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THE HUNGER GAMES IN BOSNIAN-HERZEGOVINIAN CONTEXT: THE STUDY OF THE EFFECT OF YOUNG ADULT DYSTOPIAN LITERATURE ON HIGH-SCHOOL STUDENTS

This paper examines, based on Suzanne Collins' *The Hunger Games*, the students' perception of contemporary issues, society and dominant ideologies within the context of Young Adult (YA) Dystopian literature from the viewpoint of reception theory. The last decade has seen a great rise in the popularity of this subgenre, with *The Hunger Games* trilogy as the most popular amongst Bosnian-Herzegovinian youth who have been lured by the success of both the trilogy and the film adaptations. Technological advances of the 21st century have proven to be profoundly influential on our society, particularly on high-school students, whose reality is shaped by great dependence on social networks and modern tools of entertainment and communication. Dystopian literature in general, the subgenre of Young Adult Dystopian literature in particular, is a reflection of contemporary fears of post-apocalyptic changes of the "status quo". Therefore, the analysis of Bosnian-Herzegovinian high-school students' reflections on YA Dystopian literature is vital for understanding their perception of contemporary social, political and cultural issues on the example of *The Hunger Games*. Reception theory offers the possibility to study ideological and hegemonic discourses within dystopian fiction from the students' viewpoint and gives us an insight into the phenomenon of the appeal of YA Dystopian literature.

Keywords: Young Adult, Dystopian Literature, *The Hunger Games*, oppression, resistance

1. INTRODUCTION

Motivating students to read is one of the daily struggles we experience as English literature teachers. While some students are enthusiastic readers, often there are those who have never read a complete novel in their lives or who grapple with the challenge of completing a classic novel. Hence, a novel that has the ability to grasp the attention of young adult readers is a powerful novel. Consequently, the launch of Suzanne Collins' *Hunger Games* trilogy (2008-2010) caught our attention as we once again witnessed a surge of attention towards reading and interest in dystopian narratives.

We find *The Hunger Games* phenomenon particularly interesting in that Katniss, a heroine, appeals to both female and male readers. In our experience, we have seen male readers generally drift towards heroes, making personal connections to these literary characters. Katniss' character, in addition to the novels' bleak dystopian setting and fascinating plot, creates a well-rounded storyline that captivates young adult readers in an emotional reading experience.

The survey helped us understand what literary elements appeal to young adult readers. The fast-paced plot and action attract readers seeking adventure, yet the romantic love triangle appeals to those who are sensitive at heart. Moreover, the themes of the novels are relevant to topics we discuss in class. *The Hunger Games* trilogy presents the themes of identity and change with a strong emphasis on morality and ethics. Encouraging students to be responsible individuals is an important part of our job, and we feel that this trilogy provides our students with the inspiration to think beyond themselves and look at the roles they can play within our society.

2. YOUNG ADULT DYSTOPIAN LITERATURE: THE GENRE IN CONTEXT

Defining Young Adult (YA) literature proves to be a very difficult task; this is a very dynamic field, reflecting on constant societal and cultural changes. YA literature has a very rich history, although the genre has in the past been marginalised. In common use since the late 1960s, YA literature refers to the realistic works of fiction addressing issues of interest to pre-teen and teen readers. Adolescents' interest in the genre is mainly ascribable to the amount of sexuality and sexual development that comprise a fair amount of the storyline. Adolescents play a crucial role in western culture, particularly teenage girls who are the true embodiment and the primary target of the consumer society.

The point of change for the increase in popularity of YA literature has been the somewhat unexpected popularity of the *Twilight* saga, followed by *The Hunger Games* trilogy. Nevertheless, according to Thomas, for YA there is still a great amount of work to be done in order to overcome the stigma of mere formulaic fiction as

critics occasionally deride speculative fiction—an umbrella term used to refer to a range of genres, including science fiction (SF), fantasy, utopian and dystopian fiction—as genre fiction with the result being that they dismiss it as a form of superficial entertainment. The cultural expectations that have historically accompanied young adult literature—namely, that it must perform a didactic function—coupled with its status as a commodity, subject it to additional stigmas and mischaracterizations. (2013: 146)

In *Young Adult Literature: From Romance to Realism* Michael Cart weighs between the usage of different terms for identifying the audience, suggesting, amongst others teen, juvenile and adolescent in lieu of young adult. He also explains how, in the publishing industry, teen and YA readers are defined as being approximately between twelve and eighteen years old, while *new adult* signifies readers between the ages of eighteen and twenty-five (Cart 2011: 3). Cole defines YA literature by the following attributes:

- The protagonist being a young adult
- The story told from the perspective of a young adult
- The story written from the perspective of a young adult
- Containing issues of coming-of-age that are relevant to young adults
- The story marketed to young adults
- The story chosen by young adults to read (Cole 2011).

