
Reception and Inherent Genre Features of the Turkish Series in Bosnia, Serbia and Croatia: The Return of the Classical Story

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Résumé

Biography

Lejla Panjeta is Associate Professor at the Faculty of Arts and Social Sciences at the International University of Sarajevo in the fields of film and cultural studies, visual communication and ideology. She graduated both from the Academy of Performing Arts and the Faculty of Political Sciences, University of Sarajevo and holds a Doctor of Social Sciences degree from the Faculty of Philosophy in the scholarly field of Communication and Film Studies. She supervises the courses *Film Theory* at the Academy of Performing Arts in Sarajevo, *Introduction to Visual Communication*, *Film Grammar*, *Disney Culture Basics*, *Vampire Cinema*, and *History of Cinema* for undergraduate studies at IUS and *Cinema Ideology and Psychoanalysis*, *Moving Picture*, *Evolution of Performing Arts*, *Film and Propaganda* at graduate studies of IUS. She also directs theater and her documentary *His Highness the Wheel* won the Special Jury Award of the International Film Festival in Bali in 2007. Her book *Industry of Illusions: Film & Propaganda* was awarded by the Foundation for Publishing of the Federation of Bosnia. She won the Best Book Award in the field of arts for her essays *New (and the Old) Lies* from the XXIV International Book Exhibition in 2012. Other published books are: *Filmska propaganda i marketing*, *Telenovela La fabrica del Amor: Introducción al género, y a la producción*, *Dijelektika nestajanja*, and *Potreba za smislom: Mit, manipulacija i film*. She is the editor of the *Comparative Film Glossary in Bosnian, English and Turkish*. Her research interests are in the fields of aesthetics, propaganda, media and film studies.

Abstract

The focus of this paper / presentation is to establish the inherent features of the serial genres in television that emerged from literature and discuss their importance and impact on the spectatorship referring to the Turkish diziliers. The rise and development of the serial genres will be analyzed along with their growing influence on society and individuals. Persuasion features of television series content and their impacts and reception in societies, cultures and individual lives will be argued through the examples of the telenovela, soaps and Turkish series. We usually tend to address everything related to TV and sequels featured as series and soaps. This common presumption is wrong on so many levels, because the genre of sequels has many subgenres and mixed genres and they are constantly changing in light of the new technologies of filmmaking, TV broadcasts and the demands of the market. Societies in

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transition are subject to various media contents, the greatest popularity of which is bestowed on the melodramatic narrative of telenovelas. The promotion of cultures and the deconstruction of cultural stereotypes inherent in the mass audience is one of the values of this media content. How much do the genres of telenovelas and series differ in the context of cultural nuances and what is the genesis of the human urgency in retelling melodramatic and tragic narratives? From the first Scheherazade stories to the Turkish dizilers, how much have the genre of classical tragedy and melodrama changed in the environment inhabited by modern narrative characters. Enormous popularity deriving from the Latin telenovelas and Turkish series in the Balkans has been reflected in prime time broadcasting by Croatian, Serbian and Bosnian TV stations since 2002. What is the inherent genre feature that differentiate these series one from another? This research paper / presentation will explain the ontogenesis of the popularity, reflections and influences of telenovelas and Turkish dizilers, and features of this hybrid and changing series genre. The most recent infatuation with Turkish dizilers in the TV region of the West Balkans is to be discussed through the progression of this hybrid genre of serial storytelling and narratives.