

FROM HALEF TO ESHREF RUYA:
INTER MEDYA'S STRONG
PRESENCE IN LATIN AMERICA

TWO KIND SOULS, ONE BEAUTIFUL STORY:
ORUÇ AND ELENİ, *DEEP IN
LOVE*'S BELOVED COUPLE

STRONG STORIES, LASTING APPEAL:
KANAL D INTERNATIONAL TALKS
SINS AND ROSES AND EVERGREEN HITS

EPISODE

MIP CANCUN 2025




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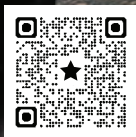
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A romantic couple is shown in a close embrace against a sunset background. The woman, on the left, has long, wavy brown hair and is wearing a bright yellow, strapless, pleated dress. She is looking directly at the camera with a soft expression. The man, on the right, has dark, wavy hair and is wearing a dark navy blue suit jacket over a white shirt. He is leaning in and kissing her on the cheek, with his eyes closed. The background features a warm, golden sunset sky, silhouettes of trees on the left, and a view of a town and hills in the distance on the right. The overall mood is romantic and intimate.

CHASING THE SUN

Exploring the World of Content From Türkiye to the Globe

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Oben Budak

Cancun once again welcomes the global content industry with its vibrant atmosphere and the unmistakable energy of Latin America. Set against this inspiring backdrop, MIP Cancun stands out as one of the industry's most dynamic meeting points, where business meets creativity and storytelling meets opportunity.

Latin America continues to serve as both an inspiration and a driving force for the global TV and film landscape. With its passionate audiences and strong storytelling traditions, the region offers endless opportunities for collaboration, creativity, and growth.

In this issue, we take a closer look at the leading companies connecting with Latin America through powerful stories, new titles, and forward-looking strategies presented at MIP Cancun.

For Inter Medya, Latin America remains a region of long-standing partnerships and ever-growing potential. As VP and Head of Sales & Acquisitions Beatriz Cea Okan notes, the company continues to expand its regional strategy with ambitious titles such as *Halef* and *Eshref Ruya*, exploring new paths in co-production and format adaptation.

We also turn the spotlight on *Halef*, meeting its producer Gül Oğuz and leads İlhan Şen, Aybüke Pusat, and Biran Damla Yılmaz, who share insights into the show's emotional depth and international appeal.

With global hits such as *Farah*, *Forbidden Fruit*, and *Woman*, Calinos Entertainment continues to be a trusted brand across Latin America. As Sales Manager (Europe, LATAM, Nordics) Goryana Vasileva emphasizes, the region has always held strategic importance for the company. Alongside audience favorites, Calinos is showcasing new hits like *Chains of Fate*, *Flames of Love*, and *Chasing the Sun*, while also highlighting the continued success of the Romanian drama *Ana*.

Following its international debut at MIPCOM, OGM UNIVERSE's *Deep in Love* takes center stage in Cancun. The heartfelt story of Eleni and Oruç, brought to life by Ava Yaman and Burak Yörük, continues to resonate with viewers, offering the emotional sincerity that Latin audiences deeply appreciate.

Kanal D International carries the strong momentum of *Sins and Roses* from MIPCOM to Cancun. As Elif Tatoglu, Distribution Strategy & Sales Director, and Duda Perman, Sales Manager for LATAM, North America, and Portuguese-Speaking Territories, note, Latin America remains a vibrant and in-demand market despite economic challenges. Alongside its new titles, the company continues to strengthen its position with evergreen hits that remain audience favorites.

Beyond storytelling, technology is reshaping the industry in exciting ways. The introduction of *Castle Walls*, the first series produced with artificial intelligence by Al Yapım, a new division of Ay Yapım, signals the beginning of a new era in TV and film production. As Assoc. Prof. Zeynep Güler and Assoc. Prof. Mert Güler discuss, AI's growing influence across research, planning, and visualization is transforming every stage of production.

Under Cancun's bright sun, may these encounters spark fresh energy, new collaborations, and lasting partnerships. Wishing you an inspiring read, and a successful MIP Cancun!

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Between Love and Legacy: *Halef*

By YAĞMUR ÇÖL

Premiering in mid-September in Türkiye, *Halef* quickly captured attention with its strong storytelling and rising ratings. Produced by Most Production and led by acclaimed producer Gül Oğuz, the series stars İlhan Şen, Aybuke Pusat, and Biran Damla Yılmaz.

Globally distributed by Inter Medya, *Halef* will be showcased at MIP Cancun 2025, where Inter Medya will hold the Latin American premiere of the series on Wednesday, November 19 at the Cancun Theatre at 12 p.m.

Set in Şanlıurfa, a city steeped in history and tradition, *Halef* explores themes of family, legacy, and the unseen ties that connect generations. At its center is Serhat, a young man torn between two women, whose choices spark a chain of emotional reckonings and power struggles. For this special feature, we sat down with producer Gül Oğuz and the series' lead cast to talk about the making of *Halef*, its layered characters, and why this story, deeply rooted in Anatolian culture, is resonating with audiences both in Türkiye and around the world.



İlhan Şen

Before we get into your character, I'd love to hear how you would describe Halef in your own words.

Before anything else, I want to express my gratitude, especially to our writing team, our screenwriter, our producer, the people and authorities of Urfa who welcomed us so warmly, and of course, the entire crew and my fellow actors. Everyone's effort played a huge part in making this project what it is, and I want to thank them all sincerely, again and again.

Halef is really a story shaped by the inner conflicts of all its characters. It's not just about one or two people, every character has their own struggles, and they all affect one another. I think that's exactly what makes this project so valuable.

Actually, the real lead of this project is the script itself, and it shares that role with Urfa. Both the city and the script shape *Halef* into what it is. Through the characters' inner conflicts, the ways they touch each other's lives, and the new tensions that arise from those connections, *Halef* became a compelling story that, I believe, truly engages the audience. I hope it continues that way.

Serhat is a character torn between his family, his roots, and his love. How did you approach portraying that inner conflict?

Even though Serhat might seem like a story of transformation, I don't really see it that way. For me, Serhat doesn't actually change that much, he's always been very aware of who he is. Even after moving from Urfa to İstanbul and choosing a completely different kind of life, he's always known what might eventually come his way. He just wants to escape for as long as he can. But at some point, we see that what he's been running from finally catches up with him. So rather than a transformation story, I see Serhat's journey as one about not using his strength. He has a family, he has roots, but he also has a love. And he's constantly trying to find a balance between those three.

But as I said, he's very aware of who he is and the strength that comes with it. He knows what could happen, and for a long time, he hides that truth from Melek to protect her from it. Sometimes I wonder if he could have made different choices, if things could have gone another way, but this is the story we're telling, and that's the path we follow.

That's why the audience doesn't just see his sense of being trapped; they see his effort to maintain that balance and the energy he puts into keeping everyone safe without hurting anyone. That's why, rather than following a specific method or path, I simply feel responsible for staying true to what the script and the character bring to me. It's really as simple as that.

There is a lot of positive feedback about the chemistry between Yıldız and Serhat, and Melek adds a completely different kind of balance to the story. What should viewers expect from the dynamic between these three characters?

Actually, we have two very strong characters that represent two different sides of Serhat. Melek reflects his life in İstanbul; his iden-



tity as a doctor, a highly skilled surgeon, and the world he has built there. Yıldız, on the other hand, represents where he comes from, his family, his roots, and that sense of being the head of a tribe, an agha. That balance between the two women is really the balance within Serhat's own life.

As for where the story will take them, honestly, I don't know either. But in terms of what the audience should expect, I think that's a question only our writer can truly answer. All we can do is give our best with each new episode that comes our way.

You have strong on-screen chemistry with both Aybuke Pusat and Biran Damla Yılmaz. What's the atmosphere like on set?

Instead of me describing it, I honestly wish you could come and see it yourself. It's such a wonderful and well-matched team that sometimes we literally don't know who to hug first. We often shoot big ensemble scenes, and those are the ones we all look forward to the most because they give us a chance to spend more time together. We all stay in the same place -the same hotel-

I see Serhat's journey as one about not using his strength. He has a family, he has roots, but he also has a love. And he's constantly trying to find a balance between those three.

and even though we're far from our families, our homes, and for some of us even our kids or pets, the team makes sure we never really feel that distance. Everyone truly loves what they do, loves each other, and loves their characters. That's something very special, especially when you're filming away from home.

I think this harmony doesn't really come from the characters themselves, but from the actors portraying their roles truthfully. When something is played right, that's what we call acting. Everyone in this project has embraced their character so deeply that when those characters cross paths, the chemistry naturally appears on its own. It's not something we deliberately try to create, it just happens that way. And of course, the audience can sense that honesty on screen. I think sincerity is the right word here. Everyone is sincere with one another and with their own characters. And that's what makes the whole thing so enjoyable to watch.

We've seen many series built around tribal stories, it's a theme that's been on screen since the early 2000s, and some of those shows have been truly successful. *Halef* is also doing very well in both ratings and audience response. What do you think makes it stand out?

First of all, I want to thank everyone watching us, from the bottom of my heart. We're making this show for them, and thanks to the time and attention they give us, we get to keep doing our work. I say this all the time, and I'll keep saying it: to every viewer who spends even a minute with *Halef*, thank you. On behalf of the entire team; our producers, director, writers, and all my fellow actors, I'm truly grateful.

Of course, there will always be series about tribes, and there will always be love stories. I say this all the time: I'm not someone who's against clichés. Because if you look closely, almost every story comes from something timeless. For example, the dynamic between the Kordağlı and Yelduran families is, in a way, a *Romeo and Juliet* story, one written centuries ago. When you look at *Halef* and Serhat's journey, it even carries a touch of *Hamlet*, only here, it's his brother, not his uncle, who kills his father and wants to take his place. Or maybe it has something of *The Count of Monte Cristo* in it. In the end, what we're telling here are very fundamental stories. What makes *Halef* stand out, I believe, is what I mentioned earlier: the way the actors have fully embraced their characters and the sincerity they share with one another. Alongside that sincerity, you have the strength of the script, the atmosphere of Urfa, our director's vision, the cinematographer's craft, the music, and the technical team's skill, when all of those elements fall into place, the result naturally becomes something worth watching. With full respect for

the effort behind every other production, I can only speak for our own, and ours is that kind of project. Thank you.

As you know, Turkish series today reach so many countries and regions, they're loved all around the world. Where do you think *Halef* connects most with international audiences?

Once again, I find myself coming back to the same point. What we tell in *Halef* is a warm story, one that draws curiosity, that people want to watch, and that keeps them wondering what will happen next. I don't really believe that love or sincerity have a language. If I were watching this show in Spanish, I would still be watching it. And if we had filmed it in Japanese, I would still watch it. That's why I believe sincerity, love, and good storytelling have nothing to do with language or geography. Wherever in the world a story like that is told, it will find its audience. The best example of this is music, we often listen to songs in languages we don't understand, whose lyrics we've never even heard clearly, yet we keep listening for hours, days, even years. Storytelling is like that too. No matter what language you use, or where your viewers are, if you can bring out genuine sincerity and beauty, people will watch, and they'll like it. That's how I see it. Once we capture that warmth in our stories, we naturally reach those wonderful audiences abroad who follow us. I'd like to thank them in advance for the time and attention they give us. With all my best wishes.



Aybüke Pusat

Melek's story is very moving, she finds the boy who's appeared in her dreams for years, but nothing goes the way she imagined.

How would you describe Melek?

Melek isn't someone who plans things out. She's a young woman who follows her instincts. Since childhood, she's been chasing the faces she's seen in her dreams, people calling out to her for help. The first one she finds is Serhat, and at that moment, she thinks her search is over. She believes she's finally found peace, that she's met her soulmate. And yes, she is now with her soulmate but Serhat is also a kind of messenger, someone meant to lead her back to her roots. Otherwise, there's nothing in that land, nothing other than love, that could keep Melek there or reignite the fire within her. She's fearless, deeply in love, curious, and passionate. Melek is brave, in love, curious, and passionate, calm like still water, yet burning with passion beneath.

What was it about the script that first drew you to Melek and the world of *Halef*?

Melek literally has special powers, her dreams come true, her intuition never fails her and her feelings are incredibly strong. You could say she sees with her heart. The fact that she's someone who connects so deeply with herself really excites me. And as she grows under her mother Sevde's guidance, this side of her will become even stronger.

I think Melek's relationship with Serhat also reflects her struggle between love and pride. How do you see their connection within the story?

I wouldn't call it pride. And it's not just love either. What they share goes beyond what the word love can describe, it's something much deeper, a kind of mad love. Serhat is everything to Melek, her place, her origin, her dreams, her reality, her desire. Until she met him, she wasn't complete. Now she is whole. It feels almost mythological. As if, in every parallel universe, they live out the same story, fall in love the same way, and take root in each other all over again. That's how deep it is. That's why they can't just leave. Leaving would be the easy way out, the real strength lies in staying and fighting for your life.

We've seen many series built around tribal stories, it's a theme that's been on screen since the early 2000s, and some of those shows have been truly successful. *Halef* is also doing very well in both ratings and audience response. What do you think makes it stand out?

For me, what impressed me most from the start was its spiritual side, the psychic skills of Sevde and Melek, their special abilities. That's the part that excited me the most. Every character's story is carefully crafted, and their motivations are incredibly strong. Take Akif, for example, sometimes you want to strangle him, and other times you just want to hug him and say, "It's going to be okay." In his own way, he's completely justified. Every problem he



carries has layers, just like the rest of the characters.

When I first read the script, I honestly couldn't believe the cast that had been put together. I'm working with such talented actors, and everyone is holding on to this project with everything they've got. I think that's where the difference really begins.

As you know, Turkish series today reach so many countries and regions, they're loved all around the world. Where do you think *Halef* connects most with international audiences?

Our script is very strong. Every episode feels like a showcase of great performances. Şanlıurfa itself is like an open-air set, every corner has its own beauty. It's an incredible landscape. The costumes, hair, makeup, lighting, sound, everything works together so perfectly that you truly feel as if you're living in that world. With that level of authenticity and emotion, it's impossible for the story's energy not to reach the audience's hearts through the screen.

Biran Damla Yılmaz

Yıldız is a proud and a strong woman but she also feels also deeply vulnerable. Which side of her affected you the most while building such a layered character?

Yıldız is someone who never gives up on her dreams. She has a life she wants to live and she truly believes she deserves it. She looks at things through the perspective of “everything is fair if it gets me closer to what I want.” What really struck me is her drive, that belief that one day she’ll truly feel she’s living the life she’s always imagined, the life she deserves. Because she never gives up. She breaks down at times, but she always finds a way to stand up again. And despite everything, she doesn’t lose her joy. What touches me most about Yıldız is that even after everything she’s been through, she still holds on to her hope and dreams, and never lets go of her joy for life.

At the beginning of the series, we see Yıldız’s anger toward Serhat, but underneath it, there’s still love and passion. How do you make sense of this complex relationship?

Yıldız dealt with everything on her own in Serhat’s absence. She’s the one who grew up under the weight of broken promises and constant pressure. That’s why, at the start of the story, she’s the woman who finally says, “I’ve had enough.” Was she angry with Serhat? She was hurt by the fact that he refused to face reality, that he never took responsibility for anything. And on top of that came his sudden marriage, which turned everything upside down. Still, there’s a place between them where they genuinely support each other, and they do it with kindness. In the end, they share the same fate. And the more that bond pulls them together, the stronger their passion becomes.

How do you think Yıldız and Serhat’s relationship will evolve?

Both of them have become each other’s weakness. Because of that, their relationship will sometimes pull them closer and sometimes push them apart, otherwise, we wouldn’t be able to keep the audience curious. In *Halef*, no relationship follows a linear line; anything can happen at any moment. The connection between Serhat and Yıldız is constantly shaped by these shifting dynamics, sometimes for better, sometimes for worse. But what I can say is that there are plenty of intense, and exciting episodes waiting for the viewers.

We’ve seen many series built around tribal stories, it’s a theme that’s been on screen since the early 2000s, and some of those shows have been truly successful. *Halef* is also doing very well in both ratings and audience response. What do you think makes it stand out?

Halef is often described as a tribal story, but I think it’s much more than that. From the very first episode, our producer, director, and writer, the whole team, built a world that feels almost magical. Beneath that fairytale-like atmosphere, lies a story filled with intense power struggles. As we often say in the series: when it comes to *Halef*, there are only two paths: power or death. Everyone in this story is fighting to survive. There are no purely good or bad characters; everyone is chasing power, or in other words, trying to hold



on to their own life. Of course, love, intrigue, action, drama, and even a bit of humor come with it. Just like in real life.

As you know, Turkish series today reach so many countries and regions, they’re loved all around the world. Where do you think *Halef* connects most with international audiences?

To be honest, I think that connection has already started. Everything we receive from our viewers and fans means the world to us. Getting such wonderful feedback from different parts of the world this early on makes us incredibly happy, and it also gives us even more motivation to stay fully committed to our craft, and to our characters.

What touches me most about Yıldız is that even after everything she’s been through, she still holds on to her hope and dreams, and never lets go of her joy for life.

Gül Oğuz

You've produced some of Türkiye's most memorable and long-running series –*Sıla*, *Mercy*, and *Flames of Desire* are among them– and you're known for your careful preparation and attention to detail. Let's start with *Halef*: how did the project begin, and how did you develop it?

Halef is a story I've been working on for quite some time. In our culture, especially in Anatolia, the idea of continuity runs deep. People don't just carry their own lives, they also carry the legacy of those who came before them. That legacy can sometimes feel like a burden, and other times like a strong sense of belonging. The idea for *Halef* came from there: the values, secrets, and destinies passed down from one generation to the next.

The preparation process took almost a year and a half. During that time, we didn't just build the story, we built the soul, the world it lives in. The characters' pasts, the cultural layers of the region, the atmosphere of each location... We worked through every detail very carefully.

What mattered most to us was making sure the audience could truly step into that world and feel the characters. That's why we focused on keeping both the story and the visual language as real, and authentic as possible.

The performances of İlhan Şen, Aybüke Pusat, and Biran Damla Yılmaz are all very strong, and it's clear the entire cast was chosen with great care. Could you tell us a bit about that process?

The casting process was just as important to us as the script. In *Halef*, every character has their own past, depth, and rhythm. İlhan Şen, Aybüke Pusat, and Biran Damla Yılmaz each brought a powerful energy to the story, adding both emotional and instinctive depth to their roles.

We went through a quite long preparation process with rehearsals, script readings, and detailed character work. Our goal wasn't just for the actors to play their parts, but to truly live in that world. From the very beginning, our main goal in casting was to help the audience form a strong bond with the characters. Because at its core, this is a story about emotions, legacy, and the sense of belonging, and our cast reflects that authenticity beautifully.



Since its first episode, *Halef* has steadily gained higher ratings and captured the audience's attention. Why do you think viewers have connected with it so strongly?

I think *Halef* is loved because both its story and its world feel very real. The texture, colors, and light of Urfa already breathe life into the series. When you add the warmth of the characters and the sincerity of the emotions, it creates a world the audience can truly step into. That authenticity is what makes *Halef* so loved.

As a producer whose series have reached global audiences and achieved major international success, what are your thoughts and expectations for *Halef's* journey abroad?

When I was producing *Sıla*, I could have never imagined that two or three hundred million people would watch it one day. But now, I can say this with certainty: if a story feels genuine and its world is built with care, international audiences always respond. *Halef* is exactly that kind of story. That's why I truly believe it will find its audience and be embraced globally.

If a story feels genuine and its world is built with care, international audiences always respond. Halef is exactly that kind of story. That's why I truly believe it will find its audience and be embraced globally.



BEATRIZ CEA OKAN,
**VP AND HEAD OF SALES
AND ACQUISITIONS AT
INTER MEDYA**

From *Halefto* *Eshref Ruya*: Inter Medya's Strong Presence in Latin America

By OBEN BUDAK

Latin America remains one of the strongest regions for Turkish dramas, and Inter Medya continues to play a leading role in shaping that success. With deep-rooted partnerships across the continent, the company has expanded its collaborations to include co-productions, format adaptations, and mini-series, while introducing a growing slate of new titles.

This year at MIP Cancun, Inter Medya will hold the Latin American premiere of *Halef* on Wednesday, November 19 at the Cancun Theatre at 12 p.m., marking one of the event's key highlights.

For our MIP Cancun 2025 issue, Beatriz Cea Okan, VP and Head of Sales and Acquisitions at Inter Medya, shares insights into the evolving demand for Turkish content in Latin America, highlights standout titles such as *Halef* and *Eshref Ruya*, and discusses the company's goals and key highlights for this year's market.

Latin America continues to be a key market for Turkish dramas. How would you describe the current demand and viewing trends across the region?

Latin America remains one of the most passionate and loyal regions for Turkish content. Our classic dramas continue to hold prime positions across all major broadcast schedules, from primetime slots to daytime programming. The appetite for Turkish series remains incredibly strong. In recent years, with the rise of both global and local streaming platforms, this demand has only accelerated and continues to grow. On free-to-air television, Turkish titles sit at the heart of programming strategies and often rank among the highest-rated shows, consistently outperforming channel averages. On digital platforms, beyond their original productions, the first ready-made acquisitions they turn to are Turkish dramas. As we often say, this is not a trend that will fade anytime soon, it has been building steadily for years. Latin America has always been highly responsive to Turkish storytelling and continues to assert itself as one of our most important core markets. Viewing habits across the region are now deeply intertwined with Turkish content.

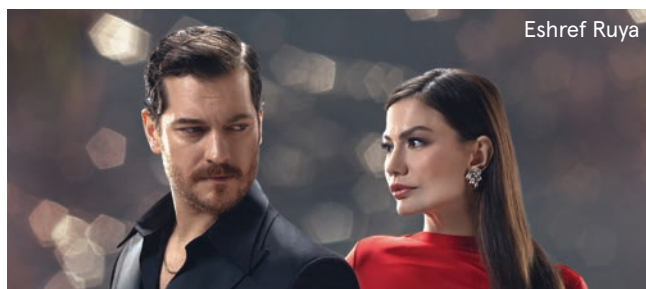
Inter Medya has long-standing partnerships in Latin America. How have these relationships evolved, and what new opportunities are emerging?

Over the past decade, we've worked closely with leading broadcasters and streaming platforms across Latin America to bring Turkish stories to millions of viewers. These collaborations have now evolved into broader partnerships that include co-productions, format adaptations, and strategic alliances. Given how central Turkish content has become in this region, there are significant opportunities across all business models, and we've seen this firsthand. We've built strong, long-term relationships that have resulted in highly successful partnerships and outcomes. The future potential here remains vast, and we're eager to continue exploring new forms of collaboration in Latin America.

Your catalogue includes long-running dramas, co-productions, and mini-series. Which titles have performed particularly well in Latin America?

Our long-running dramas continue to perform exceptionally well in the region. However, as digital platforms have strengthened their presence, we've also seen growing interest and high engagement with our mini-series and feature films. This year, two of our standout titles, *Eshref Ruya* and *Halef*, are poised to make a major impact across Latin America. In recent

Latin America has always been highly responsive to Turkish storytelling and continues to assert itself as one of our most important core markets. Viewing habits across the region are now deeply intertwined with Turkish content.



years, series such as *Valley of Hearts*, *Deception*, *The Girl of the Green Valley*, *Poison Ivy*, *Last Summer*, *The Trusted* and others have all achieved remarkable success and reached nearly every market in the region. Among our co-productions, titles like *Heartstrings*, *Love and Pride*, *Leylifer*, and *Hicran* have also enjoyed strong performances in Latin America. Meanwhile, our mini-series, including *Like There is No Tomorrow*, *Just Friends*, and *Modern Woman* have generated strong interest. We also see great potential in our recently launched line of micro-dramas. Our first in-house production in this category, *Boardroom to Bedroom*, is already attracting serious interest from Latin American partners. This balance between long-form storytelling and shorter, modern formats perfectly reflects the region's growing appetite for diverse Turkish content.

Your recent titles *Halef* and *Eshref Ruya* have drawn strong international attention. How are they being received in Latin America?

Both titles have generated outstanding enthusiasm among our partners in the region, and have already been licensed to leading Latin American broadcasters. We'll soon be announcing additional sales for these projects. *Eshref Ruya* delivers the kind of romantic storytelling that Latin American audiences love, combined with high production value and rich visual aesthetics. *Halef*, on the other hand, offers a captivating blend of love, the clash between tradition

and modernity, emotional depth, and powerful character arcs. Both series are poised to follow in the footsteps of legendary Turkish dramas that have achieved iconic status in Latin America and will undoubtedly secure a lasting place in Turkish television history.

What are Inter Medya's main highlights at MIP Cancun 2025?

MIP Cancun is one of our most important markets of the year, and this edition will be no exception. We'll be showcasing *Halef*, *Eshref Ruya* and an exciting lineup of new titles for 2026, alongside our expanding slate of mini-series and co-productions. We're especially thrilled to host the Latin American premiere of *Halef* during MIP Cancun. Additionally, we'll be celebrating *Valley of Hearts* for its recent recognition at the prestigious Produ Awards, one of the region's top industry honors.

Finally, what are your key expectations and goals for this year's edition of MIP Cancun?

Our main goal is to continue strengthening our partnerships with existing collaborators while building new bridges across Latin America. We aim to expand our footprint through co-productions, introduce fresh and compelling Turkish titles, and reinforce Inter Medya's position as a creative bridge between Türkiye and the region. MIP Cancun is not only a marketplace, it's a celebration of the shared storytelling values that unite our cultures.



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Two Kind Souls, One Beautiful Story: *Oruç and Eleni, Deep in Love's* Beloved Couple

By OBEN BUDAK

Deep in Love premiered in October in Türkiye and quickly became a fan favorite, continuing its run with strong ratings. The series made its international debut at MIPCOM 2025 and stands out as one of the key titles in OGM UNIVERSE's catalogue.

Among its most beloved storylines is the touching bond between Eleni and Oruç, two doctors whose sincerity and warmth have left a lasting impression on viewers. We sat down with Ava Yaman, who plays Eleni, a 20-year-old doctor from Athens, and Burak Yörük, who portrays Oruç, a kind-hearted doctor from the Black Sea, to talk about their characters, the show's emotional storytelling, and the warm atmosphere on set.



Ava Yaman

Eleni is a young doctor who comes to Trabzon from Athens at the age of 20 to find her biological parents. She's academically gifted but doesn't see herself as confident when it comes to social interactions. How would you describe Eleni?

If you're asking whether it's academic or social intelligence, I'd say it's social, emotional, and spiritual intelligence. Because when I truly feel something, I can see and experience nature, people, and life itself.

Eleni is a kind and compassionate young woman who can't bring herself to hate anyone, not even those who resent her or try to harm her. She's become like a sister or a daughter to the audience. How does it make you feel to see this level of affection and response from viewers?

I often hear people say, "She's like our daughter," or "She's one of us now." Those words mean more to me than any diamond ever could. Intelligence without compassion is what separates people. My father, who was my teacher in acting, music, and life, used to say, "Those who separate people, separate themselves from humanity."

As my very first teacher at home, he taught me two essential lessons:

Compassion, empathy, and mercy.

Decency, modesty, and morality.

He used to say, "When you feel compassion and shame, you stop yourself; when you lose them, you cross the line. These two lessons are the essence of remaining human, my daughter."

The scenes between Oruç and Eleni are among the audience's favorites. Over time, Oruç has become one of Eleni's biggest supporters, and we can see that he truly loves her. What do you think will be their biggest challenge?

Isn't the hardest test always people themselves? For Oruç and Eleni, their real challenge will be other people.

Your scenes with Burak Yörük, Ulaş Tuna Astepe, and Deniz Baysal have been praised for their emotional impact. What would you like to say about your co-stars?

We're very lucky. We've become like a real family, and I'm so happy to be on this journey with this team.

What were your first thoughts when you read the script for *Deep in Love*? What moved you the most about Eleni, the overall story, and the other characters? And how did you prepare for the role?

First of all, I want to wholeheartedly congratulate our screenwriters, it's a beautiful story. I saw a part of myself in Eleni, so I didn't need any extra preparation. In her, I saw endless compassion, an infinite capacity to forgive, and a deep sense of family.



The series is filmed in Trabzon, which visually adds so much to the story. How did you find Trabzon? What does being in another city and working so closely together as a team bring to the project? What can you tell us about the set?

Trabzon is like paradise. The people of the Black Sea are very warm, kind, and incredibly hospitable. I never felt like a stranger. They really loved Eleni. I've even heard people say, "She's like our daughter now." Some come to the set not just for a photo, but just for a hug. I love them dearly. I also love OGM's team, all the crew members, and my fellow actors. I have such a wonderful time on set with them, they're all so kind and genuine.

One of the most beautiful traditions of the Anatolian people, who embrace and unite different languages, cultures, and beliefs, is our culture of peace, love, tolerance, and hospitality. As someone who had never been to the Black Sea before, I truly felt and experienced that hospitality, both as Ava and as Eleni. I never once felt like a stranger.

Burak Yörük

Deep in Love follows two old rival families and their intertwined lives. You play Oruç, the doctor son of the Furtunalı family. How would you describe him?

Oruç is a compassionate doctor who was born into that chaos but tries to stay away from it as much as he can. But his love for his roots and his family keeps pulling him right back into the middle of it. He's an honest, big-hearted, and faithful Black Sea man who wants to bring peace to his village. The fact that he ends up right in the middle of what he's been running from makes his story feel very real. Life often works that way.

Oruç cares about being a fair and honest person. He stands up against injustice, no matter who it comes from, even if it means going against his own family and facing them. At the same time, he can be impulsive and make mistakes. These traits seem to make the audience connect with him even more. What do you think?

It's never easy to call out what's wrong within a tightly bound family, but Oruç somehow manages to do it. No one in life is perfect. The situations we find ourselves in can sometimes pull us to one side, even when we don't want them to. Oruç lives right in the middle of that conflict. He's searching for the truth in a world full of lies, often torn between his heart and his head. But his intentions are always pure. He's a genuinely kind-hearted and emotional young man.

The scenes between Oruç and Eleni are among the audience's favorites. Over time, Oruç has become one of Eleni's biggest supporters, and we can see that he truly loves her. What do you think will be their biggest challenge?

There's a saying, "The world is a cruel place for gentle hearts." That's exactly where Oruç and Eleni stand. They're trying to plant flowers in the middle of chaos. No matter how hard things get, they keep fighting for love and kindness. I really love them both. They have this quiet, unspoken bond that feels very powerful, and I'm so happy the audience can feel it too. As the saying goes, "If the world is still turning, it's because of good people." Oruç and Eleni are the perfect example of those good people.

Your scenes with Ava Yaman have been praised for their impact. She's still very young but already getting a lot of attention for her performance. What would you like to say about working with her?

Ava is a natural talent. I hope everything goes well for her. She's a wonderful, kind-hearted young woman. I also started working on sets at a very young age, so I understand her very well. Whenever she needs advice, I try to be there for her. I truly believe she has a great future ahead of her.

What were your first thoughts when you read the script for Deep in Love? What moved you the most about Oruç, the overall story, and the other characters? And how did you prepare for the role?

The story moved me from the very first moment. It's not the kind of story you come across every day, but it feels so real that you can



truly believe it could happen. It's fast-paced and full of emotion, I usually read each episode in just one sitting.

What struck me most were the conflicts Oruç goes through. The character is written with great depth. During my preparation, I spent a lot of time with my childhood friends from the Black Sea region. In some ways, Oruç and I share some traits. I could easily relate to his way of living through kindness and his belief that strength doesn't only belong to those who do harm.

The series is filmed in Trabzon, which visually adds so much to the story. How did you find Trabzon? What does being in another city and working so closely together as a team bring to the project? What can you tell us about the set?

Trabzon is such a powerful city, its nature, its people, its food, its air... We never felt like strangers here. As a team, we've really become like a family. And I don't just say that as a cliché, even during long night shoots, it feels like we're just sitting around chatting with our cousins.

It's also a great luck to work with Abdü, who's been a close friend of mine for many years. But most importantly, my fiancée Tuana joins me whenever she can, and that makes me feel even more at home, because home is wherever she is.

This interview will be published in our MIPCancun issue, and the series has already started its international journey quite strongly. In your opinion, which aspects of Deep in Love will resonate the most with audiences from different cultures around the world?

The depth of the story, its drama, its humor... Everything in it feels genuine and deeply human. No matter where you live or what language you speak, I believe everyone will find a piece of themselves in this story.



MURAT EVGİN BRINGS A TURKISH TOUCH TO JOHN LENNON ON APPLE TV+: A TURKISH SONG REACHES HOLLYWOOD

Turkish singer-songwriter and composer Murat Evgin has added a new chapter to his international career. After his earlier work for Netflix U.S., he now appears on Apple TV+, and this time as a performer. For the newly released series *Pluribus*, Evgin recorded a Turkish version of John Lennon's iconic song "Nobody Told Me." His reinterpretation closes the show's second episode and was released worldwide on digital platforms under the Sony Music U.S. label.

Evgin says this unexpected collaboration started online:

"I had a video call with Thomas Golubic, the music supervisor behind *Breaking Bad* and *Better Call Saul*. He had listened to some of the music I'd made for Turkish dramas and really liked them. Then he mentioned a new show he was working on. At that point, even the title was still a secret."

The production was looking for a version of a well-known song that would feel both universal and local, something that would connect with audiences around the world but still carry a distinct color. From the list he was given, Evgin chose Lennon's "Nobody Told Me", translated it into Turkish, and created a new arrangement using traditional instruments.

The Turkish rendition quickly impressed Golubic and Vince Gilligan, the creator of *Breaking Bad*.

"I stayed true to the soul of the song," Evgin explains, "but I added Turkish instruments, kanun, cümbüş, darbuka, and def. When Thomas and Vince said they loved it, I knew this was something special."

For Evgin, a lifelong Beatles fan, singing a John Lennon song in Turkish for a Hollywood series was a surreal experience.

"I grew up with The Beatles," he says. "But I never thought I'd one day be performing a Lennon song in Turkish for an American show."

Released the same day *Pluribus* premiered on Apple TV+, Evgin's version became available worldwide through Sony Music U.S., marking both a creative and emotional milestone in his career. Known for composing many hit TV soundtracks in Türkiye and beyond, Evgin had previously written music for Netflix's *Myths & Monsters*.

"Back then, I was working as a composer," he adds. "This time, I'm stepping into the spotlight as a singer, and that makes it even more exciting."

He ends the conversation with a line from Lennon himself:

"Just like Lennon said, Life is what happens to us while we're busy making other plans."

NETFLIX REPORTEDLY EXPLORING A BID FOR WARNER BROS. DISCOVERY

The future of Warner Bros. Discovery (WBD) is once again in the spotlight. After months of internal restructuring and a decision to split the company into two separate divisions, one focused on digital content and the other on traditional broadcasting, the U.S. media giant has reportedly put itself up for sale.

Paramount Global/Skydance Media and Comcast Corporation have moved to acquire Warner Bros. Discovery. According to the latest reports, Netflix, Inc. has also joined the race.

Sources suggest that Netflix is actively exploring the possibility of acquiring Warner Bros. Discovery's studio and streaming assets. The company has reportedly hired a financial adviser and is working with the investment bank Moelis & Co. to access key financial data.

Netflix co-CEO Ted Sarandos commented on the matter, saying:

"It's true that, historically, we've been more builders than buyers, and we think we have plenty of runway for growth without fundamentally changing that playbook. Nothing is a must-have for us to meet our goals that we have for the business. We've been very clear in the past that we have no interest in owning legacy media networks, so there is no change there. But in general, we believe that we can be and we will be choosy [about acquisitions]. We have a great business. We're predominantly focused on growing organically, investing aggressively and responsibly into the growth and returning excess cash flow to shareholders."

Sarandos' remarks make it clear that Netflix's focus would be on Warner Bros. Discovery's flagship brands, from HBO and HBO Max to Warner Bros. Television, DC Studios and the Harry Potter universe. The company's board is expected to determine in the coming weeks whether to continue with its planned split or pursue a full sale.



NETFLIX

ELİF TATOĞLU, **DISTRIBUTION STRATEGY & SALES DIRECTOR AT
KANAL D INTERNATIONAL**

DUDA PERMAN, **SALES MANAGER FOR LATAM, NORTH AMERICA, AND
PORTUGUESE-SPEAKING TERRITORIES AT KANAL D INTERNATIONAL**

Strong Stories, Lasting Appeal: Kanal D International Talks *Sins and Roses* and Evergreen Hits

By YAĞMUR ÇÖL



Kanal D International continues to strengthen its global presence with a diverse catalogue and growing success across Latin America. Following the recent launch of *Sins and Roses* at MIPCOM 2025, Elif Tatoğlu, Distribution Strategy & Sales Director, and Duda Perman, Sales Manager for LATAM, North America, and Portuguese-Speaking Territories, share insights into the year's highlights, *Sins and Roses*' early international success, and the company's key expectations and goals for MIPCancun 2025.

Looking back at 2025, how would you describe this year for Kanal D International overall?

ELİF TATOĞLU: This year has been a mix of challenges and successes. While some regions, such as Latin America, experienced economic difficulties, other regions remained high-demand markets. Overall, our team performed exceptionally well, meeting the goals we set for the year and strengthening our relationships with partners across multiple regions.

You launched your newest title *Sins and Roses* at MIPCOM 2025, where you also held an event with the lead cast in attendance. How has the series been received internationally so far?

ELİF TATOĞLU: The response has been overwhelmingly positive. Clients were impressed by the story's emotional depth and the strong on-screen chemistry between Murat Yıldırım and Cemre Baysel. The cast's presence at MIPCOM created tremendous buzz, and the feedback from both existing and new partners has been fantastic. There is strong demand for early access to new episodes for pre-screening ahead of acquisition, which is very encouraging.





Do you have any sales updates you can share with us for *Sins and Roses*?

ELİF TATOĞLU: In addition to the pre-sales we are about to finalize, *Sins and Roses* is already in advanced discussions for several key regions. We are very pleased with the rising ratings and the way the story keeps viewers fully engaged each week. The powerful performances and captivating storyline make the show especially appealing to audiences, and we expect to announce our first international deals very soon.

Kanal D International has a rich and diverse catalogue that spans genres. Which of these have performed particularly well in Latin America, and what do you think drives their success?

DUDA PERMAN: In Latin America, our clients gravitate toward classic heavy dramas with strong, engaging storylines. Key elements such as love, betrayal, and revenge are essential for a series' success and continue to resonate strongly with audiences. Our evergreen titles, such as *Fatmagül*, *Time Goes By*, and *Ruthless City*, have once again proven their lasting appeal, enjoying strong reception from both clients and viewers.

When you look at viewing habits across the region, what kind of audience or regional preferences are you noticing in Latin America?

DUDA PERMAN: Traditional family-oriented stories perform exceptionally well. Even though we are far from Türkiye geographically, cultural similarities allow our content to connect effectively with Latin American audiences, making our titles widely appealing.

What are Kanal D International's main highlights at MIP Cancun 2025?

DUDA PERMAN: This edition will be an excellent opportunity to present both our newest and most beloved titles to our Latin American partners. The introduction of the new *Sins and Roses*

trailers will be one of the key highlights, expected to generate strong interest from buyers. Alongside *Sins and Roses*, we will also showcase *The Family Burden*, *Three Sisters*, *Farewell Letter*, and several evergreen dramas that Kanal D is famous for.

Finally, what are your key expectations and goals for this year's edition of MIP Cancun?

DUDA PERMAN: We see this year's MIP Cancun as a great opportunity to strengthen existing partnerships, introduce new titles, and build on the momentum of what has been a very successful year for us and our clients.

Our main goal is to showcase our top-rated prime title, *Sins and Roses*, as a key highlight for the launch of our new release. Even while competing with sports programming, the series continues to grow in performance each week, reinforcing our strong presence in the market.

For clients who are unable to acquire prime titles, we offer excellent alternative content. Our evergreen titles, with their compelling storylines, have delivered solid performance and provided effective acquisition solutions. Overall, it has truly been a win-win situation for both us and our clients.

Sins and Roses is already in advanced discussions for several key regions. We are very pleased with the rising ratings and the way the story keeps viewers fully engaged each week. The powerful performances and captivating storyline make the show especially appealing to audiences.



SERA SECURES GLOBAL DISTRIBUTION RIGHTS FOR RTL STUDIOS' NEW FORMAT, 'THE KEY'

Sera has announced the acquisition of international format distribution rights for *The Key*, a new high-suspense game show which combines luck with knowledge.

In this prime-time game show, contestants can pick one of the 10 keys for each right answer. However, only 1 of these keys unlocks the prize money! Will the contestant answer 9 out of 10 questions correctly and be unlucky enough not to get the prize? Or will they know the right answer for only 1 question and still win the massive prize?!

"*The Key* is a very simple concept for viewers to understand and gets them captivated until the end with its many twists and suspenseful finale" says Idil Belli, CEO of Sera Film. "I believed there was something special in this format as soon as I saw it. We are excited to bring it to market and find the first lucky partner to produce it with!"

Elliott Usifo, Executive Producer and Format Creator at RTL Studios adds "I wanted to develop a format that combines familiar quiz and game show elements but at the same time feels fresh, modern and exciting. During the initial game tests, the test candidates had so much fun that we can hardly wait to see this show on screen."

The Key is created by RTL Studios and distributed by Sera Film Services. It is currently in talks with multiple broadcasters. (First producer would have privileges, open to discussion.)



FILMING BEGINS FOR NEW TURKISH DRAMA 'A.B.İ.', STARRING KENAN İMIRZALIOĞLU AND AFRA SARAÇOĞLU

The highly anticipated new Turkish drama *A.B.İ.* has officially begun filming. Produced by OGM Pictures, led by Onur Güvenatam, the series will be distributed worldwide by ATV Distribution.

Directed by Yağmur Taylan, Durul Taylan, and Murat Aksu, and written by Eylem Canpolat, Deniz Gürlek, Melih Özyılmaz, and Melek Seven, the series stars Kenan İmirzalıoğlu and Afra Saraçoğlu in the leading roles. *A.B.İ.* follows Doğan, a man trying to escape his family's dark past and start a new life, until long-buried secrets resurface, forcing him to face them. With its emotional depth, strong performances, and compelling storyline, the series is already drawing major attention.

The cast also includes Asude Kalebek, Sinan Tuzcu, Diren Polatoğulları, Nihal Koldaş, Toprak Sağlam, Serkay Tütüncü, Tuğçe Açıkgöz, Ardıl Zümrüt, Ali Önsöz, Esra Şengünel, Yaren Yapıcı, Ebrar Karabakan, Mert Demirci, Ayşen Sezerel, Burak Can Doğan, Tarık Ündüz, Tarık Papuççoğlu, and Tülay Bursa.

A.B.İ. will premiere soon on ATV in Türkiye.



GORYANA VASILEVA, **SALES
MANAGER (EUROPE & LATAM) AT
CALINOS ENTERTAINMENT**

Calinos Entertainment: Fresh Titles, Familiar Favorites, and Stories That Connect

By OBEN BUDAK



Calinos Entertainment's diverse catalogue, spanning both Turkish and international productions, continues to make waves across global markets, particularly in Latin America, where titles like *Farah*, *Forbidden Fruit*, and *Woman* remain audience favorites. As the company returns to MIP Cancun 2025 with new highlights including *Chains of Fate*, *Flames of Love*, and *Chasing the Sun*, Sales Manager for Europe and LATAM, Goryana Vasileva, joins us to discuss Calinos Entertainment's growing presence in the region, shifting audience preferences, and their key goals for this year's market.

Calinos Entertainment has a very diverse catalogue that includes both Turkish and international content. Which titles are currently standing out in the Latin American market?

We're seeing great traction with *Farah*, *Forbidden Fruit*, and *Woman*; they continue to perform strongly across several Latin American territories. Viewers there have really connected with the emotional storytelling and strong female characters. Some of our newer titles are also starting to attract attention, which is very encouraging. For instance, *Ana*, our top-performing Romanian series, has attracted the attention of quite a few buyers in the region.

We know that Latin America is a crucial region for Turkish dramas. Could you tell us more about the importance of the region, and of MIP Cancun in particular, for Calinos Entertainment?

Latin America has always been one of the most important regions for us, the audiences there were among the first to embrace Turkish dramas, and that bond remains very strong. MIP Cancun is the perfect event to strengthen those relationships and explore new opportunities. The market is intimate, focused, and allows us to have meaningful conversations with our partners.

***Farah* has achieved notable success in Latin America. How do you evaluate this success, and what do you think makes the story connect with audiences in the region?**

We're really proud of how *Farah* has resonated. I think it's because it combines strong drama with universal human emotions, love, sacrifice, and resilience. The original format *La Chica que Limpia* is also a very well-known and successful title.





The performances in *Farah* are just as powerful, and the chemistry between the leads really draws viewers in. It's a story that feels very authentic, and audiences in Latin America appreciate that.

Since you represent a wide range of genres, what kind of audience or regional preferences are you observing across Latin America?

While prime-time Turkish dramas remain extremely popular, we've noticed a growing interest in lighter tones, romantic comedies, and feel-good stories are also gaining attention lately, such as *Forbidden Fruit*, for instance, it has been one of the most successful titles across Latin American audiences for the past few years. There's also curiosity for international titles that bring something fresh while still being emotional and character-driven. Daily dramas are gaining traction as well, as they are more affordable and accessible, especially in territories facing economic challenges.

Your Romanian series *Ana: You're in My DNA* continues its global journey, and we've seen a growing interest in Romanian productions recently. Do you foresee adding new Romanian titles to your catalogue?

Yes, definitely. The success of *Ana* has shown us that audiences are open to new voices and new countries, as long as the story

Latin America has always been one of the most important regions for us; the audiences there were among the first to embrace Turkish dramas, and that bond remains very strong.

is strong. We're already in talks to expand our lineup with a few more Romanian titles; it's a market with a lot of potential.

What are Calinos Entertainment's main highlights at MIP Cancun 2025?

Farah will definitely still be one of our main highlights, alongside our strong library of Turkish hits. We've also added two new titles, *Chains of Fate* and *Flames of Love*, as well as a brand-new daily drama, *Chasing the Sun*, which is perfectly suited for the Latin American market. We're really excited to present it to our clients!

Finally, what are your key expectations and goals for this year's edition of MIP Cancun?

This year at MIP Cancun, our focus is on re-connecting with our Latin American partners, sharing the newest titles we think will resonate with their audiences, and exploring projects that really fit the region. Being there in person always gives us a better sense of what buyers are looking for and how tastes are evolving, which helps us make smarter decisions for the market.





INTER MEDYA STRENGTHENS LATIN AMERICA PRESENCE WITH NEW SALES FOR ‘LAST SUMMER’

Inter Medya has announced new sales for its Turkish drama *Last Summer*, further expanding the company’s footprint across Latin America. The series has been acquired by TVN Panama, where it will air for local audiences, and by Pasiones, which will bring the title to viewers across the US Hispanic.

“We are delighted to see *Last Summer* continue its successful expansion across the region,” said Beatriz Cea Okan, VP and Head of Sales and Acquisitions at Inter Medya. “Latin America remains a strategic and highly important market for us, and we are thrilled to continue our long-standing partnerships with TVN Panama and Pasiones. These new deals reflect the growing strength of our catalog and the lasting global appeal of Turkish dramas.”

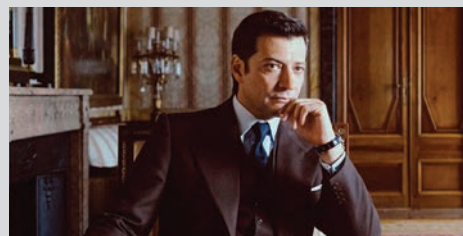
Last Summer joins a growing list of Inter Medya’s titles that have achieved remarkable success across Latin America, reaffirming the company’s role as one of the leading forces behind the international recognition of Turkish content.

‘ANATOMY OF A MOMENT’ AND ‘A BETTER MAN’ WIN TOP HONORS AT SERIELIZADOS FESTIVAL

Two standout European dramas, the Spanish-French co-production *The Anatomy of a Moment* and Norway’s *A Better Man*, were the major winners at this year’s Serielizados, Barcelona Series Festival, one of Spain’s most respected TV events.

Based on Javier Cercas’ acclaimed non-fiction novel, *The Anatomy of a Moment* explores Spain’s democratic transition through the intertwined stories of Adolfo Suárez, Santiago Carrillo, and General Gutiérrez Mellado, revealing how opposing political figures came together for the country’s future.

Norway’s *A Better Man*, created by Thomas Seeberg Torjussen, follows a misogynist internet troll who, after being exposed, disguises himself as a woman and embarks on a deeply human journey toward redemption.



Are Traditional Walls Coming Down with Castle Walls? Storytelling in the Age of Artificial Intelligence

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With the release of the trailer for *Castle Walls*, the first TV series produced by Ay Yapım's newly established company, AI Yapım, using artificial intelligence technology, the signals of a new era for the film and television industry have clearly emerged. Centered around the story of Alamut Castle, the series is planned to consist of three 15-minute episodes. Written by Kerem Deren and Çisil Hazal Tenim, the trailer reveals that the settings and character designs were visualized through AI tools in accordance with the texture of the universe the creators aimed to build. From this example, it becomes more meaningful to discuss how AI-based creativity is transforming the TV and film ecosystem, as well as the advantages and potential challenges this transformation brings for the industry.

TV series that are created or supported by artificial intelligence applications stand apart from those produced through traditional methods. This distinction has become even more visible with AI's integration into the processes of production, distribution, and consumption. The use of AI in the film and television industry marks a transition into a new era of content creation and broadcasting. While traditional studios have relied on audience research and conventional measurement techniques to understand viewer behavior for a long time, AI-based software can now predict a project's likelihood of success, suggest ideal casting choices,

identify trending genres and storylines, and even define target audiences through the analysis of historical data. These algorithms help producers in risk assessment and are also used to pick out ideas with the highest potential for success. AI has significantly accelerated and streamlined research and planning processes.

In the celluloid era, every stage of filmmaking, from the script to the final cut, demanded careful preparation and long production schedules. AI-generated scripts, on the other hand, expose the current limits of technology; they can sometimes sound odd, illogical, or lack a sense of narrative cohesion. Still, thanks to fast technological progress, AI has made content creation faster and far more accessible. Traditional television once operated within strict time slots and a one-way, non-interactive structure. Digital platforms have changed that completely. By using AI algorithms, they delivered personalized recommendations based on a user's viewing history, preferred genres, favorite actors, and even how long they tend to watch. This shift has transformed viewing culture itself, moving from collective habits to deeply individual experiences.

AI-based software applications bring ma-



jor advantages to the film and television industry, offering both efficiency and time savings. By analyzing broad datasets, AI can make predictions about the future and support decision-making processes, creating a powerful impact on producers' strategic planning. The automation of content production has become faster thanks to AI. In an industry where big budgets are at stake, AI's ability to forecast box-office or ratings success gives studios a considerable edge. A deeper understanding of audiences helps minimize the risks of investing in projects with uncertain commercial returns. At the same time, AI enhances imaging technologies and improves filming processes, features like real-time object recognition and precision focusing now allow for visual compositions that extend beyond the limits of human capability. As AI-based technologies continue to reshape the ways stories are produced and told, shifts in viewing habits, driven by digital media consumption, are also fueling a growing interest in AI-generated film and television content. As new-generation audiences increasingly consume short-form videos on digital platforms, their attention spans are shrinking, and the speed of content consumption is accelerating through fast-play options. Short, fast-paced videos allow viewers to engage with a wide variety of genres in a very limited time. In this new media ecosystem, the race to capture limited attention has given rise to micro-content, from visual storytelling to memes, designed to satisfy the audience's appetite for quick and continuous engagement. This changing viewing culture even influences how traditionally produced series and films are watched, with audiences opting to speed them up to match their new rhythm of consumption. As a result, the film and television industry, aware of this audience transformation, will continue to adapt and refine AI-driven content production to meet evolving expectations.

At the same time, the raising use of AI in the film and television industry raises some concerns about potential negative consequences for those working within it. While AI streamlines labor-intensive processes and offers greater efficiency for producers, it also brings with it the risk of widespread job displacement. Another key issue lies in the data that AI algorithms rely on, often derived from previously successful box-office hits or popular series. As a result, these systems tend to replicate familiar pat-



terns, leading to stories that look and feel increasingly similar. This can foster a landscape dominated by formulaic productions, leaving less room for originality and experimentation. In this sense, high-tech modes of production may paradoxically weaken individual creativity, replacing artistic intuition with algorithmic predictability.

The predictive analytics models used by AI (often based on factors such as gender, race, or age) can inadvertently transform human biases into lasting stereotypes. Moreover, the legal frameworks surrounding copyright and accountability for AI-generated scripts, visuals, or virtual personas still remain undefined. Perhaps most concerning is the potential for AI to be manipulated by malicious actors, raising profound ethical questions about authorship, authenticity, and responsibility in the creative industries.

In conclusion, the integration of artificial intelligence into the film and television ecosystem is expanding the boundaries of creative freedom while redefining ethical and aesthetic limits. This transformation reveals that technology is no longer merely a tool of production, but a creative force capable of reshaping the very form, rhythm, and emotional resonance of storytelling.

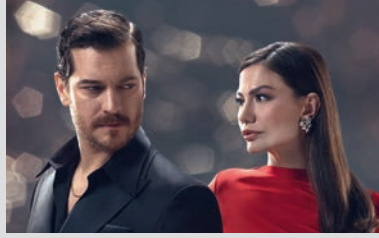
In the years ahead, the balance between human creativity and AI-driven productivity will determine the direction of this new era of narrative art. The example of *Castle Walls* demonstrates that artificial intelligence is evolving from a supporting instrument into a genuine creative partner within production processes. By accelerating workflows, reducing costs, and deepening audience analysis, AI contributes to strategic decision-making. Ultimately, this shift offers major opportunities for greater efficiency, personalization, and accessibility in global content creation.





HALEF

After secretly marrying the woman he loves, Melek, Serhat returns to his hometown only to be forced by a blood feud into a second, religious marriage with Yıldız. Once a surgeon, now the heir and Agha, Serhat must step into his new role while living under the same roof with both women. In a mansion filled with enemies and buried truths, not only his leadership but also his love will be put to the ultimate test.



ESHREF RUYA

Eşref spent years searching for a girl he once loved from afar as a child, a memory so distant and idealized, he called her "Rüya," meaning dream. In the process, he rose to power as a high-ranking member of a mafia syndicate. Nisan, an idealistic young musician, ends up entangled in his world after performing at a wedding held in the luxury hotel Eşref runs. He falls for her, unaware that she's not only the long-lost Rüya he's been searching for, but also secretly working as an informant for the police. As love, betrayal, and power collide, Eşref is pulled into a deep reckoning, both with his crew and his own heart.



VALLEY OF HEARTS

Sumru, a woman who abandoned her twins, now lives a wealthy life in Cappadocia. When her twins, Nuh and Melek, discover her identity, they confront her and seek retribution. Meanwhile, the Şansalans' mansion is rife with family drama, including a forced marriage, hidden agendas, and a looming threat from a past enemy. As love blossoms between the twins and the Şansalans' children, Sumru must face her past and decide whether love can overcome revenge.



HEARTSTRINGS

The lives of Mahinur Aydın and Aras Yilmazer become intertwined by a dramatic hospital error that occurred years ago, where their daughters were switched at birth. Mahinur, trapped in a difficult marriage with her controlling husband Kenan, is struggling to care for her sick daughter, Bade. As Bade's condition worsens, Mahinur turns to Aras for help, and they discover the truth through DNA tests. This revelation sparks conflicts, especially with Kenan, who accuses Aras of stealing his child. Despite the tension, Mahinur and Aras join forces to find a way to save Bade, deepening their emotional journey as parents while confronting painful truths.



MODERN WOMAN

On her 35th birthday, Pinar uses her two birthday wishes on love and career. As her biological clock and career race forward at the same pace, she wonders: will she become a mother or a brand manager? Alongside her close friends Ferda and Gözde, Pinar finds herself in many tragicomic situations related to womanhood. In her efforts to please her mother and aunt from Sivas, the battlefield of Pinar's struggle is sometimes a relative's wedding, sometimes the office. Comfortable in her own skin, witty even in the strangest situations, and never afraid to speak her mind, can Pinar find happiness in both love and career?



FER

Dilek is a mother of two, separated from her husband but not yet divorced. To make ends meet, she works as an unlicensed taxi driver on a friend's suggestion, even though it is not legal. One day, however, a passenger who has never taken an unlicensed taxi before gets into her car, and they are caught in a police checkpoint. Already entangled in a difficult divorce and surrounded by problems, Dilek also loses her car. Meanwhile, her spineless husband is waiting for her to hit rock bottom. But Dilek is determined. She will not give in to her husband who tries to use their children against her, to her father who pressures her to stay married, or even to the social anxieties that weigh on her despite the unwavering support of her best friend Hilal. At her lowest point, the very passenger who was with her when she lost her car, Şadi, offers her a job as his driver, and she accepts. Through this new role, Dilek is thrown into a dark world she never imagined. As she discovers hidden strengths she never knew she had, Dilek will not only transform her own life but also shake the foundations of this shadowy underworld.



JUST FRIENDS

Ece and Umut decide to live in the same house but their lives turn upside down because of a surprise decision taken by Umut's aunt. His aunt will leave her house to one of them who gets married first. Umut and Ece are aloof to marriage but to own the house, they go on a date with various people every day and try to find the right spouse.



LOVE AND PRIDE

The Köksoys live in an ancestral mansion as a wealthy and rooted family. With three daughters, the family is sinking and on the verge of losing everything. In a state of great panic, they contemplate how to escape the impending disaster when Tolga enters their lives like a savior. He is the heir to a wealthy and established family. If one of the daughters marries him, life will continue as it used to, affluent and secure. The idea is considered for the eldest daughter, Mercan, to marry him. However, Mercan rebels against this imposition, finding Tolga excessively arrogant and frivolous. Despite Tolga and Mercan being attracted to each other, Mercan's high pride and Tolga's spoiled attitude build thick walls between them. However, unlike Mercan, there is someone who desires him passionately- the middle daughter, Gül. Tolga shifts his focus from Mercan to Gül. As they drift towards marriage, Tolga's heart remains with Mercan. Mercan, too, has fallen in love with him. The girls' mother insists on a quick marriage because Tolga will rescue them from the financial crisis. However, Tolga is just as submerged as them and desires this marriage for his own salvation.



CHASING THE WIND

Ege Yazıcı, living in Çeşme, and Aslı Mansoy, the CEO of the Yazman Group of Companies, find themselves at odds. The company's financial survival depends on building a giant hotel in the bay where Ege has established his surf school and home. Despite their stark differences, city girl Aslı and true local Ege, both will soon realize how alike they truly are. Will this daring duo fight for their company, the surfing cove, or each other?



POISON IVY

Macide, the daughter of a poor family who has studied psychology and is not happy in business life and seeks to heal others, falls in love with the elder brother of Ahmet, Kazım Işık, who is known as the smartest and the most successful businessman in the country. She has just met and fallen in love with the man with a morbid passion. Moreover, Kazım Işık is married to Nermin. Macide's love is not unrequited. Kazım passionately embraces Macide, who is by his side at his weakest moment... But will he be able to protect her from the cruelty of the rich and powerful life he created? Will Macide be able to preserve the purity, innocence and sensitivity she had when she first met Kazım? Or worse yet, when everyone makes her a "queen" out of false reverence... This is the story of a young woman who falls in love for the first time on her way to heal herself by healing others, following the healing she received from her father. The story of a man who has everything he wants in life, but perhaps mostly for this reason, looking for a companion in unhappiness and loneliness... *Poison Ivy* is a love story that tells that when two souls find each other despite the whole world, even themselves. Everything stands in front of them but still, they meet. However, no one can illuminate another's darkness.



DEEP IN LOVE

Deep in Love unfolds on the untamed coast of the Black Sea, where waves and mountains have been at war for generations. Long ago, the sea maiden Furtuna and the mountain boy Koçari defied their clans to love each other. Their forbidden union ended in betrayal and death, and the gods, enraged, turned their people to stone. Since that day, the villages of Koçari and Furtuna have lived divided, bound by blood, pride, and an ancient curse. Centuries later, that hatred still breathes. The Koçari and Furtuna families rule their opposing villages, trading only vengeance and pain. But love knows no boundaries. When Adil Koçari, the fierce son of the mountain, and Esme Furtuna, the brave daughter of the sea, fall in love as teenagers, their secret passion reignites the feud. