen kauft sie uns auch viele Bücher. #00:04:44-6#
- 593
- 594 **Interviewer** Unterstützt sie euch dann/ #00:04:45-6#
- 595
- 596 **Lucy** Ja. #00:04:46-0#
- 597
- 598 **Interviewer** Okay, das wollte ich auch nur noch/ Fiel mir gerade ein. Weil irgendwie, wenn nur
599 [Geschwisterteil] nur Bücher hat, wäre das ja sonst so eine Art Gefälle. ((lacht)) #00:04:53-0#
- 600
- 601 **Lucy** ((lacht)) #00:04:53-3#
- 602
- 603 **Interviewer** Ich würde jetzt gerne über *Selection* dann eigentlich den Rest der Zeit reden.
604 Erstmal würde ich gerne fragen: Wie ist es eigentlich dazu gekommen, dass du diese Bücher
605 gelesen hast? #00:05:01-9#
- 606
- 607 **Lucy** [Geschwisterteil] hat die gelesen. Und [Geschwisterteil] meinte dann halt so "Ja, das ist
608 vielleicht was für dich. Probiere es mal." und dann habe ich das erste Buch gelesen und das hat
609 mir halt sehr gefallen/ #00:05:11-1#
- 610

- 611 **Interviewer** //mhm// (bejahend) #00:05:11-1#
612
613 **Lucy** Deswegen. (.) #00:05:12-3#
614
615 **Interviewer** Weißt du noch, wann das so in etwa war? #00:05:14-1#
616
617 **Lucy** (3) Das ist höchstens ein Jahr/ Vor einem Jahr höchstens glaube ich. Oder anderthalb
618 Jahre oder so. Also/ (.) #00:05:24-0#
619
620 **Interviewer** Nein, das musst du nicht genau/ Ich wollte halt nur einfach gucken so im Vergleich,
621 wann ihr so angefangen habt, damit/ Vielleicht gibt es irgendwie einen Zeitpunkt, wo alle
622 angefangen hatten, oder ob es verschieden ist. (.) Du hattest jetzt nicht mehrere/ Ich gucke mal,
623 ob du mehrere gelesen/ Doch, du hast jetzt mehrere Sachen hier noch gelesen. (.) Womit hast
624 du eigentlich angefangen? Ich kann es dir nochmal zeigen. (.) Was hast du hiervon außer *Harry*
625 *Potter* zuerst so gelesen? #00:05:46-4#
626
627 **Lucy** (.) #00:05:48-2#
628
629 **Interviewer** Hast du erst *Selection* oder erst *Divergent*? #00:05:51-0#
630
631 **Lucy** (.) Ich habe erst *Selection* gelesen. #00:05:54-4#
632
633 **Interviewer** //mhm// (bejahend) Also dann *Divergent* auch erst vor kurzem alles? #00:05:57-8#
634
635 **Lucy** Ja. #00:05:58-3#
636
637 **Interviewer** Muss das dann gewesen sein. #00:05:59-5#
638
639 **Lucy** Also ich habe angefangen kurz bevor der Film rauskam. Habe ich mit den/ Habe ich
640 *Divergent* gelesen/ #00:06:05-1#
641
642 **Interviewer** Von dem ersten oder dem zweiten Film? #00:06:06-8#
643
644 **Lucy** Von dem ersten Film. #00:06:07-9#
645
646 **Interviewer** Okay. (.) Und bei *The Hunger Games*, weißt du wann du da angefangen hast das
647 zu lesen? #00:06:14-4#
648
649 **Lucy** (3) Ich weiß es gar nicht. #00:06:18-2#
650
651 **Interviewer** Nein. (.) Aber so geschätzt? War das eher vor *Selection* dann noch oder/
652 #00:06:22-0#
653
654 **Lucy** Das war vor *Selection*, ja. #00:06:23-5#
655
656 **Interviewer** Okay. Und natürlich das Letzte noch: Weißt du, wann du mit *Maze Runner*
657 angefangen hast? #00:06:27-2#
658
659 **Lucy** Ja. (.) Ich habe halt gehört, dass dieser Film rauskommt. [Geschwisterteil] hatte das Buch
660 gelesen und [Geschwisterteil] fand das halt gut. Und dann als man halt gesagt hat, wir fangen
661 jetzt an diesen Film zu drehen, habe ich dann das Buch gelesen/ #00:06:39-5#
662
663 **Interviewer** Beim Ersten dann? #00:06:39-7#
664
665 **Lucy** Ja. #00:06:40-3#
666
667 **Interviewer** //mhm// (bejahend) Okay, dann kann ich das auch alles Zuhause einordnen. Ich
668 habe da so eine Tabelle/ #00:06:43-9#
669
670 **Lucy** ((lacht)) #00:06:44-2#

671
672 **Interviewer** Wann die Sachen alle sind. Ja, es hilft echt wenn man es einmal sich aufschreibt,
673 dann muss ich nicht jedes Mal nachgucken. (.) Was gefällt dir eigentlich an *Selection*? An diesen
674 Büchern. #00:06:54-0#
675
676 **Lucy** (.) Ich finde die Idee einfach gut, weil das mit diesen Prinzessinnen so/ #00:07:00-4#
677
678 **Interviewer** //mhm// (bejahend) #00:07:00-4#
679
680 **Lucy** Das gibt es halt nicht viel. Und ich finde halt das ist nicht zu kindisch. Und (.) ja. ((lacht))
681 Also/ #00:07:06-7#
682
683 **Interviewer** Was wäre für dich kindisch dann? #00:07:08-3#
684
685 **Lucy** (.) Ich weiß nicht, wenn das so wie so ein *Barbie* Film/ #00:07:11-6#
686
687 **Interviewer** //mhm// (bejahend) #00:07:11-6#
688
689 **Lucy** Wäre/ Gestaltet wäre. Aber ich finde halt, das ist halt mit den/ dem Ganzen, wie sie
690 reagiert auf Sachen/ #00:07:18-5#
691
692 **Interviewer** //mhm// (bejahend) #00:07:18-5#
693
694 **Lucy** Und was halt die Geschichte/ Ich fand das ist halt so (.) was für mich sozusagen. ((lacht))
695 #00:07:22-9#
696
697 **Interviewer** Nein, das ist okay. Ich frag halt nur manchmal bei Wörtern nach, wo ich denke
698 "Okay, ich denke mir schon was du meinst, aber ich muss es nochmal hören, dass ich genau
699 weiß, was du meinst."/ #00:07:30-6#
700
701 **Lucy** //mhm// (bejahend) #00:07:30-6#
702
703 **Interviewer** Gibt es auch was, was dir nicht an diesen Büchern gefällt? #00:07:33-5#
704
705 **Lucy** (.) Sehr oft mag ich die Entscheidungen von der Hauptrolle nicht, weil (.) sie manchmal
706 echt (.) zickig sein kann. ((lacht)) #00:07:43-5#
707
708 **Interviewer** //mhm// (bejahend) #00:07:43-5#
709
710 **Lucy** Und das ist dann manchmal so ein bisschen nervig, aber es macht halt das Buch etwas
711 spannender. #00:07:48-4#
712
713 **Interviewer** ((lacht)) (.) Ich kann mitfühlen. #00:07:51-0#
714
715 **Lucy** ((lacht)) #00:07:51-3#
716
717 **Interviewer** Ich halte mich aber zurück. (.) Wenn du dir jetzt so/ Ich würde jetzt gerne über die
718 Charaktere ein bisschen was fragen. Wenn du dir das so aussuchen könntest: Mit welchem der
719 Charaktere würdest du gerne befreundet sein? Wenn dir ein Name nicht einfällt, kann ich dir
720 auch helfen, denn die Meisten weiß ich noch. #00:08:06-5#
721
722 **Lucy** Mit welchem Charakter würde ich gerne befreundet sein? (.) #00:08:09-3#
723
724 **Interviewer** Wenn du dir das aussuchen könntest. (.) Oder am liebsten. #00:08:12-0#
725
726 **Lucy** (.) Ich weiß gar nicht. (3) Vielleicht mit dem Prinzen/ #00:08:20-7#
727
728 **Interviewer** //mhm// (bejahend) #00:08:20-9#
729

- 730 **Lucy** Also weil ich finde halt dass er voll nett ist und dass er entschlossen ist und/ Weil ich/ Er
731 hat am Anfang des Buches gesagt "Ja, ich will dich haben."/ #00:08:31-0#
732
733 **Interviewer** //mhm// (bejahend) #00:08:31-0#
734
735 **Lucy** Und am Ende des Buches immer noch. Und ja/ Also das mag ich. #00:08:36-4#
736
737 **Interviewer** Dass ist das, was du mit dieser Entschlossenheit meinst? (.) Was findest du genau
738 an ihm nett? #00:08:40-2#
739
740 **Lucy** (..) Also er/ Also ich finde das halt nett, wie er mit ihr umgegangen ist, weil sie war echt
741 zickig am Anfang und er war trotzdem (.) immer noch so nett und/ ((lacht)) einfühl/ Und (.) er
742 hat auch Sachen für sie gemacht, die er gar nicht/ #00:09:00-5#
743
744 **Interviewer** Ja. #00:09:00-8#
745
746 **Lucy** Machen dürfte und ja, das fand ich halt/ (.) #00:09:04-3#
747
748 **Interviewer** Findest du das auch in der Freundschaft schön, wenn du mit einem Menschen so
749 befreundet wärest? (.) Und wenn du jetzt jemanden aus diesen Büchern ins Jetzt mitnehmen
750 könntest. Wer wäre das? #00:09:14-2#
751
752 **Lucy** ((lacht)) #00:09:16-7#
753
754 **Interviewer** Wie gesagt, schwierige Frage/ #00:09:17-7#
755
756 **Lucy** Ja. ((lacht)) #00:09:18-1#
757
758 **Interviewer** Aber/ (..) #00:09:19-8#
759
760 **Lucy** Ich weiß nicht. (.) #00:09:21-0#
761
762 **Interviewer** Da gibt es so zwei Möglichkeiten. Du könntest dir entweder überlegen: Wen
763 könntest du persönlich gut gebrauchen in deinem Leben? Oder: Was für eine Art von Mensch
764 könnte die Welt allgemein mehr gebrauchen. Das kannst du dir so selber entscheiden/
765 #00:09:31-9#
766
767 **Lucy** Ja, ich glaube ich würde wieder den Prinzen nehmen, weil er einfach/ Weil ich finde, man
768 sieht halt, dass er echt nett und dass er halt für jeden da sein könnte sozusagen. Also, dass er
769 mir helfen würde bei Sachen/ #00:09:43-7#
770
771 **Interviewer** //mhm// (bejahend) #00:09:43-7#
772
773 **Lucy** Und ja also, dass er ein guter Freund wäre/ #00:09:46-0#
774
775 **Interviewer** Davon würden andere auch profitieren? #00:09:48-8#
776
777 **Lucy** Ja. #00:09:49-2#
778
779 **Interviewer** Wie hast du ihn ausgesprochen? Ich habe letztens mal MaXON gehört oder
780 MAXon. Ich weiß es nicht. #00:09:55-1#
781
782 **Lucy** Ich weiß gar nicht. (.) #00:09:57-3#
783
784 **Interviewer** Such dir es sonst einfach aus. #00:09:58-4#
785
786 **Lucy** Ja, ich mache/ Ich habe es glaube ich immer so unterschiedlich gemacht, weil ich weiß
787 nie genau, wie ich die aussprechen soll. Und dann mal so, mal so. ((lacht)) #00:10:05-8#
788

- 789 **Interviewer** Okay, ich glaube das einfachste ist noch America. Also der Rest/ (..) Aspen. Okay,
790 Aspen kann man von der Stadt ableiten. Aber die anderen? Mey oder May? (.) Ich glaube
791 Gerard war der kleine Bruder. (.) Aber hast Recht, manche sind nicht so einfach, wie man sie
792 betonen soll. (..) Hast du auch einen Lieblingscharakter in diesen Bücher? #00:10:29-8#
793
794 **Lucy** Nicht wirklich, also weil/ (..) Nein. //mhm// (verneinend) #00:10:35-4#
795
796 **Interviewer** Das ist halt einfach: Manche haben das, manche nicht. Ich stelle diesen Fragen ja
797 auch für andere Bücher, dementsprechend/ #00:10:40-1#
798
799 **Lucy** //mhm// (bejahend) #00:10:40-1#
800
801 **Interviewer** Gibt es bei manchen Antworten dann auch (.) anderes. (..) Das fand ich schön:
802 Wen kannst du denn am wenigsten leiden (.) aus den Büchern? Welchen Charakter? #00:10:51-
803 6#
804
805 **Lucy** Wen kann ich am wenigsten leiden? (..) #00:10:54-2#
806
807 **Interviewer** Den Namen, ich weiß wieder/ #00:10:55-0#
808
809 **Lucy** Den Vater. Also den König. #00:10:56-6#
810
811 **Interviewer** Clarkson glaube ich hieß er dann. Oder auch nur irgendwie "Der König"/ #00:10:59-
812 9#
813
814 **Lucy** Ja. #00:11:00-5#
815
816 **Interviewer** Was findest du an ihm schlecht? #00:11:02-2#
817
818 **Lucy** (.) Ich weiß nicht, irgendwie kommt er mir nicht/ Also er kommt mir nicht sympathisch
819 rüber irgendwie. Also, ich weiß/ Einfach, wenn ich so etwas über ihn lese, dann ist das immer
820 so. (..) Ich weiß nicht, also/ Er kommt/ Also er/ Ich weiß nicht, wie ich das erklären soll. (.)
821 #00:11:19-9#
822
823 **Interviewer** Hast du konkrete Situationen im Kopf, wo du fandest, dass er nicht sympathisch
824 war? Das ist vielleicht einfacher, das so zu machen. Woran Erinnerst du dich da so? #00:11:26-
825 7#
826
827 **Lucy** (.) Also ich finde generell die Idee 35, glaube ich, Mädchen/ Frauen/ #00:11:31-7#
828
829 **Interviewer** //mhm// (bejahend) #00:11:31-8#
830
831 **Lucy** Ins Haus zu bringen, damit sich/ damit er sich eine aussuchen kann, schon schrecklich.
832 #00:11:36-0#
833
834 **Interviewer** //mhm// (bejahend) #00:11:36-0#
835
836 **Lucy** Also. ((lacht)) (4) #00:11:41-8#
837
838 **Interviewer** Gibt es auch gute Seiten an ihm? #00:11:43-6#
839
840 **Lucy** (3) Ich kann mich gar nicht mehr dran erinnern. Ich weiß nicht. Also ich denke schon
841 bestimmt gibt es auch gute Sachen. (..) #00:11:52-9#
842
843 **Interviewer** Aber die sind nicht hängengeblieben? ((lacht)) #00:11:54-8#
844
845 **Lucy** Nein. ((lacht)) #00:11:55-8#
846

- 847 **Interviewer** Ist ja auch eine Antwort. Es macht ja jetzt keinen Sinn, wenn du erst ganz tief
848 kramen musst. (..) Ich würde jetzt ein bisschen gerne über America reden, weil das Buch ist ja
849 so/ #00:12:05-9#
- 850
851 **Lucy** Ja. #00:12:06-3#
- 852
853 **Interviewer** Aus ihrer Perspektive auch geschrieben und was würdest du eigentlich sagen ist
854 ihr wohl in ihrem eigenen Leben wichtig? #00:12:11-6#
- 855
856 **Lucy** (..) Ihre Familie. Also, dass sie ihre Familie stolz macht. Dass ihre Familie halt gut lebt.
857 Also dass sie Essen und alles haben, damit sie glücklich sind und so. Also/ (..) #00:12:23-4#
- 858
859 **Interviewer** Also ihre Hauptpriorität/ #00:12:24-6#
- 860
861 **Lucy** Ja. #00:12:24-8#
- 862
863 **Interviewer** Gibt es noch andere Sachen, die du/ die dir/ #00:12:27-2#
- 864
865 **Lucy** Ihr/ Also am Anfang war es glaube auch ihr Freund/ #00:12:30-5#
- 866
867 **Interviewer** //mhm// (bejahend) (..) Aspen dann? #00:12:32-6#
- 868
869 **Lucy** Ja. ((lacht)) (..) Und ihre Freundin. Ich/ Die sie im Schloss kennengelernt hat. #00:12:38-
870 9#
- 871
872 **Interviewer** Marlee? #00:12:39-2#
- 873
874 **Lucy** Ja. #00:12:39-9#
- 875
876 **Interviewer** Hatten wir auch letztens, wie es/ #00:12:41-9#
- 877
878 **Lucy** ((lacht)) #00:12:42-3#
- 879
880 **Interviewer** Ob das jetzt Marlene oder Marly. (..) Aber wir meinen zumindest/ #00:12:48-0#
- 881
882 **Lucy** Ja. #00:12:48-2#
- 883
884 **Interviewer** Die gleiche Person dann. (..) Wie würdest du so die Familie beschreiben? Die
885 Singers. Was macht so diese Familie aus? #00:12:54-4#
- 886
887 **Lucy** (3) Ich weiß nicht. (5) #00:13:04-7#
- 888
889 **Interviewer** Wie leben die so miteinander? Das ist vielleicht ein bisschen einfacher. #00:13:07-
890 2#
- 891
892 **Lucy** ((lacht)) #00:13:08-6#
- 893
894 **Interviewer** Kommen die gut miteinander aus, kommen die schlecht miteinander aus, oder/
895 #00:13:11-2#
- 896
897 **Lucy** Ich bin mir nicht mehr sicher, aber ich glaube, die kommen ganz gut miteinander aus. Ich
898 weiß es nicht mehr genau. #00:13:16-1#
- 899
900 **Interviewer** Nein, musst du ja nicht eine konkrete Vorstellung haben. (..) Wie findest du denn
901 die Beziehung zwischen America und ihren Eltern? (..) Sie hat ja den Vater und die Mutter
902 gehabt #00:13:25-9#
- 903
904 **Lucy** (3) Ich kann mich kaum noch an die Elternteile erinnern. #00:13:30-5#
- 905
906 **Interviewer** //mhm// (bejahend) #00:13:30-5#

907
908 **Lucy** Weil das war ja am Anfang des ersten Buches. #00:13:33-2#
909
910 **Interviewer** Genau. #00:13:33-8#
911
912 **Lucy** Und so. #00:13:34-0#
913
914 **Interviewer** Kommen ja auch nicht so vor. Kannst du dich noch an die kleine Schwester
915 erinnern sonst? #00:13:37-5#
916
917 **Lucy** (.) Ich glaube schon. Ja. #00:13:40-4#
918
919 **Interviewer** Weißt du, wie so da das Verhältnis zwischen America und Mey/ #00:13:42-9#
920
921 **Lucy** Ich glaube, die hatten sogar ein ganz gutes Verhältnis. #00:13:45-2#
922
923 **Interviewer** //mhm// (bejahend) #00:13:45-2#
924
925 **Lucy** Also ich glaube die hatten so ein vertrautes Geschwisterverhältnis. ((lacht)) #00:13:49-3#
926
927 **Interviewer** Kannst du dich denn noch erinnern, woran du das gesehen hast so? (.) Oder/
928 #00:13:52-7#
929
930 **Lucy** (..) Nein. ((lacht)) #00:13:55-2#
931
932 **Interviewer** Ist okay. ((lacht)) (.) Wie gesagt, ich habe die Bücher jetzt drei-viermal gelesen.
933 Das ist was anderes, als wenn man es selten gelesen hat. (.) Kannst du dich erinnern vielleicht
934 noch, was in dieser Familie schlecht gelöst ist? Was die nicht hinbekommen (.) so richtig.
935 #00:14:10-6#
936
937 **Lucy** (.) Ziemlich/ #00:14:11-7#
938
939 **Interviewer** Ob es da etwas gibt? #00:14:13-2#
940
941 **Lucy** (9) Ich kann mich nicht an die Familie erinnern. #00:14:24-9#
942
943 **Interviewer** Nein, dann gehen wir jetzt einfach zu den Freunden, die sie so hat. (.) Du hattest
944 jetzt schon Marlee erwähnt. (.) Was zeichnet die Freundschaft zwischen Marlee und America
945 so aus? #00:14:34-3#
946
947 **Lucy** (2) Also soweit ich mich erinnern kann, hat ja Marlee später irgendwo im Schloss
948 gearbeitet. #00:14:42-1#
949
950 **Interviewer** Genau, das war im vierten Buch dann. #00:14:43-9#
951
952 **Lucy** Ja. (.) Und da/ Ich weiß nicht, also (.) sie waren irgendwie (..) vertraut. ((lacht)) #00:14:54-
953 0#
954
955 **Interviewer** Ja, klar. #00:14:54-5#
956
957 **Lucy** (..) Also ja, ich weiß nicht. Halt die haben zueinander gestanden, die waren halt in
958 schlechten Zeiten bei sich und in guten Zeiten irgendwie. #00:15:04-6#
959
960 **Interviewer** Es gab ja auch für Marlee viele schlechte Zeiten. #00:15:07-0#
961
962 **Lucy** Ja. ((lacht)) #00:15:08-2#
963
964 **Interviewer** Wenn man sich das so überlegt. (.) Hat America noch andere Freunde? #00:15:12-
965 6#
966

- 967 **Lucy** Hat die noch andere Freunde? (.) Ich weiß gar nicht. (.) #00:15:16-6#
968
969 **Interviewer** Ist wieder schwer zu sagen/ Was sind Freunde? #00:15:19-4#
970
971 **Lucy** Ja. (.) #00:15:21-1#
972
973 **Interviewer** Würdest du sagen, dass America und Maxon befreundet sind? #00:15:23-2#
974
975 **Lucy** (4) Ich weiß nicht (.) wirklich. (..) #00:15:31-7#
976
977 **Interviewer** Oder sonst mit Aspen? (.) War das für dich eine Freundschaft? #00:15:34-6#
978
979 **Lucy** Also ich glaube mit Aspen schon vielleicht ein bisschen, weil ich meine er kümmert sich
980 ja immer noch um sie/ #00:15:41-8#
981
982 **Interviewer** //mhm// (bejahend) #00:15:41-8#
983
984 **Lucy** Und (.) wenn sie jetzt/ Wenn er sie jetzt hassen würde, weil er/ weil sie den Prinzen
985 gewählt hat, dann (.) würde er auch/ würde er sie nicht so beschützen und würde nicht für sie
986 sorgen/ #00:15:51-5#
987
988 **Interviewer** //mhm// (bejahend) #00:15:51-5#
989
990 **Lucy** Also ich denke schon, dass sie noch eine gute Freundschaft haben. #00:15:54-0#
991
992 **Interviewer** Also einfach, dass er dennoch zu ihr steht, obwohl sie jemanden anderen liebt dann
993 am Ende? #00:15:58-1#
994
995 **Lucy** Ja. #00:15:58-5#
996
997 **Interviewer** (.) Wie denkst du wohl/ Wie stellt sich eigentlich wohl America ihre eigene Zukunft
998 vor, bevor sie jetzt an diesem Casting teilnimmt? Hast du da noch so eine Ahnung? #00:16:08-
999 9#
1000
1001 **Lucy** (.) Ja, ich denke mal/ Ich glaube sie durften zeichnen und mussten/ Also ich denke/ Und
1002 singen glaube ich. #00:16:15-3#
1003
1004 **Interviewer** Genau, sie war ja Sängerin/ #00:16:16-7#
1005
1006 **Lucy** Ja. #00:16:17-1#
1007
1008 **Interviewer** Ihr Vater hat ja gemalt und ihre Mutter auch. #00:16:18-8#
1009
1010 **Lucy** Also ich glaube sie hat sich einfach nur vorgestellt in ihrer Kiste da zu bleiben und einfach
1011 zu singen und damit ihr Geld zu verdienen. Also ich glaube sie hat/ sie hat sich nicht wirklich
1012 vorgestellt eine große Hoffnung zu/ Eine große Zukunft zu haben. ((lacht)) Ja. (3) #00:16:37-2#
1013
1014 **Interviewer** Hat sich das dann später verändert, als sie in der Selection war? Oder würdest du
1015 sagen das ist gleich geblieben so ihre eigene Zukunftsperspektive? #00:16:44-7#
1016
1017 **Lucy** Also ich glaube nicht wirklich, dass sie am Anfang gedacht hat, dass sie wirklich gewinnen
1018 kann/ #00:16:48-7#
1019
1020 **Interviewer** //mhm// (bejahend) #00:16:48-7#
1021
1022 **Lucy** Also ich denke mal, sie dachte so "Ich fliege bestimmt so oder so jetzt raus.". Aber als sie
1023 dann/ Halt als der Prinz ihr dann gezeigt hat, dass er sie wirklich mag, dachte sie sich bestimmt,
1024 dass sie eine Chance hat/ #00:16:59-3#
1025
1026 **Interviewer** //mhm// (bejahend) #00:16:59-3#

- 1027
1028 **Lucy** Dass sich ihr ganzes Leben verändern kann. (.) Ja. (.) #00:17:03-0#
1029
1030 **Interviewer** Da hat sie sich schon eine ganz andere Sicht/ #00:17:05-1#
1031
1032 **Lucy** Ja, ich denke schon. ((lacht)) #00:17:06-2#
1033
1034 **Interviewer** Ich würde jetzt gerne ein bisschen über dieses Illéa reden. (..) Diese Welt dort. Wie
1035 es ja hier/ Ich wusste auch nicht, wie man das ausspricht/ #00:17:14-7#
1036
1037 **Lucy** ((lacht)) #00:17:14-7#
1038
1039 **Interviewer** IllÉa oder IllÉA. Keine Ahnung. Wir können auch noch Illéa daraus machen, aber/
1040 (.) Wie würdest du sagen sieht die Welt in Illéa aus? Wie empfindest du so diese Welt? Wie hat
1041 das auf dich gewirkt in den Büchern? #00:17:28-8#
1042
1043 **Lucy** (4) Also ich (.) glaube, ich könnte/ Also ich glaube, das ist nicht wirklich/ Also sie fühlen
1044 sich da nicht wirklich sicher, weil/ #00:17:39-5#
1045
1046 **Interviewer** //mhm// (bejahend) #00:17:39-5#
1047
1048 **Lucy** Es könnten immer wieder irgendwelchen Atten/ (.) Anschläge dahin kommen da.
1049 #00:17:44-2#
1050
1051 **Interviewer** Von den Rebellen meinst du? #00:17:45-2#
1052
1053 **Lucy** Ja. (.) Und ich glaube einfach/ Also es ist zwar schön da wahrscheinlich mit dem Schloss,
1054 aber man fühlt sich halt NIE richtig sicher. (.) #00:17:54-2#
1055
1056 **Interviewer** Und in dem ganzen Land? Wie hast du da so das Gefühl gehabt? #00:17:57-2#
1057
1058 **Lucy** (5) Ich weiß nicht, also da wo/ In dem ganzen Land haben sie ja nicht wirklich sehr viel
1059 (..) zu Dings/ Weil die waren ja in einer niedrigen Kaste/ #00:18:15-0#
1060
1061 **Interviewer** //mhm// (bejahend) #00:18:15-0#
1062
1063 **Lucy** Und (.) die konnten/ die DURFTEN nicht viel machen sozusagen. Und sie hatten auch
1064 nicht viel. Da war es halt auch nicht gerade besser, als es/ ((lacht)) (..) #00:18:25-5#
1065
1066 **Interviewer** Wie hast du so das Zusammenleben der Menschen untereinander empfunden?
1067 Wie würdest du das beschreiben? #00:18:31-2#
1068
1069 **Lucy** (5) Jetzt im Schloss, oder? #00:18:37-5#
1070
1071 **Interviewer** Kannst du dir aussuchen, ob du das im Schloss machst, oder innerhalb der Kasten
1072 oder/ #00:18:42-2#
1073
1074 **Lucy** Innerhalb der Kasten/ (.) Ich glaube die Leute, die HÖHER waren, haben immer die
1075 anderen/ die niedrigeren richtig heruntergemacht und haben gesagt "Ja, die sind echt niedrig.
1076 Die sind/ haben eigentlich nichts/ viel zu tun." oder so. Das war auch bei dieser (.) Selection da/
1077 Als sie sich da für das Casting da/ Da war das ja auch so/ #00:19:01-2#
1078
1079 **Interviewer** //mhm// (bejahend) Also meinst du jetzt so die zweite und dritte Kaste so vor allem?
1080 #00:19:04-5#
1081
1082 **Lucy** Ja. #00:19:04-7# #00:19:04-5#
1083
1084 **Interviewer** Wahrscheinlich die, die höher gestellt waren. (.) Und im Schloss selber? Wie
1085 fandest du da so das Zusammenleben? #00:19:10-6#
1086

- 1087 **Lucy** (..) Also ich glaube die Mädchen, die sich da für die Selection da beworben haben, also/
1088 waren untereinander/ hatten untereinander echt Zickenkrieg sozusagen ((lacht)), weil alle den
1089 Prinzen wollten und nur eine/ #00:19:24-1#
1090
1091 **Interviewer** //mhm// (bejahend) #00:19:24-1#
1092
1093 **Lucy** Da gewinnen konnte. (.) Ja, aber ich glaube die Bediensteten waren da unter sich
1094 wahrscheinlich befreundet und halt die Familie/ die königliche Familie. ((lacht)) (.) #00:19:34-3#
1095
1096 **Interviewer** Findest du auch etwas so in diesem Land gut gelöst?(3) Was die besser
1097 hinbekommen als wir jetzt in unserer Welt? #00:19:43-8#
1098
1099 **Lucy** (4) Nicht wirklich. Weil ich finde das halt echt mies mit den ganzen/ (.) Kasten und (.) alles
1100 einschränken halt mit der Freiheit und ich finde nicht wirklich, dass das gelungen ist. #00:19:58-
1101 6#
1102
1103 **Interviewer** Gibt es etwas, was du am schlimmsten gelöst findest in dieser Gesellschaft? Was
1104 wäre das dann, wenn du dich entscheiden müsstest? #00:20:07-9#
1105
1106 **Lucy** Dass die in Kasten eingestuft werden, weil ich finde das halt mega mies und sie dürfen
1107 sich deswegen halt auch ihre Berufe und alles nicht aussuchen. #00:20:14-6#
1108
1109 **Interviewer** Genau. #00:20:14-9#
1110
1111 **Lucy** Und ich finde das ist (.) echt nicht toll. ((lacht)) (.) #00:20:20-8#
1112
1113 **Interviewer** Gab es denn auch Möglichkeiten aus diesem Kastensystem heraus zukommen,
1114 oder war das nicht möglich? Wie hast du das so in Erinnerung? #00:20:27-4#
1115
1116 **Lucy** (.) Ich glaube/ Ich bin mir nicht sicher, aber ich glaube nicht wirklich/ Außer halt/ Ich weiß
1117 nicht, war das/ Ich weiß nicht genau, ob das/ Wenn man jemanden aus einer Kaste heiratet,
1118 dass man dann/ (.) #00:20:39-9#
1119
1120 **Interviewer** Das zum Beispiel. Das sollte jetzt nicht so Wissen abfragen sein/ #00:20:42-7#
1121 #00:20:43-6#
1122
1123 **Lucy** ((lacht)) #00:20:43-6#
1124
1125 **Interviewer** Ich wollte nur wissen, wie du das/ hattest/ weil es ging ja nicht in jeder Hinsicht,
1126 oder? (.) So zum Abschluss, wir brauchen jetzt noch so zehn Minuten in etwa, würde ich gerne
1127 so über diese Rebellen noch ein bisschen reden. Weil das ist mir halt in den Büchern
1128 aufgefallen/ Das ist in allen drin, ob es in *The Hunger Games* ist oder in *Divergent*. Es geht
1129 immer auch so ein bisschen um Rebellen/ #00:21:02-8#
1130
1131 //mhm// (bejahend) #00:21:02-8#
1132
1133 **Interviewer** Erstmal würde ich gerne allgemein wissen: Was ist für dich Rebellion? Wie würdest
1134 du das so bezeichnen? #00:21:08-4#
1135
1136 **Lucy** (.) ((lacht)) #00:21:10-7#
1137
1138 **Interviewer** Außerhalb der Bücher so allgemein. #00:21:11-7#
1139
1140 **Lucy** Ja, (.) wie kann ich das bezeichnen? (..) #00:21:16-7#
1141
1142 **Interviewer** Einfach beschreiben könntest du/ #00:21:18-5#
1143
1144 **Lucy** ((lacht)) (.) Ja, halt einfach/ (..) Ich weiß gerade nicht. (3) Einfach ein Rebell, ich weiß nicht
1145 wie ich das erklären soll/ #00:21:30-5#
1146

- 1147 **Interviewer** Kannst das an einem Beispiel machen. (..) Wo du selber vielleicht sagen würdest:
1148 Da habe ich rebelliert. Oder da haben andere rebelliert. Ist vielleicht einfacher. #00:21:38-9#
1149
- 1150 **Lucy** (3) Mir fällt gerade GAR NICHTS ein. #00:21:43-9#
1151
- 1152 **Interviewer** Ist okay, dann lassen wir das. Aber du hast ja eine Vorstellung von Rebellion/
1153 #00:21:47-4#
1154
- 1155 **Lucy** //mhm// (bejahend) #00:21:47-4#
1156
- 1157 **Interviewer** (..) Was für eine Art von Verhalten findest du in einer Rebellion RICHTIG? Also wie
1158 darf man sich verhalten? Was darf man machen? #00:21:54-1#
1159
- 1160 **Lucy** (..) Was darf man machen? (3) Also ich finde man/ ((lacht)) Ich weiß nicht. (3) #00:22:07-
1161 3#
1162
- 1163 **Interviewer** Sonst kannst du es auch umdrehen: Was sollte man nicht machen, wenn man
1164 rebelliert? Was darf man nicht? #00:22:11-7#
1165
- 1166 **Lucy** Man sollte niemanden verletzen/ #00:22:13-3#
1167
- 1168 **Interviewer** //mhm// (bejahend) #00:22:13-4#
1169
- 1170 **Lucy** Ob es mit Wörtern ist oder mit Gewalt. Also ich finde das halt schon/ das geht zu weit.
1171 Also/ (..) #00:22:18-4#
1172
- 1173 **Interviewer** Das ist für dich so eine Grenze/ #00:22:19-4#
1174
- 1175 **Lucy** Ja. #00:22:19-3#
1176
- 1177 **Interviewer** Die man auf jeden Fall wahren sollte? (..) Wenn du jetzt so an America denkst. (.)
1178 Sie hilft ja nachher auch zusammen mit Rebellen/ macht sie zusammen gemeinsame Sache.
1179 Weshalb entschließt sich eigentlich America mit den Rebellen zusammenzuarbeiten? (..) Wie
1180 hast du das empfunden so? Das ist ja nicht ganz klar, was ihre Gründe dafür sind. #00:22:40-
1181 6#
1182
- 1183 **Lucy** (3) Ich weiß nicht. (..) #00:22:45-7#
1184
- 1185 **Interviewer** Das ist ja im dritten Buch, dass sie sich mit den beiden trifft. Mit dem Erben/
1186 #00:22:48-7#
1187
- 1188 **Lucy** Ja. #00:22:48-9#
1189
- 1190 **Interviewer** Von Illéa (..) und diesem Mädchen, was sie ja dann in den Wald gejagt hatte.
1191 #00:22:52-5#
1192
- 1193 **Lucy** Ja. ((lacht)) (..) Ich weiß nicht, entweder versucht/ Vielleicht versucht sie sowas wie
1194 vielleicht Frieden zu schließen. Halt, dass sie sich nicht mehr immer angreifen und so. (..) Oder
1195 (..) ich weiß nicht. Ich denke deswegen, aber ich bin mir nicht mehr so sicher/ #00:23:07-1#
1196
- 1197 **Interviewer** Das ist ja halt vor allem deine eigene Meinung. Es wird ja nie klar gesagt, was
1198 America selber denkt. #00:23:11-4#
1199
- 1200 **Lucy** //mhm// (bejahend) #00:23:11-4#
1201
- 1202 **Interviewer** Sondern wie du das empfunden hast und wenn du auch sagst, dass ist dir nicht
1203 ganz klar, ist das natürlich vollkommen die beste Antwort, die du geben kannst. (..) Was würdest
1204 du sagen: Welche Gefahren hat es eigentlich für America zusammen mit den Rebellen zu
1205 arbeiten? Was hätte ihr passieren können? #00:23:25-5#
1206

- 1207 **Lucy** Ich glaube sie hätten sie einfach gleich schlachten können, weil ich mein/ Also wenn die
1208 das erfahren hätten, dann wären sie ja/ Also sie würden wahrscheinlich auch/ ((lacht)) (.)
1209 wahrscheinlich sagen, dass sie halt gegen das Land arbeitet sozusagen und ich denke die
1210 würden ihr sofort den Kopf abreißen. #00:23:42-8#
1211
1212 **Interviewer** Wer wären DIE dann? #00:23:44-5#
1213
1214 **Lucy** Also (.) ich denke Mal die Familie des Königs oder so. #00:23:47-9#
1215
1216 **Interviewer** //mhm// (bejahend) #00:23:47-9#
1217
1218 **Lucy** Also die obersten/ #00:23:51-2#
1219
1220 **Interviewer** Befehlshaber oder wie man das nennt? #00:23:52-2#
1221
1222 **Lucy** ((lacht)) (.) #00:23:53-6#
1223
1224 **Interviewer** Es gab ja zwei Arten von Rebellen. Ich weiß nicht, ob du das noch weißt: Diese
1225 Northern Rebels und diese Southern Rebels. Weißt die noch die Unterschiede zwischen den
1226 Beiden? #00:24:01-6#
1227
1228 **Lucy** Ich glaube die einen wollten wirklich Krieg sozusagen. #00:24:06-8#
1229
1230 **Interviewer** Das sind die Southern Rebels gewesen. #00:24:08-0#
1231
1232 **Lucy** Ja und die anderen wollten glaube ich etwas, was ihnen gehört hat, aber ich bin mir aber
1233 nicht mehr so sicher/ #00:24:13-1#
1234
1235 **Interviewer** Die wollten diese/ #00:24:13-4#
1236
1237 **Lucy** Tagebücher haben. #00:24:14-8#
1238
1239 **Interviewer** Super, das weißt du ja noch. (.) Ja, es ist halt/ Welche Absichten so eigentlich die
1240 Northern Rebels damit? (.) Mit diesen Büchern. Was würdest du sagen: Was wollten die damit
1241 bezwecken? #00:24:26-3#
1242
1243 **Lucy** (.) Ich weiß nicht/ Also ich bin mir nicht sicher, aber ich glaube halt die Tagebücher waren
1244 ja von einem König, der vor/ der vor dem jetzt geherrscht hat. #00:24:36-8#
1245
1246 **Interviewer** Ja. Der Gründungsvater war das ja. #00:24:38-5#
1247
1248 **Lucy** Und ich weiß nicht, gab es da diese Kasten auch? #00:24:41-3#
1249
1250 **Interviewer** Ja, er hat sie eingeführt. #00:24:42-6#
1251
1252 **Lucy** Er hat sie eingeführt ja. (..) Ich weiß nicht, vielleicht/ entweder wollte sie erstmal wissen/
1253 Ich weiß nicht. (..) ((lacht)) Vielleicht wollten sie einfach nur seine Gedanken und Gefühle
1254 wissen, warum er sowas überhaupt eingeführt hat und was er damit bezwecken wollte, oder?
1255 #00:25:02-5#
1256
1257 **Interviewer** //mhm// (bejahend) Hast du irgendwie erfahren, was die Southern Rebels
1258 eigentlichen wollen außer Leute umzubringen? #00:25:08-4#
1259
1260 **Lucy** (.) Ich weiß es gar nicht mehr genau. #00:25:10-8#
1261
1262 **Interviewer** Ich auch nicht. #00:25:11-2#
1263
1264 **Lucy** Ich weiß es nicht. ((lacht)) #00:25:10-8#
1265

- 1266 **Interviewer** Deswegen frage ich nach, ob du da was mitbekommen hast, weil mir ist das auch
1267 vollkommen entgangen. (.) Wie findest du denn eigentlich den Umgang der Rebellen mit den
1268 Gegnern von ihnen? Findest du das angemessen oder findest du das nicht angemessen? (.)
1269 Kannst auch wieder unterscheiden zwischen Northern und Southern Rebels, wenn du möchtest.
1270 #00:25:29-7#
1271
1272 **Lucy** Also/ (.) Also ich finde es angemessen, wenn die jetzt die Southern Rebels/ wenn sie
1273 gegen die Southern Rebels kämpfen und dann auch wenn/ Also, das hört sich jetzt komisch an/
1274 Da würden dann auch einige Leute/ der Southern Rebels gestorben worden/ #00:25:44-0#
1275
1276 **Interviewer** Ja, klar. #00:25:44-4#
1277
1278 **Lucy** Also ich finde das hätte man dann machen können sozusagen, weil dann ist es/ wo nur
1279 so viele von den/ (.) von dem Land getötet. #00:25:54-9#
1280
1281 **Interviewer** //mhm// (bejahend) #00:25:54-9#
1282
1283 **Lucy** Aber bei den Northern Rebels (.) ist das echt (.) scheiße/ blöd gewesen, wenn sie die jetzt
1284 irgendwie/ (.) wenn die denen wehgetan hätten, weil die wollten ja eigentlich nur diese
1285 Tagebücher und sie wollten niemandem schaden. #00:26:09-1#
1286
1287 **Interviewer** //mhm// (bejahend) Das findest du dann angemessen? (.) Okay (.) wenn du jetzt so
1288 das Ende der Bücher betrachtest: Es ist ja auch so, dass Maxon König wird dann auch. Wer
1289 würdest du eigentlich sagen sind die GEWINNER von diesen Rebellion? #00:26:23-1#
1290
1291 **Lucy** (4) Ich finde eigentlich beide Seite haben gewonnen, weil (.) ich glaube die Northern
1292 Rebels haben/ haben die ein Tagebuch bekommen? Ich weiß es gar nicht mehr genau? Oder
1293 haben sie herausgefunden, was in diesen Tagebüchern stand? #00:26:40-8#
1294
1295 **Interviewer** Genau, das wussten die dann, was drin stand. Das hatten denen ja auch Maxon
1296 und America gesagt schon. #00:26:45-4#
1297
1298 **Lucy** Also die wussten halt/ Also die haben halt herausgefunden, was in diesen Tagebüchern
1299 stand und für die/ für was die gekämpft haben. Und (.) America und Maxon sind halt dann König
1300 und Königin geworden und das ist eigentlich/ finde ich beide Seiten haben halt was gewonnen.
1301 #00:27:00-1#
1302
1303 **Interviewer** Würdest du auch sagen es gibt Verlierer so am Ende? Wem geht es schlechter?
1304 #00:27:04-8#
1305
1306 **Lucy** Den Rebels. #00:27:06-3#
1307
1308 **Interviewer** //mhm// (bejahend) #00:27:06-3#
1309
1310 **Lucy** Also/ (..) #00:27:09-5#
1311
1312 **Interviewer** Und wenn du jetzt selber in dieser Welt gelebt hättest während der Bücher. Hättest
1313 du es dir jetzt vorstellen können auch diesen Rebellen zu helfen? Oder eher nicht? #00:27:18-
1314 6#
1315
1316 **Lucy** (.) Ich weiß nicht, ich denke ich hätte mich am Anfang gar nicht getraut in die Nähe der
1317 Rebellen zu gehen. Weil am Anfang wussten die ja gar nicht, was die Northern Rebels wirklich
1318 wollen und (.) vielleicht hätte ich mich/ (..) ((lacht)) (.) Vielleicht hätte ich mich getraut, wenn
1319 jemand mit mir gegangen wäre/ #00:27:38-7#
1320
1321 **Interviewer** //mhm// (bejahend) #00:27:38-7#
1322
1323 **Lucy** Und/ Oder wenn (.) irgendwie/ Wenn ich jemandem Bescheid gegeben hätte. (.) Aber so
1324 alleine, ohne dass jemand weiß/ Hätte ich das wahrscheinlich nicht gemacht. Hätte ich mich
1325 wahrscheinlich nicht getraut. #00:27:49-3#

- 1326
1327 **Interviewer** Und aus welchen Gründen hättest du dir vorstellen können dann teilzunehmen?
1328 Was wäre dir wichtig gewesen? #00:27:54-5#
1329
1330 **Lucy** (.) Ich würde einfach gerne wissen, warum sie uns dann angreifen. Also unser Land
1331 angreifen, was sie (.) wollen, also weil ich bin echt neugierig/ #00:28:04-3#
1332
1333 **Interviewer** //mhm// (bejahend) #00:28:04-4#
1334
1335 **Lucy** ((lacht)) Und ich würde das dann echt gerne wissen wollen. Und ja/ (..) #00:28:09-7#
1336
1337 **Interviewer** Jetzt zum Abschluss noch: Das kriegen wir so in wenigen Minuten hin. Geht es ein
1338 bisschen noch um die Zukunft. Was du dir vorstellst, was nach diesen Büchern passiert. Ist jetzt
1339 natürlich auch mit dem vierten und fünften Buch (.) sehr viel Zeit vergangen. Aber eigentlich so
1340 geht es um die Zeit dann zwischen dem dritten und vierten Buch/ #00:28:25-1#
1341
1342 **Lucy** //mhm// (bejahend) #00:28:25-1#
1343
1344 **Interviewer** Würde ich jetzt sagen. Wie du dir das persönlich/ #00:28:27-1#
1345
1346 **Lucy** Okay. #00:28:27-5#
1347
1348 **Interviewer** Vorstellst. Nicht nur, was du weißt, sondern was du dir vorstellst. (.) Was ist dann
1349 wohl nach dem dritten Buch passiert so in diesem Land? (.) Wie hast du dir das vorgestellt?
1350 #00:28:37-8#
1351
1352 **Lucy** Also ich hätte mir jetzt vorgestellt, dass/ (..) Da die jetzt König und Königin sind, hätte ich
1353 mir vorgestellt, dass die irgendwie vielleicht das mit den Kasten abschaffen, weil America weiß
1354 ja genau, wie schlimm das für sie war und wie blöd das einfach ist. Weil, soweit ich mich
1355 erinnern/ wollte irgendwer aus ihrer Familie Fußballer oder so werden. #00:28:55-9#
1356
1357 **Interviewer** Genau, der kleine Bruder Gerard. #00:28:56-9#
1358
1359 **Lucy** Der kleine Bruder und der durfte es ja nicht. #00:28:58-9#
1360
1361 **Interviewer** //mhm// (bejahend) #00:28:58-9#
1362
1363 **Lucy** Und (..) sie weiß ja dann halt, wie man sich dann fühlt. Und ich hätte gedacht, dass sie
1364 dann versucht das abzuschaffen und dass die das dann/ halt dass dann jeder Mensch so leben
1365 kann, wie er will. #00:29:10-6#
1366
1367 **Interviewer** Das machen sie auch bis zum vierten Buch glaube ich. Das steht da glaube ich am
1368 Anfang drin, dass es die Kasten nicht mehr gibt. Bin ich mir noch ziemlich sicher, aber sonst
1369 musst du noch mal nachgucken. #00:29:19-5#
1370
1371 **Lucy** Okay. ((lacht)) #00:29:20-1#
1372
1373 **Interviewer** Wie stellst du dir so Americas persönliche Zukunft vor? #00:29:23-9#
1374
1375 **Lucy** (.) Ich stell sie mir eigentlich ganz glücklich vor. Also ich glaube sie wird sehr glücklich mit
1376 ihrem Mann. ((lacht)) #00:29:31-0#
1377
1378 **Interviewer** Ja. #00:29:31-4#
1379
1380 **Lucy** Also (.) ich glaube die werden halt glücklich, die werden halt/ Aber ich glaube ihre Familie
1381 ist jetzt auch ins Schloss gezogen. #00:29:38-6#
1382
1383 **Interviewer** Genau. #00:29:39-4#
1384

- 1385 **Lucy** Und dann hat sie ihre Familie bei sich und die Person, die sie liebt. Und sie hat ihre
1386 Freunde und ich glaube sie wird dann ein ganz glückliches Leben führen. (.) Mit Gefahren
1387 ((lacht)), weil/ Aber glücklich. ((lacht)) #00:29:51-7#
1388
- 1389 **Interviewer** Welche Gefahren gibt es da noch? #00:29:53-6#
1390
- 1391 **Lucy** Ich weiß, also (.) vielleicht kommen die Southern Rebels wieder oder irgendjemand
1392 anderes. Oder sich macht irgendwas mal wieder, was eigentlich nicht gemacht werden dürfte.
1393 #00:30:07-2#
1394
- 1395 **Interviewer** Ja. #00:30:07-6#
1396
- 1397 **Lucy** Sie wird entdeckt und (.) #00:30:09-6#
1398
- 1399 **Interviewer** Das traue ich ihr auch zu. ((lacht)) #00:30:10-7#
1400
- 1401 **Lucy** ((lacht)) #00:30:11-1#
1402
- 1403 **Interviewer** Jetzt die allerletzte Frage: Was wäre wohl eigentlich passiert, wenn nicht rebelliert
1404 worden wäre? Wie wäre es dann wohl weitergegangen in dieser Welt? #00:30:19-8#
1405
- 1406 **Lucy** (4) Ich weiß nicht. (5) Also munter wären sich trotzdem nicht/ Also vielleicht das/ Die
1407 königliche Familie hätte/ haben nicht so viele Sorgen jetzt. #00:30:36-5#
1408
- 1409 **Interviewer** //mhm// (bejahend) #00:30:36-5#
1410
- 1411 **Lucy** Aber der Rest der Menschen. Also das Volk/ Also das hätte trotzdem die gleichen
1412 Probleme wegen der Kasten und/ (.) Also das Volk wäre vielleicht immer noch so traurig und
1413 (..) #00:30:48-2#
1414
- 1415 **Interviewer** Das wäre dann weiter gegangen? #00:30:48-7#
1416
- 1417 **Lucy** Ja. Aber halt die königliche Familie hätte dann keine Sorgen und wäre einfach (.) gut
1418 gelaunt. ((lacht)) (.) #00:30:56-3#
1419
- 1420 **Interviewer** So kann man es auch beschreiben. #00:30:57-6#
1421
- 1422 **Lucy** ((lacht)) #00:30:58-4#
1423
- 1424 **Interviewer** Wir sind jetzt auch durch. #00:30:59-6#

Appendix A27 Simone T1

- 1 **Interviewer** Erstmal geht es ums Lesen. Ich würde gerne wissen: Wie oft liest du eigentlich?
2 #00:00:03-5#
3
- 4 **Simone** Also ich lese (.) meistens immer nur am Wochenende. #00:00:06-7#
5
- 6 **Interviewer** //mhm// (bejahend) #00:00:07-2#
7
- 8 **Simone** Weil bei mir ist das so, ich brauche immer so, so eine gewisse Zeit bis ich so im Buch
9 drin bin und das ist so/ ab so 70 Seiten fängt das so an bei mir. Und dann kann ich richtig so/
10 #00:00:16-4#
11
- 12 **Interviewer** ((lacht)) #00:00:16-7#
13
- 14 **Simone** Darein versetzen. ((lacht)) #00:00:17-4#
15
- 16 **Interviewer** //mhm// (bejahend) #00:00:17-4#
17
- 18 **Simone** Und dann lese ich auch schon mal so zwei Stunden dann durch. Also so (.) dreihundert
19 Seiten ist dann so das, was ich dann an einem Schlag ich dann durchlese. (.) Aber sonst so/
20 meistens lese ich abends nochmal so/ #00:00:27-5#
21
- 22 **Interviewer** //mhm// (bejahend) #00:00:27-5#
23
- 24 **Simone** Zwanzig Seiten immer so, aber das finde ich immer so/ Für mich ist das immer so
25 anstrengend dann wieder/ #00:00:31-8#
26
- 27 **Interviewer** //mhm// (bejahend) #00:00:31-8#
28
- 29 **Simone** Reinzukommen und dann auf aufzuhören, also (.) ich lese dann immer VIEL und dann
30 halt immer nur einmal so in der Woche. #00:00:38-5#
31
- 32 **Interviewer** So gucke ich Serien, fällt mir gerade auf. ((lacht)) #00:00:41-0#
33
- 34 **Simone** ((lacht)) #00:00:41-3#
35
- 36 **Interviewer** Aber ich erkenne auch Bekannte darin total wieder, die machen das total ähnlich.
37 (.) Ist da eine Regelmäßigkeit dann drin, dass du es auch wirklich jeden/ #00:00:48-1#
38
- 39 **Simone** Ja. #00:00:48-1#
40
- 41 **Interviewer** Tag machst, diese zwanzig/ #00:00:49-9#
42
- 43 **Simone** Also/ #00:00:50-0#
44
- 45 **Interviewer** Dreißig Seiten. #00:00:50-6#
46
- 47 **Simone** (.) Ja, also ich lese abends immer schon so ein Kapitel meistens und am Wochenende
48 lese ich dann (.) öfter mal schon so zweihundert Seiten durch. ((lacht)) (.) #00:00:58-7#
49
- 50 **Interviewer** Ich kenne das. Dann darf man manchmal nicht angesprochen werden. (.) Man
51 möchte zwei Stunden Ruhe haben und vielleicht schläft man währenddessen/ #00:01:04-3#
52
- 53 **Simone** Ich sitze dann immer auf der Couch, ich hole mir dann immer noch Essen und dann/
54 #00:01:07-8#
55
- 56 **Interviewer** ((lacht)) Ja. #00:01:08-0#

57
58 **Simone** ((lacht)) Wird gelesen. ((lacht)) (.) #00:01:09-2#
59
60 **Interviewer** Super. (..) Ich kann mich direkt hinein versetzen. (.) Was liest du denn gerne?
61 #00:01:14-7#
62
63 **Simone** Ich lese nur [Genre1 Simone]. (.) Also ich weiß also/ #00:01:17-2#
64
65 **Interviewer** Du hast schon die nächste Frage/ #00:01:18-5#
66
67 **Simone** Vielleicht so [Buchreihe1 Simone]. Ich weiß nicht, ob sie das/ #00:01:20-4#
68
69 **Interviewer** Kenne ich. #00:01:20-9#
70
71 **Simone** Das lese ich auch, das gehört ja jetzt nicht zu [Genre1 Simone]. (.) Aber sonst 90%
72 lese ich nur [Genre1 Simone], also/ #00:01:26-2#
73
74 **Interviewer** //mhm// (bejahend) #00:01:26-2#
75
76 **Simone** So [Genre] oder sowas, die (.) so [Genrebesonderheit] ((lacht)), sowas/ sowas lese ich
77 gar nicht. Also so (.) nein. #00:01:33-1#
78
79 **Interviewer** Was sind denn da konkret so deine LieblingsBÜCHER oder Autoren? Was fällt/
80 #00:01:37-4#
81
82 **Simone** Ähm. #00:01:38-0#
83
84 **Interviewer** Dir ein. #00:01:37-9#
85
86 **Simone** [Autor_in1 Simone] #00:01:38-5#
87
88 **Interviewer** Kenne ich. Ich lese gerade [Buch1 von Autor_in1 Simone]. #00:01:40-3#
89
90 **Simone** Ja, hab ich durchgelesen jetzt. #00:01:42-2#
91
92 **Interviewer** Wird es gut? #00:01:42-6#
93
94 **Simone** JA. Super. #00:01:43-7#
95
96 **Interviewer** Okay, das erste finde ich gerade/ ich bin kurz vorm Ende. #00:01:45-9#
97
98 **Simone** Ich hab jetzt das [Zahl] durchgelesen. Also MIR hat das Ende nicht ganz so gut gefallen.
99 #00:01:50-1#
100
101 **Interviewer** Okay. #00:01:50-9#
102
103 **Simone** Es war ein bisschen überraschend, aber sonst auch super Bücher. Also [Autor_in1
104 Simone], [Autor_in2 Simone], also [Buchreihe1 von Autor_in2 Simone]. #00:01:56-7#
105
106 **Interviewer** //mhm// (bejahend) #00:01:57-0#
107
108 **Simone** Hab ich auch durchgelesen und/ #00:01:58-4#
109
110 **Interviewer** Steht auch bei uns alles. #00:01:59-5#
111
112 **Simone** ((lacht)) Und dann also (..) so [Autor_in3 Simone]. (.) Ja, das sind so. ((lacht))
113 #00:02:05-7#
114
115 **Interviewer** Ja, fast alle gelesen. Ich hab nur noch nicht diese [Buch1 von Autor_in3 Simone],
116 das hab ich/ #00:02:10-5#

117
118 **Simone** Nein, das habe ich auch noch nicht gelesen. #00:02:11-9#
119
120 **Interviewer** Hat auch mir jemand gesagt, dass es das Schlechteste ist ((lacht)). [Buch2 von
121 Autor_in3 Simone] fand ich zum/ #00:02:16-8#
122
123 **Simone** Ja. #00:02:16-9#
124
125 **Interviewer** Beispiel sehr schön. Natürlich [Buch3 von Autor_in3 Simone]. #00:02:19-7#
126
127 **Simone** JA. #00:02:20-2#
128
129 **Interviewer** Das ist/ #00:02:20-4#
130
131 **Simone** Auf jeden Fall, das ist DAS. #00:02:21-5#
132
133 **Interviewer** Die Krönung. (.) [Buch4 von Autor_in3 Simone] schon gelesen? #00:02:23-8#
134
135 **Simone** Nein, noch nicht. #00:02:24-0#
136
137 **Interviewer** Das hat [Autor_in3 Simone] zusammen mit [Autor_in] gemacht, das ist ein Traum.
138 Also wenn du [Protagonist_in] nicht liebst/ (..) Er beschreibt sich selbst als die [Adjektiv] Person
139 der Welt und ich finde [Protagonist_in] so großartig. Also suche dir sonst nochmal das/ ((lacht))
140 #00:02:37-1#
141
142 **Simone** Ja. ((lacht)) #00:02:37-2#
143
144 **Interviewer** Das ist/ Das wird leider kein Film. Deswegen kann ich es nur empfehlen. (..) Nur
145 kurz am Rande: Wie fandest du die [Buch5 von Autor_in3 Simone] Verfilmung? #00:02:44-9#
146
147 **Simone** Hab ich noch nicht gesehen so. #00:02:45-9#
148
149 **Interviewer** Okay. #00:02:46-2#
150
151 **Simone** Hab ich auch noch nicht geguckt. #00:02:47-5#
152
153 **Interviewer** [Schauspieler_in] ist nicht [Protagonist_in]. #00:02:49-1#
154
155 **Simone** ((lacht)) #00:02:50-5#
156
157 **Interviewer** Nein. #00:02:50-5#
158
159 **Simone** Ja, die muss man mögen. ((lacht)) #00:02:52-0#
160
161 **Interviewer** Ja, ja. Als [Beruf] okay. Ist trotzdem nicht mein Typ [Beruf], aber ich finde [ihn/sie]
162 als [Schauspieler_in] ganz anders als [Protagonist_in]. Aber (.) jetzt ging es genug um mich:
163 Jetzt kommen die schwierigeren Fragen, weil einfache Fragen könnte ich selber beantworten.
164 (.) Jetzt geht es so ums Jetzt: Was ist dir denn so in deinem eigenen Leben wichtig? #00:03:09-
165 4#
166
167 **Simone** (..) Also auf jeden Fall Freundschaft ist mir ganz wichtig. Dass man immer jemanden
168 hat, den man so ansprechen kann/ #00:03:16-5#
169
170 **Interviewer** //mhm// (bejahend) #00:03:16-7#
171
172 **Simone** Auch dass man nicht immer so alleine ist und/ Also ich finde es auch wichtiger EINE
173 Freundin zu haben anstatt so ganz viele, die so unecht sind sage ich mal. Also ich finde das
174 besser, weil man sieht das halt auch immer. Dann gibt es so manche die umarmen halt immer
175 ALLE auf dem/ #00:03:31-9#
176

- 177 **Interviewer** ((lacht)) #00:03:31-9#
178
179 **Simone** Schulhof. Und/ Aber wenn sie dann weggehen, dann wird halt wieder gelästert. (.) Und
180 dann finde ich es eigentlich eher besser, wenn man so seinen Freundeskreis hat, der so wirklich
181 wichtig ist und zu einem steht und nicht so (.) die ganze Schule kennt sage ich mal. #00:03:44-
182 2#
183
184 **Interviewer** (.) Also es ist was, was du konkret auch hier erlebst oder/ #00:03:48-4#
185
186 **Simone** Ja. #00:03:48-7#
187
188 **Interviewer** Okay. #00:03:48-9#
189
190 **Simone** Also das erlebt man auch. #00:03:50-3#
191
192 **Interviewer** //mhm// (bejahend) (.) Was heißt für dich dann Freundschaft? #00:03:52-3#
193
194 **Simone** (.) Also wirklich dass man so über alles reden kann. Also auch wirklich vielleicht über
195 Probleme, über die man mit den Eltern nicht sprechen kann, so was so in der Schule/ #00:04:00-
196 0#
197
198 **Interviewer** //mhm// (bejahend) #00:04:00-1#
199
200 **Simone** Passiert und sowas. Das ist manchmal auch ein bisschen schwierig dann mit den Eltern
201 darüber zu reden, weil die kennen ja die Leute auch nicht und wenn man denen dann halt mal
202 was von Jungs erzählt oder so ((lacht)), dann ist das halt immer so eine Sache, aber mit der
203 besten Freundin kann man dann immer darüber reden, weil die kennt ja die Leute dann auch
204 aus meiner/ #00:04:14-9#
205
206 **Interviewer** //mhm// (bejahend) #00:04:14-9#
207
208 **Simone** (.) Stufe sage ich mal und sowas klappt dann einfach immer besser. (.) #00:04:19-0#
209
210 **Interviewer** (.) Machen wir erstmal die andere Seite. Was macht deine Freundin besonders gut,
211 dass sie deine Freundin ist? #00:04:25-7#
212
213 **Simone** Die hat die gleichen Hobbys wie ich. Also wir sind beide [Hobby], wir sind beide
214 [Verein]/ #00:04:30-5#
215
216 **Interviewer** //mhm// (bejahend) #00:04:30-5#
217
218 **Simone** ((lacht)) Und da (.) sind/ haben wir uns auch so kennengelernt sage ich mal. Also wir
219 haben uns [Zeitpunkt] kennengelernt und dann halt durch [Hobby] und/ #00:04:38-2#
220
221 **Interviewer** //mhm// (bejahend) #00:04:38-5#
222
223 **Simone** Da sind wir halt so zusammengewachsen. ((lacht)) (..) #00:04:41-5#
224
225 **Interviewer** Also Hobbys ist so das zentrale/ #00:04:42-8#
226
227 **Simone** Ja. #00:04:42-9#
228
229 **Interviewer** Ding. #00:04:43-2#
230
231 **Simone** Also da können wir dann auch so darüber reden immer, was man halt mit anderen
232 Leuten dann nicht so kann. #00:04:46-7#
233
234 **Interviewer** Ja. (.) Kann ich verstehen auf jeden Fall. Jetzt kommt (.) eine der ersten
235 "selbstverliebt Fragen": Was machst du besonders gut, dass du eine super Freundin bist?
236 #00:04:54-6#

- 237
238 **Simone** (.) Ich (..) glaube ich bin das Gegenstück zu meiner Freundin, weil es ist so/ Also meine
239 Freundin ist (.) SEHR (.) UNORDENTLICH sage ich mal. ((lacht)) #00:05:05-3#
240
241 **Interviewer** ((lacht)) #00:05:05-6#
242
243 **Simone** Was (.) so Sachen angeht. Zum Beispiel wenn es um schulische Sachen geht, dann
244 machen wir meistens immer was zusammen. Dann bin ICH auch immer die, die dann sagt,
245 "Komm, ich schreibe das jetzt auf." und/ #00:05:14-4#
246
247 **Interviewer** //mhm// (bejahend) #00:05:14-4#
248
249 **Simone** "Komm, ich mache das jetzt mal.". Oder ich helfe ihr dann auch immer so bei so/ (.) bei
250 so Internetsachen, wenn es so/ (.) Darin ist sie jetzt nicht so die Hellste sage ich mal ((lacht))
251 und ich glaube das findet sie dann auch gut, weil ich unterstütze sie dann auch echt (.) wo es
252 geht. (.) #00:05:28-6#
253
254 **Interviewer** Was gehört für dich sonst noch so außer Freundschaft dazu? #00:05:31-3#
255
256 **Simone** (.) Also auf jeden Fall Familie. Mir ist das total wichtig, wenn man so mit der Familie
257 was unternimmt und ich habe halt [Geschwisterteil] und gerade war jetzt die Zeit, wo wir uns
258 nicht so gut verstehen. ((lacht)) #00:05:41-1#
259
260 **Interviewer** //mhm// (bejahend) #00:05:41-2#
261
262 **Simone** Weil [Geschwisterteil] ist jetzt [Alter] und [Geschwisterteil] ist jetzt gerade/ fängt jetzt
263 gerade mit [Bildungsziel] an, aber (.) da sieht man auch immer/ zwischendurch hilft
264 [Geschwisterteil] mir echt auch immer/ #00:05:48-8#
265
266 **Interviewer** //mhm// (bejahend) #00:05:48-8#
267
268 **Simone** Was Schule angeht, auch immer in [Schulfach1 Geschwisterteil] und [Schulfach2
269 Geschwisterteil], weil das sind auch [besondere Schulfächer für Geschwisterteil]. #00:05:52-8#
270
271 **Interviewer** //mhm// (bejahend) #00:05:53-3#
272
273 **Simone** Und da hilft [Geschwisterteil] mir auch immer und sowas schätze ich dann auch, dass
274 [Geschwisterteil] mir hilft und auch immer (.) sage ich mal beisteht, obwohl [Geschwisterteil] halt
275 [Geschwisterteil] ist. ((lacht)) Und wir uns nicht so gut verstehen zwischendurch/ #00:06:02-6#
276
277 **Interviewer** Vielleicht auch WEIL [Geschwisterteil] [dein_e] [Geschwisterteil] ist. ((lacht))
278 #00:06:04-2#
279
280 **Simone** Ja. ((lacht)) (..) #00:06:06-4#
281
282 **Interviewer** Was ver/ macht für dich so Familie aus? Jetzt fernab von [Geschwisterteil] noch?
283 #00:06:10-7#
284
285 **Simone** (.) Ach/ (.) Also (.) dass man natürlich immer jemanden hat, mit dem man reden kann.
286 Und auch der so mich einschätzen kann, also (.) ich weiß nicht/ Also so [Eltern] sind ja die, die
287 mich am besten kennen und auch so die mit mir auch alles machen und mir alles ermöglichen
288 würden. So halt wie meine Träume halt wahr werden lassen, sag ich mal. #00:06:30-3#
289
290 **Interviewer** //mhm// (bejahend) #00:06:31-5#
291
292 **Simone** Weil ich wohne halt ein bisschen weiter weg und eigentlich wollte ich gar nicht auf diese
293 Schule gehen. ((lacht)) Und meine Eltern haben mir die ganze Zeit geraten ich soll doch auf
294 [Schule] gehen. Das ist doch/ #00:06:40-3#
295
296 **Interviewer** //mhm// (bejahend) Nein, das macht man nicht. ((lacht)) #00:06:41-9#

297
298 **Simone** Wollte ich auch nicht. #00:06:42-5#
299
300 **Interviewer** Danke. ((lacht)) #00:06:43-2#
301
302 **Simone** Und ich war auch nicht (.) beim Tag der offenen Tür da. Ich habe auch gesagt, ich
303 möchte hier hin und dann/ #00:06:47-8#
304
305 **Interviewer** Haben sie/ #00:06:48-1#
306
307 **Simone** Haben sie auch gesagt/ #00:06:48-4#
308
309 **Interviewer** //mhm// (bejahend) #00:06:48-5#
310
311 **Simone** “Ja, dann mach das obwohl es ein weiter Schulweg ist.“ und (.) #00:06:50-8#
312
313 **Interviewer** Was ist schon weit? Also ich komme jetzt aus [Ort] zum Beispiel/ #00:06:54-0#
314
315 **Simone** Ja. #00:06:54-5#
316
317 **Interviewer** Für mich ist das jetzt nichts, aber (.) in deiner Dimension? #00:06:57-4#
318
319 **Simone** Naja. #00:06:58-0#
320
321 **Interviewer** Ich kenne auch Leute, die kamen aus [Ort]/ #00:06:59-5#
322
323 **Simone** //mhm// (bejahend) Ja, das ist auch schon sehr weit. #00:07:01-3#
324
325 **Interviewer** Oder [Ort] ist ja auch so ein Klassiker. #00:07:02-8#
326
327 **Simone** Ja, sind auch ganz viele aus meiner Stufe, die fahren auch alle mit
328 [Fortbewegungsmittel] dann ja. Ich muss jetzt mit [Fortbewegungsmittel], weil [Grund für
329 Fortbewegungsmittel]. ((lacht)) #00:07:09-1#
330
331 **Interviewer** Kenne ich. #00:07:09-5#
332
333 **Simone** Weil ich/ (.) Und deswegen (.) finde ich also/ Ich schätze das dann auch, wenn meine
334 Eltern sagen “Ja, dann (.) bringen wir dich auch mal zur Schule, wenn [Ereignis].“ und (.)
335 #00:07:19-3#
336
337 **Interviewer** Das gehört dazu dann glaube ich. #00:07:20-5#
338
339 **Simone** Ja. (.) #00:07:20-7#
340
341 **Interviewer** Was macht deine Familie besonders gut? #00:07:23-5#
342
343 **Simone** (.) #00:07:24-5#
344
345 **Interviewer** So zusammen als Ganzes? #00:07:25-9#
346
347 **Simone** Ich glaube wir unterstützten uns alle. #00:07:28-8#
348
349 **Interviewer** //mhm// (bejahend) #00:07:28-8#
350
351 **Simone** Weil/ Also [Elternteil1 Simone] arbeitet sehr viel, [Elternteil1 Simone] ist halt in der
352 Woche meistens nicht da. (.) Und dann ist es auch immer schwierig, weil [Elternteil2 Simone]
353 arbeitet halt auch und/ #00:07:36-0#
354
355 **Interviewer** //mhm// (bejahend) #00:07:36-5#
356

- 357 **Simone** Ich komme halt immer unregelmäßig aus der Schule, [Geschwisterteil] kommt
358 unregelmäßig [von Ort] und dann ist es halt wichtig, dass man dann WEIß, wann jemand kommt
359 und (.) wann wir halt irgendwas zusammen unternehmen können und das ist/ (.) Da spielen wir
360 alle in einem Team, also das ist schon/ #00:07:49-4#
- 361
362 **Interviewer** //mhm// (bejahend) (.) Das schreibe ich mir mal auf: "wissen, wann jemand kommt",
363 das finde ich ganz sch/ #00:07:52-8#
- 364
365 **Simone** Ja. #00:07:52-9#
- 366
367 **Interviewer** Ganz schön. (.) #00:07:54-0#
- 368
369 **Simone** Also es ist auch immer so eine Sache, weil wenn ich aus der Schule komme, möchte
370 ich halt was zu essen haben und (.) dann weiß [Elternteil2 Simone]/ muss dann halt immer
371 wissen, wann ich komme. [Geschwisterteil]/ #00:08:02-5#
- 372
373 **Interviewer** //mhm// (bejahend) #00:08:02-5#
- 374
375 **Simone** Kommt irgendwann und das ist immer so (.) schwierig und/ (..) #00:08:07-6#
- 376
377 **Interviewer** Jetzt nur zum Vergleich. Bei mir war das halt nicht so, weil wir nicht diese
378 unregelmäßigen Zeiten hatten. Das habe ich auch schon anderen erklärt. Also vor [Zahl] Jahren
379 war das komplett anders, als ich angefangen/ #00:08:16-1#
- 380
381 **Simone** //mhm// (bejahend) #00:08:16-3#
- 382
383 **Interviewer** Habe und/ (..) Aber da kann ich nichts zu sagen, da möchte ich auch nicht viel zu
384 sagen. ((lacht)) [Bemerkung über diese Schule]. #00:08:22-7#
- 385
386 **Simone** ((lacht)) #00:08:23-6#
- 387
388 **Interviewer** Jetzt kommt wieder eine "selbstverliebt Frage": Was machst du besonders gut in
389 deiner Familie? #00:08:27-4#
- 390
391 **Simone** (.) Ich glaube ich (..) ich stelle mich immer so zur Verfügung/ #00:08:32-7#
- 392
393 **Interviewer** ((lacht)) #00:08:33-2#
- 394
395 **Simone** ((lacht)) Würde ich jetzt mal so sagen. #00:08:34-6#
- 396
397 **Interviewer** //mhm// (bejahend) #00:08:35-0#
- 398
399 **Simone** Weil zum Beispiel, wenn es um solche Sachen geht wie Spülmaschine ausräumen,
400 Wäsche aufhängen ((lacht)), Sachen, die keiner macht; bin ich dann immer die, die sagt "Ja,
401 ich mache es jetzt.". #00:08:42-9#
- 402
403 **Interviewer** //mhm// (bejahend) #00:08:43-3#
- 404
405 **Simone** Also das ist/ passiert mir ganz oft. Halt [Elternteil2 Simone] macht ja sonst auch immer
406 so den Haushalt, aber wenn es um sowas geht, bin ich dann immer die die sagt "Ja, dann räume
407 ich jetzt mal die Spülmaschine aus.", "Dann koche ich jetzt mal essen."/ #00:08:53-9#
- 408
409 **Interviewer** //mhm// (bejahend) #00:08:54-5#
- 410
411 **Simone** Und das wissen meine Eltern auch zu schätzen. Also ganz oft sagen sie auch: "Nein,
412 du kannst jetzt mal das lassen, lass [Geschwisterteil] das mal machen." und/ #00:09:00-9#
- 413
414 **Interviewer** ((lacht)) #00:09:01-9#
- 415

- 416 **Simone** Das finde ich dann ((lacht)) auch immer gut, weil sie wissen das auch echt zu schätzen,
417 dass ich halt wenn sie nicht Zuhause sind, dass ich das dann alles mache und (.) das finde ich
418 dann auch gut, dass mir meine Eltern das dann auch immer so vermitteln, dass/ #00:09:13-4#
419
- 420 **Interviewer** //mhm// (bejahend) #00:09:13-4#
421
- 422 **Simone** Sie das halt gut von mir finden und (.) ja. (.) #00:09:17-4#
423
- 424 **Interviewer** Du wirst es dann auf jeden Fall leicht haben später (.) in einer WG/ #00:09:19-7#
425
- 426 **Simone** Ja. #00:09:19-9#
427
- 428 **Interviewer** Klarzukommen oder allein. #00:09:20-6#
429
- 430 **Simone** Also ich könnte auch echt gut haushalten. ((lacht)) #00:09:22-6#
431
- 432 **Interviewer** Das kann ich dir jetzt schon direkt sagen. ((lacht)) (..) Genau Freunde, Familie
433 haben wir jetzt. Wir wollen ja auch ein kleines Stück voran. Ich gucke mal eben. (.) Es ist jetzt
434 [Uhrzeit], [Uhrzeit] [Ereignis]? #00:09:33-6#
435
- 436 **Simone** //mhm// (bejahend) #00:09:34-3#
437
- 438 **Interviewer** Hast du/ Doch das schaffen wir noch. (..) Jetzt mach mal den Blick nach vorne. Wie
439 stellst du dir deine eigene Zukunft vor? #00:09:42-3#
440
- 441 **Simone** (..) Das ist schwie/ Also ich möchte gerne auf jeden Fall einen Mann haben und zwei
442 Kinder möchte ich gerne haben. Also auf jeden Fall Kinder, weil ich finde ohne Kinder kann man
443 nicht leben. #00:09:51-4#
444
- 445 **Interviewer** ((lacht)) #00:09:51-8#
446
- 447 **Simone** War so mein/ Ich habe halt auch [Verwandte]/ #00:09:55-3#
448
- 449 **Interviewer** //mhm// (bejahend) #00:09:54-9#
450
- 451 **Simone** Und ab und zu finde ich das auch schade, wenn wir dann auf so Familienfeiern sind,
452 wenn ich dann immer nur die Einzige bin die dann da sitzt/ #00:10:00-8#
453
- 454 **Interviewer** //mhm// (bejahend) #00:10:01-5#
455
- 456 **Simone** Und die ganzen [Verwandten] reden. Und ich weiß nicht. Ich finde es eigentlich
457 schöner, wenn da noch ganz viele [Verwandte] wären, mit denen man was machen könnte.
458 Dann einfach so eine große Familie zu haben. #00:10:09-4#
459
- 460 **Interviewer** //mhm// (bejahend) #00:10:10-2#
461
- 462 **Simone** Aber ich möchte auf jeden Fall unabhängig von meinem (.) Ehemann sein. Also auf
463 jeden Fall einen schönen Beruf haben. Ich weiß nicht, ich möchte vielleicht in die Richtung
464 [Studiengang1] gehen. Habe ich mir jetzt so überlegt. Also irgendwie [Studiengang2],
465 [Studiengang1] Richtung und/ (.) Ja. (.) #00:10:24-5#
466
- 467 **Interviewer** Woher kommt jetzt dieser Wunsch konkret, dass du eine Richtung schon vor Augen
468 hast? #00:10:27-7#
469
- 470 **Simone** Das ist schon lange, weil/ Also ich bin immer in [Schulfach1], [Schulfach2] immer gut
471 gewesen. ((lacht)) #00:10:32-7#
472
- 473 **Interviewer** //mhm// (bejahend) #00:10:33-0#
474

- 475 **Simone** Also auch so [Schulfach2] ist immer/ [Schulfach2] hab ich auch [besondere
476 Schwerpunktsetzung]. #00:10:36-3#
477
- 478 **Interviewer** Kenne ich, hatte ich auch. #00:10:37-6#
479
- 480 **Simone** Ja, bei [Lehrer_in], [beste_r] [Lehrer_in] ((lacht)) der Schule. Also das ist auch immer
481 so die Richtung, weil so [Schulfachgruppe]/ Also da bin ich auch gut, aber das spricht mich gar
482 nicht so richtig an und ich/ #00:10:46-4#
483
- 484 **Interviewer** //mhm// (bejahend) #00:10:46-4#
485
- 486 **Simone** Finde es so spannender so herauszufinden, [Themenfeld von Studiengang1] sage ich
487 mal. Also, das ist auch schon (.) lange so/ #00:10:53-5#
488
- 489 **Interviewer** //mhm// (bejahend) #00:10:53-7#
490
- 491 **Simone** Dass ich diesen Wunsch habe. (.) #00:10:55-3#
492
- 493 **Interviewer** Okay, also der kommt halt auch/ Hast du selber gemerkt, dass es dir liegt oder war
494 es von dir eher so ein innerer Wunsch/ #00:11:00-9#
495
- 496 **Simone** Also es liegt mir und ich finde es einfach interessant/ #00:11:02-7#
497
- 498 **Interviewer** //mhm// (bejahend) #00:11:03-0#
499
- 500 **Simone** Also ich kann halt wenn ich jetzt sage ich mal für [Arbeit in Schulfach3] lernen müsste,
501 dann lerne ich das halt so. #00:11:07-7#
502
- 503 **Interviewer** //mhm// (bejahend) #00:11:08-2#
504
- 505 **Simone** Aber wenn ich jetzt für eine [Schulfach2]Arbeit lerne, dann interessiert mich das viel
506 mehr und dann kann ich auch richtig dafür lernen und das ist/ finde ich einfach spannender
507 dann auch mal so weiter zu gucken. Also nicht nur das, was in den Schulbüchern steht, sondern
508 auch einfach mal weiterzuschauen, was da so/ #00:11:21-6#
509
- 510 **Interviewer** //mhm// (bejahend) #00:11:21-9#
511
- 512 **Simone** Hinter halt so abgeht. (..) #00:11:24-9#
513
- 514 **Interviewer** Jetzt mal nur am Rande: Das, was du gerade gesagt hast, ist glaube ich eine der
515 besten Voraussetzungen dafür um zu studieren. #00:11:28-3#
516
- 517 **Simone** ((lacht)) (..) #00:11:28-6#
518
- 519 **Interviewer** Das ist dann sicherlich einfach (..) wo es dir nicht wie lernen vorkommt, weil es dich
520 interessiert. #00:11:34-1#
521
- 522 **Simone** Ja. #00:11:34-1#
523
- 524 **Interviewer** Versuch sowas zu finden. (.) Und zieh das durch. ((lacht)) #00:11:37-2#
525
- 526 **Simone** ((lacht)) #00:11:37-2# #00:11:37-4#
527
- 528 **Interviewer** Also (.) das würde man jetzt normal nicht im Interview sagen. Aber ich finde hier
529 wollte ich einfach nur mal Mut machen, manchmal kann das ja helfen. (..) Jetzt wieder zurück:
530 Hast du eine Vorstellung was deine Freunde dann in der Zukunft machen, wenn du so weit nach
531 vorne guckst? #00:11:51-5#
532

- 533 **Simone** Ja. Also (..) meine beste Freundin, die möchte gerne [sehr spezifischer Beruf] werden.
534 ((lacht)) Das ist auch finde ich ein lustiger Beruf, weil die ist zum Beispiel das Gegenteil für mich.
535 Die ist super in [Fächergruppe]/ #00:12:02-8#
536
- 537 **Interviewer** //mhm// (bejahend) #00:12:02-9#
538
- 539 **Simone** Und hat so in [Schulfach3] und/ Der würde ich auch sowas empfehlen in die Richtung
540 zu gehen, weil es mit [Schulfach2], [Schulfach1]/ Das ist überhaupt nicht ihres. #00:12:09-9#
541
- 542 **Interviewer** //mhm// (bejahend) #00:12:10-0#
543
- 544 **Simone** Also da hat sie auch/ Die [Schulfach1]Noten sind auch nicht ihre ((lacht)), das müsste
545 dann/ das sind dann meine [Schulfach1]Noten ((lacht))/ #00:12:15-2#
546
- 547 **Interviewer** ((lacht)) #00:12:15-5#
548
- 549 **Simone** Die sie auf dem Zeugnis stehen hat, sag ich mal. ((lacht)) #00:12:17-3#
550
- 551 **Interviewer** ((lacht)) (..) Aber das ist ja auch nicht SO schlimm. #00:12:18-8#
552
- 553 **Simone** Nein, also ich das auch nicht schlimm/ #00:12:20-1#
554
- 555 **Interviewer** //mhm// (bejahend) #00:12:20-1#
556
- 557 **Simone** Also sie weiß das auch zu schätzen, wenn ich ihr dann [Prüfungsform in Schulfach1].
558 #00:12:25-1#
559
- 560 **Interviewer** ((lacht)) #00:12:25-5#
561
- 562 **Simone** Aber das ist schon oft vorgekommen. ((lacht)) #00:12:28-5#
563
- 564 **Interviewer** //mhm// (bejahend) #00:12:28-8#
565
- 566 **Simone** Aber ich sehe das dann auch immer, wenn sie dann, keine Ahnung, eine [Note] stehen
567 hat, dann sieht sie das oft das nicht ihre Note ist halt. #00:12:35-2#
568
- 569 **Interviewer** //mhm// (bejahend) #00:12:35-2#
570
- 571 **Simone** Aber dann ist es wieder in [Schulfach4] wiederum so, dass sie dann auch immer richtig
572 gut darin ist und ich würde ihr auch sowas empfehlen. Also in diese [Schulfachgruppe] Richtung
573 zu gehen. (.) #00:12:43-4#
574
- 575 **Interviewer** Also ich finde es super, dass ihr über sowas redet. Manche wissen es gar nicht,
576 aber (.) es ist schon eine schöne Sache. (.) So, was macht deine Familie dann? In dieser
577 Zukunft? #00:12:52-1#
578
- 579 **Simone** (.) Ich glaube (.) [Geschwisterteil] wird irgendwas mit [Hobby] machen.
580 [Geschwisterteil] möchte auch [Studienfach] studieren. In [Ort] oder so. Also [Geschwisterteil]
581 ist echt begabt, der hat jetzt auch schon [besondere Fähigkeit im Hobby] und macht auch
582 wirklich alles selber. Und ich glaube [Geschwisterteil] wird auch da eine Richtung (.) also Spaß
583 haben. Und erfolgreich auch sein. Ich glaube meine Eltern (.) die werden ((lacht)), das klingt
584 jetzt vielleicht komisch, aber wenn [besonderes absehbares Ereignis in der Zukunft], werden
585 die erstmal schön in den Urlaub fahren ((lacht)), weil ich glaube das war jetzt/ Die letzten so
586 [Zahl] Jahre war das ganz schön stressig für die und ich glaube die brauchen dann auch erstmal
587 so eine Pause sag ich mal von diesem so Familienleben. Aber ich glaube die werden uns dann
588 auch vermissen, wenn [besonderes absehbares Ereignis in der Zukunft]. (..) #00:13:40-6#
589
- 590 **Interviewer** Ja, kann ich mir vorste/ #00:13:42-1#
591
- 592 **Simone** Einfach fehlt dann auch da was. (.) #00:13:43-9#

593

594 **Interviewer** //mhm// (bejahend) (..) Aber das kann man ja auch irgendwie auf jeden Fall auch
595 erhalten, ne? (.) Es wird anders, aber, es bleibt gut, wenn alle das wollen. #00:13:53-0#

596

597 **Simone** //mhm// (bejahend) #00:13:53-5#

598

599 **Interviewer** Da muss man sich jetzt keine Sorgen machen. So (.) letzte (.) bevor [Ereignis]
600 machen noch kurz: Wie sieht die Welt aus in der Zukunft? #00:14:02-4#

601

602 **Simone** //mhm// #00:14:02-0#

603

604 **Interviewer** Im Großen und Ganzen. #00:14:03-2#

605

606 **Simone** Ich hoffe/ also sie wird schön. (.) #00:14:06-0#

607

608 **Interviewer** //mhm// (bejahend) #00:14:06-1#

609

610 **Simone** Aber ich glaube (.) es wird stressig später. So einfach so dieses ganze Jobleben und
611 (.) es ist nicht so wie ((lacht)) jetzt in der Jugend/ #00:14:15-9#

612

613 **Interviewer** //mhm// (bejahend) #00:14:15-9#

614

615 **Simone** Sagen mir auch immer ganz viele, man soll die Jugend genießen, aber ich glaube es
616 wird einfach stressig sich so/ (.) sich erst einen Job zu suchen und dann muss man
617 STUDIEREN/ #00:14:22-9#

618

619 **Interviewer** //mhm// (bejahend) #00:14:23-1#

620

621 **Simone** Und dann muss man weiter suchen, man muss auch Geld verdienen nebenbei und
622 dann hat man vielleicht ja auch einen Freund gefunden/ #00:14:29-0#

623

624 **Interviewer** //mhm// (bejahend) #00:14:29-0#

625

626 **Simone** Dann muss man sich um eine Wohnung kümmern und dann braucht man ja auch einen
627 Job. #00:14:31-6#

628

629 **Interviewer** ((lacht)) #00:14:31-9#

630

631 **Simone** Ich glaube, das ist einfach halt so ein bisschen stressig, aber ich glaube es ist auch
632 schön, wenn man dann endlich seinen Traumberuf gefunden hat und auch/ #00:14:39-0#

633

634 **Interviewer** //mhm// (bejahend) #00:14:39-0#

635

636 **Simone** Dafür dann leben kann, dass man dann zum Beispiel (.) sage ich jetzt mal, zwei Tage
637 [am Arbeitsplatz] ist. Wenn es einfach so ein Traumberuf ist, dann ist es ja auch finde ich schön,
638 wenn man dann/ #00:14:48-3#

639

640 **Interviewer** //mhm// (bejahend) #00:14:47-6#

641

642 **Simone** Das erreicht, was (..) #00:14:49-9#

643

644 **Interviewer** Ich würde jetzt sonst sagen, wir machen Pause eben. #00:14:51-7#

645

646 **Simone** //mhm// (bejahend) #00:14:51-7#

647

648 **Interviewer** Kannst gleich einfach nach der Pause wiederkommen. #00:14:52-7#

649

650 [Zahl] Minuten Pause

651

- 652 **Interviewer** Jetzt würde ich dich gerne fragen (.) wie du die Gesellschaft findest, in der du lebst?
653 #00:14:58-2#
654
- 655 **Simone** (..) Also (.) ich habe jetzt nicht ganz so viel mit Politik zu tun (.), aber ich bin auch so/
656 auch (.) generell so (.) religiös auch überhaupt nicht so. Und ich finde/ Ich glaube es ist so/ (.)
657 Es sind immer so zwei Meinungen die sich bilden/ #00:15:13-5#
658
- 659 **Interviewer** //mhm// (bejahend) #00:15:13-8#
660
- 661 **Simone** Also ich glaube, jetzt sieht man ja auch bei der Flüchtlingspolitik: Die einen wollen halt
662 die Grenzen schließen, die anderen wollen sie offen lassen. Und ich glaube man findet nie eine
663 Meinung in unserer Gesellschaft und selbst wenn jetzt Merkel sage ich jetzt mal sich dafür
664 entschließt die/ (.) also die Flüchtlinge alle rein zu lassen, dann gibt es immer wieder Menschen
665 die sagen "Nein, wir wollen das nicht, wir protestieren so lange, bis sie die zu macht."
666 #00:15:33-3#
667
- 668 **Interviewer** //mhm// (bejahend) #00:15:33-3#
669
- 670 **Simone** Wenn sie die zumachen würde, würde dann es wieder welche geben, die sagen "Nein,
671 es sind doch auch Menschen, die müssen rein.", aber ich glaube, dass es einfach so/ Es haben
672 sich immer so zwei Seiten entwickelt und es gibt halt welche die sind dann dafür und die anderen
673 sind dagegen und ich glaube es ist auch schwierig dann so (.) da eine Meinung sich
674 rauszubilden. Weil es gibt halt auch/ Es gibt halt auch gute Argumente DAFÜR, die Flüchtlinge
675 reinzulassen, aber auch halt DAGEGEN, weil/ #00:15:55-9#
676
- 677 **Interviewer** //mhm// (bejahend) #00:15:56-2#
678
- 679 **Simone** Zum Beispiel (.) [Verwandter1 Simone] ist [Beruf] und von [Verwandter1 Simone] habe
680 ich da mal so die Meinung erfahren, was so dagegen sprechen würde. (.) Weil das sind halt so
681 Sachen, die man eigentlich/ (.) eigentlich dürfte [Verwandter1 Simone] die nicht sagen/
682 #00:16:07-1#
683
- 684 **Interviewer** Ja. #00:16:07-4#
685
- 686 **Simone** Aber [Verwandter1 Simone] hat uns die halt erzählt und dann kriegt man auch so eine
687 andere Sicht davon, so wie/ was die Politik uns eigentlich so verschweigt, aber wenn man dann
688 wieder so raus geht und die Menschen dann sieht. Also an unserer Schule sind ja auch welche/
689 #00:16:18-9#
690
- 691 **Interviewer** //mhm// (bejahend) #00:16:18-9#
692
- 693 **Simone** Dann denkt man wieder "Ja, wir müssen die ja auch aufnehmen." und ich glaube das
694 ist auch in der heutigen Zeit schwierig sich dann so eine Meinung dazu zu bilden und sich selbst/
695 Wenn wir irgendwas machen würden, es würde immer Leute geben, die dagegen sind und es
696 gibt auch immer Leute, die dafür sind. Also (.) es ist schwierig glaube ich. (.) #00:16:35-8#
697
- 698 **Interviewer** Siehst du da konkrete Lösungsansätze? #00:16:38-0#
699
- 700 **Simone** Es ist schwierig. Also (.) man sieht ja auch immer so in Büchern, die man ja liest/
701 #00:16:42-9#
702
- 703 **Interviewer** //mhm// (bejahend) #00:16:42-9#
704
- 705 **Simone** Gibt es ja auch immer so (.) Lösungsvorschläge. Ich weiß nicht, ob Sie die Bücher
706 *Selection* gelesen haben? Die standen ja auch darauf. ((lacht)) #00:16:48-6#
707
- 708 **Interviewer** Alles, was dort steht, habe ich gelesen. #00:16:50-6#
709
- 710 **Simone** Und da spielt das ja in Amerika und da wurde ja das Kastensystem eingeführt/
711 #00:16:54-7#

712

713 **Interviewer** //mhm// (bejahend) #00:16:55-0#

714

715 **Simone** Und im letzten Buch, also in *The Heir* wird das ja auch wieder abgeschafft, weil es ja
716 Prinz Maxon nicht gefällt. Aber dann gibt es ja auch wieder Leute, die dagegen sind, obwohl ja
717 alle dafür waren/ #00:17:04-5#

718

719 **Interviewer** //mhm// (bejahend) #00:17:04-7#

720

721 **Simone** Es abzuschaffen, gibt es ja wieder die Leute, die ja dann davon profitieren. Aber es
722 gibt ja dann auch wieder Leute, die ja dann (.) viel Geld verlieren und das ist einfach schwierig.
723 Ich glaube man kann nichts/ irgendwas machen, es wird immer Probleme/ #00:17:16-4#

724

725 **Interviewer** //mhm// (bejahend) #00:17:16-6#

726

727 **Simone** In dieser Welt geben, dafür schreiten wir auch zu schnell voran glaube ich. Also (.) es
728 passiert einfach so viel in dieser Zeit, in der wir ja jetzt leben/ #00:17:24-1#

729

730 **Interviewer** //mhm// (bejahend) #00:17:24-1#

731

732 **Simone** Dass man das gar nicht mehr so (.) kontrollieren kann glaube ich. (.) #00:17:27-9#

733

734 **Interviewer** Was findest du gerade gut gelöst in unserer Gesellschaft? #00:17:30-6#

735

736 **Simone** (.) Also gut gelöst finde ich zur Zeit/ Also die Klimaprobleme, wo man DRAN ist sie zu
737 lösen. Weil ich glaube das sind Probleme, wo die Menschen einfach in der Vergangenheit nicht
738 weit genug nach vorne geguckt haben. Gerade wenn es zum Beispiel um Atomkraft geht. Als
739 man ja das eingeführt hat in der Vergangenheit, gab es ja keine Probleme, wie man das ja (.)
740 beseitigen konnte, also die Uranreste. Und ich meine mittlerweile könnten die Menschen doch
741 so schlau sein, dass sie die Atomkraftwerke nicht wieder neu eröffnen, weil man weiß doch
742 irgendwann bleibt das Uran ja übrig/ #00:17:58-6#

743

744 **Interviewer** //mhm// (bejahend) #00:17:58-8#

745

746 **Simone** Und man weiß ja immer noch nicht, wo man das ablegen kann. Ich glaube, da sind wir
747 auf einem guten Weg da jetzt/ das abzuschaffen, weil Windenergie kann man ja/ weiß man ja
748 wie man die Reste entsorgen kann. Aber ich glaube das mit dem Atom, das verstehe ich nicht
749 warum/ Ich glaube in Belgien war das ja, wo die jetzt das erneuert haben, wo ja die Risse so
750 drin waren. Sowas verstehe ich dann einfach nicht, weil ich meine es ist ja/ (.) Man kann die
751 Reste ja nicht entsorgen und ich verstehe/ #00:18:22-5#

752

753 **Interviewer** //mhm// (bejahend) #00:18:22-5#

754

755 **Simone** Dann nicht warum man das nicht macht. Aber ich glaube da sind wir jetzt, also unsere
756 Politik, auf einem guten Weg da/ #00:18:27-1#

757

758 **Interviewer** //mhm// (bejahend) #00:18:27-3#

759

760 **Simone** Wieder zu sorgen, dass das wieder so ein bisschen ins Gleichgewicht kommt und dass
761 da auch mehr Menschen dann darauf achten einfach auf so Kleinigkeiten zu achten. (.)
762 #00:18:35-8#

763

764 **Interviewer** //mhm// (bejahend) Ist nur die Frage ob das eine KLEINIGkeit/ #00:18:38-4#

765

766 **Simone** ((lacht)) #00:18:38-4#

767

768 **Interviewer** Ist. #00:18:38-8#

769

770 **Simone** Ja, eine Kleinigkeit. ((lacht)) #00:18:39-8#

771

- 772 **Interviewer** Findest du irgendwas auch momentan schlecht gelöst? Von dem, was du jetzt
773 schon erzählt/ #00:18:44-2#
774
- 775 **Simone** Also (3) schlecht gelöst, finde ich so/ Also ich finde/ Ich persönlich finde, dass/ Die
776 Flüchtlinge ist so ein schlecht gelöstes Thema, weil ich glaube, ich bin der Meinung man sollte
777 die nicht reinlassen. Das ist meine persönliche Meinung, weil man sieht ja immer so/ Jetzt die
778 Anschläge in Paris. Ich glaube einfach, wenn die Flüchtlinge in Deutschland sind, dann ist es
779 einfach schon zu spät. Weil (.) man kann die ja nicht kontrollieren an der Grenze und dann (.)
780 lassen die sich einfach einen neuen Pass machen und ich glaube/ #00:19:11-2#
781
- 782 **Interviewer** //mhm// (bejahend) #00:19:11-2#
783
- 784 **Simone** In Deutschland machen die dann ihre (.) Bomben, sag ich mal. Bauen die die Bomben
785 und ich glaube wenn sie erstmal nach Deutschland gezogen sind ist es dann zu spät. Und man
786 kann dann auch das nicht mehr sagen/ Auch wenn Merkel sagt "Nein, es geht." und ich glaube
787 es ist einfach zu spät mittlerweile. Und ich finde es auch UNFAIR gegenüber den Deutschen,
788 weil zum Beispiel WIR, ich spare jetzt ja schon für später um mir so Studentenwohnungen und
789 sowas da/ #00:19:32-8#
790
- 791 **Interviewer** //mhm// (bejahend) #00:19:32-8#
792
- 793 **Simone** Leisten zu können und jetzt kommen einfach mal irgendwelche Syrer und die kriegen
794 dann die Wohnungen. Wo wir halt drauf gespart haben und die kriegen auch/ Also das finde ich
795 so ein bisschen unfair, dass wir Deutsche/ #00:19:42-5#
796
- 797 **Interviewer** //mhm// (bejahend) #00:19:42-6#
798
- 799 **Simone** Wir müssen das so hart erarbeiten, um dann später was zu werden und jetzt kommen
800 einfach [Nationalität] oder (.) [Nationalität] Leute und die können dann sofort halt unser Geld
801 und alles/ Das finde ich auch so ein bisschen unfair gegenüber uns und wir versuchen ja so
802 viel, um denen das Leben zu erleichtern und dann kriegen wir ja, sage ich mal, nichts in der
803 Hinsicht zurück, das finde ich ein bisschen unfair, also/ #00:20:03-8#
804
- 805 **Interviewer** Fehlt dir die Chancengleichheit/ #00:20:05-2#
806
- 807 **Simone** Ja. (.) Ich meine es sind auch/ Ich meine es sind ja keine Deutschen und ich meine die
808 haben auch viel erlebt/ #00:20:10-0#
809
- 810 **Interviewer** Klar. #00:20:10-3#
811
- 812 **Simone** Aber ich finde trotzdem sollten die immer noch gleichgestellt sein. #00:20:13-4#
813
- 814 **Interviewer** //mhm// (bejahend) (.) Hast du das konkret denn mitbekommen? Dass/ (.) Also ich
815 finde es halt interessant zu gucken (.) woher dieser Eindruck dann kommt. #00:20:22-2#
816
- 817 **Simone** Ja, ich weiß nicht, also zum Beispiel wir/ wir haben ja auch (.) [Zahl] [Schüler_innen]
818 an unserer Schule/ #00:20:28-2#
819
- 820 **Interviewer** //mhm// (bejahend) #00:20:28-4#
821
- 822 **Simone** Und zum Beispiel (.) Ich weiß halt, dass/ Also aus meiner Klasse gibt es halt auch ganz
823 viele, die jetzt zum Beispiel so ein bisschen Deutschprobleme haben, weil wir haben auch/ Die
824 sind zwar in Deutschland geboren, aber haben trotzdem/ #00:20:37-3#
825
- 826 **Interviewer** //mhm// (bejahend) #00:20:37-6#
827
- 828 **Simone** Halt zwei anderssprachige Menschen und dann finde ich es unfair, dass (.) die
829 [Schüler_innen], obwohl sie an unserer Schule sind, ganz viele Deutschkurse kriegen um dann
830 (.) möglichst schnell/ #00:20:47-3#
831

- 832 **Interviewer** //mhm// (bejahend) #00:20:47-3#
833
- 834 **Simone** Deutsch zu lernen, aber die Deutschen/ Da ist es dann so: Die müssen trotzdem die
835 Arbeiten mitschreiben, die kriegen dann vielleicht eine Vier auf dem Zeugnis und/ #00:20:52-6#
836
- 837 **Interviewer** //mhm// (bejahend) #00:20:52-7#
838
- 839 **Simone** Auf sowas wird dann auch nicht geachtet, da ist es ja/ #00:20:54-6#
840
- 841 **Interviewer** Ja. #00:20:55-0#
842
- 843 **Simone** Die sind ja Deutsche, aber vielleicht sprechen sie ja Zuhause, ich weiß nicht, Englisch
844 oder (.) Amerikanisch. Und sowas finde ich dann einfach ein bisschen unfair, dass man da
845 eigentlich einfach sagen kann "Nein, wir müssten da jetzt mal so ein bisschen die Grenze
846 dazwischen finden.". (.) #00:21:06-7#
847
- 848 **Interviewer** //mhm// (bejahend) Finde ich gut, dass du das mal erklärt hast/ #00:21:08-8#
849
- 850 **Simone** Ja. #00:21:09-2#
851
- 852 **Interviewer** Weil dann weiß ich auch eher, was du meinst. Weil ich finde jede Meinung sollte
853 hier seinen Platz haben und es ist super, dass du da so offen darüber reden kannst. Dann
854 erkenne ich auch Dinge wieder, die andere erzählen und was andere denken. Aber jetzt kannst
855 du das ganze mal sozusagen/ Stell dir mal eine Gesellschaft vor, in der du in der Zukunft leben
856 möchtest: Wie würde die aussehen? Alles ist möglich. #00:21:30-1#
857
- 858 **Simone** (.) Also ich/ Auf jeden Fall erneuerbare Energien. Also ich möchte nicht wissen, dass
859 irgendwo in Salzbergwerken unter mir Uran liegt. ((lacht)) Das finde ich jetzt nicht so toll und ich
860 glaube jeder (.) darf seinen eigenen Meinung sagen und sollte dafür auch nicht bestraft werden/
861 #00:21:46-7#
862
- 863 **Interviewer** //mhm// (bejahend) #00:21:46-7#
864
- 865 **Simone** Nur weil er eigentlich denkt und ich finde jeder kann denken, so wie er will, denn jeder
866 von uns ist ja einzigartig und jeder hat auch eine andere Meinung und ich hätte gerne eine
867 Gesellschaft, wo vielleicht so/ (.) wo auf alles geachtet wird. Also wo Gleichberechtigung auf
868 jeden Fall/ #00:22:02-1#
869
- 870 **Interviewer** //mhm// (bejahend) #00:22:02-1#
871
- 872 **Simone** Am Anfang steht und (.) wo zum Beispiel wenn wir wirklich Leute aufnehmen, dass die
873 dann auch erstmal vielleicht in Zelten wohnen müssen, weil wir Deutschen halt/ Wir haben dafür
874 gearbeitet unsere Häuser zu kriegen und dann dürften DIE sich nicht nur weil die jetzt vielleicht
875 (.) Krieg erlebt haben, da einziehen. Also ich finde auf sowas sollte man mehr achten und auch
876 das wirklich jede Meinung von jedem Bewohner/ Also zum Beispiel so in der Schweiz: Da ist es
877 ja so, da kann/ da dürfen die ganzen Menschen/ #00:22:24-7#
878
- 879 **Interviewer** Ja. #00:22:24-9#
880
- 881 **Simone** Wählen. Ich finde sowas einfach besser, dass man dann wirklich mal/ #00:22:29-1#
882
- 883 **Interviewer** //mhm// (bejahend) #00:22:29-1#
884
- 885 **Simone** Die Mehrheit sagt. Weil so ist es ja so am Ende entscheidet ja eh/ (.) also unsere
886 Bundeskanzlerin und ich finde (.) die weiß ja auch gar nicht was wirklich die Menschen davon
887 denken, weil ich glaube sie geht ja jetzt auch nicht so in Flüchtlingslager oder sie ist ja auch
888 nicht an unseren Schulen und kriegt sowas mit. #00:22:42-4#
889
- 890 **Interviewer** //mhm// (bejahend) #00:22:42-7#
891

- 892 **Simone** Und ich finde da sollte man einfach mehr darauf achten, dass man wirklich so auch die
893 Kleinigkeiten so mit in Betracht zieht. #00:22:48-3#
894
- 895 **Interviewer** //mhm// (bejahend) (.) Da gibt es ein tolles Schlagwort für: Wir leben in einer
896 repräsentativen Demokratie. #00:22:52-4#
897
- 898 **Simone** Ja. #00:22:52-8#
899
- 900 **Interviewer** Was du meinst ist eben eine direkte Demokratie, ne? (.) Finde ich auf jeden Fall
901 interessant. (.) Ich überlege gerade, was ich da (.) noch fragen könnte. Da würde ich jetzt direkt
902 fragen: (.) Was müsste passieren, dass das Wirklichkeit wird, was du dir vorstellst? #00:23:05-
903 9#
904
- 905 **Simone** (.) Also ich finde auf jeden Fall sollten sich mal ALLE Länder absprechen. ((lacht)) Dass
906 man einfach mal so Sachen klarstellt halt. Dass man keine Atombomben sollte, weil man sich
907 einfach auch/ Das ist ja so (.) "Warum sollte man sich selber eine Mausefalle bauen?", sage ich
908 mal. Ich meine die Mäuse bauen sich keine Mausefallen/ #00:23:22-2#
909
- 910 **Interviewer** //mhm// (bejahend) #00:23:22-2#
911
- 912 **Simone** Aber wir sollten auch keine Atombomben bauen. Und dass man einfach damit auch
913 mal so offen umgeht. Und ich frage mich so/ Dass man halt mal darüber spricht, warum jetzt die
914 Syrer Frankreich überhaupt angegriffen haben? Weil ich meine: Was haben die denn davon?
915 #00:23:34-6#
916
- 917 **Interviewer** //mhm// (bejahend) #00:23:33-2#
918
- 919 **Simone** Schön, jetzt sind/ weiß nicht 200 Leute in Paris gestorben und/ Aber was haben die
920 denn davon, dass da jetzt/ #00:23:39-4#
921
- 922 **Interviewer** //mhm// (bejahend) #00:23:39-5#
923
- 924 **Simone** So viele gestorben sind. Ich finde da sollte man einfach mal sich zusammensetzen,
925 auch wenn das jetzt (.) sich schwierig anhört. Aber dass man einfach mal so offen darüber
926 spricht und vielleicht auch so komplett Sachen in der Welt klärt. Ich meine die Schweiz die hat
927 ja auch ein Friedensabkommen. Warum kann man nicht sowas in der ganzen Welt einführen?
928 (.) #00:23:57-0#
929
- 930 **Interviewer** Du meinst diese Neutralität? #00:23:57-9#
931
- 932 **Simone** Ja, dass man einfach so/ Jedes Land ist einfach so für sich und man sollte auch nicht
933 einfach nur die anderen angreifen, nur weil die vielleicht jetzt nicht (.) an Allah glauben halt.
934 ((lacht)) #00:24:07-4#
935
- 936 **Interviewer** //mhm// (bejahend) #00:24:07-7#
937
- 938 **Simone** Das finde ich einfach so. Oder jeder kann ja seine Meinung haben/ #00:24:11-1#
939
- 940 **Interviewer** //mhm// (bejahend) #00:24:11-1#
941
- 942 **Simone** Und nur weil die jetzt in Frankreich auf die Zeitungen da Bilder von denen gedruckt
943 haben, heißt das ja jetzt nicht das man die jetzt sofort angreifen muss. ((lacht)) #00:24:17-2#
944
- 945 **Interviewer** //mhm// (bejahend) (.) Das kann ich verstehen. Jetzt kommt zum Schluss noch die
946 schwierige Frage: Was kannst du machen, dass das passiert, was du dir wünschst? (.) Als
947 Gesellschaft. Das muss ja jetzt nicht die Lösung für alle sein/ #00:24:27-9#
948
- 949 **Simone** Nein, also ich glaube man sollte auf jeden Fall (..) vielleicht also so selber anfangen an
950 sowas zu glauben. Ich meine irgendwo muss es ja einen/ jemand geben, der anfängt und wenn

- 951 man jetzt/ Also selber vielleicht mal mehr auf so Umwelt und sowas achtet. Dass man einfach
952 (.) versucht gerade DA so aktiv zu werden und/ #00:24:45-7#
- 953
- 954 **Interviewer** //mhm// (bejahend) #00:24:46-0#
- 955
- 956 **Simone** Ich meine irgendwo muss es ja/ Die erste Person muss ja anfangen und/ #00:24:49-
957 5#
- 958
- 959 **Interviewer** //mhm// (bejahend) #00:24:49-8#
- 960
- 961 **Simone** Vielleicht sollte man gerade da dann auf Gleichberechtigung achten oder den Lehrern
962 dann mal sagen, dass es unfair gegenüber den anderen ist. Oder einfach so denen sagen,
963 dass/ Zum Beispiel wir hatten auch mal [Schüler_innen], [Schüler_innen] aus [Land] zu uns
964 nach Deutschland gekommen und gab nach/ Nach [Zeitraum] durften [Schüler_innen] dann
965 [Prüfung] mitschreiben und [besondere Bewertungsform] und das finde ich ist auch ein bisschen
966 unfair, weil dann sollen [Schüler_innen] die [Prüfung] nicht mitschreiben und halt/ #00:25:15-1#
- 967
- 968 **Interviewer** //mhm// (bejahend) #00:25:15-1#
- 969
- 970 **Simone** auch in den [Kurs] gehen. Und das haben wir dann auch mal gesagt, weil es einfach
971 unfair gegenüber uns ist. Man kann nicht mitschreiben und [besondere Bewertungsform].
972 #00:25:21-6#
- 973
- 974 **Interviewer** //mhm// (bejahend) #00:25:21-8#
- 975
- 976 **Simone** Und ich finde gerade so sollte man anfangen, dass man dann einfach da (.) das sagt,
977 dass man sowas nicht gut findet und dann sollte man vielleicht auch mal klarere Regeln
978 aufstellen. (.) #00:25:30-2#
- 979
- 980 **Interviewer** Habt ihr dann eine Lösung dafür auch gefunden? #00:25:31-7#
- 981
- 982 **Simone** Also [Schüler_innen] haben dann noch mitgeschrieben, aber [Lehrer_in] hat dann da
983 mehr darauf geachtet, dass das/ #00:25:36-0#
- 984
- 985 **Interviewer** Okay. #00:25:36-3#
- 986
- 987 **Simone** Halt so (.) nicht so gut ist, wenn [man] [Note] kriegt obwohl [Schüler_innen] eigentlich/
988 #00:25:41-6#
- 989
- 990 **Interviewer** //mhm// (bejahend) #00:25:41-8#
- 991
- 992 **Simone** [Fehlende Fähigkeit]. #00:25:42-8#
- 993
- 994 **Interviewer** //mhm// (bejahend) Also (.) war das dann auch/ (.) Ja (.) Wie würdest du das/ Ist
995 das ein Kompromiss dann gewesen? Oder würdest du/ (.) Ich finde es/ #00:25:51-4#
- 996
- 997 **Simone** Nein. #00:25:51-4#
- 998
- 999 **Interviewer** Gerade schwer. #00:25:52-1#
- 1000
- 1001 **Simone** Kompromiss ist es nicht, weil eigentlich/ [fehlende Fähigkeit] und ich finde dann darf
1002 man auch [nicht] [Prüfung] und dann [besondere Prüfungsform]. Ich finde dann sollte man
1003 entweder sagen [Schüler_innen] schreiben mit und [normale Prüfungsform] (.) oder [keine
1004 Prüfungsform] und [kein Kurs], aber dann/ #00:26:08-5#
- 1005
- 1006 **Interviewer** //mhm// (bejahend) #00:26:08-8#
- 1007
- 1008 **Simone** Sollte man/ Entweder kann man sich jetzt für eine Seite entscheiden, aber dann sowas
1009 ist dann jetzt finde ich kein Kompromiss, weil/ #00:26:14-3#
- 1010

1011 **Interviewer** Genau, also du wolltest jetzt also einfach klare (.) Regeln/ #00:26:17-1#
1012
1013 **Simone** Ja. #00:26:17-3#
1014
1015 **Interviewer** Für alle haben, an die sich alle halten/ #00:26:18-5#
1016
1017 **Simone** Ja. #00:26:19-4#
1018
1019 **Interviewer** Müssen? (.) Sonderfälle sind Sonderfälle? #00:26:21-0#
1020
1021 **Simone** Ja. #00:26:21-2#
1022
1023 **Interviewer** Haben dann nicht Sonderrechte sozusagen. (.) Ich versuche das nur mal so/
1024 #00:26:24-2#
1025
1026 **Simone** Ja. #00:26:24-7#
1027
1028 **Interviewer** In ein Raster zu bringen. Finde ich gut, dass du das ansprichst, weil dich das ja
1029 auch selber betrifft. Ich glaube manchmal ist das schwer so selber was zu finden, wo man selber
1030 anfangen kann/ #00:26:33-9#
1031
1032 **Simone** Also ich finde es auch/ Man erlebt das ja auch immer, dass man so
1033 UNgleichberechtigungen/ Also ich bin auch jemand, der hat dann auch keine Angst einem
1034 Lehrer zu sagen, dass ich das, sage ich jetzt mal, Scheiße finde. #00:26:43-1#
1035
1036 **Interviewer** //mhm// (bejahend) #00:26:43-1#
1037
1038 **Simone** Zum Beispiel es war auch mal so, wir hatten mal in [Schulfach] eine Vertretungsstunde
1039 und [Schüler_innen] sollten halt ein Referat vorstellen und die haben dann als die vorne standen
1040 gesagt "Nein, wir machen das heute nicht.". Wir haben jetzt keine Lust dazu und dann durften
1041 die das in der nächsten Stunde auch vorstellen/ #00:26:56-8#
1042
1043 **Interviewer** //mhm// (bejahend) #00:26:56-1#
1044
1045 **Simone** Ich habe dann auch gesagt "Ich finde das unfair, die hatten ihre Chance und die sollten
1046 eigentlich eine [Note] kriegen." und/ #00:27:00-9#
1047
1048 **Interviewer** //mhm// (bejahend) #00:27:00-9#
1049
1050 **Simone** Ich habe dann auch [Lehrer_in] ganz lange auch gesagt, dass ich das halt/ dass wir
1051 das alle blöd/ #00:27:04-5#
1052
1053 **Interviewer** //mhm// (bejahend) #00:27:04-6#
1054
1055 **Simone** Finden, aber die dürfen [Sonderfall]. Aber die kriegten jetzt zum Beispiel [Erklärung des
1056 Sonderfalls im Detail]/ #00:27:11-1#
1057
1058 **Interviewer** //mhm// (bejahend) #00:27:11-1#
1059
1060 **Simone** Weil es einfach (.) #00:27:13-4#
1061
1062 **Interviewer** //mhm// (bejahend) #00:27:13-4#
1063
1064 **Simone** Unfair ist, also gegenüber denen, die schon [Prüfung]/ #00:27:15-8#
1065
1066 **Interviewer** Ja. #00:27:16-2#
1067
1068 **Simone** Ihre [Prüfung], weil die hatten nicht mal [Sonderfall] und (.) da gerade gegenüber denen
1069 finde ich das dann unfair. (.) #00:27:23-9#
1070

- 1071 **Interviewer** Also hast du immer noch da das Gefühl, dass (.) ihr trotzdem ungerecht behandelt
1072 wurdet, weil es einfach schon allein diese zweite Chance/ #00:27:30-2#
1073
- 1074 **Simone** Ja. #00:27:30-5#
1075
- 1076 **Interviewer** //mhm// (bejahend) #00:27:30-8#
1077
- 1078 **Simone** Also ich finde schon. Also (.) ich habe/ Zum Beispiel ich hatte jetzt [Prüfung] und ich
1079 nehme an, dass ICH nicht [Sonderfall]/ #00:27:38-4#
1080
- 1081 **Interviewer** //mhm// (bejahend) #00:27:38-5#
1082
- 1083 **Simone** [Sonderfall] und gerade deshalb finde ich es unfair, weil man kriegt einfach keine/ Also
1084 in manchen Fällen darf man eine zweite Chance kriegen, aber ich finde in dem Fall sollte man
1085 das dann nicht machen. (.) #00:27:49-9#
1086
- 1087 **Interviewer** Finde ich auf jeden Fall interessant, aber wir sind jetzt leider auch schon mit unserer
1088 Zeit durch. #00:27:55-7#

Appendix A28 Simone T2

- 1089 **Interviewer** Ich habe erstmal Nachfragen so zum Lesen vom letzten Mal, weil manche haben
1090 von euch Sachen gesagt, wo ich dachte, die würde ich gerne von euch allen wissen. (.) Nichts
1091 Spektakuläres, sondern eher so detaillierte Nachfragen. Erstmal würde ich gerne wissen: Mit
1092 wem redest du eigentlich über Bücher, die du gelesen hast? #00:00:15-6#
1093
- 1094 **Simone** Also mit meinen Freunden eher weniger. Weil die lesen NICHT die Bücher, die ich lese.
1095 #00:00:19-9#
1096
- 1097 **Interviewer** //mhm// (bejahend) #00:00:20-0#
1098
- 1099 **Simone** Also (.) meine beste Freundin liest eigentlich eher so [Genre]. Ich weiß nicht, ob Sie so
1100 [Buchreihe1 beste Freundin Simone] oder sowas kennen. #00:00:27-4#
1101
- 1102 **Interviewer** Ich gucke es mal nach, es klingt auf jeden Fall interessant. ((lacht)) #00:00:30-1#
1103
- 1104 **Simone** ((lacht)) Ja, also das ist so eine Buchreihe, da geht es/ #00:00:32-0#
1105
- 1106 **Interviewer** //mhm// (bejahend) #00:00:32-0#
1107
- 1108 **Simone** So um [Beschreibung der Handlung der Buchreihe] und so. ((lacht)) Aber ich lese halt
1109 eigentlich eher [Genre1 Simone]. Aber ich spreche da manchmal mit [Elternteil2 Simone]
1110 darüber, weil ICH/ #00:00:38-7#
1111
- 1112 **Interviewer** //mhm// (bejahend) #00:00:38-7#
1113
- 1114 **Simone** Möchte mir die Mü/ Bücher meistens nicht kaufen. ((lacht)) Und dann muss ich das
1115 immer mit [Elternteil2 Simone] aushandeln, dass wir uns die dann zusammen kaufen und dann
1116 wird es halt "[Elternteil2 Simone] die Hälfte" und "Ich die Hälfte" und dann darf ich es lesen und
1117 dann darf [Elternteil2 Simone] es auch lesen/ #00:00:51-7#
1118
- 1119 **Interviewer** //mhm// (bejahend) #00:00:51-7#
1120
- 1121 **Simone** Oder ich wünsche mir Bücher zu Weihnachten und dann darf sie die auch lesen.
1122 Deswegen eigentlich eher nur mit [Elternteil2 Simone] rede ich so/ #00:00:56-2#
1123
- 1124 **Interviewer** //mhm// (bejahend) #00:00:56-2#
1125
- 1126 **Simone** Darüber. (.) #00:00:57-0#
1127
- 1128 **Interviewer** Liest [Elternteil2 Simone] auch die gleichen Sachen/ #00:00:58-6#
1129
- 1130 **Simone** Ja. #00:00:58-8#
1131
- 1132 **Interviewer** Wie du dann? #00:00:59-3#
1133
- 1134 **Simone** Wir lesen die gleichen Sachen. #00:00:59-9#
1135
- 1136 **Interviewer** Okay. Fast komplett dann. #00:01:01-6#
1137
- 1138 **Simone** Genau, also meistens ist es so. #00:01:02-6#
1139
- 1140 **Interviewer** //mhm// (bejahend) #00:01:02-6#
1141
- 1142 **Simone** Also sie liest auch noch so andere Bücher. So wie [Buchtitel1 Elternteil2 Simone] liest
1143 [Elternteil2 Simone] auch zum Beispiel. Das lese ich jetzt nicht. Das ist mir zu lang. Aber oft/
1144 Zum Beispiel [Buchtitel2 Elternteil2 Simone] hat sie zum Beispiel auch gelesen oder [Buchtitel3
1145 Elternteil2 Simone] hat [Elternteil2 Simone] halt dann auch gelesen. #00:01:13-8#

- 1146
1147 **Interviewer** Wow. #00:01:14-0#
1148
1149 **Simone** Und/ (.) #00:01:14-9#
1150
1151 **Interviewer** Spannend. Muss ich vielleicht mal mit [Elternteil2 Simone] darüber/ ((lacht))
1152 #00:01:16-7#
1153
1154 **Simone** ((lacht)) Ja, also [Elternteil2 Simone] liest auch echt viel und (.) deswegen/ Also
1155 meistens rede ich dann mit [Elternteil2 Simone] darüber #00:01:21-9#
1156
1157 **Interviewer** //mhm// (bejahend) #00:01:21-9#
1158
1159 **Simone** Und ich empfehle [Elternteil2 Simone] auch ganz oft Bücher. (.) #00:01:24-3#
1160
1161 **Interviewer** Du beantwortest schon die ganze nächste Fragen dann auch. ((lacht)) #00:01:26-
1162 9#
1163
1164 **Simone** ((lacht)) #00:01:26-8#
1165
1166 **Interviewer** Können wir direkt/ Wem empfiehlst du sonst noch Bücher? Außer [Elternteil2
1167 Simone]. #00:01:30-2#
1168
1169 **Simone** (.) Ich wollte mal/ [Elternteil1 Simone] empfehle ich auch ab und zu Bücher/ #00:01:33-
1170 8#
1171
1172 **Interviewer** //mhm// (bejahend) #00:01:33-8#
1173
1174 **Simone** Aber [Elternteil1 Simone] ist also nicht so ganz so interessiert daran. ((lacht)) Und
1175 sonst/ ja/ so/ (..) Sonst eigentlich so niemandem, weil so/ #00:01:41-3#
1176
1177 **Interviewer** //mhm// (bejahend) #00:01:41-3#
1178
1179 **Simone** Das/ Bücher ist nicht so das Thema, worum man jetzt so immer redet. (.) Halt nur/ (.)
1180 Es gibt halt so eine Buchreihe, die heißt [Buchreihe2 beste Freundin Simone] . Und die habe
1181 ich auch meiner Freundin empfohlen/ #00:01:50-7#
1182
1183 **Interviewer** //mhm// (bejahend) #00:01:50-7#
1184
1185 **Simone** Und die liest die jetzt auch und/ Deswegen also/ (.) #00:01:54-1#
1186
1187 **Interviewer** Von wem kriegst du dann Empfehlungen? #00:01:56-1#
1188
1189 **Simone** Ich/ Meistens gar nicht. Ich sehe das eigentlich immer so. Zum Beispiel wenn ich in der
1190 Bücherei gibt es halt immer so eine Ausstellung, wo neue Bücher sind. Und dann lese ich mir
1191 die hinten mal durch, was darauf steht und dann leihe ich mir die aus oder nicht. Und/ #00:02:07-
1192 0#
1193
1194 **Interviewer** Okay, also das ist dann so dein Haupt/ #00:02:08-2#
1195
1196 **Simone** Genau. #00:02:09-0#
1197
1198 **Interviewer** Punkt, wo du das herbekommst. (.) Du hast auch schon Freunde gesagt. (4) Ja,
1199 das frage ich jetzt halt nur nochmal: (.) Das war eine Frage, die mir jemand anderes gesagt hat:
1200 "Eigentlich wissen meine Eltern gar nicht, was ich lese.". Und deswegen ist die Frage: Inwiefern
1201 wissen deine Eltern Bescheid, was du liest/ #00:02:27-8#
1202
1203 **Simone** Meine Eltern wissen alles, was ich lese. #00:02:29-9#
1204
1205 **Interviewer** //mhm// (bejahend) #00:02:30-0#

- 1206
1207 **Simone** Also erstens sehen sie natürlich auch die Bücher, die ich lese. #00:02:32-6#
1208
1209 **Interviewer** //mhm// (bejahend) #00:02:32-8#
1210
1211 **Simone** Und (.) zum Beispiel/ Ja, oft sage ich das [Elternteil2 Simone] auch, dass ich mir Bücher
1212 gekauft und/ Also, wenn ich mir mal welche ausleihe, dann fragt [Elternteil2 Simone] manchmal
1213 auch gar nicht nach, aber/ #00:02:42-3#
1214
1215 **Interviewer** //mhm// (bejahend) #00:02:42-3#
1216
1217 **Simone** Sie wissen eigentlich auch immer, was ich lese. Zum Beispiel ich lese auch ab und zu
1218 [Genre2 Simone]. #00:02:46-0#
1219
1220 **Interviewer** //mhm// (bejahend) #00:02:46-3#
1221
1222 **Simone** Und das habe ich [Elternteil2 Simone] zum Beispiel das auch mal empfohlen, aber
1223 [Elternteil2 Simone] war da nicht ganz SO ÜBERZEUGT ((lacht)) von. #00:02:51-1#
1224
1225 **Interviewer** //mhm// (bejahend) #00:02:51-1#
1226
1227 **Simone** Aber das/ sowas weiß [Elternteil2 Simone] dann eigentlich auch immer. #00:02:53-5#
1228
1229 **Interviewer** Okay. Das war halt nur, dass mir jemand das gesagt hatte und das wollte ich jetzt
1230 bei euch anderen mal zum Vergleich haben, wie das so eigentlich ist. (.) Jetzt können wir über
1231 *Selection* reden. (.) Wie ist eigentlich dazu gekommen, dass du das gelesen hast? #00:03:05-
1232 7#
1233
1234 **Simone** Ich habe das letztes Jahr/ Das erste Buch habe ich [geschenkt] bekommen.
1235 [anonymisiert, da konkrete Beschreibung des Anlasses]. Und dann habe ich das/ Erst habe ich
1236 das nicht gelesen, weil ich habe dann auch noch andere Bücher bekommen. Und irgendwie hat
1237 es mich ganz/ nicht so ganz angesprochen und dann meinte [Elternteil2 Simone] ich soll das
1238 mal [Anlass] mitnehmen und dann [Ereignis]/ #00:03:24-0#
1239
1240 **Interviewer** //mhm// (bejahend) #00:03:24-0#
1241
1242 **Simone** Was ein bisschen blöd war. Und dann [Umstände des Ereignisses] habe ich das
1243 angefangen zu lesen. Und dann war das/ hat mich das echt wirklich/ Das habe ich glaube ich
1244 an einem Tag durchgelesen. Also da war ich echt überrascht von dem Buch. Na und dann habe
1245 ich das aber dann wirklich erst so zur Seite gelegt wieder und nach/ #00:03:37-2#
1246
1247 **Interviewer** //mhm// (bejahend) #00:03:37-2#
1248
1249 **Simone** [Zeitpunkt] habe ich dann in der Bücherei gesehen, dass es da das zweite Buch gab
1250 und/ Aber irgendwie habe ich mir das doch dann gekauft. Ich weiß gar nicht, wie es dazu
1251 gekommen ist. Weil dann habe ich mir das gekauft und dann habe ich das zweite Buch nämlich
1252 AUCH NOCH gelesen. Und dann habe ich mir das Dritte natürlich auch noch gekauft. ((lacht))
1253 #00:03:51-7#
1254
1255 **Interviewer** //mhm// (bejahend) #00:03:51-7#
1256
1257 **Simone** Und [Zeitpunkt]/ Ich glaube dann habe ich die total schnell durchgelesen. Habe ich mir
1258 dann auch noch das vierte Buch gekauft. Also da gab es irgendwie dann ein neues Buch? (.)
1259 Wo es dann über die Tochter ging. #00:03:59-9#
1260
1261 **Interviewer** *The Heir*. #00:04:00-9#
1262
1263 **Simone** Genau. Und dann jetzt in der letzten Zeit habe ich mir dann auch noch die beiden
1264 Zusatzbücher gekauft. Wo es einmal aus der Sicht/ #00:04:06-2#
1265

- 1266 **Interviewer** *The Prince & The Guard*/ #00:04:06-6#
1267
1268 **Simone** Genau und *The Queen & The Favorite*. #00:04:08-0#
1269
1270 **Interviewer** Ja. #00:04:08-4#
1271
1272 **Simone** Genau und/ Genau. Und so kam das. Aber. am Anfang hat [Elternteil2 Simone] mir das
1273 besorgt, weil/ #00:04:13-6#
1274
1275 **Interviewer** //mhm// (bejahend) #00:04:13-9#
1276
1277 **Simone** Da habe ich dann *Germany's Next Topmodel* geguckt und da stand ja auch drauf
1278 ((lacht)) "35 Mädchen"/ #00:04:18-5#
1279
1280 **Interviewer** //mhm// (bejahend) #00:04:18-5#
1281
1282 **Simone** "Bewerben sich um den Prinzen.". Also das war halt so ein bisschen so/ Und dann
1283 meinte Mutter so "Ja, das kaufe ich ihr mal.", weil das ist auch ein bisschen so LIEBE ((lacht))/
1284 #00:04:26-1#
1285
1286 **Interviewer** //mhm// (bejahend) #00:04:26-1#
1287
1288 **Simone** Und Fantasy halt. Aber so am Anfang dachte ich mir so "Ja, ist das sowas für mich?",
1289 weil ich hab mir das halt hinten durchgelesen und ich finde hinten stand nicht ganz so viel drauf
1290 so, worum es es so ging. #00:04:35-8#
1291
1292 **Interviewer** //mhm// (bejahend) #00:04:35-8#
1293
1294 **Simone** Und ich hatte halt eher so Bücher, so/ wo halt mehr so darauf steht. Zum Beispiel
1295 [Buchreihe2 Simone] habe ich in der Zeit/ #00:04:40-3#
1296
1297 **Interviewer** Ja. #00:04:40-3#
1298
1299 **Simone** Auch noch gelesen und/ Ja, das ist natürlich ein bisschen länger und das ist auch ein
1300 bisschen (.) durch. Und dann habe ich das so ein bisschen erst zur Seite gelegt, aber am Ende
1301 bin ich echt froh, dass ich die gelesen habe (.) weil/ Also das ist echt eine tolle Geschichte für
1302 mich. #00:04:51-9#
1303
1304 **Interviewer** Und es gibt/ kommt jetzt der Fünfte. Ich habe schon den Fünften/ #00:04:54-5#
1305
1306 **Simone** Ja? #00:04:54-7#
1307
1308 **Interviewer** Gelesen. #00:04:55-1#
1309
1310 **Simone** Nein, ich noch nicht. #00:04:56-0#
1311
1312 **Interviewer** Ja, der kam ja auf Englisch jetzt im Mai raus. (.) Kommt jetzt glaube ich im Oktober
1313 oder September auf Deutsch dann/ #00:05:01-6#
1314
1315 **Simone** Dann werde ich mir den auch kaufen. ((lacht)) #00:05:03-0#
1316
1317 **Interviewer** Genau. Dann weißt du auch, wie die Geschichte ausgeht. Also/ #00:05:05-6#
1318
1319 **Simone** Ja? #00:05:05-7#
1320
1321 **Interviewer** Ich verrate dir nichts. #00:05:06-9#
1322
1323 **Simone** Nein. #00:05:07-8#
1324
1325 **Interviewer** Ich möchte da nichts zerstören/ #00:05:09-8#

- 1326
1327 **Simone** Nein. #00:05:09-8#
1328
1329 **Interviewer** Oder irgendwie Erwartungen wecken. (..) Wann hast du ja auch direkt gesagt. (.)
1330 Du hast ja mehrere gelesen glaube ich, oder? Ich gucke nochmal einmal kurz. (..) #00:05:23-
1331 8#
1332
1333 **Simone** Ich glaube auch, ich habe halt auch mit anderen/ Ich glaube viele haben auch *The*
1334 *Hunger Games* gelesen. (.) Und *Harry Potter* habe ich auch viel gelesen. Da wurde ja auch
1335 nach gefragt. #00:05:30-8#
1336
1337 **Interviewer** Genau. (.) Womit hast du eigentlich angefangen? Hast du erst mit *The Hunger*
1338 *Games*? #00:05:36-4#
1339
1340 **Simone** Nein, angefangen habe ich/ Also jetzt von den ganzen Büchern? #00:05:38-7#
1341
1342 **Interviewer** Nein, also jetzt ohne *Harry Potter*. #00:05:39-6#
1343
1344 **Simone** Ach so, okay. Das war so/ Da habe ich angefangen. #00:05:41-6#
1345
1346 **Interviewer** Das ist ja eigentlich eher so, dass man da/ die Jüngeren/ #00:05:43-5#
1347
1348 **Simone** Ja, da habe ich komplett angefangen, also mit dem ersten Buch. ((lacht)) Ich habe
1349 angefangen mit *The Hunger Games*! #00:05:48-1#
1350
1351 **Interviewer** //mhm// (bejahend) #00:05:48-1#
1352
1353 **Simone** Als der erste Film auch raus kam, habe ich den Film geguckt. Und dann/ Das fand ich
1354 ein bisschen blöd, weil eigentlich lese ich erst das Buch und dann den Film, weil/ #00:05:55-5#
1355
1356 **Interviewer** //mhm// (bejahend) #00:05:55-7#
1357
1358 **Simone** Das war auch bei *Harry Potter* so. Da sind die Film/ also NICHTS gegen die Bücher.
1359 Also die sind total schlecht verfilmt finde ich. Gerade der fünfte Teil. Da war ich total enttäuscht
1360 von. ((lacht)) Aber dann habe ich erst *The Hunger Games* gelesen. (.) #00:06:07-6#
1361
1362 **Interviewer** //mhm// (bejahend) #00:06:07-6#
1363
1364 **Simone** Und da habe ich glaube/ habe ich ja nur die ersten beiden Bücher gelesen, den Dritten
1365 habe ich mir angeguckt. Und davon die CD gehört. ((lacht)) Und dann habe ich halt erst
1366 *Selection* gelesen. (.) #00:06:17-1#
1367
1368 **Interviewer** Okay, also es kam dann zuerst. Das wollte ich halt auch mal gucken, was man so/
1369 #00:06:19-8#
1370
1371 **Simone** Nein. #00:06:20-0#
1372
1373 **Interviewer** Bei euch zuerst hatte (.) so zum Vergleich. Was gefällt dir an der *Selection* Reihe
1374 eigentlich? #00:06:25-5#
1375
1376 **Simone** Also was mir gefällt ist erstmal, dass es/ Es ist zwar ein Fantasy Buch, aber es spielt
1377 ja in Amerika. Also ja nicht mehr in Amerika, es ist ja dann ein neuer Staat Illéa. Und das gefällt
1378 mir eigentlich so, weil die anderen Bücher, die sind ja alle so in einer Welt, die gibt es ja nicht.
1379 #00:06:40-6#
1380
1381 **Interviewer** //mhm// (bejahend) #00:06:40-8#
1382
1383 **Simone** Und das finde ich manchmal so ein bisschen schade, weil ich denke dann immer so
1384 darüber nach "Wie funktioniert das so?", "Wo kommt die Welt so her?"/ #00:06:46-1#
1385

- 1386 **Interviewer** Welche Bücher meinst du jetzt, wo das ist/ #00:06:48-2#
1387
1388 **Simone** So/ Also so generell. Zum Beispiel jetzt *The Hobbit* oder sowas. #00:06:50-9#
1389
1390 **Interviewer** Ah, okay. #00:06:51-2#
1391
1392 **Simone** Das spielt ja in Mitteleuropa und da denke ich mir immer so "Ja, die Welt gibt es ja nicht
1393 so.". #00:06:54-6#
1394
1395 **Interviewer** //mhm// (bejahend) #00:06:54-9#
1396
1397 **Simone** Und das finde ich manchmal so ein bisschen blöd. Aber deswegen hat mir das Buch
1398 schon mal gefallen, weil das spielt halt schon in Amerika und da kommen ja auch so Länder wie
1399 Frankreich und/ Kommen ja vor im späteren Verlauf. Da treffen die ja dann auch die Königin
1400 von Frankreich. #00:07:06-9#
1401
1402 **Interviewer** Camille glaube ich. #00:07:07-7#
1403
1404 **Simone** Ja, genau, da/ Die findet sie ja auch ganz hübsch/ Also die ist ja auch nett. Von Frankreich
1405 und von Italien glaube ich/ #00:07:13-4#
1406
1407 **Interviewer** Ja. #00:07:13-6#
1408
1409 **Simone** Ja, auch. Genau. Da geht es ja auch so ein bisschen auch um die Weltgeschichte jetzt
1410 und das hat mich dann auch davon so/ #00:07:19-1#
1411
1412 **Interviewer** //mhm// (bejahend) #00:07:19-1#
1413
1414 **Simone** Überzeugt. (.) #00:07:20-4#
1415
1416 **Interviewer** Gibt es auch etwas, was du schlecht an den Büchern findest. #00:07:22-9#
1417
1418 **Simone** Also jetzt generell *Selection*/ #00:07:24-4#
1419
1420 **Interviewer** //mhm// (bejahend) #00:07:24-3#
1421
1422 **Simone** Oder? (.) Ja, ich weiß nicht. Ich finde es dauert zu lange. Also ((lacht)) ich/ Ich finde es
1423 ein bisschen schade, dass (.) die ganzen (.) nicht so tollen Mädchen noch so lange drin bleiben.
1424 Und dass es so LANGE ist bis man dann echt weiß, ob sie jetzt auch Prinz Maxon wirklich mag
1425 oder/ #00:07:41-7#
1426
1427 **Interviewer** //mhm// (bejahend) #00:07:41-7#
1428
1429 **Simone** Auch nicht. Und ich finde da hätten sie/ hätte die Autorin ein bisschen schneller so
1430 schreiben können finde ich. #00:07:46-7#
1431
1432 **Interviewer** //mhm// (bejahend) (.) Wer sind jetzt die Mädchen, die nicht so super sind?
1433 #00:07:50-1#
1434
1435 **Simone** Celeste. #00:07:50-7#
1436
1437 **Interviewer** Okay. #00:07:51-2#
1438
1439 **Simone** ((lacht)) Die fand ich also/ Von Anfang an fand ich die nicht so toll. #00:07:54-9#
1440
1441 **Interviewer** //mhm// (bejahend) #00:07:54-9#
1442
1443 **Simone** Und auch Prinz Maxon finde ich auch manchmal nicht so toll, weil er ist immer so
1444 unschlüssig. Also am Anfang mag er sie ja und dann mag er sie ja wieder nicht so richtig und
1445 ich finde da/ Das wurde einem erst so ein bisschen klarer, als ich diese Zusatzbücher gelesen

- 1446 habe. Da wurde einem finde ich mehr klarer/ Also da hätte noch ein bisschen mehr so/
1447 #00:08:12-5#
1448
- 1449 **Interviewer** Okay, die habe ich jetzt noch nicht gelesen. Das gucke ich mir dann nochmal an/
1450 #00:08:14-8#
1451
- 1452 **Simone** Also da/ da/ Da sind mehrere Situationen. Also ich glaube so ein oder zwei größere
1453 Stellen in dem Buch sind dann/ #00:08:20-6#
1454
- 1455 **Interviewer** //mhm// (bejahend) #00:08:20-6#
1456
- 1457 **Simone** Beschrieben und die werden dann aus Sichtweise von einmal/ Ich glaube von Aspen,
1458 von Maxon, von der Königin und ich glaube von dem König erklärt. #00:08:28-9#
1459
- 1460 **Interviewer** //mhm// (bejahend) #00:08:28-9#
1461
- 1462 **Simone** Und so Stellen, wo man sich so ein bisschen gewundert hat "Ja, warum macht er das
1463 jetzt?". #00:08:32-5#
1464
- 1465 **Interviewer** Ja. #00:08:32-7#
1466
- 1467 **Simone** Und das ist dann so ein bisschen besser/ Also da hätte/ #00:08:34-6#
1468
- 1469 **Interviewer** Eine andere Erklärung. #00:08:35-4#
1470
- 1471 **Simone** Ja, genau. Weil so in manchen Fällen denkt man sich "Ja, warum hat der Prinz Maxon
1472 jetzt Celeste geküsst?". Obwohl er ja eigentlich davor America geküsst hat. Und da wird das
1473 dann nochmal so näher erklärt und nachdem ich die gelesen habe, da wurde es dann auch ein
1474 bisschen klarer von der/ #00:08:48-3#
1475
- 1476 **Interviewer** //mhm// (bejahend) #00:08:48-3#
1477
- 1478 **Simone** Struktur her. (.) #00:08:49-4#
1479
- 1480 **Interviewer** Das sollte ich vielleicht dann auch mal tun, weil ich kenne diese Situation, wo man
1481 denkt "Okay?!". #00:08:53-6#
1482
- 1483 **Simone** Ja. #00:08:54-3#
1484
- 1485 **Interviewer** Gibt es eigentlich noch irgendwelche Bücher, die du gerne in Zukunft lesen
1486 möchtest? Die du dir schon vorgenommen hast? #00:08:59-7#
1487
- 1488 **Simone** Ja, also (.) *Das geheime Vermächtnis des Pan.* (.) #00:09:03-8#
1489
- 1490 **Interviewer** Boah, das sagt mir nichts. Gucke ich nach. #00:09:05-1#
1491
- 1492 **Simone** Sagt/ Also da habe ich auch letztes Jahr zum Geburtstag ((lacht)) das erste Buch
1493 gekriegt. Und das habe ich aber recht spät gelesen. Und da habe ich jetzt den zweiten und
1494 dritten Teil von und ich bin gerade beim zweiten Teil/ #00:09:17-6#
1495
- 1496 **Interviewer** //mhm// (bejahend) #00:09:17-6#
1497
- 1498 **Simone** Aber ich/ Es ist oft so, dass ich drei oder vier Bücher gleichzeitig habe. #00:09:21-6#
1499
- 1500 **Interviewer** //mhm// (bejahend) #00:09:22-1#
1501
- 1502 **Simone** Weil ich dann DAS lesen möchte ((lacht)) und dann lese ich noch das. Aber das ist auf
1503 jeden Fall das, was jetzt auf meiner Liste steht. Weil wir hatten jetzt zur Zeit zwei Bücher, die
1504 ich von der Schule lesen musste. #00:09:30-7#
1505

- 1506 **Interviewer** //mhm// (bejahend) #00:09:30-7#
1507
1508 **Simone** Einmal *Looking For Alaska* auf Englisch/ #00:09:33-4#
1509
1510 **Interviewer** Ach, habt ihr echt gelesen? #00:09:34-1#
1511
1512 **Simone** Ja, das haben wir gelesen. #00:09:34-5#
1513
1514 **Interviewer** Cool. #00:09:35-4#
1515
1516 **Simone** Also da/ Aber das hat mich nicht ganz so angesprochen, weil ich blöd fand, dass der
1517 Hauptcharakter nicht mehr dabei ist dann. Genau und jetzt das lese ich auf jeden Fall noch.
1518 Also *Das geheime Vermächtnis des Pan*, das ist auch so eine Elfengeschichtenwelt/ #00:09:47-
1519 4#
1520
1521 **Interviewer** //mhm// (bejahend) #00:09:47-4#
1522
1523 **Simone** Also/ (.) #00:09:46-7#
1524
1525 **Interviewer** Gucke ich mal nach, also ich finde es mal super, wenn ihr Sachen sagt, die ich
1526 noch nicht auf dem Schirm, hatte. Also zum Beispiel hatte jemand was auch von dieser *Lux-*
1527 *Reihe* erzählt und dann dachte ich so "Ja, das siehst du immer im Buchladen.". So dieses/
1528 #00:09:57-6#
1529
1530 **Simone** //mhm// (bejahend) #00:09:57-6#
1531
1532 **Interviewer** *Opal, Onyx, Obsidian*/ #00:10:01-1#
1533
1534 **Simone** //mhm// (verneinend) #00:10:01-4#
1535
1536 **Interviewer** Sowas/ #00:10:02-3#
1537
1538 **Simone** Und was ich auch nochmal lesen würde, ist/ Ich glaube ich weiß gar nicht mehr wie die
1539 heißt. Da habe ich mal das erste Buch von gelesen, das ist immer so *Secret* und da ist immer
1540 so "Band 1", "Band 2". So heißt das glaube ich. Das muss ich mir auch noch vornehmen.
1541 #00:10:13-0#
1542
1543 **Interviewer** Gucke ich mir auch mal definitiv an. Ich möchte halt nur gucken/ #00:10:16-4#
1544
1545 **Simone** //mhm// (bejahend) #00:10:16-4#
1546
1547 **Interviewer** Einfach was bei euch noch so auf diesen Listen steht, dass ich selber ich weiß,
1548 was ich auch noch beachten soll. ((lacht)) #00:10:20-5#
1549
1550 **Simone** ((lacht)) Okay. #00:10:21-4#
1551
1552 **Interviewer** Ich würde jetzt gerne ein bisschen in die Charaktere/ #00:10:23-6#
1553
1554 **Simone** //mhm// (bejahend) #00:10:23-6#
1555
1556 **Interviewer** Von *Selection* reingehen. (.) Wenn du dir das vorstellen könntest: Mit welchem
1557 Charakter würdest du gerne befreundet sein? #00:10:30-2#
1558
1559 **Simone** Ich glaube/ (..) Ich weiß es gar nicht so richtig. Ich glaube ich würde mit der Freundin
1560 von America, Mareen? Also/ #00:10:38-8#
1561
1562 **Interviewer** Marlee meinst du? #00:10:39-7#
1563
1564 **Simone** Marlee. Genau. Befreundet sein. Weil sie ist so die, die mich am meisten angesprochen
1565 hat. #00:10:43-3#

- 1566
1567 **Interviewer** //mhm// (bejahend) #00:10:43-3#
1568
1569 **Simone** Weil sie einfach ehrlich zu ihrer Meinung steht. Weil sie ist ja/ Am Anfang fand sie ja
1570 den Prinzen auch ganz gut/ #00:10:49-1#
1571
1572 **Interviewer** //mhm// (bejahend) #00:10:49-4#
1573
1574 **Simone** Aber dann verliebt sie sich ja in den Soldaten und das hat mich einfach so/ Weil sie ist
1575 dann auch nicht so aufs Geld aus und halt auf eine Eins zu werden. Und sie ist das einfach/
1576 steht dann zu ihrer Meinung und auch sie wird ja dann auch in den Büchern dafür bestraft und
1577 das ist einfach/ was sie da auch für Schmerzen dann auf sich nimmt. Obwohl sie dann eigentlich
1578 sagen könnte "Ja, ich bleibe dann noch länger im Spiel. Kriege das Geld, kriege das Essen"
1579 und so/ #00:11:11-3#
1580
1581 **Interviewer** //mhm// (bejahend) #00:11:11-7#
1582
1583 **Simone** Alles bezahlt. Und trotzdem verliebt sie sich dann in den Prinzen. Und das finde ich
1584 echt toll. Und sie ist ja auch insgesamt eine sehr gute Freundin auch. Und die steht ja auch zu
1585 America. Und sie ist ja auch die Erste, die das so weiß, dass sie sich ja schon geküsst haben
1586 und sowas. Und ich glaube mit ihr würde ich auch befreundet sein, weil sie einfach zu ihrer
1587 Meinung steht. #00:11:28-2#
1588
1589 **Interviewer** //mhm// (bejahend) #00:11:28-2#
1590
1591 **Simone** Und sie ist ehrlich und sie macht sich dann auch nichts daraus, dass der Prinz dann
1592 halt der PRINZ ist, sondern ist dann auch/ steht dann, dass sie sich in den Soldaten verliebt hat.
1593 Und das finde ich auch echt gut. Und im späteren Verlauf bleiben sie ja auch befreundet und
1594 sie wohnt ja dann auch im Schloss und/ #00:11:43-8#
1595
1596 **Interviewer** Genau. Das ist ja dann in *The Heir*. #00:11:43-9#
1597
1598 **Simone** Ja, genau. #00:11:46-1#
1599
1600 **Interviewer** Nochmal ausgelegt. (.) Wenn du jetzt einen Charakter ins Hier und Jetzt mitnehmen
1601 könntest: Wer wäre das dann? #00:11:52-5#
1602
1603 **Simone** (4) Oh, das ist schwierig. Ich weiß es gar nicht. Ich glaube, dass wäre auch Marlee.
1604 Weil sie ist einfach, wie ich ja gerade schon gesagt habe/ #00:12:01-9#
1605
1606 **Interviewer** Ja. #00:12:02-2#
1607
1608 **Simone** Sie ist einfach so eine gute Freundin und die würde auch, wenn man jetzt so in der
1609 heutigen Zeit und dann auch so zum Beispiel so shoppen geht oder sowas/ #00:12:08-1#
1610
1611 **Interviewer** //mhm// (bejahend) #00:12:08-1#
1612
1613 **Simone** Würde sie auch dann glaube ich auch ehrlich zu ihrer Meinung stehen. Weil es gibt ja
1614 dann immer viele, die sagen "Ja, das sieht gut aus.", aber dann sieht es nicht gut aus. ((lacht))
1615 #00:12:14-6#
1616
1617 **Interviewer** //mhm// (bejahend) #00:12:14-7#
1618
1619 **Simone** Und ich glaube sie wäre jemand, der würde trotzdem dann zu ihrer Meinung stehen
1620 und sagen "Ja, das sieht jetzt nicht so gut aus." oder halt/ Deswegen/ Ich glaube sie ist auch
1621 einer meiner Lieblingscharaktere im gesamten Buch und/ weil sie einfach so lieb und nett und
1622 ehrlich ist vor allem. (..) #00:12:31-5#
1623
1624 **Interviewer** Hast du auch wahrscheinlich schon die nächste Frage beantwortet: Dein
1625 Lieblingscharakter ist dann/ #00:12:34-4#

- 1626
1627 **Simone** Ja, genau. #00:12:34-7#
1628
1629 **Interviewer** Wahrscheinlich Mar/ #00:12:35-2#
1630
1631 **Simone** Ist dann auch Marlee. #00:12:35-9#
1632
1633 **Interviewer** Gibt es auch was an ihr, was du schlecht findest? #00:12:37-8#
1634
1635 **Simone** (.) Ach, was ich schlecht finde? (.) Ja, ich weiß nicht. Also ich finde sie hätte/ sie wusste
1636 ja, dass sie bestraft wird, wenn sie ja/ #00:12:45-0#
1637
1638 **Interviewer** //mhm// (bejahend) #00:12:45-0#
1639
1640 **Simone** NICHT mit dem Prinzen zusammen ist und vielleicht hätte sie dann auch einige
1641 Diskussionen sich ersparen lassen können, wenn sie das vielleicht/ wenn sie einfach gesagt
1642 hätte "Ich gehe nach Hause/ #00:12:54-8#
1643
1644 **Interviewer** //mhm// (bejahend) #00:12:54-8#
1645
1646 **Simone** "Und komme dann mit dem Soldaten zusammen.". Ich glaube da/ Ich weiß nicht, also/
1647 #00:12:58-7#
1648
1649 **Interviewer** Du meinst später/ #00:12:59-5#
1650
1651 **Simone** Genau. #00:12:59-9#
1652
1653 **Interviewer** Also einfach gewartet hätte. #00:13:00-7#
1654
1655 **Simone** Genau. Weil sie/ Ich glaube das waren dann ja nur noch ein paar Wochen oder so.
1656 Und dass sie die Zeit einfach dann gewartet hätte, dann hätte sie ihrer Familie noch etwas
1657 Gutes getan/ #00:13:08-3#
1658
1659 **Interviewer** //mhm// (bejahend) #00:13:08-3#
1660
1661 **Simone** Mit dem Geld und auch generell. Ich glaube da verstehe ich nicht so ganz, warum sie
1662 das gemacht hat, weil sie wurde ja dann auch gefolttert und/ #00:13:15-6#
1663
1664 **Interviewer** Ja, klar. #00:13:16-1#
1665
1666 **Simone** Genau und da verstehe ich nicht ganz, warum sie das getan hat. #00:13:18-9#
1667
1668 **Interviewer** //mhm// (bejahend) (.) Nein, finde ich super, das ist auch ein Gedanke, der mir dann
1669 auch gekommen ist, aber es wird ja irgendeinen Sinn gehabt haben. (.) Wen kannst du am
1670 wenigsten leiden? #00:13:28-5#
1671
1672 **Simone** Celeste. Auf/ #00:13:29-3#
1673
1674 **Interviewer** Ja? #00:13:29-5#
1675
1676 **Simone** Jeden Fall. Sie ist/ #00:13:30-6#
1677
1678 **Interviewer** Was findest du an ihr schlecht? #00:13:31-3#
1679
1680 **Simone** Also ich habe mir nochmal ein paar Stellen durchgelesen in dem Buch und dann auch/
1681 Die erste Stelle, wo die dann in der Limousine sitzen und danach rausgehen: Ab da mochte ich
1682 sie ((lacht)) schon nicht. Weil sie kommt einfach total arrogant rüber und auch/ Sie ist ja auch
1683 total gegen America. Es gibt ja ganz viele Situationen, wo sie/ die immer/ Sachen immer versaut,
1684 die sie macht/ #00:13:50-6#
1685

- 1686 **Interviewer** //mhm// (bejahend) #00:13:50-6#
1687
1688 **Simone** Und sie gibt ja auch immer total an, dass sie ja Model ist. Und sie ist ja glaube ich eine
1689 3. Oder nicht? #00:13:55-8#
1690
1691 **Interviewer** Nein, eine 2 war sie/ #00:13:56-4#
1692
1693 **Simone** Eine 2 ist sie glaube ich schon/ #00:13:57-5#
1694
1695 **Interviewer** //mhm// (bejahend) #00:13:57-7#
1696
1697 **Simone** Sogar, ne? Und ja, sie denkt ja immer sie würde sofort den Prinzen kriegen und wenn
1698 man sich diese Zusatzbücher ja durchliest, dann erfährt man auch was der König will. Und der
1699 König hat sie ja eigentlich auch dafür ausgelegt, dass sie mit dem Prinzen zusammenkommt
1700 und ich glaube/ ich glaube innerlich WUSSTE sie das auch so ein bisschen, dass sie eigentlich,
1701 egal was sie macht/ #00:14:16-0#
1702
1703 **Interviewer** //mhm// (bejahend) Okay. #00:14:16-0#
1704
1705 **Simone** Kommt sie mit dem Prinzen zusammen, weil da gibt es halt so eine Stelle, wo der König
1706 die Briefe halt durchguckt/ #00:14:21-2#
1707
1708 **Interviewer** Ja. #00:14:21-4#
1709
1710 **Simone** Und da ist sie auf jeden Fall dabei und da hört man halt, dass er halt eigentlich sie
1711 ausgesucht hat, damit/ damit sie mit dem Prinzen zusammenkommt. Und die anderen sind halt
1712 nur für die Show da. #00:14:31-9#
1713
1714 **Interviewer** //mhm// (bejahend) #00:14:31-9#
1715
1716 **Simone** Und ich glaube innerlich weiß sie das auch so ein bisschen. #00:14:33-9#
1717
1718 **Interviewer** Dass es so ein abgekartetes Spiel schon/ #00:14:35-5#
1719
1720 **Simone** Ja, genau. #00:14:36-5#
1721
1722 **Interviewer** Schon eigentlich ist. #00:14:37-4#
1723
1724 **Simone** Ich glaube innerlich/ Ich glaube sie weiß es, dass sie eigentlich dafür da ist. Und egal
1725 was sie macht, es ist dann eh egal. #00:14:42-1#
1726
1727 **Interviewer** //mhm// (bejahend) #00:14:42-1#
1728
1729 **Simone** Und der König liegt sie halt, weil sie kann halt auch so vornehm sein und/ Weil sie ist
1730 ja halt schon eine 2 und deswegen mag ich sie gar nicht, also/ (.) #00:14:49-7#
1731
1732 **Interviewer** Gibt es denn etwas, was du an ihr auch gut findest? #00:14:51-9#
1733
1734 **Simone** (.) Ich weiß nicht, also/ (3) Nein, nicht so richtig. ((lacht)) Also sie ist überhaupt nicht/
1735 Also so/ Solche Leute mag ich gar nicht/ #00:15:00-1#
1736
1737 **Interviewer** //mhm// (bejahend) #00:15:00-1#
1738
1739 **Simone** Die wissen, dass sie etwas kriegen. (.) #00:15:02-0#
1740
1741 **Interviewer** //mhm// (bejahend) #00:15:02-1#
1742
1743 **Simone** Zum Beispiel auch so wenn man in der Schule schon so sicher ist "Ja, ich kriege auf
1744 jeden Fall die EINS.". #00:15:05-5#
1745

- 1746 **Interviewer** //mhm// (bejahend) #00:15:05-8#
1747
1748 **Simone** Sowas finde ich überhaupt nicht (.) gut. Ich mag solche Leute einfach nicht. Die sollen
1749 dann einfach mal sich überraschen lassen oder/ (.) #00:15:11-6#
1750
1751 **Interviewer** //mhm// (bejahend) #00:15:11-8#
1752
1753 **Simone** Deswegen/ Also ich mag sie nicht. Aber ich finde sie ist sehr hübsch, also wenn das
1754 jetzt so eine Eigenschaft ist. ((lacht)) #00:15:16-8#
1755
1756 **Interviewer** Klar, ist doch okay. #00:15:18-0#
1757
1758 **Simone** Also auf jeden Fall ich finde so das, was sie so in der Freizeit macht/ Dass sie Model
1759 ist, das finde ich auf jeden Fall cool. Weil sie ist halt dann nicht so diese Statusfrau oder sowas.
1760 Und/ #00:15:25-8#
1761
1762 **Interviewer** //mhm// (bejahend) #00:15:25-8#
1763
1764 **Simone** Sie lässt sich halt/ Also sie macht halt auch was aus ihrem Leben. Sie ist halt auch
1765 eine 2 und sie lebt das halt auch aus. Und ich glaube das ist auch eine Eigenschaft, die haben
1766 auch wenige, die dann auch/ #00:15:34-5#
1767
1768 **Interviewer** //mhm// (bejahend) #00:15:34-5#
1769
1770 **Simone** Wenn sie zum Beispiel was haben, dann halten sie das ja so zurück. Und sie ist halt
1771 jemand, der MACHT dann da auch was raus. Und das finde ich eigentlich auch gut an ihr. (..)
1772 #00:15:42-9#
1773
1774 **Interviewer** So habe ich sie noch nicht betrachtet. Aber das kann ich auch auf jeden Fall
1775 unterschreiben. (.) Jetzt geht es ein bisschen um America. Also allgemein frage ich jetzt eben
1776 alle zu den Protagonistinnen. Jetzt würde ich gerne erstmal wissen: Was denkst du ist eigentlich
1777 ist America in ihrem Leben wohl wichtig? #00:15:57-4#
1778
1779 **Simone** (.) Also ich glaube ihr sind auf jeden Fall ihre Freunde und ihre Familie wichtig.
1780 #00:16:01-6#
1781
1782 **Interviewer** //mhm// (bejahend) #00:16:01-6#
1783
1784 **Simone** Weil/ Also sie pflegt ja auch/ Das merkt man ja am Anfang schon/ Die Freundschaft
1785 vor allem zu ihren Geschwistern/ #00:16:07-1#
1786
1787 **Interviewer** //mhm// (bejahend) #00:16:07-4#
1788
1789 **Simone** Vor allem zu ihrer kleinen Schwester. Und ich glaube sie pflegt auch die Sachen zu so
1790 Kleinigkeiten, dass sie halt immer so auf Kleinigkeiten im Leben achtet, weil zum Beispiel das
1791 penny jar ist ja/ #00:16:16-5#
1792
1793 **Interviewer** //mhm// (bejahend) #00:16:16-5#
1794
1795 **Simone** Auch nur eine Kleinigkeit, die sie ja immer dann mit rumschleppt. Und so mit großen
1796 Geschenken kann sie ja gar nicht so richtig was anfangen/ #00:16:23-2#
1797
1798 **Interviewer** Ja. #00:16:23-4#
1799
1800 **Simone** Weil zum Beispiel Prinz Maxon/ Der schenkt ihr auch ganz oft am Ende dann Schmuck
1801 und Kleider und das ist sowas, da kann sie nicht so richtig was mit anfangen. Aber mit dieser
1802 Hose/ #00:16:31-7#
1803
1804 **Interviewer** Ja. ((lacht)) #00:16:31-9#
1805

- 1806 **Simone** Zum Beispiel das findet sie ((lacht)) ja dann/ #00:16:33-1#
1807
1808 **Interviewer** Die Jeans. #00:16:33-7#
1809
1810 **Simone** Genau, wo sie ja diese drei Jeanshosen kriegt und ich glaube das ist echt was/ (.) Ich
1811 glaube da mit so Kleinigkeiten kommt sie gut so klar. Und auf jeden Fall auch ihre Freunde, weil
1812 sie ist ja dann als sie ja erstmal die Cupcakes isst, möchte sie/ Weiß sie auch, dass ihre
1813 Schwester ja weinen würde und/ #00:16:48-6#
1814
1815 **Interviewer** Wegen der Erdbeeren? #00:16:49-3#
1816
1817 **Simone** Genau, weil die ja so lecker sind und auch/ natürlich auch/ Sie weiß ja, dass sie/ Sie
1818 war ja mit Aspen zusammen/ #00:16:54-5#
1819
1820 **Interviewer** //mhm// (bejahend) #00:16:54-6#
1821
1822 **Simone** Und er ja kommt dann in der Mitte ins Schloss und sie ignoriert ihn dann ja auch nicht.
1823 Sie stellt ihn dann als Soldat ein und ich glaube, dass sie innerlich auch froh ist, dass er dann
1824 da ist. Weil sie einfach ihn auch vermisst hat und sie steht auch zu ihren Freunden. (.)
1825 #00:17:07-5#
1826
1827 **Interviewer** Wie würdest du so allgemein ihr Familienleben beschreiben? Wie sieht das so aus/
1828 #00:17:11-1#
1829
1830 **Simone** Also ich glaube ihr Familienleben ist so sehr GROß und jeder kennt so jeden und sie
1831 ist ja auch eine Unt/ eine der unteren Kasten. #00:17:19-0#
1832
1833 **Interviewer** //mhm// (bejahend) #00:17:19-0#
1834
1835 **Simone** Und da leben ja auch alle zusammen und jeder hilft jedem. Und ich glaube mit ihrem
1836 Onkel oder/ Kommt sie ja so gut zurecht. #00:17:25-9#
1837
1838 **Interviewer** Ja. #00:17:26-2#
1839
1840 **Simone** Der ja/ Ihr Onkel war das glaube ich, der ja irgendwie dann so hochgestiegen ist.
1841 #00:17:29-9#
1842
1843 **Interviewer** Nein, das ist ihr Bruder. #00:17:31-1#
1844
1845 **Simone** Ach, genau, ihr Bruder war das, ne? Der ja dann so/ #00:17:34-3#
1846
1847 **Interviewer** Cato? #00:17:33-6#
1848
1849 **Simone** Möbel/ #00:17:33-4#
1850
1851 **Interviewer** Nein, nicht Cato? (.) Wie heißt der noch? Das war jemand aus *The Hunger Games*.
1852 Irgendwas mit K. (.) #00:17:37-5#
1853
1854 **Simone** Genau, der ja/ #00:17:37-3#
1855
1856 **Interviewer** Kota. #00:17:37-6#
1857
1858 **Simone** Der ja Möbel. KOTA, genau. Der Möbeldesigner wurde/ #00:17:39-8#
1859
1860 **Interviewer** //mhm// (bejahend) #00:17:39-8#
1861
1862 **Simone** Und der ist ja dann so überheblich geworden und ich glaube da/ das fand sie dann
1863 auch nicht so gut. Und ich glaube auch den Gedanken, dass sie am Ende die Königin wird,
1864 fand/ #00:17:47-7#
1865

- 1866 **Interviewer** //mhm// (bejahend) #00:17:47-7#
1867
- 1868 **Simone** Sie ja am Anfang auch nicht gut und sie macht das ja auch nur, damit sie ja das Geld
1869 kriegt für ihre Familie. Und deswegen ist sie glaube ich jemand, der auch dann/ Ja, Schmerzen
1870 in Kauf nimmt. #00:17:56-6#
1871
- 1872 **Interviewer** //mhm// (bejahend) #00:17:56-6#
1873
- 1874 **Simone** Weil das ist ja überhaupt nicht ihre Welt und direkt am ersten Tag ((lacht)) fängt sie
1875 dann schon an zu weinen. Und sie/ Ich glaube direkt am ersten Tag möchte sie ja da wieder
1876 und/ #00:18:05-3#
1877
- 1878 **Interviewer** //mhm// (bejahend) #00:18:05-3#
1879
- 1880 **Simone** Dann sagt sie das ja auch dem Prinzen und er lässt sie ja eigentlich ja nur drin, damit
1881 ja sie ja das Geld kriegt für die Familie/ #00:18:11-4#
1882
- 1883 **Interviewer** Ja. #00:18:11-6#
1884
- 1885 **Simone** Und am Ende kommen sie/ Ist es ja eigentlich so, dass sie dann ja zusammen kommen,
1886 obwohl sie ja immer drinnen bleibt. Und deswegen glaube ich, dass sie dann auch so/ So
1887 Schmerzen für ihre Familie in Kauf nimmt. Weil sie weiß ja die haben wenig Geld und dann zieht
1888 sie das auch dann durch. (.) #00:18:25-5#
1889
- 1890 **Interviewer** Findest du etwas in ihrer Familie besonders gut gelöst? Was kriegen die gut hin?
1891 #00:18:29-7#
1892
- 1893 **Simone** Ich weiß nicht, also/ Die sind ja zwar/ Sie sind ja viele in der Familie/ #00:18:34-1#
1894
- 1895 **Interviewer** //mhm// (bejahend) #00:18:34-1#
1896
- 1897 **Simone** Und trotzdem machen sie ja Geld um das ja möglichst gut zu bezahlen und sowas.
1898 Und sie haben ja auch Essen und deswegen glaube ich schon, dass sie so/ so familientechnisch
1899 so gut mit Geld umgehen können/ #00:18:44-3#
1900
- 1901 **Interviewer** //mhm// (bejahend) #00:18:44-3#
1902
- 1903 **Simone** Und auch alle sind ja so/ Wie ich das sehen kann, sind ja alle auch glücklich und sie
1904 kommen ja dann auch einmal sie besuchen und da versuchen die ja auch möglichst so formell
1905 herüberzukommen. Und ich glaube das ist ganz gut gelöst, dass sie trotz/ obwohl sie so eine
1906 niedrige Kaste sind dann auch für America/ also/ #00:19:00-2#
1907
- 1908 **Interviewer** //mhm// (bejahend) #00:19:00-3#
1909
- 1910 **Simone** Einspringen und sie dann auch besuchen kommen, obwohl das ja auch teuer für sie
1911 ist und/ (4) #00:19:04-5#
1912
- 1913 **Interviewer** Ich überlege gera/ Ja, wer würdest du eigentlich sagen sind Americas Freunde?
1914 #00:19:11-4#
1915
- 1916 **Simone** Also auf jeden Fall Marlee/ Ist auf jeden Fall ihre Freundin, weil das/ Ich glaube direkt
1917 am ersten Tag, wo die ja im Auto sitzen/ #00:19:18-0#
1918
- 1919 **Interviewer** //mhm// (bejahend) #00:19:18-0#
1920
- 1921 **Simone** Fangen sie schon an ((lacht)) über Celeste zu lästern. Und das ist ja so, wenn man
1922 anfängt so zu lästern, dann ist man ja so befreundet. Nein, ich glaube auf jeden Fall Marlee,
1923 weil mit ihr redet sie auch über alles. Und ihr/ Also Marlee erzählt America ja auch das mit dem
1924 Soldaten und/ #00:19:31-5#
1925

- 1926 **Interviewer** Ja. #00:19:31-7#
1927
1928 **Simone** Deswegen glaube ich auf jeden Fall. Und dann auf jeden Fall Aspen, (.) weil die sind
1929 ja auch zusammen gewesen/ #00:19:36-8#
1930
1931 **Interviewer** //mhm// (bejahend) #00:19:36-8#
1932
1933 **Simone** Obwohl es America ja auch sehr leid tut für ihn, dass sie ja dann ins Schloss geht.
1934 #00:19:42-0#
1935
1936 **Interviewer** Ja. #00:19:42-2#
1937
1938 **Simone** Und sie zweifelt ja zwischendurch auch ob dann Maxon wirklich der Richtige für sie ist.
1939 Und deswegen glaube ich auf jeden Fall Aspen, obwohl er am Ende auch dann sehr enttäuscht
1940 von ihr ist glaube ich, dass sie dann doch/ (.) ja, Prinz Maxon ausgewählt. Und ich glaube auch
1941 (.) ihre Eltern und ihre Schwester sind sehr gute Freunde von ihr, vor allem ihre Schwester.
1942 #00:20:02-5#
1943
1944 **Interviewer** //mhm// (bejahend) #00:20:02-5#
1945
1946 **Simone** Weil für die macht sie auch echt alles und die möchte ja auch ihr ganz gerne das Leben
1947 so nett machen und/ #00:20:08-7#
1948
1949 **Interviewer** //mhm// (bejahend) #00:20:08-7#
1950
1951 **Simone** Mit ihr schreibt sie ja dann auch immer. #00:20:10-3#
1952
1953 **Interviewer** Stimmt, die Briefe. #00:20:11-1#
1954
1955 **Simone** //mhm// (bejahend) Genau und deswegen glaube ich auch mit ihrer Schwester hat sie
1956 auch ein sehr gutes, so ein freundschaftliches Verhältnis. (..) #00:20:18-3#
1957
1958 **Interviewer** Wie findest du findest du die Freundschaft zwischen Aspen und America?
1959 Zwischen Marlee und America hast du ja schon ein bisschen was erklärt/ #00:20:24-9#
1960
1961 **Simone** //mhm// (bejahend) #00:20:24-9#
1962
1963 **Interviewer** Aber zwischen Aspen/ #00:20:25-8#
1964
1965 **Simone** Ach, so am Anfang sind die ja zusammen, obwohl sie es ja eigentlich gar nicht dürfen.
1966 #00:20:29-7#
1967
1968 **Interviewer** //mhm// (bejahend) #00:20:29-7#
1969
1970 **Simone** Und das ist ja schon ein bisschen so/ Also so/ Ja, das finde ich eigentlich ganz süß.
1971 Weil sie ja trotzdem zusammen sind, obwohl sie es nicht dürfen. #00:20:36-0#
1972
1973 **Interviewer** //mhm// (bejahend) #00:20:36-0#
1974
1975 **Simone** Aber ich finde am Ende wird/ Also am Anfang wirkt Aspen so ein bisschen überheblich
1976 und er möchte ja immer für sie sorgen, obwohl er ja eigentlich noch schlechter als sie ist/
1977 #00:20:44-7#
1978
1979 **Interviewer** //mhm// (bejahend) #00:20:44-7#
1980
1981 **Simone** Und die dürfen ja dann eigentlich nicht zusammenkommen. Und das finde ich halt so
1982 ein bisschen schade, dass dann so alle gegen sie sind. Aber dann trennen sie sich ja, weil sie
1983 ja dann ins Schloss geht und ab dann mag ich ihn irgendwie nicht mehr so, weil er kommt ja
1984 dann/ Er wird ja dann extra Soldat um zu ihr ja zu kommen und das finde ich schon also ein
1985 bisschen/ Also irgendwie finde ich es halt süß, dass er so zu ihr möchte/ #00:21:04-6#

- 1986
1987 **Interviewer** //mhm// (bejahend) #00:21:04-6#
1988
1989 **Simone** Aber er wird dann echt sehr aufdringlich und (.) dann ist es auch so/ Dann/ Er treibt ja
1990 einen Keil zwischen die Beiden. Er möchte ja gar nicht, dass sie zusammenkommen. Und
1991 anstatt dass er sie dann so ihn heiraten lässt und/ damit sie dann glücklich wird/ #00:21:18-0#
1992
1993 **Interviewer** Ja. #00:21:18-2#
1994
1995 **Simone** Möchte er ja, dass sie eigentlich ja zu ihm gehört und dann ja noch schlechter wird.
1996 Also das finde ich so ein bisschen (.) blöd, dass er dann extra so sein ganzes Leben für sie
1997 aufgibt. (..) Also deswegen/ Also am Anfang mag ich die Beziehung zwischen den Beiden, aber
1998 am Ende finde ich die nicht mehr ganz so toll, weil es gibt echt viele Situationen, wo er ja dann
1999 einfach in ihr Zimmer geht und/ #00:21:37-2#
2000
2001 **Interviewer** //mhm// (bejahend) #00:21:37-2#
2002
2003 **Simone** Ja/ ((lacht)) Und er wird ja dann extra Soldat vor der Tür von ihr und/ Ja, deswegen/ Er
2004 schleimt sich dann ja auch sehr bei Maxon ein, dass er ja dann sie schon kennt und (.)
2005 deswegen finde ich das jetzt nicht so toll zwischen den Beiden. #00:21:50-2#
2006
2007 **Interviewer** //mhm// (bejahend) (..) Das finde ich eigentlich noch ganz interessant: Wie würdest
2008 du die Freundschaft zwischen May und America bezeichnen? #00:21:59-2#
2009
2010 **Simone** (..) Das/ #00:22:00-6#
2011
2012 **Interviewer** Also klar, du hast ja schon das mit dem Einsetzen gesagt. #00:22:02-7#
2013
2014 **Simone** Genau. #00:22:02-8#
2015
2016 **Interviewer** Was gehört da noch dazu? #00:22:04-0#
2017
2018 **Simone** Also auf jeden Fall, dass beide für sich da sind. #00:22:06-5#
2019
2020 **Interviewer** //mhm// (bejahend) #00:22:06-7#
2021
2022 **Simone** Weil May schreibt ja immer die Briefe mit ihr, obwohl sie ja nicht so viel Geld haben für
2023 das Alles. Und (.) ja, einfach generell: Es ist einfach so auf freundschaftlicher Basis, weil
2024 America das erste Mal, wo sie ja die Cupcakes isst, muss sie ja direkt ja an ihre kleine
2025 Schwester/ #00:22:21-8#
2026
2027 **Interviewer** Ja. #00:22:22-0#
2028
2029 **Simone** Denken. Und dann schicken die Soldaten ihr ja auch die Cupcakes. #00:22:26-1#
2030
2031 **Interviewer** //mhm// (bejahend) #00:22:26-4#
2032
2033 **Simone** Obwohl sie ja dann nicht weint. ((lacht)) Deswegen/ Ich glaube es ist gar nicht so auf
2034 Schwesterbasis, sondern mehr so Freundschaftsbasis/ #00:22:33-4#
2035
2036 **Interviewer** Ja. #00:22:33-7#
2037
2038 **Simone** Weil sie wissen einfach sie haben nicht so viel Geld und die müssen einfach so auf
2039 sich aufpassen. Und ich glaube dass America May auch vor ihrem großen Bruder ja beschützen
2040 möchte so/ #00:22:41-9#
2041
2042 **Interviewer** //mhm// (bejahend) #00:22:41-9#
2043
2044 **Simone** Ein bisschen, damit SIE nicht so überheblich wird und einfach so mit den kleinen
2045 Dingen so im Leben klarkommt. (.) #00:22:48-7#

2046
2047 **Interviewer** Also was du mit Vorbild meintest? #00:22:50-1#
2048
2049 **Simone** Ja, genau. #00:22:50-7#
2050
2051 **Interviewer** (.) Wie stellt sich eigentlich America vor der Selection/ bevor sie teilnimmt, ihre
2052 Zukunft wohl vor? #00:22:56-8#
2053
2054 **Simone** Also ich glaube sie hat sich ihre Zukunft schon so mit Aspen vorgestellt/ #00:23:00-9#
2055
2056 **Interviewer** //mhm// (bejahend) #00:23:00-9#
2057
2058 **Simone** Auf/ Ich glaube, dass sie schon irgendwie innerlich weiß, dass sie ihrem Vater das ja
2059 sagen möchte, dass sie heiraten wollen. Und ich glaube, dass die schon so weiß, dass sie dann
2060 ja NOCH weniger Geld haben wird. Ich glaube, man heiratet ja in die/ #00:23:12-5#
2061
2062 **Interviewer** Ja. #00:23:12-8#
2063
2064 **Simone** Männerkaste ein. Und ich glaube, dass sie schon so gedacht hat "Ja, in meinem Leben
2065 wird es noch schlechter gehen später." und sie weiß gar nicht/ Sie möchte ja unbedingt Musik
2066 machen. #00:23:20-2#
2067
2068 **Interviewer** //mhm// (bejahend) #00:23:20-5#
2069
2070 **Simone** Aber das darf sie dann ja nicht mehr. #00:23:22-2#
2071
2072 **Interviewer** Ja. #00:23:22-4#
2073
2074 **Simone** Und ich glaube, dass sie schon ein bisschen so hin und her gerrissen war, weil
2075 einerseits liebt sie ja Aspen. Aber sie liebt ja auch die Musik/ #00:23:28-4#
2076
2077 **Interviewer** //mhm// (bejahend) #00:23:28-4#
2078
2079 **Simone** Und ich glaube, dass sie da so ein bisschen/ so ein bisschen/ Sie war immer so hin
2080 und her, weil sie wusste nicht so richtig, was sie machen sollte. Aber ich glaube sie hat innerlich
2081 schon so gedacht, dass es später mit dem Musiktraum dann aus ist. (.) #00:23:39-9#
2082
2083 **Interviewer** Und während sie so in der Selection drin ist? Was verändert sich dann? #00:23:43-
2084 9#
2085
2086 **Simone** Ich glaube sie merkt auf einmal, dass ihr im Leben so/ so andere Türen offenstehen.
2087 #00:23:49-0#
2088
2089 **Interviewer** //mhm// (bejahend) #00:23:49-0#
2090
2091 **Simone** Dass sie gar nicht so schlechter werden muss, sondern dass es einfach auch andere
2092 Möglichkeiten gibt. Nicht nur halt den Prinz zu heiraten/ #00:23:55-4#
2093
2094 **Interviewer** Ja. #00:23:55-8#
2095
2096 **Simone** Aber einfach zu machen, was sie möchte. Weil es gibt ja dann/ Sie kriegt ja dann auch
2097 immer diese Aufstände mit/ #00:24:00-1#
2098
2099 **Interviewer** Ja. #00:24:00-7#
2100
2101 **Simone** Und sieht ja irgendwann/ Ich glaube die möchten ja sogar mit ihr reden und/ #00:24:03-
2102 7#
2103
2104 **Interviewer** Genau, im Dritten. #00:24:04-7#
2105

- 2106 **Simone** Und sie wird ja dann auch zu so einem Vorbild und ich glaube sie merkt auch, dass sie
2107 auch etwas verändern kann und/ #00:24:07-9#
- 2108
- 2109 **Interviewer** //mhm// (bejahend) #00:24:08-1#
- 2110
- 2111 **Simone** Ich glaube im Buch merkt sie auch, dass man eigentlich nicht mehr sich so an diese
2112 Regeln halten muss. Und sie will ja dann auch später die/ Sie löst ja dann auch dieses
2113 Kastenproblem. #00:24:16-6#
- 2114
- 2115 **Interviewer** //mhm// (bejahend) #00:24:17-1#
- 2116
- 2117 **Simone** Und dann werden ja/ kommen ja trotzdem Schwierigkeiten mal wieder auf, deswegen/
2118 Aber ich glaube im Buch merkt sie einfach, dass sie so zum/ ja so ein bisschen zu so einem
2119 Symbol, einfach/ #00:24:26-8#
- 2120
- 2121 **Interviewer** //mhm// (bejahend) #00:24:26-8#
- 2122
- 2123 **Simone** Dass sie auch einfach nicht/ sich nicht an die Regeln halten muss und dass sie, obwohl
2124 sie sage ich mal eine schlechtere Kaste ist, trotzdem Musik machen kann und/ Ich glaube das
2125 wird ihr so innerlich so ein bisschen bewusst, aber ich glaube/ #00:24:36-5#
- 2126
- 2127 **Interviewer** //mhm// (bejahend) #00:24:36-5#
- 2128
- 2129 **Simone** Sie merkt halt auch welche Schwierigkeiten so dahinter stecken, weil diese ganzen
2130 Angriffe/ Dann werden ja auch so Sachen immer abgesagt und/ Ja, deswegen/ Ich glaube
2131 schon, dass sie so merkt, dass sie nicht diese Regeln befolgen muss/ #00:24:48-0#
- 2132
- 2133 **Interviewer** //mhm// (bejahend) #00:24:8-0#
- 2134
- 2135 **Simone** Die die Königinnen und Könige so machen. (..) #00:24:53-5#
- 2136
- 2137 **Interviewer** Ich überlege gerade, wie wir das dann weiter machen. (.) Das machen wir sonst
2138 nach der Pause./ #00:24:59-4#
- 2139
- 2140 **Simone** Wir können das jetzt auch durchmachen, das ist auch/ #00:25:02-1#
- 2141
- 2142 **Interviewer** Echt? #00:25:02-4#
- 2143
- 2144 **Simone** Ja, das ist kein Problem. (..) #00:25:07-0#
- 2145
- 2146 **Interviewer** Also das ist jetzt auch nicht, dass du nicht mehr an deine Sachen nachher kommst
2147 oder so? #00:25:09-7#
- 2148
- 2149 **Simone** Nein, da komme ich rein. Deswegen ist das kein Problem. #00:25:12-2#
- 2150
- 2151 **Interviewer** Danke. (.) Ja, dann. Okay, aber ich denke wir sind jetzt eigentlich auch in zehn
2152 Minuten durch. Ich weiß ja wie lange das so meistens dauert, dann hast du sonst auch noch ein
2153 bisschen Zeit. (.) Ich würde jetzt allgemein über Illéa oder wie man es nennt reden. Wie
2154 empfindest du diese Welt? Wie wirkt das auf dich? #00:25:29-8#
- 2155
- 2156 **Simone** Also am Anfang ist es ja so/ Das war ja Amerika? #00:25:33-1#
- 2157
- 2158 **Interviewer** //mhm// (bejahend) #00:25:33-2#
- 2159
- 2160 **Simone** Und ich glaube dieser König von Illéa hat das ja dann umgeändert. Ich weiß gar nicht
2161 welche Jahreszahl. (..) #00:25:38-5#
- 2162
- 2163 **Interviewer** Ich habe es versucht herauszufinden, ich kann es dir nicht sagen/ #00:25:40-6#
- 2164

- 2165 **Simone** Nein, ich weiß auch nicht. Ich wollte nochmal rein gucken, aber ich habe es auch
2166 nirgendwo gefunden. Aber es ist/ #00:25:44-2#
2167
- 2168 **Interviewer** Es ist in mehreren Hundert Jahren. #00:25:45-6#
2169
- 2170 **Simone** Ja, also wenn man sich diesen Stammbaum anguckt, dann sieht man da sind mehrere
2171 Generationen zwischen. Ich glaube, dass sind ein paar Hundert Jahre? Also die/ Ich weiß nicht.
2172 Die sind ja der Meinung, dass diese Politik in Amerika ja nicht mehr funktioniert hat und dann
2173 wollen die ja dieses Kastensystem einführen. #00:25:59-5#
2174
- 2175 **Interviewer** Genau. #00:25:59-9#
2176
- 2177 **Simone** Das ist ja/ Der König ist die erste Kaste und dann geht es ja runter bis Acht. Das sind
2178 ja die, die gar nichts dürfen sage ich mal/ #00:26:05-0#
2179
- 2180 **Interviewer** //mhm// (bejahend) #00:26:05-0#
2181
- 2182 **Simone** Und dann gibt es ja noch/ Also das sind ja die Kastenlosen. Und ich glaube, dass es
2183 sehr sehr eingeschränkt ist, was die machen dürfen. Also/ #00:26:11-0#
2184
- 2185 **Interviewer** //mhm// (bejahend) #00:26:11-0#
2186
- 2187 **Simone** Die einen dürfen halt nur Kunst machen, die anderen dann nur Musik und das ist auch
2188 schon so: Man guckt dann und blickt dann auch so auf die Anderen runter. Das ist dann einfach/
2189 Ob man jetzt 5 oder 6 ist, ob man jetzt 3 oder 4 ist/ #00:26:21-8#
2190
- 2191 **Interviewer** //mhm// (bejahend) #00:26:21-8#
2192
- 2193 **Simone** Das ist schon so ein großer Unterschied dazwischen. Und (.) das finde ich auch ein
2194 bisschen schade, weil es darf einfach keiner so MACHEN, was man MÖCHTE und man ist
2195 dann/ Man ist dann auch sehr eingegrenzt in den Sachen/ #00:26:30-9#
2196
- 2197 **Interviewer** //mhm// (bejahend) #00:26:30-9#
2198
- 2199 **Simone** Zum Beispiel viele Mädchen wollen ja dann auch einen Mann heiraten, der dann auch
2200 eine höhere Kaste ist, damit sie ja dann auch mehr Geld/ #00:26:37-8#
2201
- 2202 **Interviewer** //mhm// (bejahend) #00:26:37-8#
2203
- 2204 **Simone** Haben. Und ich glaube das ist alles ein bisschen schade und man merkt ja auch an
2205 den Angriffen, dass auch viele Menschen eigentlich dagegen sind. #00:26:44-6#
2206
- 2207 **Interviewer** Ja. #00:26:44-9#
2208
- 2209 **Simone** Aber (.) später beendet ja Maxon das Prinzip und dann sieht man ja auch, dass das
2210 Prinzip ja dann auch wieder nicht funktioniert. Und ich glaube es ist auch/ Das Buch ist generell/
2211 #00:26:54-0#
2212
- 2213 **Interviewer** Meinst du jetzt im vierten Buch? #00:26:54-9#
2214
- 2215 **Simone** Genau, im vierten Buch. Also da funktioniert das auch nicht, weil ja dann viele trotzdem,
2216 obwohl sie keine Kaste mehr haben, trotzdem noch so eingestuft werden. #00:27:03-2#
2217
- 2218 **Interviewer** //mhm// (bejahend) #00:27:03-2#
2219
- 2220 **Simone** Weil ja viele dann ja nicht mehr befördert werden wollen und sowas. Und ich glaube,
2221 ob/ Das ist auch so ein bisschen ein Zeichen dafür, dass Politik einfach nicht JEDEM gefallen
2222 kann. Ob man jetzt eine Demokratie hat oder eine Diktatur hat und sowas wie jetzt in KOREA,
2223 oder wie die Leute sage ich mal/ Es gibt einfach immer jemanden, der dagegen ist. Nein/ Ja,
2224 das sieht man auch in unserer Klasse. Wir wollen gerade [Aktivität in der Schule], und nur eine

2225 Person ist dagegen. Und das ist einfach so. Ich glaube, das ist ein Beispiel dafür/ Am Anfang
2226 ist das halt das normale Amerika, dann stuft man diese Kasten ein und es gibt immer welche,
2227 die dagegen sind. Dann ändert man die Kasten und danach kommen auch wieder Probleme
2228 auf. Ich glaube es ist einfach ein Beispiel dafür, dass es einfach nicht die perfekte Welt geben
2229 kann. Weil es gibt einfach Menschen, die sind zwar/ Ja, die sind halt in der Welt, aber die sind
2230 halt dann unter irgendwelchen/ #00:27:48-9#
2231
2232 **Interviewer** //mhm// (bejahend) #00:27:48-9#
2233
2234 **Simone** Menschen und die kommen dann einfach nicht damit klar. Und ich glaube nur, sobald
2235 man als Mensch halt irgendwie eine Position erreicht hat in dieser Politik, wo man halt viel
2236 aussagen kann. #00:27:58-4#
2237
2238 **Interviewer** Ja. #00:27:58-6#
2239
2240 **Simone** Zum Beispiel jetzt Kasten 1 oder 2, dann ist man so mit da zufrieden. Aber sobald das
2241 umgeändert wird, dass man dann auf einmal keine Aussagekraft mehr hat/ #00:28:05-1#
2242
2243 **Interviewer** //mhm// (bejahend) #00:28:05-1#
2244
2245 **Simone** Dann ist man so direkt dagegen und ich glaube das sagt das Buch auch so. Über die
2246 ganzen Bücher, auch über das vierte Buch hinweg/ #00:28:10-8#
2247
2248 **Interviewer** //mhm// (bejahend) #00:28:11-1#
2249
2250 **Simone** Sagt das auch ganz deutlich, dass man dann/ Dass man einfach nichts dagegen
2251 machen kann und selbst wenn man mal eine Diktatur hat, zum Beispiel wie jetzt in KOREA, das
2252 ist ja SEHR EXTREM dann. Ich glaube da gibt es auch ganz viele, die da eigentlich dagegen
2253 sind. Ich glaube sogar die Mehrheit ist da ja dagegen. Und trotzdem ändern die ja nichts daran/
2254 #00:28:26-6#
2255
2256 **Interviewer** //mhm// (bejahend) #00:28:26-6#
2257
2258 **Simone** Deswegen/ Ich glaube das ist auch was das Buch sehr gut beschreiben kann.
2259 #00:28:30-4#
2260
2261 **Interviewer** //mhm// (bejahend) (..) Gibt es auch etwas, was du in dieser Gesellschaft gut gelöst
2262 findest? #00:28:36-0#
2263
2264 **Simone** Also ich weiß nicht/ Ich finde das gut gelöst/ Ich weiß nicht, ob man das als gut
2265 bezeichnen kann, aber ich finde das mit diesem Casting ist eigentlich eine gute Alternative/
2266 #00:28:44-1#
2267
2268 **Interviewer** //mhm// (bejahend) #00:28:44-1#
2269
2270 **Simone** So. Ich meine, wenn man jetzt am Ende merkt, dass der König eigentlich da
2271 herumgepfuscht hat. Aber würde/ würden die jetzt nicht da herumzupfuschen und Prinz Maxon
2272 dürfte sich alle Mädchen aussuchen, fände ich das eigentlich mal so eine gute Alternative so
2273 um/ #00:28:55-4#
2274
2275 **Interviewer** //mhm// (bejahend) #00:28:55-4#
2276
2277 **Simone** Eigentlich sowas zu regeln, weil man sieht es ja auch in England/ Da war es ja auch
2278 mit Kate so/ #00:28:59-0#
2279
2280 **Interviewer** Ja. #00:28:59-2#
2281
2282 **Simone** Da war die ja schon so ein bisschen eingeschränkt und das war eigentlich ein bisschen
2283 so/ Der war ja auch auf der Universität dann glaube ich? #00:29:05-2#
2284

2285 **Interviewer** Ja. #00:29:05-3#
2286
2287 **Simone** Da hat er sie ja kennengelernt/ #00:29:05-9#
2288
2289 **Interviewer** Sie waren ja (2) Mitbewohner. #00:29:10-5#
2290
2291 **Simone** (.) Ja, genau, da hat er sie ja kennengelernt. Und das ist auch so ein bisschen was/ Ich
2292 finde sowas ist dann/ Sowas ist dann ein bisschen persönlicher einfach/ #00:29:16-2#
2293
2294 **Interviewer** //mhm// (bejahend) #00:29:16-2#
2295
2296 **Simone** Dass man auch längere Zeit hat sich kennenzulernen und es gab ja dann auch so viele
2297 Events. Zum Beispiel dieses Halloween. #00:29:21-8#
2298
2299 **Interviewer** Genau. #00:29:22-3#
2300
2301 **Simone** Wo sie das dann in Büchern gelesen hat, das wurde ja auch abgeschafft. Und ich finde
2302 sowas ist einfach eine gute Alternative so/ Also ich weiß nicht, ob das auch so funktionieren
2303 würde. (.) Ich glaube eher wahrscheinlich nicht. ((lacht)) Aber trotzdem, das finde ich eigentlich/
2304 das ist eine gute Alternative auch, wenn/ Am Ende kommen ja dann auch Jungs. ((lacht))
2305 #00:29:37-8#
2306
2307 **Interviewer** //mhm// (bejahend) #00:29:38-3#
2308
2309 **Simone** Das ist ja dann auch nochmal lustig. ((lacht)) Deswegen/ Also das finde ich eigentlich
2310 so das/ Das finde ich echt so eine schöne Alternative und es gibt dann noch/ Das ist ja dann
2311 auch das EVENT wirklich, was dann ja auch ansteht und/ #00:29:49-8#
2312
2313 **Interviewer** //mhm// (bejahend) #00:29:50-0#
2314
2315 **Simone** Deswegen. Sonst gibt es ja glaube ich gar keine Feste, die die da feiern so richtig.
2316 #00:29:54-1#
2317
2318 **Interviewer** Nein. Aber es war ja alles in diesem Computer da noch drin. #00:29:57-8#
2319
2320 **Simone** Genau. #00:29:58-2#
2321
2322 **Interviewer** Dass sie das gefunden hatte. (.) Was findest du denn/ Was ist das Schlimmste, was
2323 in dieser Gesellschaft so falsch gelöst ist? Was würdest du da/ #00:30:09-2#
2324
2325 **Simone** Also auf jeden Fall das Kastensystem/ #00:30:10-7#
2326
2327 **Interviewer** //mhm// (bejahend) #00:30:10-7#
2328
2329 **Simone** Weil man sieht/ Man sieht es auch einfach an diesen Leuten, die schon/ Da drin sind/
2330 Also ich glaube, da ist ja alles von 2 bis 5 glaube ich oder sogar/ Und die 5er gehen ja direkt
2331 sofort. #00:30:21-8#
2332
2333 **Interviewer** //mhm// (bejahend) #00:30:21-8#
2334
2335 **Simone** Und ich glaube das ist schon so ein Beispiel. Man sieht einfach, obwohl die Menschen
2336 gleich sind/ Das ist einfach so wie eine NUMMER, die halt davor ist. Zum Beispiel/ #00:30:28-
2337 7#
2338
2339 **Interviewer** Ja. #00:30:29-1#
2340
2341 **Simone** Sage ich mal jetzt/ Zum Beispiel jetzt 5 bei America. #00:30:31-1#
2342
2343 **Interviewer** Ich glaube die war 6 sogar. #00:30:32-5#
2344

- 2345 **Simone** Glaube sogar 6, ne? #00:30:33-2#
2346
2347 **Interviewer** Ja. #00:30:33-4#
2348
2349 **Simone** Und Aspen war 7 dann glaube ich. #00:30:34-8#
2350
2351 **Interviewer** Ja. 8 ist die Allerunterste. #00:30:36-2#
2352
2353 **Simone** Ja, genau. #00:30:36-8#
2354
2355 **Interviewer** Hatten sie ja ge/ #00:30:37-2#
2356
2357 **Simone** Und ich glaube das ist wie so eine Nummer, die davor steht und an der wird einfach
2358 dann beurteilt und je höher die ist/ also kleiner sag ich mal/ je besser ist man da auch einfach,
2359 obwohl man gar nicht mehr so als Mensch betrachtet wird und gar nicht mehr als die
2360 Fähigkeiten, die man hat, weil/ #00:30:49-6#
2361
2362 **Interviewer** //mhm// (bejahend) #00:30:49-6#
2363
2364 **Simone** America ist ja gut im Musizieren, aber hätte sie ja Aspen geheiratet, würde das ja auch
2365 keinen mehr interessieren. #00:30:54-9#
2366
2367 **Interviewer** Dass sie nur noch die 7 wäre meinst/ #00:30:56-4#
2368
2369 **Simone** Ja. #00:30:56-6#
2370
2371 **Interviewer** Du dann und nicht mehr/ #00:30:57-4#
2372
2373 **Simone** //mhm// (bejahend) (.) Deswegen/ Das finde ich so ein bisschen #00:30:59-3#
2374
2375 **Interviewer** //mhm// (bejahend) #00:30:59-3#
2376
2377 **Simone** Bisschen schade, weil es/ Man wird nicht mehr so als Mensch betrachtet, sondern nur
2378 noch so als Nummer sage ich mal. Welche Kaste man dann hat. #00:31:05-7#
2379
2380 **Interviewer** //mhm// (bejahend) #00:31:05-9#
2381
2382 **Simone** Und das finde ich so ein bisschen/ bisschen schade, weil zum Beispiel Leute wie
2383 Celeste ((lacht)) dann/ Die werden dann schon mal so ein bisschen überheblich. (.) Ja. ((lacht))
2384 #00:31:13-6#
2385
2386 **Interviewer** Ja. #00:31:14-3#
2387
2388 **Simone** Bisschen/ Aber das finde ich einfach so ein bisschen schade, weil zum Beispiel
2389 America hat ja genauso viele Talente/ #00:31:19-0#
2390
2391 **Interviewer** //mhm// (bejahend) #00:31:19-0#
2392
2393 **Simone** Wie jetzt zum Beispiel Celeste. Wenn nicht sogar ja MEHR, weil die organisieren ja
2394 auch diesen Ball dann ganz alleine/ #00:31:24-2#
2395
2396 **Interviewer** Ja. #00:31:24-4#
2397
2398 **Simone** Und der ist ja dann auch/ Den mögen die ja dann auch viel mehr und deswegen/ Man
2399 kann das auch gar nicht mehr/ Es ist dann auch einfach/ Es kommt dann auch darauf an, wie
2400 man geboren wird. #00:31:32-9#
2401
2402 **Interviewer** //mhm// (bejahend) #00:31:33-2#
2403
2404 **Simone** Deswegen/ Das finde ich so ein bisschen schade, auch in dieser Welt/ #00:31:36-1#

- 2405
2406 **Interviewer** Dass das ein zu großen Einfluss hat/ #00:31:37-4#
2407
2408 **Simone** Ja, genau. #00:31:37-8#
2409
2410 **Interviewer** Wo du dann geboren bist einfach. #00:31:39-1#
2411
2412 **Simone** //mhm// (bejahend) #00:31:39-4#
2413
2414 **Interviewer** (.) Du hast ja vorhin das schon schon angerissen, das finde ich wieder super, weil
2415 darum geht es jetzt noch zum Abschluss/ Dieses Thema Rebellion. #00:31:46-5#
2416
2417 **Simone** //mhm// (bejahend) #00:31:46-5#
2418
2419 **Interviewer** Was ja auch zum Ende hin kommt. (.) Ich würde gerne erstmal ganz allgemein
2420 wissen: Was ist für dich eigentlich eine Rebellion? Wie würdest du das beschreiben? #00:31:53-
2421 8#
2422
2423 **Simone** Ich glaube ich/ Also auf jeden Fall, wenn man jetzt eine Politik hat/ #00:31:57-4#
2424
2425 **Interviewer** //mhm// (bejahend) #00:31:57-8#
2426
2427 **Simone** Und es gibt immer Menschen, die dagegen sind. Und ich glaube wenn die dann ihre
2428 Meinung äußern. Also man kann natürlich sagen/ Zum Beispiel wie das jetzt bei unserem
2429 Klassenpulli ist. #00:32:06-0#
2430
2431 **Interviewer** //mhm// (bejahend) #00:32:06-0#
2432
2433 **Simone** "Ja, ich stimme jetzt dazu und ich habe den Pulli, aber ich werde ihn zum Beispiel nicht
2434 anziehen. Dann nur fürs Klassenfoto.". Ich glaube das ist dann/ Aber zum Beispiel jetzt
2435 Rebellion wäre für mich, wenn man jetzt zum Beispiel sagen würde "Nein, ich nehme den nicht
2436 und ich gehe trotzdem mit aufs Klassenfoto, aber habe dann keinen Pulli. Weil ich einfach für
2437 mich sage, ich MAG diesen Pulli nicht." und ich glaube/ #00:32:22-1#
2438
2439 **Interviewer** //mhm// (bejahend) #00:32:22-1#
2440
2441 **Simone** Das ist jetzt die einfache Version, aber ich glaube wenn man das jetzt auf so ein ganzes
2442 Land also bezieht/ Ich glaube, wenn man so eine Gruppe von Menschen, die dann zum Beispiel
2443 mit dieser Politik nicht zufrieden sind, aber die wissen zwar "Meine Meinung an sich würde eh
2444 nichts ändern, weil ich einfach zu wenig Stimmen habe. Aber wir trotzdem/ Wir sagen ja/ Wie
2445 gehen jetzt trotzdem dagegen vor/ #00:32:38-9#
2446
2447 **Interviewer** //mhm// (bejahend) #00:32:38-9#
2448
2449 **Simone** "Und wir machen einfach deutlich es gibt einfach Menschen, die LEIDEN darunter".
2450 Oder zum Beispiel/ Wie jetzt auch mit dem Brexit/ #00:32:44-7#
2451
2452 **Interviewer** //mhm// (bejahend) #00:32:44-9#
2453
2454 **Simone** Da ist ja eigentlich/ Das ist ja 47 zu 51 glaube ich ausgefallen. #00:32:49-6#
2455
2456 **Interviewer** Ja, eng. Also so um die 50 Prozent jeweils/ #00:32:51-2#
2457
2458 **Simone** Ja, also das ist ja total und/ #00:32:53-6#
2459
2460 **Interviewer** //mhm// (bejahend) #00:32:53-8#
2461
2462 **Simone** Und da muss man ja auch mal bedenken: Jetzt die HÄLFTE von England sind
2463 eigentlich dagegen und die LEIDEN auch darunter. Die ganzen Studenten, die ja irgendwie/
2464 #00:33:02-0#

- 2465
2466 **Interviewer** Ja. #00:33:02-2#
2467
2468 **Simone** Im Ausland studieren wollten. Und da frage ich mich auch so ein bisschen: Warum
2469 macht man das dann eigentlich? Würde das jetzt irgendwie 90 zu zehn stehen oder sowas, ne?
2470 #00:33:09-8#
2471
2472 **Interviewer** //mhm// (bejahend) #00:33:09-9#
2473
2474 **Simone** Da kann man ja noch sagen, das ist (.) eine Minderheit, aber/ #00:33:12-8#
2475
2476 **Interviewer** Ja, klar. #00:33:13-5#
2477
2478 **Simone** Ich finde, so eine Rebellion ist, wenn man einfach/ Wenn ein Großteil der Menschen
2479 unter etwas leiden würde und dann auch/ sage ich mal auch das zur Geltung machen/
2480 #00:33:21-1#
2481
2482 **Interviewer** //mhm// (bejahend) #00:33:21-1#
2483
2484 **Simone** Obwohl sie halt nur eine kleine Stimme haben. (.) #00:33:23-3#
2485
2486 **Interviewer** Finde ich super, dass du das so ausführlich beschrieben hast, weil (.) dann kann
2487 ich da nämlich direkt dann anknüpfen. Wie sollte man sich eigentlich in einer Rebellion
2488 verhalten. Was wäre für dich ein richtiges Verhalten? #00:33:33-1#
2489
2490 **Simone** Also auf jeden Fall/ Man sollte jetzt nicht handgreiflich werden/ #00:33:35-5#
2491
2492 **Interviewer** //mhm// (bejahend) #00:33:35-5#
2493
2494 **Simone** Also man sollte jetzt niemanden irgendwie umbringen oder so. Da gibt es ja auch viele
2495 Fälle. ((lacht)) #00:33:38-9#
2496
2497 **Interviewer** Ja. #00:33:39-2#
2498
2499 **Simone** Aber ich finde man sollte schon zur Geltung machen und das auch nicht irgendwelchen
2500 Leuten sagen, die eh keinen Einfluss haben. Zum Beispiel wirklich auch mal dann mit den
2501 KANZLERN auch über sowas zu reden, weil/ #00:33:47-4#
2502
2503 **Interviewer** //mhm// (bejahend) #00:33:47-4#
2504
2505 **Simone** Die haben ja zum Beispiel nur diesen wirtschaftlichen Standpunkt/ #00:33:50-5#
2506
2507 **Interviewer** Ja. #00:33:50-6#
2508
2509 **Simone** Was würde zum Beispiel jetzt/ Was würde jetzt der Austritt von England finanziell
2510 bedeuten/ #00:33:54-4#
2511
2512 **Interviewer** //mhm// (bejahend) #00:33:54-6#
2513
2514 **Simone** Aber was das eigentlich für die Menschen an sich bedeutet, das (.) wissen die oft gar
2515 nicht, weil es waren ja häufig die älteren Leute, die ja dagegen gestimmt haben. Aber die jungen
2516 Leute, die sind ja/ ich sag jetzt was, das klingt jetzt fies/ Aber die älteren Leute, die sterben ja
2517 wahrscheinlich eh in den nächsten (.) zehn, zwanzig Jahren und die/ Ich weiß gar nicht, ob die
2518 das/ diesen Austritt noch mitkriegen, weil der ist ja glaube ich in zwei Jahren/ Ist der ja?
2519 #00:34:15-0#
2520
2521 **Interviewer** //mhm// (bejahend) Innerhalb von zwei Jahren/ #00:34:16-6#
2522

- 2523 **Simone** Ja, genau. Und wenn die sich nicht einigen können, dann glaube ich nochmal ein paar
2524 Jahre. Aber/ Und aber die ganzen jungen Menschen, die ja noch ihre ganze Karriere/ #00:34:23-
2525 6#
2526
2527 **Interviewer** //mhm// (bejahend) #00:34:23-6#
2528
2529 **Simone** Vor sich haben. Ich finde das/ Also ich finde, wenn man wirklich eine Aufstand macht,
2530 sollte man dann auch wirklich (.) das den Leuten sagen, die dafür verantwortlich sind/
2531 #00:34:31-2#
2532
2533 **Interviewer** //mhm// (bejahend) #00:34:31-2#
2534
2535 **Simone** Und nicht halt jetzt/ Auf jeden Fall nicht handgreiflich werden. Aber man sollte schon
2536 so mal wirklich sagen, was wirklich das Problem ist und da nicht nur so/ jetzt so seinem
2537 Sitznachbar sage ich mal sagen "Ja, der mag den Pulli nicht und das finde ich jetzt blöd.", dann
2538 einfach mal so jetzt generell zur Lehrerin sagen "Was ist jetzt eigentlich, wenn er den Pulli nicht
2539 hat und dann nicht auf dem Klassenfoto ist?", ne? #00:34:48-2#
2540
2541 **Interviewer** //mhm// (bejahend) #00:34:48-2#
2542
2543 **Simone** Das ist ja dann/ Dann ist das Klassenfoto einfach nicht mehr schön und ich finde so
2544 sollte man das dann auch in der ganzen/ #00:34:54-6#
2545
2546 **Interviewer** Ja. #00:34:54-9#
2547
2548 **Simone** Rebellion sehen, dass man einfach sieht/ Ja, die ganzen jungen Leute, die studieren
2549 wollten. Weil es gibt zum Beispiel auch viele von uns/ Wir haben ja [persönliche Umstände] die
2550 Möglichkeit, dann auf einer englischen Universität zu studieren. Und da ist ja natürlich/ die
2551 Nächste ist ja England. #00:35:07-2#
2552
2553 **Interviewer** //mhm// (bejahend) #00:35:07-4#
2554
2555 **Simone** Aber wenn wir in [Zahl] Jahren Abitur machen, dann/ wer weiß wie es dann aussieht
2556 mit in England studieren? #00:35:13-2#
2557
2558 **Interviewer** Brauchst du wohl ein eigenes Visum/ #00:35:14-7#
2559
2560 **Simone** Ja, genau und ich glaube da überlegen sich auch viele nochmal "Lohnt sich das
2561 wirklich?" und das finde ich einfach so ein bisschen schade, dass man dann auch einfach nicht/
2562 Wie sieht es so in ein paar Jahren aus und so? (.) #00:35:23-8#
2563
2564 **Interviewer** Das verunsichert dich? #00:35:24-9#
2565
2566 **Simone** Ja, genau. Es ist einfach so/ Zum Beispiel auch unsere ganzen LK-Fahrten gehen auch
2567 alle nach England. ((lacht)) #00:35:29-6#
2568
2569 **Interviewer** //mhm// (bejahend) #00:35:29-9#
2570
2571 **Simone** Und wer weiß, wie das auch bei uns dann aussieht, wenn wir dann alle ein Visum
2572 beantragen müssen. Wir müssen gucken, dass wir da hinkommen alle und so. Das ist dann
2573 auch so/ Das ist einfach/ Man denkt halt auch so ein bisschen darüber nach und das finde ich
2574 auch so ein bisschen schade dann. (..) #00:35:41-9#
2575
2576 **Interviewer** Ich kann da echt mitfühlen. (..) Ich kann nur eine Hoffnung für dich geben, dass
2577 sich jemand demnächst mit diesem Thema mit euch mal auseinandersetzt. #00:35:50-4#
2578
2579 **Simone** Ja, also wir reden auch gerade in Politik darüber und es ist einfach/ #00:35:53-5#
2580
2581 **Interviewer** Macht total Sinn auch. #00:35:54-5#
2582

- 2583 **Simone** Das ist einfach auch schade finde ich, weil ich habe/ Viele haben halt auch so Angst,
2584 dass das so ein Dominoeffekt wird/ #00:35:58-8#
2585
- 2586 **Interviewer** //mhm// (bejahend) #00:35:59-1#
2587
- 2588 **Simone** Weil, ich glaube England ist auch nur ausgetreten, weil die ja mit diesen ganzen EU-
2589 Problemen Flüchtlinge, Geld/ Also/ Ja/ (.) #00:36:06-3#
2590
- 2591 **Interviewer** Ich kann dir jetzt halt nur sagen, das Ding ist so komplex/ #00:36:09-1#
2592
- 2593 **Simone** Ja. #00:36:09-3#
2594
- 2595 **Interviewer** Das kannst du gerade nicht beantworten. #00:36:11-2#
2596
- 2597 **Simone** Deswegen/ Und ich finde es halt auch ein bisschen blöd und ich glaube auch, dass
2598 vielleicht andere Länder jetzt auch austreten und ich finde es auch/ Ehrlich gesagt, ich finde es
2599 auch echt nicht so gut von England, dass die ausgetreten sind, weil (.) warum einfach? Wir sind
2600 doch eine Gemeinschaft? #00:36:23-7#
2601
- 2602 **Interviewer** Also da kann ich dir echt nur den Tipp geben, wenn es dich wirklich interessiert,
2603 guck dir halt so eine Menge Sachen an/ #00:36:29-0#
2604
- 2605 **Simone** //mhm// (bejahend) #00:36:29-0#
2606
- 2607 **Interviewer** Die dazu dokumentiert sind. Also, das würde jetzt echt den Rahmen sprengen/
2608 #00:36:32-3#
2609
- 2610 **Simone** Ja. #00:36:32-7#
2611
- 2612 **Interviewer** Aber ich kann dir den Tipp geben: Für mich selber. Ich habe jetzt eine Menge
2613 Sachen/ Also in vielen Zeitungen und anderen Dingen. (.) Ich hab/ (..) Ich gucke da nicht hin
2614 und denke es wird alles kaputt gehen. Sondern ich denke dann auch (.) Es kann ja auch ein
2615 abschreckendes Beispiel sein/ #00:36:48-6#
2616
- 2617 **Simone** Ja. #00:36:48-9#
2618
- 2619 **Interviewer** Dass die anderen das nicht machen und es wird wieder besser. Also du kannst es
2620 einfach nicht sagen/ #00:36:51-6#
2621
- 2622 **Simone** Ja. #00:36:51-9#
2623
- 2624 **Interviewer** Deswegen/ Mein Tipp: (.) Es wird schon eine Lösung gefunden werden. (.)
2625 #00:36:58-5#
2626
- 2627 **Simone** Es kann ja auch sein, dass es auch gut wird/ Man weiß es ja nicht. #00:37:01-3#
2628
- 2629 **Interviewer** Ja, genau. #00:37:01-7#
2630
- 2631 **Simone** Vielleicht hat es auch ganz gute Vorteile. Deswegen so/ #00:37:05-7#
2632
- 2633 **Interviewer** Versuche dir einfach einen guten Überblick darüber zu verschaffen, weil sonst wirst
2634 du vielleicht nur traurig dadurch. (..) Ich würde jetzt gerne auf die Rebellion aus der Perspektive
2635 von America noch kurz eingehen zum Abschluss. Warum entscheidet sich eigentlich America
2636 den Rebellen zu helfen? #00:37:22-9#
2637
- 2638 **Simone** Also ich glaube am Anfang war sie ja sehr abgeschreckt davon, weil sie hat das ja nie/
2639 ich glaube nie richtig mitgekriegt. Das hat der König ja immer so verheimlicht alles. Und ich
2640 glaube als sie das erste Mal dann das wirklich mitgekriegt hat/ #00:37:33-7#
2641
- 2642 **Interviewer** Du meinst den ersten Angriff? #00:37:35-1#

- 2643
2644 **Simone** Genau, den ersten Angriff meine ich jetzt. Da hat sie/ Ich glaube da hat sie das sehr
2645 abgeschreckt erstmal. Aber ich glaube beim zweiten Angriff oder/ #00:37:42-2#
2646
2647 **Interviewer** //mhm// (bejahend) #00:37:41-4#
2648
2649 **Simone** Da läuft sie denen ja dann hinterher. Also erstmal glaube ich läuft sie dann raus, weil
2650 sie/ #00:37:46-2#
2651
2652 **Interviewer** Das im zweiten Buch? Der zweite von den Northern Rebels. Das ist ja
2653 zwischendurch/ #00:37:49-6#
2654
2655 **Simone** Ja, genau. #00:37:50-2#
2656
2657 **Interviewer** Da ist ja noch einer von den Southern Rebels/ #00:37:50-3#
2658
2659 **Simone** Das wird ja unterschieden. Und ich glaube irgendwann muss sie ja dann flüchten und
2660 dann läuft sie ja in den Wald. #00:37:55-0#
2661
2662 **Interviewer** //mhm// (bejahend) #00:37:55-2#
2663
2664 **Simone** Und versteckt sich dann, weil sie ja dann sehr große Angst hat, weil sie wurde ja auch
2665 immer abgeschreckt/ #00:38:00-0#
2666
2667 **Interviewer** //mhm// (bejahend) #00:38:00-0#
2668
2669 **Simone** Aber ich glaube dann, als sie dann ja mit denen spricht wirklich/ (.) #00:38:03-3#
2670
2671 **Interviewer** Mit dem Mädchen? #00:38:03-3#
2672
2673 **Simone** Genau, mit diesem Mädchen. Ja, genau, da merkt sie eigentlich, dass sie auch nur
2674 MENSCHEN sind, sag ich mal. Und obwohl die vielleicht keine/ also Kaste 8 haben, sind die ja
2675 trotzdem auch gute Menschen und/ #00:38:12-3#
2676
2677 **Interviewer** //mhm// (bejahend) #00:38:12-3#
2678
2679 **Simone** Die kämpfen einfach für das und ich glaube, dass ist auch so ein bisschen das, was
2680 America auch so dieses ganze Leben so begleitet hat, weil sie wusste ja auch, wenn sie Aspen
2681 heiratet, wird sie ja auch schlechter. #00:38:21-6#
2682
2683 **Interviewer** //mhm// (bejahend) #00:38:21-6#
2684
2685 **Simone** Und das ist/ Ich glaube da kann sie auch MITfühlen, weil ich glaube so Leute wie
2686 Celeste oder so können da gar nicht mitfühlen, weil die gar nicht dieses Problem kennen. Und
2687 ich glaube, das ist auch, da America ja die Einzige ist am Ende, die ja nur noch mit einer 5 oder
2688 ja/ Mit einer 5 da drin ist/ #00:38:36-3#
2689
2690 **Interviewer** Genau #00:38:36-8#
2691
2692 **Simone** Glaube ich, haben sie sie/ sie ja auch als Beispiel gesehen und ich glaube das wird ihr
2693 dann auch bewusst und sie entscheidet sich ja dann auch bewusst/ #00:38:42-3#
2694
2695 **Interviewer** //mhm// (bejahend) #00:38:42-3#
2696
2697 **Simone** Denen zu helfen, weil ich glaube wenn das mit Aspen/ Ach, mit Prinz Maxon ja nichts
2698 für sie werden würde, würde sie ja wieder zu Aspen zurück zurückgehen und ich glaube dann/
2699 Ich glaube vielleicht merkt sie auch innerlich, dass sie dann die Möglichkeit hat, das ja noch zu
2700 ändern. Weil sie hatte ja/ #00:38:54-9#
2701
2702 **Interviewer** //mhm// (bejahend) #00:38:54-9#

2703

2704 **Simone** Immer Angst mit ihrem Vater darüber zu reden und ich glaube vielleicht hat sie auch
2705 innerlich gemerkt "Wenn ich denen jetzt helfe, vielleicht kann ich ja doch irgendwie noch was
2706 daran ändert und vielleicht sieht meine Zukunft dann ganz anders aus." und ich glaube, dass
2707 sie sich dann auch bewusst dafür entschieden hat denen zu helfen/ #00:39:07-9#

2708

2709 **Interviewer** //mhm// (bejahend) #00:39:07-9#

2710

2711 **Simone** Und sie redet ja dann auch oft mit denen und/ Am Ende/ Also im (.) dritten Teil kommen
2712 ja diese Rebellen ja NOCHMAL wieder. Und selbst da wird sie dann auch wieder so/ wird sie
2713 hellhörig, dass sie das einfach/ sie interessiert das ja auch: "Warum machen die das eigentlich?
2714 Welche Gründe haben die eigentlich?". Ja (.) #00:39:26-6#

2715

2716 **Interviewer** Wo sie sich dann treffen in der Stadt/ #00:39:28-1#

2717

2718 **Simone** Genau #00:39:28-4#

2719

2720 **Interviewer** Meinst du jetzt, dieses geheime/ #00:39:29-1#

2721

2722 **Simone** Und ich glaube irgendwie im dritten Buch oder so brechen die ja auch ins Schloss ein
2723 und sie schreiben ja auch nur was an die Wände/ #00:39:34-3#

2724

2725 **Interviewer** Ja. #00:39:34-7#

2726

2727 **Simone** Und ich/ Das war "Wir kommen" oder so. #00:39:37-0#

2728

2729 **Interviewer** //mhm// (bejahend) #00:39:37-3#

2730

2731 **Simone** Und da/ Sie interessiert sich ja auch dafür, weil alle haben das immer nur so als
2732 ANGRIFF gesehen und sie hat ja irgendwann gemerkt, dass die eigentlich ja gar nichts klauen,
2733 sondern die suchen ja nur was und/ #00:39:46-6#

2734

2735 **Interviewer** //mhm// (bejahend) #00:39:46-6#

2736

2737 **Simone** Da ging es ja auch um diese Bücher von Illéa. (.) #00:39:49-8#

2738

2739 **Interviewer** Genau, von Gregory Illéa/ #00:39:50-6#

2740

2741 **Simone** Genau und die suchen ja diese Bücher, die sie ja dann gesehen hatte, weil sie ja auch
2742 einfach bezwecken wollen/ Davor war auch eine Welt und da waren alle gleich und/ #00:39:57-
2743 9#

2744

2745 **Interviewer** //mhm// (bejahend) #00:39:57-9#

2746

2747 **Simone** Da möchte sie denen auch helfen/ Sie ist ja selber so in so einer Zwickmühle sage ich
2748 mal. #00:40:04-5#

2749

2750 **Interviewer** Ja. #00:40:04-7#

2751

2752 **Simone** Und ich glaube, dass sie sich dann auch dafür entschieden hat und/ Sie ist auch
2753 einfach/ Sie ist (.) interessiert daran, weil ich glaube KEINER hat diese Angriffe ja so/ (.) ja als
2754 Warnung oder sowas gesehen. Die haben alle nur "Ja, die greifen an/ #00:40:16-1#

2755

2756 **Interviewer** //mhm// (bejahend) #00:40:16-1#

2757

2758 **Simone** "Und wir müssen die alle töten."/ Aber sie hat ja so/ Sie hat das auch so ein bisschen
2759 hinterFRAGT, weil die wollten ja eigentlich gar keine umbringen. Die wollten ja nur, dass wissen
2760 wir ja am Ende, diese Bücher suchen und/ Deswegen, also ich glaube, da hat sie/ (.) #00:40:27-
2761 3#

2762

- 2763 **Interviewer** Dass sie sich einfach dafür interessiert, warum die überhaupt/ #00:40:29-0#
2764
2765 **Simone** Ja, genau warum sie das eigentlich/ #00:40:30-1#
2766
2767 **Interviewer** //mhm// (bejahend) #00:40:30-3#
2768
2769 **Simone** Und ich glaube das ist auch etwas, was sich auch viele Menschen JETZT so fragen
2770 sollten. Warum protestieren Menschen/ #00:40:35-6#
2771
2772 **Interviewer** Ja. #00:40:35-8#
2773
2774 **Simone** Eigentlich gegen etwas. Ich meine warum finden Demos zum Beispiel statt? Welche
2775 Gründe haben die dafür? #00:40:40-7#
2776
2777 **Interviewer** //mhm// (bejahend) #00:40:40-7#
2778
2779 **Simone** Ich glaube da sollte man insgesamt mehr hinterfragen einfach. #00:40:43-4#
2780
2781 **Interviewer** Also siehst du so einen Transfer auch für ins Jetzt dafür dann/ #00:40:45-5#
2782
2783 **Simone** Ja, genau. #00:40:45-6#
2784
2785 **Interviewer** Da, dass das ein Vorbild für die wird. #00:40:47-3#
2786
2787 **Simone** Ja, genau, das ist ein Vorbild einfach. Warum sind Leute/ Ich meine warum sind jetzt
2788 auch (.) welche gegen oder für den Brexit? Was gibt es eigentlich für Argumente? Weil ich
2789 meine wir sind auch keine ENGLÄNDER. Wir wissen nicht wie die leben. Aber was gibt es denn
2790 eigentlich für Argumente/ #00:40:58-7#
2791
2792 **Interviewer** //mhm// (bejahend) #00:40:58-9#
2793
2794 **Simone** Dafür? Ich meine, wenn jetzt/ wenn es darum gehen würde, dass Deutschland aus der
2795 EU austritt, dann müsste man sich ja auch mal überlegen/ #00:41:04-9#
2796
2797 **Interviewer** Genau. #00:41:05-4#
2798
2799 **Simone** Was gibt es eigentlich da Gründe dafür? Warum sollte man eigentlich/ Warum sollte
2800 man ein freier Staat werden? #00:41:10-2#
2801
2802 **Interviewer** //mhm// (bejahend) #00:41:10-2#
2803
2804 **Simone** Und ich finde da/ das ist auch so ein bisschen, was auch America und das Buch so
2805 aussagt. Dass man einfach so Gründe hinterfragt und nicht einfach sagt "Ja, die Menschen, die
2806 demonstrieren jetzt und da/ schließe ich mich jetzt/ Das finde ich zum Beispiel lustig jetzt."/ #00:41:20-4#
2807
2808
2809 **Interviewer** //mhm// (bejahend) #00:41:20-7#
2810
2811 **Simone** Dass man einfach mal fragt "Ja, die Menschen haben auch eine Meinung." und dass
2812 man einfach mehr so da hinterfragen sollte. #00:41:25-5#
2813
2814 **Interviewer** //mhm// (bejahend) (.) Finde ich auf jeden Fall spannend sich das anzugucken. (.)
2815 Es hat ja auch für sie Gefahren. Was wären eigentlich die Gefahren für sie gewesen? #00:41:33-
2816 8#
2817
2818 **Simone** Also auf jeden Fall/ #00:41:34-9#
2819
2820 **Interviewer** Als Rebell, sage ich mal. #00:41:36-1#
2821
2822 **Simone** Also dass sie/ Wenn sie rebellisch wird, oder? #00:41:38-0#

2823

2824 **Interviewer** Ja, einfach diese Gefahren (.) seitdem sie sich entschlossen hat, mit den Rebellen
2825 zusammen zu/ #00:41:43-5#

2826

2827 **Simone** Also natürlich/ Also die hat ja immer die Gefahr mit dem König/ #00:41:45-5#

2828

2829 **Interviewer** //mhm// (bejahend) #00:41:45-5#

2830

2831 **Simone** Weil er war ja generell schon so gegen sie und er hat ja auch dieses Treffen, was die
2832 ja mit Maxon hatte, hat er ja/ Und ich glaube das war auch/ (.) Das war auch so/ Ich glaube, sie
2833 liebte ihn ja zu dem Zeitpunkt schon und würde sie ja eine Rebellin werden, dürfte sie ihn ja/
2834 #00:41:58-3#

2835

2836 **Interviewer** //mhm// (bejahend) #00:41:58-3#

2837

2838 **Simone** Wahrscheinlich gar nicht mehr heiraten oder/ Für ihn war ja dann/ Für sie war ja auch
2839 die Sache, dass sie dann ja auch die Kaste absteigt. Und ich glaube das sind so Sachen, die
2840 sie dann beschäftigt haben, weil sofort wenn man halt sowas macht, wird man dann so
2841 schlechter/ #00:42:09-9#

2842

2843 **Interviewer** //mhm// (bejahend) #00:42:10-0#

2844

2845 **Simone** Ein schlechterer Mensch, obwohl man ja eigentlich ja nur seine Meinung äußert. Und
2846 ich glaube das war so die Hauptgefahr, die sie hatte. Natürlich auch, dass sie ja dann auch bei
2847 diesen Angriffen mitmachen müsste. Und jeder würde sie auch sehen und sie würde dann ja
2848 auch ein abschreckendes Beispiel/ #00:42:24-1#

2849

2850 **Interviewer** //mhm// (bejahend) #00:42:24-1#

2851

2852 **Simone** Für die Familien geben, weil das ist ja auch so immer so ein heikleres Thema. Zum
2853 Beispiel, wenn man jetzt sagt so "Ja, mein Sohn hat gegen irgendwas demonstriert." oder so,
2854 dann ist man ja auch immer so ein bisschen so "Oh, was ist dann da jetzt so los?" und sowas.
2855 Und ich glaube, dass auch gerade bei so einer großen Familie, wo ja auch so die kleine
2856 Schwester/ #00:42:40-9#

2857

2858 **Interviewer** Ja. #00:42:41-1#

2859

2860 **Simone** Und der große Bruder ist, ist das auch so. "Ja, die demonstriert jetzt." oder sowas.
2861 Deswegen. (..) #00:42:46-4#

2862

2863 **Interviewer** Du hast jetzt wieder Unmengen von Sachen schon beantwortet. (..) Wer gehört für
2864 dich eigentlich zu den Gewinnern der Rebellion so am Ende? Also jetzt nach dem dritten Band.
2865 #00:42:56-6#

2866

2867 **Simone** Nach dem dritten Band? Also nicht nach dem Vierten? #00:42:58-0#

2868

2869 **Interviewer** Kannst auch nach dem Vierten sagen. #00:42:59-3#

2870

2871 **Simone** Also auf jeden Fall nach dem dritten Band/ Ich würde erstmal sagen/ (.) Ja, das ist
2872 schwierig zu sagen. Erstmal ja (.) die unteren Kasten, aber ich würde auch gerne sagen alle.
2873 Weil alle haben ja erstmal ihren Beruf/ #00:43:08-7#

2874

2875 **Interviewer** //mhm// (bejahend) #00:43:08-7#

2876

2877 **Simone** Und alle haben einfach die Möglichkeit (.) auch das zu machen, was sie wollen. Weil
2878 ich glaube es gibt auch viele in den höheren Kasten, die eigentlich auch Musik machen wollen
2879 und/ #00:43:16-4#

2880

2881 **Interviewer** //mhm// (bejahend) #00:43:16-4#

2882

- 2883 **Simone** Ich glaube, das ist einfach, dass die Individualität dann mehr gegeben ist. Aber es gibt
2884 dann halt auch die Menschen, die halt wussten "Ich bin eine 2 und jetzt habe ich ja gar keine
2885 Zahl mehr da vorne stehen.". Also es ist halt wieder dieses Fünzig-Fünzig. Es gibt halt
2886 Menschen/ Ja das ist halt/ ((lacht)) #00:43:33-2#
2887
2888 **Interviewer** //mhm// (bejahend) #00:43:32-4#
2889
2890 **Simone** Das ganze Thema. #00:43:33-2#
2891
2892 **Interviewer** Ja, klar. #00:43:33-9#
2893
2894 **Simone** Die halt dann BESSER sage ich mal geworden sind und halt mehr ihren Traum leben
2895 können. Aber es gibt dann auch Menschen, die haben dann einfach nicht mehr so viel MACHT
2896 und deswegen/ #00:43:42-0#
2897
2898 **Interviewer** Vorher dann? #00:43:42-0#
2899
2900 **Simone** Ja. #00:43:42-8#
2901
2902 **Interviewer** //mhm// (bejahend) (..) Mit welchen Konsequenzen müssen die Gewinner dann
2903 leben? #00:43:47-3#
2904
2905 **Simone** Also das wird ja dann im vierten Buch/ #00:43:49-3#
2906
2907 **Interviewer** //mhm// (bejahend) #00:43:49-4#
2908
2909 **Simone** Wird das ja auch mehr angesprochen, dass ja dann/ Ich glaube das ist ja auch als
2910 Beispiel/ Es wird ja immer das dann/ Die Leute, die ja so einen Job angefangen haben dann
2911 nicht mehr befördert werden und sowas. Und ich glaube das ist/ Ja, das ist schwierig zu sagen,
2912 weil einerseits ist es halt so, dass die Unteren dann bessere Jobs haben können/ #00:44:04-8#
2913
2914 **Interviewer** //mhm// (bejahend) #00:44:04-8#
2915
2916 **Simone** Und (.) die Oberen halt können dann nicht mehr so ihre Jobs ausleben oder müssen
2917 vielleicht sogar untere Jobs annehmen und/ #00:44:10-9#
2918
2919 **Interviewer** //mhm// (bejahend) #00:44:10-9#
2920
2921 **Simone** Ich glaube es ist schwieriger, wenn man hoch auf der Treppe steht runter zu gehen,
2922 als wenn man hoch geht/ #00:44:15-7#
2923
2924 **Interviewer** Ja. #00:44:15-9#
2925
2926 **Simone** Und deswegen glaube ich einfach, dass es dann die sind, die überheblich geworden
2927 sind durch dieses System und/ #00:44:21-2#
2928
2929 **Interviewer** Ja. #00:44:21-5#
2930
2931 **Simone** Für die es wirklich was gebracht hat. (.) #00:44:23-6#
2932
2933 **Interviewer** Das kann ich auf jeden Fall nachvollziehen. (.) Jetzt noch zum Abschluss zwei
2934 Sachen. Einmal: Wenn du selber zu dieser Zeit in Illéa gewesen wärest, hättest du dich den
2935 Rebellen angeschlossen? #00:44:33-6#
2936
2937 **Simone** Also, ich weiß es nicht. Ich glaube wahrscheinlich eher nicht, also es/ #00:44:36-6#
2938
2939 **Interviewer** //mhm// (bejahend) #00:44:35-1#
2940
2941 **Simone** Kommt natürlich darauf an, welche Kaste ich gewesen wäre. ((lacht)) Aber ich glaube
2942 das wäre mir zu riskant gewesen, weil ich selber/ Ich bin nicht so ein Typ/ So jetzt

- 2943 demonstrieren, also sowas finde ich gar nicht so/ Weil man sieht ja auch ganz oft da sterben
2944 Menschen bei und ich finde/ #00:44:48-9#
- 2945
2946 **Interviewer** Ja. #00:44:49-4#
- 2947
2948 **Simone** Sowas kann man auch/ Muss man auch anders lösen können. Dann sollte man sich
2949 der Politik anschließen. Dann sollte man sage ich mal sein Leben dafür/ Nicht dann einmal so
2950 eine (.) Demo mitmachen, sondern dann sollte man sich wirklich für die Politik interessieren.
2951 #00:45:01-0#
- 2952
2953 **Interviewer** //mhm// (bejahend) #00:45:01-0#
- 2954
2955 **Simone** Dann sollte man seinem/ Ja, seinem/ seiner Politik angeschlossen werden. Zum
2956 Beispiel wenn jetzt man für die Linken ist oder für die FDP, dann sollte man sich denen
2957 anschließen und dann so was bewegen. Und jetzt nicht so eine Demo machen. Also ich glaube,
2958 ich würde dann das anders machen. #00:45:15-1#
- 2959
2960 **Interviewer** //mhm// (bejahend) #00:45:15-1#
- 2961
2962 **Simone** Ich glaube es gibt IMMER Möglichkeiten das System zu ändern, aber ich glaube ich
2963 hätte mich nicht den Rebellen angeschlossen. (.) #00:45:21-4#
- 2964
2965 **Interviewer** Wenn du jetzt noch die Zukunft betrachtest: (.) Wie stellst du/ Nein. Was wäre
2966 eigentlich wohl passiert wenn es nicht diese Rebellion gegeben hätte? #00:45:30-3#
- 2967
2968 **Simone** Also jetzt generell nicht? #00:45:31-9#
- 2969
2970 **Interviewer** //mhm// (bejahend) #00:45:31-9#
- 2971
2972 **Simone** Ich glaube/ Also jetzt bei *Selection*/ Ich glaube ich/ es wäre so weitergegangen/
2973 #00:45:36-0#
- 2974
2975 **Interviewer** //mhm// (bejahend) #00:45:36-0#
- 2976
2977 **Simone** Obwohl Maxon glaube ich so einer gewesen wäre, der damit unzufrieden wäre. Aber
2978 da ja kein Druck gekommen wäre/ Generell/ Ich glaube es kam ja durch diesen DRUCK.
2979 #00:45:46-1#
- 2980
2981 **Interviewer** //mhm// (bejahend) #00:45:46-1#
- 2982
2983 **Simone** Generell, wenn so kein Druck auf einem lastet, dann macht man es ja auch nicht. Zum
2984 Beispiel, wenn jetzt meine Mutter nicht immer sagen würde, ich soll meine Hausaufgaben
2985 machen ((lacht)) oder ich so Vokabeln lerne, dann würde ich es wahrscheinlich auch nicht so
2986 intensiv machen. Und ich glaube die Rebellion und auch der Vater, die haben jetzt Maxon sehr
2987 geprägt. Und dass er das machen sollte. Und ich glaube er hätte auch nichts dran geändert,
2988 wenn nicht die Rebellen dagewesen wären/ #00:46:06-2#
- 2989
2990 **Interviewer** Ja. #00:46:06-4#
- 2991
2992 **Simone** Weil er hat ja dann auch durch (.) America ja auch viel GELERNT. #00:46:11-8#
- 2993
2994 **Interviewer** //mhm// (bejahend) #00:46:11-8#
- 2995
2996 **Simone** Und das/ Wie es eigentlich ist eine 5 zu sein. Weil er wusste das ja nie/ #00:46:16-0#
- 2997
2998 **Interviewer** Ja. #00:46:16-5#
- 2999
3000 **Simone** Und hätten die sich ja am ersten Tag nicht getroffen, ich glaube sie wäre auch nicht so
3001 weit gekommen. Ich glaube sie wäre dann auch in der ersten Woche dann gegangen.
3002 #00:46:23-3#

- 3003
3004 **Interviewer** Ja. #00:46:23-7#
3005
3006 **Simone** Einfach nur als Beispiel "Ja, wir nehmen auch 5er auf."/ #00:46:25-7#
3007
3008 **Interviewer** //mhm// (bejahend) (.) Aber/ #00:46:26-6#
3009
3010 **Simone** (.) Ja. (.) Und ich glaube hätten die sich nicht getroffen, dann hätte Maxon auch/ wäre
3011 auch Maxon auch nicht zu diesem Politikwechsel dann gekommen und ich glaube, dann wäre
3012 es einfach so weitergegangen. Dann wäre es einfach ein neuer König und dann wieder die
3013 Mädchen. Dann werden wahrscheinlich wieder zwei 5er dabei gewesen. #00:46:42-0#
3014
3015 **Interviewer** Also wäre es wieder weitergegangen wie vor/ #00:46:43-5#
3016
3017 **Simone** Ich glaube es wäre weitergegangen. Ich glaube es kam nur dieser Druck und natürlich
3018 der Zufall/ #00:46:46-9#
3019
3020 **Interviewer** //mhm// (bejahend) #00:46:46-9#
3021
3022 **Simone** Es waren viele Zufälle. Dass ja sie sich kannten. #00:46:49-6#
3023
3024 **Interviewer** //mhm// (bejahend) #00:46:49-6#
3025
3026 **Simone** Dass SIE dann wirklich auch mal sagt "Ja, ich habe finanzielle Probleme. Und
3027 deswegen möchte ich auch dabei bleiben. Und ich kann dir ja Auskunft geben über die
3028 Mädchen, dass du dein Traumädchen findest.". #00:46:58-5#
3029
3030 **Interviewer** Ja. #00:46:58-9#
3031
3032 **Simone** Und ich glaube das ist einfach/ das hat Maxon dann auch/ Alles zusammen, immer
3033 diese Kleinigkeiten, haben sie dann/ haben ihn dann auch so zum Denken/ #00:47:05-6#
3034
3035 **Interviewer** //mhm// (bejahend) #00:47:05-6#
3036
3037 **Simone** Überredet. Weil es ist einfach/ (.) "Ja, dann kam sie. Sie hat Geldprobleme, deswegen
3038 ist sie drin geblieben.". Und dann hat er ja zum ersten Mal so gemerkt "Ah, da ist eigentlich
3039 jemand, der hat eigentlich Probleme und den sollten wir auch drin lassen. Und für den ist dieses
3040 Casting eigentlich eine ANDERE Chance als ja dann den Traummann zu finden.". #00:47:21-
3041 8#
3042
3043 **Interviewer** Ja (..) wir wären jetzt auch durch. #00:47:25-2#

Appendix A29 Wanda T1

- 1 **Interviewer** Und erstmal möchte ich einfach nur wissen: Wie oft liest du eigentlich in der Woche
2 Bücher? #00:00:04-3#
3
- 4 **Wanda** Eigentlich (.) also jeden Tag wenn ich (.) Zeit hab halt. (.) #00:00:08-6#
5
- 6 **Interviewer** Wann hast du Zeit? #00:00:09-8#
7
- 8 **Wanda** Meistens abends, wenn ich mit den Hausaufgaben und so fertig bin. Also (.) natürlich
9 bin ich ja auch am Handy oder so/ #00:00:14-6#
10
- 11 **Interviewer** //mhm// (bejahend) #00:00:14-7#
12
- 13 **Wanda** Aber (.) manchmal klappt es auch nicht und/ Also halt wenn ich Zeit habe. #00:00:19-
14 1#
15
- 16 **Interviewer** Okay. (.) Wie lange liest du dann so? #00:00:22-1#
17
- 18 **Wanda** (..) Schon so zwei-drei Stunden am Stück. #00:00:25-3#
19
- 20 **Interviewer** //mhm// (bejahend) Also dann/ (..) Nein, das reicht mir eigentlich schon.
21 Entschuldigung. ((lacht)) #00:00:30-7#
22
- 23 **Wanda** ((lacht)) #00:00:31-3#
24
- 25 **Interviewer** Habe zu viel nachgedacht. Was liest du dann gerne? #00:00:34-0#
26
- 27 **Wanda** (.) Ich lese ziemlich alles, so auch so [Genre1 Wanda] Sachen, (3) [Genre2 Wanda], (3)
28 [Genre3 Wanda] auch ein bisschen. Ja sowas halt. Also keine [Genre] oder sowas. ((lacht)) (.)
29 #00:00:51-7#
30
- 31 **Interviewer** Ich weiß gar/ Ich glaube was ich ganz schwierig fand/ Manchmal ist das dann
32 [Genre] oder so, dieses Genre, wo es nur um [Thema des Genre] geht so. Ich fand diesen
33 Begriff ganz furchtbar. Meinst du sowas? #00:01:03-9#
34
- 35 **Wanda** Ja. #00:01:04-5#
36
- 37 **Interviewer** (.) Okay. Hast du denn so konkret Lieblingsautoren oder Lieblingsbücher?
38 #00:01:08-6#
39
- 40 **Wanda** Nein, nicht. Ich lass mich da gar nicht beeinflussen, ich lese einfach viele Bücher/
41 #00:01:13-0#
42
- 43 **Interviewer** Und was fandest du besonders gut so? #00:01:15-1#
44
- 45 **Wanda** (3) Boah, das ist schwer. #00:01:19-3#
46
- 47 **Interviewer** Ja, aber du hast Zeit, das ist das tolle. #00:01:21-1#
48
- 49 **Wanda** (6) Ich habe es gleich. (.) Also (3) *The Hunger Games* fand ich auch gut, ich hab [eigener
50 Lesefortschritt bei *The Hunger Games*], aber/ (.) Ja. (..) Und (5) ich weiß nicht. ((lacht))
51 #00:01:43-6#
52
- 53 **Interviewer** Ist kein Problem, das ist überhaupt/ Ich kenne es halt von mir, ich bin so ein
54 unglaublicher Schallplattenmensch. Ich muss dann wirklich so im Kopf mein Regal durchgehen,
55 dass ich weiß wo die sind. Manchmal kennt man es gar nicht, wenn es so ein riesiges (.)
56 Bücherregal ist/ #00:01:57-4#

57
58 **Wanda** //mhm// (bejahend) #00:01:57-4#
59
60 **Interviewer** Hab übrigens mit jemandem gewettet, dass mindestens die Hälfte [Autor_in] gut
61 findet. Aber ich weiß nicht, wie das so das euch ist/ #00:02:04-3#
62
63 **Wanda** Meine Freundin, aber ich nicht so. #00:02:05-8#
64
65 **Interviewer** Ich weiß, das hab ich schon mitbekommen bei manchen. (.) Also es hat wer erzählt,
66 dass gerade viele das auch gerade lesen, deswegen war das auch so eine Vermutung. Natürlich
67 sage ich jetzt nicht, was die anderen in Interviews gesagt haben. ((lacht)) (.) Genau. (.) So, jetzt
68 kommen die schwierigeren Fragen. Es geht jetzt um dich und zwar würde ich gerne wissen:
69 Was ist dir gerade so in deinem eigenen Leben wichtig? #00:02:27-7#
70
71 A1 (..) Wie jetzt? ((lacht)) #00:02:31-0#
72
73 **Interviewer** Was ist dir wichtig im Leben? #00:02:32-4#
74
75 **Wanda** (.) Ja meine Familie, meine Freunde. (.) Halt ich brauche auch Zeit für mich und so. (.)
76 Ja, dass es sich auch mal um mich dreht. ((lacht)) #00:02:43-3#
77
78 **Interviewer** //mhm// (bejahend) Ist eine große Frage. #00:02:45-0#
79
80 **Wanda** Ja. #00:02:45-2#
81
82 **Interviewer** Deswegen bohre ich da gerne nach: Was heißt Familie für dich? #00:02:48-3#
83
84 **Wanda** (.) Ja halt, dass man sich mal zusammensetzt und irgendwas zusammen macht,
85 vielleicht einen Film guckt, einfach redet. Sowas halt. Zusammen (.) irgendwo hin fährt.
86 #00:02:57-7#
87
88 **Interviewer** Wer gehört für dich dazu so bei Familie? #00:03:00-3#
89
90 **Wanda** Halt alle Verwandten, auch [Verwandte_r1 Wanda] und [Verwandte_r2 Wanda] und so.
91 (.) #00:03:04-7#
92
93 **Interviewer** Und ist das dann was, was du halt wirklich so mit allen erlebst oder/ Ich kenne das
94 manchmal so mit einer Kernfamilie und der größeren. Gibt es da so Unterschiede (.) für dich?
95 #00:03:14-4#
96
97 **Wanda** Nein, also ich mach/ Wir machen das meistens am Wochenende irgendwie einen Tag,
98 entweder Samstag oder Sonntag/ Dann machen wir [besondere Aktivität]. #00:03:22-9#
99
100 **Interviewer** //mhm// (bejahend) (3) Das ist jetzt eine schwierige Frage, aber/ #00:03:28-4#
101
102 **Wanda** Okay. ((lacht)) #00:03:28-3#
103
104 **Interviewer** Was zeichnet dich als gutes Familienmitglied aus? Was machst du gut? Oder/
105 #00:03:33-3#
106
107 **Wanda** Gott, was mache ich gut? ((lacht)) #00:03:34-7#
108
109 **Interviewer** Oder was bringst du so in die Familie rein? (7) Es ist nichts selbstverliebt/
110 #00:03:46-9#
111
112 **Wanda** ((lacht)) #00:03:47-0#
113
114 **Interviewer** Du kannst alles sagen. Ich habe wirklich ALLES schon gehört und ich habe
115 überhaupt keine Vorurteile/ #00:03:51-9#
116

- 117 **Wanda** Also ich hab [Geschwisterteil] mit [Geschwisterteil] [aktivität] auch ganz oft. (.) Ich helfe
118 halt [Elternteil1 Wanda] damit und [Geschwisterteil] ist ja auch mal krank und so. ((lacht)) (.)
119 Zumindest kann man hinter mir aufräumen. ((lacht)) #00:04:05-1#
120
- 121 **Interviewer** ((lacht)) (.) Was machen die anderen gut für dich, dass du dich dort wohlfühlst und
122 dass es für dich eine Familie ist? #00:04:11-4#
123
- 124 **Wanda** (..) Nichts spezifisches, es ist einfach halt (..) Ich weiß gerade gar nicht was ich rede.
125 ((lacht)) #00:04:21-3#
126
- 127 **Interviewer** Ja, das ist vollkommen normal. Ich frage ja jetzt auch was/ Ist es halt für dich eher
128 ein Gefühl dann so oder? #00:04:27-7#
129
- 130 **Wanda** Joah. #00:04:28-0#
131
- 132 **Interviewer** Nicht diese Tätigkeit. Weil ich versuche ein bisschen dahinter zukommen/
133 #00:04:30-8#
134
- 135 **Wanda** ((lacht)) #00:04:30-8#
136
- 137 **Interviewer** (.) Ich habe ja jetzt auch schon vieles gehört. (.) Keine Angst, sowas frage ich alle.
138 #00:04:35-4#
139
- 140 **Wanda** Okay. ((lacht)) #00:04:36-3#
141
- 142 **Interviewer** Deswegen. (.) Und was heißt dann für dich Freundschaft? Das hast du ja auch
143 noch genannt. #00:04:39-0#
144
- 145 **Wanda** Also (.) halt wenn man sich alles erzählen kann, halt wenn man so eine/ Man muss ja
146 nicht viele Freunde haben, man kann auch einfach ein paar gute haben. Man muss jetzt auch
147 nicht sich jeden Tag treffen oder so. Einfach wenn man weiß, dass man mit der Familie halt mal
148 Stress hat oder sowas/ #00:04:55-6#
149
- 150 **Interviewer** //mhm// (bejahend) #00:04:55-6#
151
- 152 **Wanda** Dass man sich noch an jemanden wenden kann oder so. (.) #00:04:58-4#
153
- 154 **Interviewer** Und was macht dich dann als gute Freundin aus? #00:05:02-1#
155
- 156 **Wanda** (4) Wow. ((lacht)) #00:05:06-9#
157
- 158 **Interviewer** Es muss ja einen Grund haben, dass du mit jemandem befreundet bist. ((lacht))
159 #00:05:09-0#
160
- 161 **Wanda** Ja, weil jemand genauso verrückt ist wie ich. ((lacht)) (..) Ich versuche halt Menschen
162 alles recht zu machen/ Also ich hab halt auch meine eigene Meinung, aber/ #00:05:20-7#
163
- 164 **Interviewer** //mhm// (bejahend) #00:05:21-1#
165
- 166 **Wanda** Ich kann auch Kompromisse eingehen und (.) #00:05:24-0#
167
- 168 **Interviewer** Was meinst du gerade mit "genauso verrückt ist wie ich"? Also/ #00:05:27-1#
169
- 170 **Wanda** Ich bin schon ein bisschen durchgeknallt, also/ (.) Wie können halt mit meinen Freunden
171 alles machen. Wirklich alles. #00:05:33-1#
172
- 173 **Interviewer** Woran machst du das fest, dass du dich selbst als verrückt bezeichnen würdest?
174 #00:05:36-9#
175
- 176 **Wanda** Weil meine Freundinnen mich so bezeichnen. ((lacht)) #00:05:38-3#

- 177
178 **Interviewer** Okay. (.) Hast du da Beispiele konkret? #00:05:42-1#
179
180 **Wanda** (3) Ähm. (.) #00:05:45-2#
181
182 **Interviewer** Also es wird ja nicht ohne Grund sein, dass sie sagen du bist verrückt so. ((lacht))
183 #00:05:48-8#
184
185 **Wanda** ((lacht)) (5) Nein. ((lacht)) #00:05:55-3#
186
187 **Interviewer** Okay, ist kein Thema. Wie gesagt, nur falls dir da was im Kopf ist. (.) Was machen
188 denn deine Freundinnen gut, dass du mit ihnen gerne befreundet bist? #00:06:03-4#
189
190 **Wanda** (.) Sie VERSTEHEN mich halt. ((lacht)) (..) #00:06:07-0#
191
192 **Interviewer** Wie schaffen die das, dass sie dich/ #00:06:09-1#
193
194 **Wanda** Das weiß ich auch nicht.((lacht)) #00:06:10-5#
195
196 **Interviewer** Magie? ((lacht)) #00:06:11-2#
197
198 **Wanda** Ja. ((lacht)) (..) Keine Ahnung, die sind halt immer für mich da. (.) Ja. (.) #00:06:18-1#
199
200 **Interviewer** Du hast gerade gesagt Familie und Freunde. Gibt es sonst noch was, was in deinen
201 Leben wichtig ist. So, du hast ja gesagt "Zeit für dich selbst"/ #00:06:24-7#
202
203 **Wanda** Ja. #00:06:24-7#
204
205 **Interviewer** Was ist da dann für dich wichtig bei dieser "Zeit für dich selbst" haben? #00:06:28-
206 2#
207
208 **Wanda** Dass wenn ich auch einfach sage "Lass/ Wenn ich einen schlechten Tag habe oder so,
209 "lasst mich einfach in Ruhe", dass mir dann niemand auf die Pelle rückt oder/ ((lacht))
210 #00:06:36-0#
211
212 **Interviewer** Dass passiert dann eher in der Familie oder auch bei Freunden, dass die das
213 machen/ #00:06:40-4#
214
215 **Wanda** Eher in der Familie. ((lacht)) #00:06:40-3#
216
217 **Interviewer** Okay. Weil es kann ja auch beides sein. #00:06:43-8#
218
219 **Wanda** Ja. #00:06:44-4#
220
221 **Interviewer** Mittlerweile ist das ja auch auf jeden Fall einfacher. (.) Wie gesagt, ich/ wenn ich
222 einfache Fragen hätte, könnte mir sie schon selber beantworten, aber ich hoffe die ist jetzt ein
223 bisschen einfacher: Wie stellst du dir denn so deine eigene Zukunft vor? Du kannst dir selber
224 überlegen in welchem Zeitraum. Wenn du jetzt denkst 'So sieht meine Zukunft aus' (.) woran
225 denkst du dann? #00:07:03-5#
226
227 **Wanda** (3) Also ich weiß noch gar nicht was ich werden will oder so, also beruflich. Aber ich
228 wollte auf alle Fälle eine WG machen. ((lacht)) #00:07:11-8#
229
230 **Interviewer** //mhm// (bejahend) #00:07:11-8#
231
232 **Wanda** Sowas halt. In irgendeiner Großstadt. Wenn ich es irgendwie könnte, mit viel Geld oder
233 so, auch mal die Welt sehen, sowas. (.) #00:07:19-2#
234
235 **Interviewer** Was würdest du gerne in der Welt sehen? Oder warum möchtest du die Welt
236 sehen? #00:07:23-7#

237

238 **Wanda** Ich finde das spannend halt. ((lacht)) (.) #00:07:27-0#

239

240 **Interviewer** Aber gibt es da so/ (.) Was konkret findest du da so spannend? Hast du dir das
241 schon mal überlegt? #00:07:33-3#

242

243 **Wanda** (.) Nein. ((lacht)) #00:07:35-2#

244

245 **Interviewer** Okay. (.) Das sind halt Fragen, die ziemlich tief gehen. (.) Wie stellst du dir dann
246 das vor mit dieser WG? Also was fasziniert dich daran, dass du das gerne machen möchtest?
247 #00:07:45-1#

248

249 **Wanda** (4) Boah. ((lacht)) (3) Ich fände das halt eine schöne Erfahrung für das Leben halt, dass
250 man (.) nicht alleine irgendwo wohnt/ #00:07:57-7#

251

252 **Interviewer** //mhm// (bejahend) #00:07:57-7#

253

254 **Wanda** Sondern mit einen paar Freunden, dann kann man sich ja auch wenn man halt die Miete
255 und so teilt auch (.) mehr leisten. Ja. ((lacht)) #00:08:04-5#

256

257 **Interviewer** (.) Wie stellst du dir dann das Zusammenleben so vor? (.) Also du hast doch
258 bestimmt jetzt schon so ein Bild, wenn du sagst mit Freunden. Dass du dir bestimmt schon
259 vorstellst wer dabei sein sollte so. #00:08:16-4#

260

261 **Wanda** Ja. (.) #00:08:18-5#

262

263 **Interviewer** Gibt es da irgendwie eine Vorstellung, wie du dir das/ (3) Okay. #00:08:24-0#

264

265 **Wanda** ((lacht)) #00:08:24-0#

266

267 **Interviewer** Ist kein Problem. (.) Was machen denn deine Freunde in der Zukunft? Hast du da
268 so eine Ahnung? Also jetzt, nicht dass die du weißt, dass die dir das gesagt haben, sondern wie
269 stellst du dir das vor was deine Freunde in der Zukunft machen? #00:08:35-6#

270

271 **Wanda** (..) Weiß ich nicht. ((lacht)) #00:08:39-1#

272

273 **Interviewer** Okay. (.) #00:08:40-4#

274

275 **Wanda** ((lacht)) Ich glaube, ich bin der schlechteste Interviewpartner bis jetzt. #00:08:42-6#

276

277 **Interviewer** Nein, das hat damit überhaupt nichts zu tun, also du kannst dir auch viel Zeit
278 nehmen. Ich finde es halt gut, wenn du einfach sagst (.) "Nein". Dann ist das vollkommen okay,
279 dann weiß ich Bescheid, dass es dir vielleicht unangenehm oder so. Das ist vollkommen normal.
280 (.) Deswegen hat das nichts mit schlecht zu tun, also (.) ich denke ja auch manchmal ich bin ein
281 unglaublich schlechter Interviewer, aber das hängt manchmal auch noch von so vielen anderen
282 Sachen ab. (.) Hast du denn eine Vorstellung was deine Familie in der Zukunft macht so? (.)
283 Wenn du jetzt in der WG in der Großstadt/ #00:09:10-2#

284

285 **Wanda** DIE hoffen, dass ich ausziehe. ((lacht)) #00:09:12-0#

286

287 **Interviewer** ((lacht)) #00:09:13-6#

288

289 **Wanda** (..) Keine Ahnung. In Rente gehen nehme ich an. ((lacht)) (.) #00:09:17-6#

290

291 **Interviewer** Also die hoffen dass du ausziehst? Ist das ein Wunsch von denen? #00:09:21-0#

292

293 **Wanda** Nein, aber die wollen schon, dass ich was selbstständig mache und also nicht jetzt,
294 keine Ahnung, bis dreißig bei denen wohne oder so. #00:09:27-5#

295

- 296 **Interviewer** Und (.) was hat/ was hat dieses selbstständig machen für dich für eine Bedeutung?
297 (.) Das ist ja jetzt etwas was deine Eltern auch denken. Was heißt das für dich? (..) Was
298 verbindest du damit? #00:09:39-8#
299
- 300 **Wanda** (3) So. (6) #00:09:50-2#
301
- 302 **Interviewer** Einfach, was dir in den Kopf kommt. #00:09:51-7#
303
- 304 **Wanda** (.) Keine Ahnung. (.) Nein. ((lacht)) (3) #00:09:57-6#
305
- 306 **Interviewer** Überlege gerade wie ich das umschiffen kann. (3) Würdest du jetzt sagen, dass du
307 schon selbstständig bist? #00:10:07-9#
308
- 309 **Wanda** Nicht so sehr. #00:10:10-1#
310
- 311 **Interviewer** //mhm// (bejahend) #00:10:10-8#
312
- 313 **Wanda** Also ja. (.) Ich ja/ (.) Ich hänge halt/ (.) Keine Ahnung, ich weiß gerade nicht. ((lacht))
314 #00:10:16-6#
315
- 316 **Interviewer** Wünschst du dir denn selbstständiger zu sein? #00:10:19-6#
317
- 318 **Wanda** (..) Manchmal, aber es ist jetzt nicht so ein expliziter Wunsch oder so. #00:10:24-5#
319
- 320 **Interviewer** //mhm// (bejahend) (.) Dann hab ich das auf jeden Fall auch/ Weiß ich schon, was
321 du da meinst. (.) Wie sieht denn da wohl die Welt aus in dieser Zukunft? Also wenn du jetzt so
322 diesen Schritt zurück machst. Das ist jetzt wirklich nur (..) was möglich ist. Was ist am
323 wahrscheinlichsten, wie die Welt dann aussieht. Nicht, was du dir wünschst, sondern was der
324 schlimmste/ #00:10:43-9#
325
- 326 **Wanda** ((lacht)) #00:10:43-9#
327
- 328 **Interviewer** Fall ist. Sondern wie wahrscheinlich sieht dann so die Welt aus? (.) Zu diesem
329 Zeitpunkt. #00:10:49-4#
330
- 331 **Wanda** (3) Ich hoffe mal, dass alles GUT ist, dass/ (.) Keine Ahnung. (3) #00:10:58-9#
332
- 333 **Interviewer** Was wäre für dich so ein Faktor, dass du denkst die Welt ist gerade gut? Was
334 müsste dafür passieren? #00:11:03-3#
335
- 336 **Wanda** (3) Kein Krieg oder/ halt Frieden. ((lacht)) Sowas halt. (.) #00:11:11-4#
337
- 338 **Interviewer** Was gehört noch dazu? Also Frieden, kein Krieg. (5) Also du kannst ruhig wirklich
339 auf das große Ganze achten. Oder wenn du willst kannst du auch sagen was in Deutschland/
340 Wie du dir das vorstellst, wenn du hier bleiben möchtest (..) in der Zukunft. #00:11:29-2#
341
- 342 **Wanda** Nein. #00:11:32-5#
343
- 344 **Interviewer** Keine konkrete Vorstellung. Ist kein Thema. #00:11:34-6#
345
- 346 **Wanda** Ah, ich bin so schlecht. ((lacht)) #00:11:36-0#
347
- 348 **Interviewer** NEIN. Bleib ruhig ganz locker. ((lacht)) Das ist/ Das hat nichts mit schlecht zu tun.
349 #00:11:39-9#
350
- 351 **Wanda** Okay. #00:11:39-9#
352
- 353 **Interviewer** Wenn/ wenn wirklich bei dir nichts ist, ist das das Beste, was du sagen kannst,
354 anstatt dass du irgendwas dir so zusammenbiegst, was nicht stimmt. Von daher/ Das ist ja auch
355 nur ein kleines Ding. Mach dir da echt überhaupt keinen Kopf. (.) Du möchtest auch nicht wissen,

- 356 wie ich zum Beispiel in Jobinterviews bin. DAS ist vielleicht schlecht. Das hat hier gar nichts mit
357 zu tun. ((lacht)) (.) Kommen wir jetzt zu/ Ich glaube, das ist ein bisschen einfacher: Wie findest
358 du denn jetzt die derzeitige Gesellschaft so in der du lebst? (.) Wie empfindest du das? Das
359 Zusammenleben der Menschen untereinander. #00:12:07-9#
- 360
361 **Wanda** (.) Finde ich okay, könnte aber auch besser sein. (3) Ja. ((lacht)) #00:12:14-8#
362
- 363 **Interviewer** Was findest du gerade gut gelöst? Was kriegen wir schon im Zusammenleben gut
364 hin? (5) Kannst du ja einfach so mal an deinen Alltag denken. Wo denkst du so "Och, das find/
365 das klappt schon gut finde ich.". (3) Oder vielleicht fällt dir ja/ Ich glaube das ist leichter. Was
366 fällt dir zu: Was klappt gerade schlecht (..) beim Zusammenleben der Menschen untereinander?
367 (13) Ist jetzt Gesellschaft so das Problem dann eher oder? #00:12:52-6#
368
- 369 **Wanda** Ich weiß es nicht. ((lacht)) (.) #00:12:55-3#
370
- 371 **Interviewer** Okay, kein Problem. (5) Ich glaube, dann können wir zu dem Punkt eigentlich schon
372 kommen. (.) Wenn du/ (..) In was für einer Gesellschaft würdest du gerne in der Zukunft leben?
373 Alles wäre möglich. Wie sähe für dich so die perfekte Gesellschaft aus? (.) Was wäre dir da
374 wichtig? #00:13:19-0#
375
- 376 **Wanda** (.) Wenn alles möglich wäre? #00:13:20-8#
377
- 378 **Interviewer** //mhm// (bejahend) Alles. (3) Es gibt keine Grenzen. #00:13:25-4#
379
- 380 **Wanda** (9) ((lacht)) (12) #00:13:45-8#
381
- 382 **Interviewer** Ich habe auch schon da alles gehört, also/ #00:13:48-2#
383
- 384 **Wanda** Ich kann gerade gar nicht irgendwie. Ich weiß nicht. #00:13:50-4#
385
- 386 **Interviewer** Okay, also möchtest du sonst aufhören, oder? #00:13:52-2#
387
- 388 **Wanda** Ich (.) Nein. Keine Ahnung. ((lacht)) (..) #00:13:56-8#
389
- 390 **Interviewer** Nein, wie gesagt, wenn du sagst, dass das nicht ist, also/ Vielleicht sind die Fragen
391 gerade auch ein bisschen überfordernd. (..) Sonst überlege ich halt gerade (..) Ja. Sonst können
392 wir auch eigentlich echt (.) erstmal einen Schnitt machen. #00:14:13-2#
393

Appendix A30 Wanda T2

- 394 **Interviewer** Ansonsten/ Ich habe erstmal ein paar Fragen noch vom letzten Mal zum Lesen.
395 Also nicht zu dem, was du letztes Mal gesagt hast. Sondern manche haben Sachen zum Lesen
396 gesagt, wo ich gerne einfach wissen möchte, ob das bei euch anders ist oder ob das bei euch
397 gleich ist. Dann muss ich jetzt auch nicht mehr so viel reden. ((lacht)) (.) Falls irgendwann noch
398 meine Stimme einbricht, das war auch bei den anderen schon so, dass ich wie so ein fiepsender
399 Teenager im Stimmbruch klang. (.) Nur nicht irritiert sein, eigentlich sollte das nicht mehr
400 passieren. (.) Beim Lesen würde ich erstmal gerne wissen: Mit wem redest du eigentlich über
401 Bücher, die du gelesen hast? #00:00:32-2#
402
- 403 **Wanda** (..) Eigentlich so mit niemandem, weil/ ((lacht)) #00:00:37-2#
404
- 405 **Interviewer** //mhm// (bejahend) #00:00:37-7#
406
- 407 **Wanda** Keine Ahnung. Meine Eltern lesen nicht und/ Also meine Freunde halt auch nicht.
408 ((lacht)) #00:00:43-1#
409
- 410 **Interviewer** Okay. Also hast du einfach niemanden, mit dem du/ #00:00:45-6#
411
- 412 **Wanda** Nein. #00:00:45-7#
413
- 414 **Interviewer** Über Bücher redest. Ist kein Problem. Manche machen das. Ich habe halt von
415 manchen auch gehört, dass die Freunde es auch gar nicht machen. (.) Wem empfiehlst du
416 eigentlich Bücher, die du gelesen hast? #00:00:54-7#
417
- 418 **Wanda** Ich versuche es meine Freunden zu empfehlen, aber da sie auch wenig lesen, klappt
419 es meistens nicht so gut. ((lacht)) #00:01:00-5#
420
- 421 **Interviewer** Was für eine Art von Büchern lesen dann deine Freunde, wenn sie mal lesen?
422 #00:01:04-6#
423
- 424 **Wanda** (..) Meistens [Genre1 Freund_innen Wanda] und sowas. Also [Beschreibung von
425 Genre1 Freund_innen Wanda]. #00:01:10-8#
426
- 427 **Interviewer** Ist das auch etwas, was DU liest, oder ist das ganz anders? #00:01:13-5#
428
- 429 **Wanda** Eigentlich nicht. #00:01:14-5#
430
- 431 **Interviewer** //mhm// (bejahend) Ich kann mich zwar noch erinnern, was du letztes Mal gesagt
432 hast, aber trotzdem frage ich nochmal nach. ((lacht)) Und von wem bekommst du
433 Empfehlungen? #00:01:21-5#
434
- 435 **Wanda** (..) Eigentlich von Niemandem. #00:01:25-0#
436
- 437 **Interviewer** Okay, also ist das auch nicht, dass deine Freunde, die wenig lesen, dir mal was
438 empf/ #00:01:29-7#
439
- 440 **Wanda** Nein. #00:01:29-9#
441
- 442 **Interviewer** ((lacht)) (.) Du hast ja gesagt deine Eltern lesen eigentlich nicht. (.) Ich weiß noch
443 vom letzten Mal, dass du [Geschwisterteil] hast. [Liest Geschwisterteil] oder [liest
444 Geschwisterteil] nicht? #00:01:38-3#
445
- 446 **Wanda** [Geschwisterteil] ist [Eigenschaft Geschwisterteil], also/ ((lacht)) #00:01:39-7#
447
- 448 **Interviewer** Okay, [anonymisiert, da Kommentar zu Eigenschaft Geschwisterteil]/ #00:01:40-8#
449
- 450 **Wanda** Nein. ((lacht)) #00:01:41-1#

451

452 **Interviewer** Ich wusste nicht mehr, [anonymisiert, da Kommentar zu Eigenschaft
453 Geschwisterteil]. Deswegen/ (..) Jetzt eine andere Frage noch, das hatte nämlich eine gesagt:
454 Wissen deine Eltern eigentlich Bescheid darüber was für Bücher du liest oder interessiert die
455 das nicht? #00:01:54-6#

456

457 **Wanda** (..) Also sie VERSUCHEN eigentlich sich dafür zu interessieren, aber (..) meistens
458 vergessen sie das irgendwie. ((lacht)) #00:02:01-2#

459

460 **Interviewer** Okay. Aber sie versuchen es zumindest ab und zu? #00:02:04-1#

461

462 **Wanda** Ja. #00:02:04-4#

463

464 **Interviewer** Da hatte nämlich einfach jemand gesagt, ich weiß auch nicht mehr wer das war:
465 "Ja im Grunde interessiert meine Eltern gar nicht, was ich lese und die wissen auch gar nicht
466 was bei mir steht.". Deswegen wollte ich nur mal fragen, wie das bei euch anderen ist. (..) Jetzt
467 können wir über *Selection* reden/ #00:02:18-5#

468

469 **Wanda** Okay. #00:02:18-9#

470

471 **Interviewer** Jetzt kommen wir zum freudigen Part. Wie ist es eigentlich dazu gekommen, dass
472 du *Selection* gelesen hast? #00:02:23-0#

473

474 **Wanda** (..) Ja, also ich leihe mir ja immer Bücher aus der Bücherei aus/ #00:02:26-5#

475

476 **Interviewer** //mhm// (bejahend) #00:02:26-5#

477

478 **Wanda** Und keine Ahnung/ Mich hat das Cover irgendwie angesprochen. Dann habe ich mir
479 halt das hinten durchgelesen/ #00:02:31-9#

480

481 **Interviewer** //mhm// (bejahend) #00:02:31-9#

482

483 **Wanda** Ich weiß gar nicht, wie das heißt, eigentlich. ((lacht)) #00:02:33-7#

484

485 **Interviewer** Klappentext heißt es offiziell/ #00:02:35-3#

486

487 **Wanda** Genau. #00:02:35-6#

488

489 **Interviewer** Aber es ist ja nicht immer eingeklappt, also früher war es halt immer in der
490 Buchklappe. Da waren die dann noch so. Mittlerweile ist es hinten drauf. (..) Das weiß ich noch.
491 (..) Weißt du genau (..) warum du die gelesen hast? Also was hat dich da angesprochen?
492 #00:02:54-3#

493

494 **Wanda** Also ich fand es sehr interessant, also die Bücher. (..) #00:02:58-8#

495

496 **Interviewer** Also einfach der Klappentext an sich war schon interessant/ #00:03:00-7#

497

498 **Wanda** Ja. #00:03:00-9#

499

500 **Interviewer** Genug. Weißt du noch wann das in etwa war? #00:03:03-4#

501

502 **Wanda** (..) Nein. (..) #00:03:06-0#

503

504 **Interviewer** Aber also schon mehrere/ #00:03:07-5#

505

506 **Wanda** Ich habe jetzt/ Ein Jahr bestimmt. Aber ich habe glaube ich noch vor einem Monat
507 nochmal das erste Buch gelesen/ #00:03:12-1#

508

509 **Interviewer** //mhm// (bejahend) #00:03:12-1#

510

- 511 **Wanda** (.) Aber ansonsten. Also ja/ (.) #00:03:15-5#
512
513 **Interviewer** Nein, ich versuche das nur so ein bisschen einzuordnen, wie das dann praktisch
514 ist. Du hast ja jetzt mehrere hier gelesen. Weißt du womit du angefangen hast? Also mit welcher
515 Reihe hast du angefangen? Außer *Harry Potter*. #00:03:26-2#
516
517 **Wanda** (..) Ich glaube auch mit *Selection*. (.) #00:03:30-8#
518
519 **Interviewer** //mhm// (bejahend) Und was kam dann von den anderen? #00:03:32-9#
520
521 **Wanda** (.) Ich glaube danach *The Hunger Games*. Ich glaube *Maze Runner* kam relativ spät.
522 #00:03:38-7#
523
524 **Interviewer** //mhm// (bejahend) Und dann *Divergent* nach *The Hunger Games* oder hast du
525 auch zwischendurch die mal/ #00:03:43-0#
526
527 **Wanda** Ich weiß es gar nicht mehr. ((lacht)) #00:03:44-3#
528
529 **Interviewer** Du hast so viel, deswegen frage ich/ #00:03:45-9#
530
531 **Wanda** ((lacht)) #00:03:45-9#
532
533 **Interviewer** Lieber nochmal nach. ((lacht)) Und ich wollte halt nur einfach bei euch allen mal
534 gucken, wenn ihr mehrere gelesen habt, womit habt ihr eigentlich angefangen und zu gucken
535 ob das/ #00:03:53-2#
536
537 **Wanda** Also meistens wenn ich halt so eine Reihe anfangen oder so, dann lese ich das auch
538 erstmal zu Ende und nicht/ #00:03:58-4#
539
540 **Interviewer** Bevor du die nächste dann machst? #00:03:59-0#
541
542 **Wanda** Immer. #00:03:59-4#
543
544 **Interviewer** //mhm// (bejahend) #00:04:00-0#
545
546 **Wanda** Ja, genau. #00:04:00-4#
547
548 **Interviewer** Es sei denn, man kann es nicht vermeiden? (.) Also wenn das so lange dann dauert.
549 (.) Das haben wir auch/ Was gefällt dir eigentlich an *Selection* an diesen Büchern? #00:04:09-
550 3#
551
552 **Wanda** (..) Also/ ((lacht)) (3) Weiß ich gar nicht so genau. Also ich finde es halt einfach
553 interessant und ja/ (.) #00:04:19-6#
554
555 **Interviewer** Also die Handlung oder die/ #00:04:21-1#
556
557 **Wanda** Ja. #00:04:21-3#
558
559 **Interviewer** Die Charaktere? #00:04:21-7#
560
561 **Wanda** Also eigentlich alles so. (.) ((lacht)) #00:04:24-1#
562
563 **Interviewer** Diese Welt meist du dann? #00:04:25-3#
564
565 **Wanda** Ja. #00:04:25-6#
566
567 **Interviewer** Gibt es denn etwas, was dich stört? #00:04:27-4#
568
569 **Wanda** (.) Am Buch jetzt? (.) #00:04:30-9#
570

- 571 **Interviewer** Ja, allgemein. Also das Buch an sich ist ja eine große Sache. Also du kannst sagen
572 es gibt was an der Handlung, was dich stört, ein Charakter, der dich stört, (.) die Art, wie es
573 geschrieben ist. Ob dich da was stört/ #00:04:42-3#
574
- 575 **Wanda** Nein, eigentlich nicht. ((lacht)) #00:04:43-8#
576
- 577 **Interviewer** Also ist das ein gutes Gesamtpaket dann praktisch? (.) Was für Bücher möchtest du
578 gerne in Zukunft noch lesen? Hast du dir da schon was vorgenommen? #00:04:51-0#
579
- 580 **Wanda** (.) Nein. (.) #00:04:53-2#
581
- 582 **Interviewer** Also liegt noch nichts auf dem Nachttisch. (..) Ich würde jetzt ein bisschen über die
583 Charaktere in *Selection* reden. Wenn dir ein Name nicht einfällt/ #00:05:01-2#
584
- 585 **Wanda** Ja. #00:05:01-5#
586
- 587 **Interviewer** Beschreibe ihn ruhig, dann versuche ich den zu finden. #00:05:03-7#
588
- 589 **Wanda** Okay. #00:05:04-0#
590
- 591 **Interviewer** Wir hatten zum Beispiel mal jemand, der dachte, dass jemand ganz anders hieß.
592 Oder (.) sowas. Also von daher kann ich dir da super helfen. (.) Wenn du dir einen Charakter
593 aussuchen könntest: Mit wem würdest du gerne befreundet sein aus der *Selection* Reihe?
594 #00:05:16-9#
595
- 596 **Wanda** (..) Also ich mag schon America. Also/ (.) Ja, ich finde die ganz nett. ((lacht)) #00:05:25-
597 0#
598
- 599 **Interviewer** (..) Was würde so eure Freundschaft ausmachen? Worin siehst du eine gute
600 Freundin in ihr? #00:05:31-0#
601
- 602 **Wanda** (.) Also sie ist ja eigentlich ganz ehrlich würde ich mal so sagen/ #00:05:35-8#
603
- 604 **Interviewer** //mhm// (bejahend) #00:05:35-8#
605
- 606 **Wanda** (.) Und ja/ (.) #00:05:38-7#
607
- 608 **Interviewer** Gibt es sonst noch was, was du an ihr magst als Freundin/ #00:05:41-2#
609
- 610 **Wanda** Also sie (.) weiß nicht/ (5) #00:05:48-7#
611
- 612 **Interviewer** Was würde eure Freundschaft auszeichnen? Also zwischen euch beiden, was
613 gerade so nur für euch gilt und nicht für alle deine anderen Freunde? #00:05:56-9#
614
- 615 **Wanda** (.) Also ich glaube mir ihr kann man auch gut über so (.) Sachen reden und halt (..) weiß
616 nicht/ ((lacht)) #00:06:06-9#
617
- 618 **Interviewer** Also dass ihr offen über alles/ #00:06:08-0#
619
- 620 **Wanda** Ja. #00:06:08-2#
621
- 622 **Interviewer** Reden könntest meinst du dann? (.) Und wenn du die Möglichkeit hättest (.) einen
623 Charakter ins Jetzt hier mitzunehmen: Wen denkst du könnte die Welt am meisten gebrauchen?
624 Was für eine Art von Mensch? #00:06:20-8#
625
- 626 **Wanda** (7) Weiß ich irgendwie nicht. ((lacht)) #00:06:30-0#
627
- 628 **Interviewer** Kein Problem: Wenn du sagst wir brauchen keinen, dann/ Und wen kannst du am
629 wenigsten leiden? #00:06:35-0#
630

- 631 **Wanda** Celeste. #00:06:35-7#
632
633 **Interviewer** Ce/ Woran liegt das? #00:06:37-5#
634
635 **Wanda** Die ist einfach "Nee". ((lacht)) Ich (.) finde einfach/ Ich finde sie nicht okay. (.) #00:06:44-
636 2#
637
638 **Interviewer** Weißt du genau, was du an ihr/ Also was findest du an ihr nicht okay? #00:06:48-
639 8#
640
641 **Wanda** Ja, sie ist ja/ Wie soll ich das sagen/ so eine falsche Schlange. Also/ #00:06:52-6#
642
643 **Interviewer** //mhm// (bejahend) (.) #00:06:53-1#
644
645 **Wanda** Sie/ (.) Keine Ahnung. (.) #00:06:57-2#
646
647 **Interviewer** Was würdest du sagen macht sie so zur falschen Schlange? (.) Also welche Dinge,
648 die sie tut, würdest du sagen/ (.) führen dazu/ #00:07:04-0#
649
650 **Wanda** Also (.) Maxon gegenüber ist ja so (.) ganz freundlich und so/ #00:07:09-7#
651
652 **Interviewer** //mhm// (bejahend) #00:07:09-7#
653
654 **Wanda** Aber halt hinter den Kulissen ist sie halt/ (.) Geht sie auf die anderen los und so. (.)
655 #00:07:15-7#
656
657 **Interviewer** Welche anderen? Würdest du sagen auf alle anderen oder/ #00:07:18-1#
658
659 **Wanda** Ja, ich glaube schon, dass sie es (.) eher auf die niederen abgesehen hat? #00:07:23-
660 7#
661
662 **Interviewer** Aus niederen Kasten dann? #00:07:24-6#
663
664 **Wanda** Jaja. #00:07:24-8#
665
666 **Interviewer** Das Ganze dann. Gibt es auch etwas, was du an ihr gut findest? #00:07:28-7#
667
668 **Wanda** (..) Also sie ist sehr zielstrebig, aber/ #00:07:33-0#
669
670 **Interviewer** //mhm// (bejahend) #00:07:33-0#
671
672 **Wanda** (.) Als Persönlichkeit jetzt nicht. ((lacht)) #00:07:35-9#
673
674 **Interviewer** ((lacht)) Nein, ist gut. Und wenn kannst du am besten leiden? #00:07:39-0#
675
676 **Wanda** (3) Weiß nicht. ((lacht)) #00:07:43-4#
677
678 **Interviewer** Gibt ja viele. Also/ #00:07:44-7#
679
680 **Wanda** Ja. ((lacht)) Also ich mag/ (.) Keine Ahnung, ich mag schon viele. ((lacht)) #00:07:48-
681 7#
682
683 **Interviewer** Und wen am ehesten, wenn du dich entscheiden müsstest für einen? #00:07:52-
684 2#
685
686 **Wanda** (.) Ich mag Maxon, aber ja America ist halt auch (.) nett. ((lacht)) #00:07:58-3#
687
688 **Interviewer** //mhm// (bejahend) Sonst: Was findest du an Maxon gut? Was magst du an ihm?
689 #00:08:03-1#
690

691 **Wanda** Der ist halt auch sehr (.) nett und fürsorglich und er versucht halt jedem irgendwie (..) zu helfen. #00:08:11-6#
692
693
694 **Interviewer** //mhm// (bejahend) Ja, das kann ich sehen. Gibt es auch etwas, was du an ihm schlecht findest? #00:08:16-4#
695
696
697 **Wanda** (8) Weiß nicht. (.) #00:08:25-6#
698
699 **Interviewer** Also wenn dir nicht direkt was einfällt/ #00:08:26-7#
700
701 **Wanda** Nein. #00:08:26-9#
702
703 **Interviewer** Ist ja auch vollkommen okay. Können wir jetzt noch ein bisschen über America reden? Also bei mir steht hier Protagonistin, also bei *The Hunger Games* hätten wir dann über Katniss geredet/ #00:08:35-0#
704
705
706
707 **Wanda** Ja. #00:08:35-3#
708
709 **Interviewer** Deswegen reden wir jetzt noch ein bisschen über America. Was denkst du ist eigentlich America so in ihrem Leben wichtig? Wenn du so die Bücher im Kopf/ #00:08:42-9#
710
711
712 **Wanda** Also auf alle Fälle ihre Familie/ #00:08:45-4#
713
714 **Interviewer** //mhm// (bejahend) #00:08:45-4#
715
716 **Wanda** Und auch ihre Freunde. (..) #00:08:48-4#
717
718 **Interviewer** Wer würdest du sagen gehört zu ihrer Familie dazu? #00:08:51-1#
719
720 **Wanda** Also halt (.) ich glaube sie hat auch einen/ Sie hat einen Bruder, ja. ((lacht)) #00:08:54-5#
721
722
723 **Interviewer** Genau. #00:08:54-6#
724
725 **Wanda** Also ihre Schwester, ihr Bruder/ #00:08:56-8#
726
727 **Interviewer** Die kleine Schwester oder die größere? #00:08:58-8#
728
729 **Wanda** Die Kleine. #00:08:59-7#
730
731 **Interviewer** May dann. #00:09:00-3#
732
733 **Wanda** Ja, genau. (.) Ja. (.) #00:09:03-4#
734
735 **Interviewer** Und den kleinen Bruder oder den großen? #00:09:05-2#
736
737 **Wanda** Den kleinen. #00:09:06-1#
738
739 **Interviewer** Der kleine ist ja Gerald, oder wie er hieß. #00:09:07-6#
740
741 **Wanda** Ja, Gerad glaube ich. #00:09:08-8#
742
743 **Interviewer** Gerad, genau Gerad war das dann/ #00:09:10-3#
744
745 **Wanda** Ja. #00:09:11-0#
746
747 **Interviewer** Es gibt ja noch Kota. #00:09:11-8#
748
749 **Wanda** Ja, genau und (.) jetzt die ältere weiß ich nicht. Weil die haben sich ja von der Familie irgendwie abgeschottet und/ #00:09:17-0#
750

- 751
752 **Interviewer** //mhm// (bejahend) #00:09:17-0#
753
754 **Wanda** Und ich glaube nicht, dass sie jetzt noch viel mit denen zu tun hat und/ (.) Ich meine/
755 Na klar gehören sie irgendwie zur Familie, aber/ #00:09:22-5#
756
757 **Interviewer** Ja. #00:09:22-7#
758
759 **Wanda** Vielleicht nicht in erster Linie. (.) #00:09:24-9#
760
761 **Interviewer** Klar, das wird ja auch in den Büchern deutlich. Wie würdest du so beschreiben/
762 Wie sieht so dieses Familienleben aus? Wie findest du das? Ist das eher eine gute Familie oder
763 eine schlechte Familie? #00:09:33-3#
764
765 **Wanda** Also ich glaube sie haben schon ein relativ gutes Verhältnis alle zueinander. Halt
766 abgesehen von den älteren. (.) #00:09:39-0#
767
768 **Interviewer** //mhm// (bejahend) #00:09:39-5#
769
770 **Wanda** Und ja. (.) #00:09:41-0#
771
772 **Interviewer** Die halt ausgezogen sind/ #00:09:42-0#
773
774 **Wanda** Ja. #00:09:42-3#
775
776 **Interviewer** Meinst du dann. (.) Wie findest du das Verhältnis zwischen America und ihren
777 Eltern? Wie würdest du das beschreiben? #00:09:48-6#
778
779 **Wanda** (.) Also das Verhältnis zu ihren Vater ist ja eigentlich ganz gut und/ (.) Also ihre Mutter
780 will ja meistens/ Also/ ((lacht)) #00:09:58-2#
781
782 **Interviewer** //mhm// (bejahend) #00:09:58-2#
783
784 **Wanda** Es war ja auch ihre Idee, dass sie da mitmacht bei dieser ganzen Sache und/ (.) Aber
785 ich glaube sie hat ja auch eigentlich nur das beste für sie im Sinn und (.) eigentlich auch ein
786 gutes Verhältnis. (.) #00:10:09-6#
787
788 **Interviewer** Wie würdest du sagen ist das Verhältnis zwischen May und America? #00:10:13-
789 2#
790
791 **Wanda** (.) Auch ganz liebevoll würde ich sagen. #00:10:16-1#
792
793 **Interviewer** //mhm// (bejahend) Woran merkst du das? #00:10:17-4#
794
795 **Wanda** (.) Ja/ (..) Ich glaube im ersten Buch also halt/ halt/ ((lacht)) #00:10:25-3#
796
797 **Interviewer** ((lacht)) #00:10:25-8#
798
799 **Wanda** May hat ihr ja halt auch in Briefen geschrieben/ #00:10:27-9#
800
801 **Interviewer** //mhm// (bejahend) #00:10:27-9#
802
803 **Wanda** Und ja da kam das auch ganz gut zur Geltung. #00:10:30-7#
804
805 **Interviewer** Also durch diesen Briefverkehr/ #00:10:32-1#
806
807 **Wanda** Ja. #00:10:32-4#
808

- 809 **Interviewer** Den die miteinander haben? (.) Ich überlege gerade, ob ich noch wen vergessen
810 habe. Klar, Gerad ist ja relativ klein. (.) Gibt es etwas, was du in der Familie schlecht gelöst
811 findest? Was die nicht gut hinbekommen? #00:10:44-1#
812
- 813 **Wanda** (6) Wüsste ich so spontan nichts. ((lacht)) #00:10:51-7#
814
- 815 **Interviewer** Nein/ Und was findest du besonders gut gelöst in dieser Familie? #00:10:55-5#
816
- 817 **Wanda** (..) Also eigentlich hat da jeder seine eigene Rolle ja/ #00:10:59-9#
818
- 819 **Interviewer** //mhm// (bejahend) #00:11:00-0#
820
- 821 **Wanda** Und. (.) keine Ahnung. ((lacht)) #00:11:02-9#
822
- 823 **Interviewer** Wenn das deine Antwort ist, ist doch gut. Du hattest schon gesagt, dass America
824 so ihre Freunde wichtig sind. Wer würdest du sagen sind eigentlich ihre Freunde? #00:11:10-
825 5#
826
- 827 **Wanda** Marley und/ oder Marlee, keine Ahnung wie man das ausspricht. ((lacht)) #00:11:14-2#
828
- 829 **Interviewer** ((lacht)) Ja, ist/ #00:11:15-9#
830
- 831 **Wanda** Ja, ich/ (..) Maxon würde ich sagen. #00:11:19-7#
832
- 833 **Interviewer** //mhm// (bejahend) (5) Was zeichnet die Freundschaft zwischen Marlee und
834 America aus? #00:11:29-0#
835
- 836 **Wanda** (..) Ja, die/ (..) Sie wollte ja am Anfang nicht, dass sie da irgendwie mitmacht oder
837 gewinnt oder so. Und sie hat ja auch versucht dann SIE zu unterstützen. Also ja/ (.) #00:11:42-
838 1#
839
- 840 **Interviewer** Also America Marlee meinst du? #00:11:43-3#
841
- 842 **Wanda** Genau. (.) #00:11:45-3#
843
- 844 **Interviewer** Und daran merkt man, dass sich America praktisch für sie eingesetzt hat? Dass
845 das eine Freundschaft ist? (.) Was macht Marlee für America? Gibt es da auch so Sachen, wo
846 du sagst: Das ist Freundschaft? #00:11:55-8#
847
- 848 **Wanda** (..) Also die reden ja auch ganz oft miteinander und/ #00:12:00-5#
849
- 850 **Interviewer** //mhm// (bejahend) #00:12:00-6#
851
- 852 **Wanda** (..) Jetzt keine Ahnung. #00:12:03-5#
853
- 854 **Interviewer** Das ist ja auch schon etwas, wenn sie das mit den anderen nicht macht. Wenn du
855 den Eindruck hast, dass das der Fall ist, dann ist das ja auf jeden Fall (..) schon eine gute
856 Beobachtung. (.) Wie findest du die Freundschaft zwischen den beiden? Ist das eine gute
857 Freundschaft oder würdest du sagen eher eine schlechte? #00:12:16-9#
858
- 859 **Wanda** Ich glaube, das ist schon eine gute Freundschaft. (.) #00:12:19-6#
860
- 861 **Interviewer** Was wäre so der Grund, warum du sagst: Das ist gut. Woran merkt man das an
862 der Freundschaft zwischen den beiden? #00:12:25-3#
863
- 864 **Wanda** (5) Weiß ich nicht. #00:12:31-3#
865
- 866 **Interviewer** Okay. (..) Ich überlege gerade, wie ich ansetze/ Du hast ja jetzt auch noch/ Du
867 nennst ihn/ Ich habe ihn immer MAXon genannt, aber MaxON/ Klar macht Sinn mit der

- 868 Betonung. Wie würdest du die Freundschaft zwischen ihm und America beschreiben? Was
869 zeichnet die beiden aus? #00:12:46-5#
870
871 **Wanda** (.) Also (.) sie kann ja mit ihm sehr gut reden/ Also irgendwie redet sie die ganze Zeit.
872 ((lacht)) #00:12:53-1#
873
874 **Interviewer** Ja, aber das/ darum geht es ja in dem Buch. ((lacht)) #00:12:55-6#
875
876 **Wanda** (.) Ja, also, die sind ja auch ehrlich zueinander und (.) ja/ (.) #00:13:02-1#
877
878 **Interviewer** Was bedeutet für dich ehrlich sein in dieser Hinsicht? #00:13:05-2#
879
880 **Wanda** Also sie spricht ja auch mit ihm über ihre Gefühle/ #00:13:08-0#
881
882 **Interviewer** //mhm// (bejahend) #00:13:08-0#
883
884 **Wanda** Über ihre Familie, (.) auch über das Leben in ihrer Kaste und (.) ja/ (.) #00:13:14-1#
885
886 **Interviewer** Dass sie einfach über diese Themen mit ihm reden kann? Ist dass dann schon
887 etwas, was etwas ist? (..) Wie findest du die Freundschaft zwischen den beiden? #00:13:21-4#
888
889 **Wanda** (..) Etwas kompliziert. ((lacht)) #00:13:24-6#
890
891 **Interviewer** Was ist genau so kompliziert an den beiden? #00:13:27-0#
892
893 **Wanda** (.) Ja, weil sie war sich ja am Anfang ganz unsicher, ob sie/ #00:13:31-5#
894
895 **Interviewer** //mhm// (bejahend) #00:13:31-7#
896
897 **Wanda** Diese Freundschaft/ Diese Beziehung will und/ ((lacht)) (.) #00:13:36-3#
898
899 **Interviewer** Ist ja schon ein Hin und Her. ((lacht)) #00:13:38-3#
900
901 **Wanda** Ja. #00:13:38-6#
902
903 **Interviewer** Das ganze dann. (.) Du hast jetzt nicht Aspen genannt. Würdest du sagen, sie sind
904 nicht befreundet, oder/ #00:13:44-1#
905
906 **Wanda** Also (.) es ist auch wieder so eine komplizierte Sache. ((lacht)) (.) #00:13:47-9#
907
908 **Interviewer** Woran liegt es denn, dass du sagst, die sind eher nicht befreundet? #00:13:50-4#
909
910 **Wanda** (.) Sie waren ja zusammen, aber/ #00:13:52-8#
911
912 **Interviewer** //mhm// (bejahend) #00:13:52-8#
913
914 **Wanda** Er hat dann ja kurz (.) bevor der/ (.) Keine Ahnung. (.) #00:13:57-0#
915
916 **Interviewer** Ich/ #00:13:57-3#
917
918 **Wanda** Scheidung? ((lacht)) #00:13:58-1#
919
920 **Interviewer** Ja, sagen wir mal (.) er hat Schluss gemacht vor der Nominierung/ #00:14:02-2#
921
922 **Wanda** Ja. #00:14:02-4#
923
924 **Interviewer** Oder irgendwie sowas. #00:14:03-2#
925
926 **Wanda** Und das fand ich schon irgendwie hinterlistig. ((lacht)) (.) Ja, aber eigentlich hat er ja
927 auch nur das Beste für sie im Sinn, aber/ (.) #00:14:11-4#

- 928
929 **Interviewer** In/ (.) Woran würdest du das erkennen? Dass er/ #00:14:15-0#
930
931 **Wanda** Er wollte ja, dass sie die Chance hat (.) höher zu steigen/ #00:14:18-8#
932
933 **Interviewer** //mhm// (bejahend) #00:14:18-8#
934
935 **Wanda** Und (.) ja/ #00:14:20-5#
936
937 **Interviewer** Deshalb hat er das gemacht? #00:14:21-9#
938
939 **Wanda** Ja. #00:14:22-1#
940
941 **Interviewer** Ah, okay. Dass er eigentlich was besseres für sie wollte. Aber das belastet dann
942 die Freundschaft oder (.) was bezweckt das dann dieses/ (..) Ja, dass er sich von ihr trennt?
943 #00:14:34-8#
944
945 **Wanda** (.) Also sie lernt ja dank ihm Maxon kennen, aber (.) ich weiß nicht. ((lacht)) (5)
946 #00:14:46-8#
947
948 **Interviewer** Wie denkst du eigentlich hat sich America wohl ihre eigene Zukunft vorgestellt,
949 bevor die Selection war? Also bevor sie auch in diesem Casting war. #00:14:55-8#
950
951 **Wanda** (.) Also ich glaube schon, dass sie Musik machen wollte. Etwas in die Richtung und ja/
952 auch ihre Familie weiter unterstützen wollte. (.) #00:15:04-5#
953
954 **Interviewer** Und ihre eigene Zukunft? (..) Hast du das so eine Idee, was sie sich so vorgestellt
955 hat? #00:15:10-8#
956
957 **Wanda** (.) Nein. ((lacht)) #00:15:11-9#
958
959 **Interviewer** Nicht? Und (.) dann später, während sie in der Selection ist: Hat sich da was
960 verändert oder hat sie noch die gleichen Wünsche? (3) Das ist jetzt wieder nur dein Eindruck.
961 Es ist vollkommen alles richtig, was du denkst. Es ist jetzt nicht, dass ich irgendwie Wissen
962 abfrage, sondern/ #00:15:27-2#
963
964 **Wanda** Also ich/ (..) #00:15:29-6#
965
966 **Interviewer** Das ist ja eher eine Tendenz: Ist das wohl eher gleich oder hat sich eher etwas
967 verändert? #00:15:33-6#
968
969 **Wanda** (..) Weiß nicht. (.) #00:15:36-7#
970
971 **Interviewer** Kein Problem. (.) Jetzt kommen wir zu was anderem: Ich würde gerne allgemein
972 über Illéa reden. So diese Welt an sich. Wie wirkt eigentlich so Illéa auf dich? Wie empfindest
973 du dieses Königreich? #00:15:50-4#
974
975 **Wanda** (.) Also es ist geordnet würde ich mal sagen, aber es ist ja ungerecht, würde ich/ weil
976 (..) die unteren Kasten können ja eigentlich nichts dafür, dass sie/ #00:16:01-1#
977
978 **Interviewer** //mhm// (bejahend) #00:16:01-1#
979
980 **Wanda** Da so sind. Und ja/ (.) #00:16:04-4#
981
982 **Interviewer** Was findest du genau ungerecht außer dem Kastensystem? (.) Gibt es noch
983 weitere Dinge? #00:16:10-2#
984
985 **Wanda** Ja, das ist ja auch mit den Berufen so gewesen, dass man da nichts anderes machen
986 konnte, als das was einem zugeschrieben war. (.) #00:16:17-8#
987

- 988 **Interviewer** Über die Kasten dann? #00:16:18-6#
989
990 **Wanda** Genau. #00:16:18-9#
991
992 **Interviewer** Wie findest du leben so die Menschen miteinander (.) in Illéa? #00:16:24-2#
993
994 **Wanda** (.) Also/ (..) Also ich glaube schon, dass die höheren Kasten auf die unteren eben so (.)
995 nieder blicken, runter blicken, wasweißich/ ((lacht)) #00:16:35-2#
996
997 **Interviewer** Und innerhalb der Kasten? Was für einen Eindruck hast du da so bekommen? Wie
998 leben die Menschen da miteinander? #00:16:40-5#
999
1000 **Wanda** (.) Eigentlich ganz okay. ((lacht)) #00:16:44-4#
1001
1002 **Interviewer** (.) Also (.) da ist nichts, was anders ist als hier würdest du dann sagen? (..) Ist ja
1003 nur so dein Eindruck. #00:16:52-0#
1004
1005 **Wanda** ((lacht)) #00:16:52-0#
1006
1007 **Interviewer** Ich frage das halt einfach, weil ich selber noch keine Meinung dazu habe, wie ich
1008 das finde. (.) Gibt es etwas, was du in diesem Königreich gut gelöst findest? #00:16:59-4#
1009
1010 **Wanda** (..) Also/ (..) Ja, wie gesagt jeder hat seine Rolle und es ist auch nicht mehr so chaotisch.
1011 #00:17:08-3#
1012
1013 **Interviewer** //mhm// (bejahend) #00:17:08-3#
1014
1015 **Wanda** Aber (.) na ja/ ((lacht)) #00:17:11-5#
1016
1017 **Interviewer** Aber was ist dann das Problem dann daran, dass jeder seine Rolle hat? #00:17:14-
1018 7#
1019
1020 **Wanda** Weil (.) man dann ja nicht irgendwie/ Also man kann ja nur durch die Heirat oder so/
1021 #00:17:20-5#
1022
1023 **Interviewer** //mhm// (bejahend) #00:17:20-5#
1024
1025 **Wanda** Aufsteigen und das ist ja irgendwie auch ungerecht. (.) #00:17:25-0#
1026
1027 **Interviewer** //mhm// (bejahend) Das es eben nur darüber die Möglichkeit gibt. (..) Was findest
1028 du in Illéa besonders schlecht gelöst? Also was ist das Schlimmste, was die falsch machen in
1029 diesem Königreich? (7) Einfach, was dir so am ehesten einfällt. (.) Ist es dann vielleicht wirklich,
1030 dass die runter blicken, wie du gerade gesagt hast? Oder das Kastensystem? #00:17:50-5#
1031
1032 **Wanda** Also keine Ahnung. ((lacht)) (.) #00:17:52-5#
1033
1034 **Interviewer** Ist alles gleich schlimm für dich dann/ #00:17:54-1#
1035
1036 **Wanda** Ja. #00:17:54-4#
1037
1038 **Interviewer** In diesem System? Okay, das ist ja auch immer die Sache. Ich frage nur, wenn
1039 man sich entscheiden müsste und wenn du sagst, dass alles gleich schlimm ist, ist das natürlich
1040 genauso eine gute Antwort. (.) Du kannst dich ja vielleicht noch erinnern: Im letzten Band ging
1041 es ja ein bisschen auch so um die Rebellen noch mehr. (.) Und es gab ja auch am Anfang schon
1042 die Rebellen, die immer den Palast überfallen haben. Da würde ich jetzt zum Abschluss noch
1043 ein paar Sachen nachfragen, wie du das so empfunden hast. (.) Also erstmal: Du weißt ja
1044 vielleicht noch es gibt die Northern Rebels und die Southern Rebels. Kennst du auch noch die
1045 Unterschiede zwischen den beiden? #00:18:22-4#
1046
1047 **Wanda** (.) Ja, aber weiß nicht mehr welche welche sind. #00:18:25-8#

1048
1049 **Interviewer** Ist egal, sag was sie machen/ #00:18:27-3#
1050
1051 **Wanda** Also die einen wollen halt nur Zerstörung. (.) #00:18:31-6#
1052
1053 **Interviewer** Das sind die Southern Rebels. #00:18:32-9#
1054
1055 **Wanda** Genau. ((lacht)) (.) Ja und den anderen geht es eher ums Prinzip. ((lacht)) #00:18:36-
1056 8#
1057
1058 **Interviewer** Welches Prinzip? Was ist das Ziel von den Northern Rebels? Weißt du das noch?
1059 (..) Ich fand es auch nicht so klar, deswegen frage ich nochmal/ #00:18:45-2#
1060
1061 **Wanda** Weiß ich nicht mehr genau. #00:18:46-1#
1062
1063 **Interviewer** //mhm// (bejahend) (..) Was wäre denn für dich so allgemein außerhalb dieser
1064 Bücher Rebellion? Was stellst du dir darunter vor unter diesem Wort? #00:18:55-9#
1065
1066 **Wanda** (.) Dass man sich halt gegen/ (..) keine Ahnung/ Vorgesetzte oder so auflehnt. Also/ (.)
1067 #00:19:04-7#
1068
1069 **Interviewer** Also Auflehnung praktisch? #00:19:05-9#
1070
1071 **Wanda** Ja. ((lacht)) #00:19:07-1#
1072
1073 **Interviewer** (..) Welches Verhalten findest du in einer Rebellion richtig? Also wie darf man sich
1074 verhalten? #00:19:14-0#
1075
1076 **Wanda** (3) Also am besten nicht so gewalttätig. ((lacht)) #00:19:19-4#
1077
1078 **Interviewer** //mhm// (bejahend) (.) Und was wäre für dich dann falsches Verhalten? Also
1079 gewalttätig wäre dann ja falsch. Gibt es noch etwas anders, was man in einer Rebellion nicht
1080 machen sollte? #00:19:27-9#
1081
1082 **Wanda** (..) Weiß nicht. #00:19:30-8#
1083
1084 **Interviewer** Hast du eine spotane/ #00:19:31-5#
1085
1086 **Wanda** ((lacht)) #00:19:31-5#
1087
1088 **Interviewer** Nein, ist ja eine allgemeine Frage, deswegen können wir jetzt halt ein bisschen
1089 über die Rebellen in Illéa reden. (.) Warum entscheidet sich eigentlich America (..) gemeinsam
1090 mit den Rebellen zu arbeiten? Was sind so die Gründe dafür? #00:19:45-5#
1091
1092 **Wanda** (..) Also gewissermaßen ist es ja auch bei ihr (..) früher ähnlich gewesen, als sie in dem/
1093 also in der unteren Kaste war/ #00:19:54-6#
1094
1095 **Interviewer** //mhm// (bejahend) #00:19:54-6#
1096
1097 **Wanda** Und sie wollte ja/ Also (..) keine Ahnung, ob sie das wollte, aber (..) es wäre ja besser
1098 gewesen, wenn sie irgendwie/ (..) Ich weiß gerade gar nicht, was ich rede. ((lacht)) #00:20:04-
1099 4#
1100
1101 **Interviewer** Nein, das ist vollkommen gut. Mach ruhig weiter/ #00:20:06-5#
1102
1103 **Wanda** ((lacht)) #00:20:06-5#
1104
1105 **Interviewer** Ich glaube ich weiß schon, was du sagen willst. #00:20:08-8#
1106

- 1107 **Wanda** (.) Also gewissermaßen ist da ja auch eine Ähnlichkeit zwischen (.) den unteren Kasten
1108 und den Rebellen. (.) #00:20:16-7#
- 1109
- 1110 **Interviewer** Dass sie sich dann praktisch dort wiedererkennt? #00:20:18-6#
- 1111
- 1112 **Wanda** Ja. #00:20:19-1#
- 1113
- 1114 **Interviewer** //mhm// (bejahend) (..) Welche Gefahren hat es eigentlich für America zusammen
1115 mit diesen Rebellen zu arbeiten? Wie siehst du das? (.) Was könnte ihr passieren? #00:20:28-
1116 3#
- 1117
- 1118 **Wanda** (.) Also ich würde schon sagen, dass alleine von den Rebellen eine Gefahr ausgehen
1119 könnte/ #00:20:32-9#
- 1120
- 1121 **Interviewer** //mhm// (bejahend) #00:20:32-9#
- 1122
- 1123 **Wanda** (.) Ja aber auch halt vom/ (.) von der/ Keine Ahnung. ((lacht)) (7) #00:20:45-5#
- 1124
- 1125 **Interviewer** Welches Ziel haben eigentlich die Southern Rebels würdest du sagen? Von den
1126 Northern Rebels hast du ja schon gerade versucht das zu sagen. (.) Ist dafür dich klar geworden,
1127 was die eigentlich möchten? (4) Mir nicht so, deswegen frage ich dich. #00:21:00-8#
- 1128
- 1129 **Wanda** ((lacht)) (..) Weiß nicht, ich kann mich irgendwie nicht daran erinnern, falls ich da
1130 irgendetwas überlesen habe oder so. #00:21:06-9#
- 1131
- 1132 **Interviewer** Ich habe es auch nicht verstanden, gerade deswegen diese Frage. (.) Wie findest
1133 du eigentlich den Umgang der Northern Rebels mit ihren Gegnern? Also praktisch den
1134 Palastwache und anderen. Findest du das okay, oder ist das eher/ #00:21:19-1#
- 1135
- 1136 **Wanda** Nein, ich finde das viel zu krass. (.) #00:21:22-1#
- 1137
- 1138 **Interviewer** Was wäre denn besser zu lösen? (5) Also du kannst ja zum Beispiel auch sagen,
1139 was du zu krass fandest an den Northern Rebels. Was hätten sie nicht tun sollen? #00:21:34-
1140 2#
- 1141
- 1142 **Wanda** (6) Weiß nicht. (3) #00:21:43-5#
- 1143
- 1144 **Interviewer** Wenn du jetzt dir so das Ende des Buches anguckst: Wer würdest du eigentlich
1145 sagen sind die Gewinner und Verlierer dieser Rebellion? Es wurde ja der König getötet und
1146 Maxon ist ja jetzt König geworden. (.) Und am Ende so betrachtet: Wer würdest du sagen/ Wer
1147 ist ein Gewinner dieser Rebellion? (..) Und wer profitiert davon, dass es jetzt einen neuen König
1148 gibt? #00:22:05-4#
- 1149
- 1150 **Wanda** (.) Ja, ich meine/ (4) Also jeder hat ja während der ganzen Zeit etwas verloren/
1151 #00:22:14-7#
- 1152
- 1153 **Interviewer** //mhm// (bejahend) #00:22:14-7#
- 1154
- 1155 **Wanda** Und (.) ja/ (..) #00:22:19-0#
- 1156
- 1157 **Interviewer** Wer wäre für dich ein Verlierer dann? Das ist vielleicht leichter. (4) Weil du halt
1158 auch gesagt hast jeder hat etwas verloren. Sind dann alle Verlierer eigentlich? #00:22:29-5#
- 1159
- 1160 **Wanda** (.) Ich würde das schon so in die Richtung formulieren, aber/ (.) #00:22:34-8#
- 1161
- 1162 **Interviewer** Nein, das sind starke Wörter, das ist klar. Es geht ja eher dann um die Richtung.
1163 (.) Womit müssen dann eigentlich die Menschen am Ende der Rebellion leben/ Mit was für
1164 Konsequenzen? (3) Also in ihrer Zukunft. Was bedeutet jetzt diese Rebellion (..) für die
1165 Menschen? (3) Verändert sich etwas? Bleibt etwas gleich? #00:22:57-0#
- 1166

- 1167 **Wanda** Also ich würde schon sagen, dass sich (.) IRGENDETWAS verändern wird, aber (.) ich
1168 kann jetzt gerade überhaupt nicht irgendwie/ (.) #00:23:05-8#
1169
- 1170 **Interviewer** Würdest du sagen, dass irgendetwas gleich bleibt trotz das Maxon jetzt König
1171 geworden ist und nicht mehr/ Clarkson glaube ich heißt der. (4) Hast du dir noch nicht so die
1172 Gedanken gemacht/ #00:23:19-3#
1173
- 1174 **Wanda** Nein. #00:23:19-5#
1175
- 1176 **Interviewer** Was sich da jetzt verändert genau? (.) Wem geht es eigentlich am Ende besser (.)
1177 von den Charakteren (..) als am Anfang? (.) Wer würde dir da einfallen? #00:23:30-2#
1178
- 1179 **Wanda** (..) Kann ich mich nicht mehr erinnern. (.) #00:23:33-7#
1180
- 1181 **Interviewer** Geht es America besser (.) am Ende als am Anfang? #00:23:36-8#
1182
- 1183 **Wanda** (..) Ich würde schon sagen in gewisser Weise. (.) #00:23:42-4#
1184
- 1185 **Interviewer** Was/ Wo geht es ihr dann besser? (3) Es ist ja jetzt, dass sie Königin ist. Denkst
1186 du, dass das besser ist, oder/ #00:23:45-0#
1187
- 1188 **Wanda** Ja, schon, aber/ (..) weiß ich nicht. #00:23:55-5#
1189
- 1190 **Interviewer** Es ist eine schwierige Frage. (.) Geht es Marlee besser am Ende? #00:23:59-2#
1191
- 1192 **Wanda** (.) Ich weiß es gar nicht mehr. ((lacht)) #00:24:02-2#
1193
- 1194 **Interviewer** Nein, also weißt du nicht mehr, was sie dann macht? #00:24:03-8#
1195
- 1196 **Wanda** Nein. (.) #00:24:04-6#
1197
- 1198 **Interviewer** Und Maxon? Oder MaxON, ich kann das SO schlecht aussprechen? ((lacht))
1199 #00:24:09-0#
1200
- 1201 **Wanda** ((lacht)) (.) Ich glaube schon, dass es ihm auch relativ gut geht. (.) #00:24:13-3#
1202
- 1203 **Interviewer** Liegt das daran, dass nicht mehr sein Vater da ist oder dass/ #00:24:16-1#
1204
- 1205 **Wanda** Ja. #00:24:16-3#
1206
- 1207 **Interviewer** Er König ist? #00:24:16-8#
1208
- 1209 **Wanda** Keine Ahnung, beides irgendwie. (.) #00:24:18-6#
1210
- 1211 **Interviewer** //mhm// (bejahend) Okay, sonst wer fällt mir noch ein? Aspen! Genau, Aspen.
1212 Würdest du sagen, dass es ihm besser geht oder geht es ihm schlechter dann am Ende? (..) Er
1213 heiratet ja dann Lucy, so wie ich das mitbekommen habe? #00:24:29-0#
1214
- 1215 **Wanda** (.) Also ich glaube schon, dass er halt glücklich ist, aber ja/ (..) #00:24:36-5#
1216
- 1217 **Interviewer** Trotzdem ist es jetzt nicht sehr viel besser als vorher dann? (..) Jetzt wenn du in
1218 diesem Buch leben würdest während der Zeit: (.) Könntest du dir vorstellen auch an dieser
1219 Rebellion teilzunehmen oder eher nicht? #00:24:50-9#
1220
- 1221 **Wanda** (.) Also ich glaube der Gedanke daran ist eigentlich ganz okay. Aber ich glaube nicht,
1222 dass ich mich so etwas trauen würde. (.) #00:24:58-3#
1223
- 1224 **Interviewer** Also du meinst die ART ist nicht das/ was dich eher abschreckt? (.) Was findest du
1225 an diesem Gedanken okay? #00:25:03-3#
1226

- 1227 **Wanda** Ja, weil (.) ((lacht)) (4) #00:25:09-8#
1228
1229 **Interviewer** Die haben ja schon ein Ziel die Rebellen gehabt. Das würdest du dann
1230 unterstützen? (.) Würdest du eher die Northern Rebels- oder die Southern Rebels
1231 unterstützen? #00:25:16-2#
1232
1233 **Wanda** (.) Welche waren nochmal/ #00:25:17-9#
1234
1235 **Interviewer** Die Southern Rebels, waren ja die, die Zerstörung praktisch wollten/ des
1236 Königreichs. Und die Northern Rebels wollte ja praktisch nur dieses Tagebuch finden von
1237 Gregory Illéa. (.) Und wollte ja, dass der König wechselt. Dass Maxon König wird und nicht mehr
1238 Clarkson. (.) Würdest du dann eher die Northern- oder die Southern/ #00:25:33-8#
1239
1240 **Wanda** Eher die Northern. (.) #00:25:35-3#
1241
1242 **Interviewer** //mhm// (bejahend) (3) Jetzt noch zum Abschluss zur Zukunft: (.) Wie stellst du dir
1243 das eigentlich vor/ Was passiert nach diesen Büchern so? (..) Hast du dir da schon mal überlegt,
1244 was dann weiter passiert mit America und Maxon oder/ #00:25:51-6#
1245
1246 **Wanda** Nein, ich habe jetzt auch nicht das vierte Buch oder so/ #00:25:54-7#
1247
1248 **Interviewer** Nein, musst du ja nicht. Das ist auch nicht erklärt, was dazwischen passiert.
1249 #00:25:58-0#
1250
1251 **Wanda** Okay. #00:25:58-3#
1252
1253 **Interviewer** Deswegen wollte ich da auch nur mal nachfragen. (.) Sonst zum Abschluss die
1254 Frage noch: Was wäre wohl eigentlich passiert, wenn nicht in diesem Buch rebelliert worden
1255 wäre? (.) Wie wäre es dann wohl weitergegangen? (.) Es gab ja diesen Anschlag/ (.) Und wie
1256 hättest du dir sonst vorgestellt, dass das Buch geendet hätte, wenn nicht die Rebellen diesen
1257 Anschlag gemacht hätten? #00:26:20-8#
1258
1259 **Wanda** Also der König würde dann ja noch leben und/ (..) ich weiß nicht. #00:26:26-8#
1260
1261 **Interviewer** Würde es den Menschen dann besser gehen, wenn nicht rebelliert worden wäre
1262 oder schlechter eher/ #00:26:30-8#
1263
1264 **Wanda** Ich würde schon sagen, dass Maxon ein besserer König wäre, aber/ (.) trotzdem.
1265 ((lacht)) (.) #00:26:36-1#
1266
1267 **Interviewer** Weißt du nicht genau, was er genau anders machen würde? #00:26:38-3#
1268
1269 **Wanda** Nein, irgendwie nicht. ((lacht)) #00:26:40-0#
1270
1271 **Interviewer** //mhm// (bejahend) (..) Was wäre schlechter gewesen, wenn noch der alte König
1272 länger regiert hätte? (8) Ich habe mir selber die Frage auch noch nicht gestellt, deswegen/ (4)
1273 Ansonsten/ Hast du eine Vorstellung, wie es America wohl weitergehen wird nach diesen
1274 Büchern? #00:27:08-0#
1275
1276 **Wanda** (.) Also ich glaube schon, dass es ihr ganz am Ende eigentlich ganz gehen sollen/
1277 würde. ((lacht)) (.) Ja. (.) #00:27:17-7#
1278
1279 **Interviewer** Und wie stellst du dir so genau ihre Zukunft als Königin vor? Was wird sie wohl
1280 machen? #00:27:22-8#
1281
1282 **Wanda** Also es ist schon eine große Verantwortung, aber ich glaube sie wird sich für alle ganz
1283 gut einsetzen. #00:27:28-5#
1284
1285 **Interviewer** //mhm// (bejahend) Woran liegt das, dass du dieses Gefühl hast? Was siehst du in
1286 ihr, dass sie das kann? #00:27:32-4#

1287

1288 **Wanda** (.) Sie ist ja auch eine sehr starke Persönlichkeit und/ (..) #00:27:37-7#

1289

1290 **Interviewer** Was findest du an ihr genau stark so, dass du sagst so/ (.) Welche Eigenschaften
1291 gehören dazu, dass sie eine starke Persönlichkeit hat? (4) Also du meinstest ja schon, dass sie
1292 sehr nett ist, dass sie auch weiß/ #00:27:50-2#

1293

1294 **Wanda** Ja. #00:27:50-4#

1295

1296 **Interviewer** Was sie möchte. Was gehört noch so dazu? #00:27:52-2#

1297

1298 **Wanda** (3) Weiß ich jetzt nicht. (.) #00:27:55-9#

1299

1300 **Interviewer** Nein? Okay. (.) Sonst wären dann durch. Vielen Dank! #00:27:59-2#

Appendix B

Questionnaire

Fragebogen: Dystopien für Kinder und Jugendliche von Moritz Brünger²⁹

Schule:

Klasse:

Name:

Alter:

Geschlecht:

Datum:

Welche der folgenden Bücher oder Filme hast du gelesen oder gesehen?

	Buch	Film
Die Auserwählten (Maze Runner) von James Dashner		
Teil 1: Im Labyrinth	<input type="checkbox"/>	<input type="checkbox"/>
Teil 2: In der Brandwüste	<input type="checkbox"/>	<input type="checkbox"/>
Teil 3: In der Todeszone	<input type="checkbox"/>	<input type="checkbox"/>
Die Bestimmung (Divergent) von Veronica Roth		
Teil 1: Die Bestimmung (Divergent)	<input type="checkbox"/>	<input type="checkbox"/>
Teil 2: Tödliche Wahrheit (Insurgent)	<input type="checkbox"/>	<input type="checkbox"/>
Teil 3: Letzte Entscheidung (Allegiant) [Teil 1 und/oder 2]	<input type="checkbox"/>	<input type="checkbox"/>
Selection von Kiera Cass		
Teil 1: Selection	<input type="checkbox"/>	<input type="checkbox"/>
Teil 2: Die Elite	<input type="checkbox"/>	<input type="checkbox"/>
Teil 3: Der Erwählte	<input type="checkbox"/>	<input type="checkbox"/>
Teil 4: Die Kronprinzessin	<input type="checkbox"/>	<input type="checkbox"/>
Die Tribute von Panem (The Hunger Games) von Suzanne Collins		
Teil 1: Tödliche Spiele (The Hunger Games)	<input type="checkbox"/>	<input type="checkbox"/>
Teil 2: Gefährliche Liebe (Catching Fire)	<input type="checkbox"/>	<input type="checkbox"/>
Teil 3: Flammender Zorn (Mockingjay) [Teil 1 und/oder 2]	<input type="checkbox"/>	<input type="checkbox"/>
Harry Potter von Joanne K. Rowling		
Teil 1: Harry Potter und der Stein der Weisen	<input type="checkbox"/>	<input type="checkbox"/>
Teil 2: Harry Potter und die Kammer des Schreckens	<input type="checkbox"/>	<input type="checkbox"/>
Teil 3: Harry Potter und der Gefangene von Askaban	<input type="checkbox"/>	<input type="checkbox"/>
Teil 4: Harry Potter und der Feuerkelch	<input type="checkbox"/>	<input type="checkbox"/>
Teil 5: Harry Potter und der Orden des Phönix	<input type="checkbox"/>	<input type="checkbox"/>
Teil 6: Harry Potter und der Halbblutprinz	<input type="checkbox"/>	<input type="checkbox"/>
Teil 7: Harry Potter und die Heiligtümer des Todes [Teil 1 und/oder 2]	<input type="checkbox"/>	<input type="checkbox"/>

²⁹ This Questionnaire is presented according to its original content. The format is different in order to create a consistent style in the appendix.

Appendix C

Interview guides

Appendix C1 Interview guide T1

Aufklärung über Einverständniserklärung³⁰

Pseudonym

Welches möchtest du haben?

Lesen

Wie oft liest du Bücher in der Woche?

Wie lange liest du meistens?

Was liest du gerne?

Was sind deine Lieblingsbücher? Lieblingsautoren?

Welche Art von Büchern liest du gerne?

Hast du ein Lieblingsgenre?

Jetzt

Was ist dir in deinem eigenen Leben wichtig?

Zukunft

Wie stellst du dir deine Zukunft vor?

Was machst du?

Was machen deine Freunde, deine Familie?

Wie sieht die Welt aus?

Gesellschaft jetzt

Wie findest du die derzeitige Gesellschaft, in der du lebst?

Was findest du in der derzeitigen Gesellschaft gut gelöst/gemacht?

Was findest du in der derzeitigen Gesellschaft schlecht gelöst/gemacht?

Gesellschaft Zukunft

In was für einer Gesellschaft möchtest du in der Zukunft leben?

Was ist dir wichtig?

Was ist dir nicht so wichtig?

Vor welchen Herausforderungen und Probleme steht die Welt, damit diese Gesellschaft

Wirklichkeit werden könnte?

Nächstes Interview

Über welche Dystopie möchtest du gerne im nächsten Interview mit mir reden?

Appendix C2 Interview guide T2

Aufklärung über Einverständniserklärung³¹

Pseudonym

Wie soll dein Pseudonym lauten?

³⁰ This Questionnaire is presented according to its original content. The format is different in order to create a consistent style in the appendix.

³¹ This Questionnaire is presented according to its original content. The format is different in order to create a consistent style in the appendix.

Nachfragen zum Lesen

Mit wem redest du über die Bücher, die du gelesen hast?

Wem empfiehlst du Bücher, die du gelesen hast? Von wem bekommst du Empfehlungen?

Was lesen deine Freunde für Bücher? Was lesen deine Geschwister/Eltern für Bücher?

Inwiefern wissen deine Eltern Bescheid darüber was du liest?

Welche Bücher möchtest du in Zukunft noch lesen?

Allgemein zum Lesen von Dystopien

Wie ist es dazu gekommen, dass du diese Bücher gelesen hast?

Wann hast du damit angefangen?

Wenn mehrere Dystopien gelesen: Womit hast du angefangen? Wann last du die Nächste(n)?

Was gefällt dir an diesen Büchern? Was gefällt dir nicht an diesen Büchern?

Charaktere

Mit welchem Charakter würdest du gerne befreundet sein? Warum gerade er/sie?

Wenn du einen Charakter ins Jetzt mitnehmen könntest, wer wäre es? Wen könntest du oder wie Welt gut gebrauchen?

Wer ist dein Lieblingscharakter? Was findest du an ihr/ihm gut und was schlecht?

Welchen Charakter kannst du am wenigsten leiden? Was findest du an ihr/ihm gut oder schlecht?

Protagonistin

Was ist der Protagonistin in seinem/ihrem Leben wichtig?

Wie sieht ihr Familienleben aus?

Wie findest du ihre Familie? Was ist dort gut, was ist schlecht?

Wer sind ihre Freunde?

Was zeichnet diese Freundschaften aus? Wie findest du diese Freundschaften?

Wie stellt sich die Protagonistin ihre Zukunft vor?

Und wie stellst du dir ihre/seine vor?

Gesellschaft Dystopie

Wie sieht die Welt in deiner Lieblingsdystopie aus? Wie empfindest du diese Welt?

Was macht die Gesellschaft in der Dystopie aus?

Was findest du in der dystopischen Gesellschaft gut gelöst/gemacht?

Wenn du eine Sache aus der Gesellschaft in unsere jetzigen mitnehmen könntest, was wäre es?

Was findest du in der dystopischen Gesellschaft schlecht gelöst/gemacht?

Was ist das Schlimmste, was in dieser Gesellschaft falsch gelöst ist?

Rebellion

Was ist für dich Rebellion? Was stellst du dir darunter vor? Was heißt es für dich zu rebellieren?

Welches Verhalten findest du in einer Rebellion richtig oder falsch?

Rebellion Dystopie

Warum entscheidet sich die Protagonistin an der Rebellion teilzunehmen?

Welche Gefahren hat es in dieser Dystopie zu rebellieren?

Welches Ziel oder Absicht haben Rebellen in der Dystopie?

Wie findest du den Umgang der Rebellen mit ihren Gegnern? Was wäre besser zu lösen?

Wer sind die Gewinner und Verlierer der Rebellion?

Mit welchen Konsequenzen müssen die Gewinner und Verlierer leben?

Wem geht es besser? Wem geht es schlechter?

Könntest du dir vorstellen an der Rebellion teilzunehmen, wenn du in dieser Welt leben würdest?

Weshalb kannst du es dir vorstellen? Weshalb nicht?

Dystopie Zukunft

Wie stellst du dir die Zukunft nach diesen Büchern vor? Was denkst du wird wohl passieren?

Und wie stellst du dir die Zukunft deines Lieblingscharakters vor?

Was wäre wohl passiert, wenn in diesem Buch nicht rebelliert würde?

Wäre wäre besser geworden? Was wäre schlechter geworden?