YA fiction often portrays the coming-of-age plot highlighting the transformation of an individual from child to adult. Reader identification with the character is required: s/he must negotiate the emotional and mental consequences of the decisions made by the protagonists. The transformation of the protagonist, best visible in the increased self-esteem, is indicative of the process of challenging social constructions, setting a base for the relationship between the society and individual. Young adults, especially female, will often continue to negotiate their position in society. YA novels are depicting relationships and decision making scenarios that “illustrate different viewpoints and portray characters involved in realistic problem solving” that appeal to broader audiences (Alsop 2010: 13). Reader response and the transaction between

reader and text surrounding issues of individual and social transformation could help teens and adults understand how their “individual experiences fit into a larger sociocultural context” (Alsop 2010: 13).

YA dystopian and utopian literature has been produced for a variety of reasons, having a wide range of effects, from engaging the attention of readership to socio-political topics to commercial reasons. For example, YA novels, particularly dystopian, are made into movies (*The Hunger Games*, *Host*, *Warm Bodies*). When audiences enjoy the movies, they seek to read more from the particular genre. Movies are not the only areas of convergence; television series, computer games (both interactive and static), fan fiction sites on the Internet, and commercial goods also operate as sites for convergence. Convergence also occurs between those who engage with the content such as in the case of this study, adults and adolescents.

The recent box-office successes of both the *Divergent* (2011) and *The Hunger Games* series have introduced the books through other media outlets to more people¹. The readers of YA utopian literature must contemplate issues of social organisation, they are encouraged to question the role of the individual and the meaning of freedom, while learning about the government and contemplating the possibility of improving the society. Through questioning the fictional societies, the readers are invited to examine and criticise their own society. The burden of changing society is always the responsibility of young adults who are confronting the adult world in an attempt to prove themselves. Utopian literature encourages the readers to critically assess their society, preparing them for political action. Oftentimes, a fictional encounter with another culture urges the readers to question their own reality, a reflection that sometimes will take the form of social criticism or satire. A utopian society most likely has solved some of the problems troubling the reader’s society; otherwise, it can provide the reader with the necessary teachings concerning the possible improvements of his/her society.

Hintz and Ostry notice how utopias prevail in children’s literature, while dystopias are more common in YA literature (2003: 9). While adolescence presents a traumatic personal and social breakthrough, childhood is a time of paradisiac experiences rarely including individual or collective suffering. Adolescents recognise the failures of their society and attempt to change the boundaries of their worlds, traditionally including the loss of childish innocence. Psychologically, there are very close ties between

¹ The first movie of the *Divergent* series had the gross profit of \$150,947,895, whereas the third *Divergent: Allegiant* only \$66,184,051, which left the production company in a somewhat problematic situation, as the final installation should be made, but will most likely be not as lucrative as originally expected (Box Office Mojo 2016).

adolescence and dystopia; on the verge of adulthood, as teenagers desire more power and authority, they are however unable to attain it. Additionally, utopian and dystopian writing has a strong didactic role; it teaches children about social organisation. Moreover, “utopian literature encourages young people to view their society with a critical eye, sensitizing or predisposing them to political action” (Hintz and Ostry 2003: 7). This can be easily translated to dystopian literature, even on a more intense scale. This kind of literature also enables readers to “focus on how society might change for the better” and reveals how “class systems come under much scrutiny” (Hintz and Ostry 2003: 8). Dystopias thrive on social injustice, allowing for enjoyment of the minority at the expense of the majority and *The Hunger Games* trilogy is an epitome of such a viewpoint. It is precisely the exposure to these types of texts that enables readers to recognize the inequality in their own communities and lead them into finer understanding of the exploitation of developing nations by the industrialized world.

Thus, the idea of a crumbling society is not a brand new one; it is a recurrent theme that has existed since the 18th century (e.g. *Gulliver's Travels* 1726). Dystopia, much like utopia, is a fictional society but it is turned upside down with extremely difficult life conditions normally set some time in the future. Dystopias are frequently written as warnings, or as satires, showing current trends extrapolated to a nightmarish conclusion. Bradford et al. state that “by the end of the twentieth century the field had expanded to include narratives reflecting the different assumptions about the world following the enormous geo-political shifts set in train at the end of the 1980s” (2008: 117). By presenting the worst-case scenario, dystopian novels attempt to criticize current social trends, political systems and human follies. Nevertheless, what quite often happens with YA dystopias is that the young readers fail to grasp the irony and instead identify with the ideology the protagonists are attempting to overthrow².

3. READING THE HUNGER GAMES WITHIN THE BOSNIAN-HERZEGOVINIAN CONTEXT

Dystopian literature describes fictional societies presented as significantly worse than our reality. It is often born out of a reaction against national, social, environmental or

² A simple Google search can provide an abundance of examples of adolescent readers failing to grasp the criticism of the dystopian (and our) society. For example, a test which determines which faction an individual would belong to (Which ‘Divergent’ Faction Are You? 2015) or a quiz which determines which Tribute you would be (Which Hunger Games Tribute Would You Be? 2015).

technological issues, ranging between the hopeful and pessimistic, militant and pacifistic. Although each YA dystopian novel has its own political and aesthetic orientation, we can distinguish particular themes in the genre that reflect on the central issues and concerns of the contemporary world and are transferred onto dystopian landscape. Most of the novels analysed are not one-dimensional, there is an abundance of overlapping when it comes to the themes present.

The novel *The Hunger Games* is a portrait of a dystopian future of a world that has been ravaged by an environmental apocalypse, war and rebellion, and replaced by Panem, a country consisting of the Capitol city (the seat of power) and twelve outlying and suffering districts. The first novel of the trilogy mostly takes place within the Hunger Games, a manufactured space where sixteen-year-old Katniss Everdeen has to rely on nature to outwit the Capitol that is dependent on technology. Though in its essence a classical tale of the antagonism between the rich and the poor, as the Districts suffer in poverty while attempting to produce goods necessary for the Capitol to flourish in its glory, *The Hunger Games* trilogy is a narrative that presents a protagonist who is capable of disseminating the dystopian society she is an integral part of and, in this process, reveal the inadequacies of the reader's reality.

This study required a novel that has achieved a wide public acclaim, but that also has the necessary literary qualities for encouraging consequential debates in a high-school setting. The novel in question not only met the necessary criteria, it also proved to be very useful for contextualisation in the Bosnian-Herzegovinian setting. As we live in troubled times, with rising concerns about the economy, ethnic conflict, terrorism, an additional factor of social context is emerging in a primary concern about the uncertain future that lies ahead. The fate of our society and our culture will rest in the hands of the next generation; it follows, therefore, that YA dystopian literature can be a suitable and useful vehicle for communicating adult fears and worries about that future.

By examining the dystopian genre in general and YA dystopian literature in particular, we interrogated what Suzanne Collins' *The Hunger Games* is communicating to young adults about the society. While YA dystopian fiction has experienced rapid growth over the past three decades, dystopia as a literary genre has evolved throughout the twentieth century and positioned itself outside of science fiction and fantasy. YA dystopian literature has emerged as a cultural and literary phenomenon which offers glimpses of a bleak future but always with the children's literature convention of offering a necessary glimmer of hope. We focused on the dystopian novel because the Bosnian contemporary society has a negative view of the potential

of youth as the future of the society and the dystopian setting offers a tension between fear for the future and hope for change.

In examining the representation of society in *The Hunger Games*, this study interrogated whether this dystopian novel calls for a radical change in the way that young readers in Bosnia and Herzegovina think about the society. So, is the representation of society in the novel optimistic or pessimistic? This study began to fill the gap in criticism on YA dystopian literature through the socio-critical lens.

4. FOCUS AND PURPOSE OF THE STUDY

We have decided to focus on Suzanne Collins' *The Hunger Games* (2008), the first novel of the trilogy, because it is written for young adult readers, a reading audience that we work with on a daily basis. Furthermore, the novel has inspired a fan culture and has gained popularity with each film release. Issues such as identity and change are still relevant in adulthood, and Collins does an effective job of addressing these issues in her novel. Tuzla public library has witnessed a significant surge in interest of the young adult readership for the genre of YA dystopia. Based on the library registry records, we have distinguished *Hunger Games* trilogy as the most popular amongst the high-school students of the Tuzla Canton.

One of the reasons *The Hunger Games* appeals to a wide audience of readers is its flexibility in terms of genres. While it is rooted in dystopian literature, the storyline draws upon elements of multiple genres. Pharr and Clark explain that *The Hunger Games* can read as “a war story that is as well an antiwar treatise, a romance that is never undeservedly romantic, a science fiction adventure that also serves as grim social satire, an identity novel that is compellingly ambivalent about gender roles, and—like other great epics—a tragedy depicting the desperate human need for heroes and the terrible cost of heroism” (2012: 9). Collins provides a multi-faceted story, with various elements targeting a wide spectrum of readers.

Key questions guiding this study included:

1. Why is dystopia so appealing to young adults in Bosnia and Herzegovina?
2. In what ways does *The Hunger Games* establish media as a force of oppression?
Discuss the issue within the Bosnian context.
3. Resistance through media technologies in *The Hunger Games* and its relevance in the contemporary context.

The purpose of this study was to analyze contextualization of *The Hunger Games* within the Bosnian-Herzegovinian framework. Investigating the novel that addresses young adult readers is particularly interesting because it is testing and could solidify their character, and by extension, their social identities may experience a transformation. The society plays a pivotal role that often displaces perspective in order to force a young adult reader into “social literacy.” The dystopian novel selected for this study presents society, which, in one way or another, will help the young hero(ine) to reach for the glimmer of hope ever-pervasive in young adult dystopian literature.

5. METHODOLOGY

The second half of the 20th century brought forth an increasing interest in the reader’s experience with the text. Reader-response theory is not interested only in canonical texts, quite contrary, it questions the idea of the literary canon, encouraging evaluation of the “classics” (Davis and Womack 2002: 156). The choice of *The Hunger Games* was not accidental; we required a cultural phenomenon for the focus of our study in order to obtain viable reader responses. Early on in our study, we have identified that the main obstacle in our study could prove to be the passivity in the responses of the YA readers for whom social critique and rebellion do not come “naturally”, immersed in the consumer culture, the readers/consumers very rarely question the similarities between “reality TV culture” and the Panem’s obsession with televised violence³.

By choosing *The Hunger Games* for close reading and the focus of our study we wanted to encourage students to observe current issues of global crisis, violence and dominance in the world we are living in, by connecting them with the injustices the inhabitants of the twelve districts endure. The students were encouraged to be more sensitive to the questions of violence, especially taking into consideration that it is becoming more and more acceptable in our society, while one of our goals was to stimulate students to better understand the reality of brutality and injustice. By comparing popular novels with real violence in the contemporary world, students were given an opportunity to deconstruct dominant narratives and fight against oppressive practices.

³ Recently it has been revealed that a Hunger Gamers- style reality TV show will be organized in Siberia with 30 contestants left in the wilderness to fight for survival that will be screened online and on mainstream broadcasters (Mail Online 2016).

Twenty-four students who took part in the study and who had read part or all of *The Hunger Games* trilogy participated in the study, conducted in March and April of 2016. They were encouraged to read the first novel of the trilogy and we organized a film screening.

We were interested in how high-school students from the Tuzla Canton connect social injustices and the technological society with the contemporary times marked by global violence, social unrests and ecological catastrophes.

The survey contained five reader-response questions and after completing it students participated in the discussion, voicing their opinions about different subjects. The students' written responses were anonymous and in the findings they are identified using the alphabet. They compared the novel to similar dystopian stories they had recently read, including the *Divergent* series by Veronica Roth as well as more traditional utopian and dystopian works, such as *Brave New World* (1946). Others talked about the dystopian elements of the novel in connection with society today, and how District 12 mirrors the conditions of low socio-economic areas of Bosnia and Herzegovina. Students talked enthusiastically about how the concept of the Hunger Games competition and the arena connect to reality television series where contestants have to survive in the woods together with few supplies. Student engagement with a work of literature insures introspective writing, lively discussions, and perhaps most importantly the students will keep reading, long after the required selection has been finished.

The survey consisted of the following written response questions:

1. How does Katniss feel about the country of Panem? Why does she need to make her face "an indifferent mask" and be careful what she says in public?
2. How does the fact that the tributes are always on camera affect their behavior from the time they are chosen? Does it make it easier or harder for them to accept their fate? How are the "career tributes" different from the others?
3. Why are the "tributes" given stylists and dressed so elaborately for the opening ceremony? Does the ceremony remind you of the events in our world, either past or present? Compare those ceremonies in real life to the one in the story.
4. What do you think is the cruelest part of the Hunger Games? What kind of people would devise this spectacle for the entertainment of their populace? Can you see parallels between these games and society that condones them, and other related events and cultures in the history of the world?

5. “The history of all existing society is the history of class struggles” (Karl Marx). Discuss this statement as it applies to the society and government of Panem. Do you believe there is any chance to eradicate class struggles in the future?

6. FINDINGS

Our survey has shown that the consequences of the war of the 1990s in former Yugoslavia, the gloomy economic situation, two decades of unemployment, and the widespread corruption have created an environment of fear and uncertainty: we live in dystopian times, young people know it, and therefore are drawn to literature that reflects the concerns of the age. In the words of one surveyed student: “As we speak, our world is dividing into two classes: abnormally rich and extremely poor. This trend, given to us by neoliberalism, is only increasing and I believe that it will reach a breaking point.” In the following subsections, we provide a selection of the opinions the students have shared in their written responses.

6.1. Why is dystopia so appealing to young adults in Bosnia and Herzegovina?

Bosnian teenagers yearn for the right to have more control over their lives, and often question the limits of their freedom. It is no wonder then that novels that feature young protagonists successfully rebelling against an oppressive regime are so popular. Student A wrote that: “There is no chance to eradicate class struggles. People have tried, but it comes back in a different form. We can never be equal, because people always want to be different and that is a good thing.”

The issue of conformity is another subject that is common to dystopian young adult literature as novels can feature oppressive regimes that restrain their citizens through strict rules and regulations, resulting in young protagonists often challenging the authoritarian regime. Student H noticed: “I don’t know why are we running from it so much. We can change the system – but it seems we don’t really want to. Crazy I know, but we do have all the power we need – and voice and enough common sense to act [sic].” As the above quote shows, although the dooming atmosphere plays an important role in dystopian YA literature, the common themes such as individuality, change and identity also provide escape, education, and entertainment for young adult readers.

6.2. *In what ways does *The Hunger Games* establish media as a force of oppression? Discuss the issue within the Bosnian context*

By creating a dystopian world in which the horrendous killings of tributes are presented as a spectacle, the novel demonstrates the effects of reality television on an audience. Collins' novel describes a surveillance society, as it uses constant observation of its citizens to maintain control and stability. In the dystopian world of *The Hunger Games*, there are prying eyes of cameras everywhere, forcing citizens, and especially Katniss, to observe and fulfill societal expectations for fear of heavy punishment. During the Hunger Games themselves, as well as in the aftermath of her fame and fortune, Katniss is constantly in the spotlight of a broad public, which limits her freedom, as she must be careful about how she behaves in front of the audience and forge a new persona that helps her to survive in the media-controlled Panem. Contextualising the issue within the Bosnian setting, students believe that they are being disempowered through their education, as the majority of young people are now ignorant about important societal concerns, indoctrinated and forced to take their place in the society as consumers, and are urged to accept the media power structures that surround them. In the words of Student C: "Everyone wears the same face and talks the same words, for fear of the government. Only behind closed doors can they be somewhat free, but only as an illusion [sic]."

The media fulfills the social purpose of creating and enforcing rules and regulations that aim at the subjection of of general population. The governing authority employs the media as an instrument to control its population, rendering them to become obedient citizens that are functional and beneficial to society. Student F commented: "I think the cruelest part of the Hunger Games is the one we see in every daylife and that is the enslavement of poorer people and classes in their own bubble in which they are told there isn't better and that their sole purpose of existing is to survive and serve [sic]."

6.3. *Resistance through media technologies in *The Hunger Games* and its relevance in the contemporary context*

In *The Hunger Games*, Katniss is employing the very media technologies that the Capitol has used against her, and turns them into a weapon of resistance and rebellion. Student F recognizes how the media operates and comments: "The use of cameras is just another way of making sure the tributes know who is in charge and that their life

is no longer theirs but everyone else's [sic]". However, through media technologies, Katniss is also able to directly confront and challenge President Snow, encouraging the Districts to rebel against the Capitol. By the end of the trilogy, Katniss is successful in bringing down two oppressive regimes. Although she had been oppressed by the media institutions of the Panem world, she is ultimately liberated by them, as her use of media technologies becomes the instrument of power that allows her to triumph against the Capitol.

Our survey has shown that the majority of students believe that the contemporary media wants audience to think the primary use of their technologies is only for entertainment and shopping. As Student M laments on the subject: "It is similar to all TV shows we have today, only maybe a bit more extreme, but all of them have the same purpose. To blind society, it's entertainment. To the hidden corporate mask it's much more: money [sic]". Many students, however, often use media technologies to do things that are not deemed "useful" to society, such as queries about politics and current societal concerns, resisting the regulation of knowledge and information that is so rigorously emphasized by media corporations.

7. CONCLUSION

YA dystopia presents readers with a world that combines the threat of sovereign power with an elaborate web of disciplinary techniques that operate both through overt and implicit means to create docile subjects. While the setting of the novels is in many ways far removed from that of the contemporary reader, the young adult audience at which the genre is primarily aimed will find much to identify with here. Many of today's adolescents will at some point find themselves embroiled in power struggles relating to one or more of these issues, since they play a significant role in everyday life for most people.

The young readers tend to strongly identify with the main characters, worry over their dilemmas and participate in the choice-making process, possessing a remarkable understanding of the significance of the value the decisions made carry. The protagonists of YA dystopian novels are torn between, on one side, individuality and independence, and conformity to traditional patriarchal structures, on the other. The affiliation of genres, dystopian and romance, accomplishes the rewriting of patriarchal expectations of young adult readers. Although initially successful at improving the living conditions in dystopian societies, the majority of the protagonists are bound to return to the domesticity by the conclusion of their narratives.

There is a number of limitations to this study, with one of the most significant being that we have only looked at one author, Suzanne Collins. Perhaps with a wider selection of primary novels, our findings may have been broader and encompassed more viewpoints on young adult readers. Also, by conducting this research on a different target audience and including other dystopian novels and their adaptations, we would be faced with answers that could lead us to other directions of study. As well, the participants included only high-school students from the Tuzla Canton who volunteered to take part in the project and it would be very beneficial to, in the future, repeat the survey on a significantly larger portion of high-school students from other parts of Bosnia and Herzegovina and the region.

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IGRE GLADI U BOSANSKO-HERCEGOVAČKOM KONTEKSTU: STUDIJA UTJECAJA DISTOPIJSKE KNJIŽEVNOSTI ZA MLADE NA UČENIKE SREDNJIH ŠKOLA

Sažetak

Ovaj rad propituje, na primjeru romana *Igre gladi* autorice Suzzane Collins, učenička promišljanja o savremenim pitanjima, društvu i dominantnim ideologijama u kontekstu distopijske književnosti za mlade sa pozicije teorije recepcije. Posljednja je dekada svjedočila velikom porastu popularnosti ovog podžanra, sa trilogijom *Igre gladi* kao najpopularnijom zbirkom među mladim Bosancima i Hercegovcima koje su privukli uspjesi trilogije i njenih filmskih adaptacija. Tehnološki napretci dvadeset i prvog stoljeća imaju veliki utjecaj na društvo, posebice na srednjoškolce, čija je realnost definirana velikom ovisnošću o društvenim mrežama i savremenim alatima za zabavu i komunikaciju. U distopijskoj književnosti uopšteno, a posebice u podžanru distopijske književnosti za mlade, ogledaju se savremeni strahovi od postapokaliptičnih promjena "statusa quo". Shodno tome, analiza promišljanja bosansko-hercegovačkih srednjoškolaca o distopijskoj književnosti za mlade ključna je za razumijevanje njihovih shvatanja savremenih društvenih, političkih i kulturalnih pitanja na primjeru romana *Igre gladi*. Teorija recepcije pruža mogućnost za proučavanje ideoloških i hegemonijskih diskursa unutar distopijske književnosti sa pozicije učenika srednjih škola i pruža uvid u fenomen popularnosti distopijske književnosti za mlade.

Ključne riječi: distopijska književnost za mlade, *Igre gladi*, ugnjetavanje, otpor

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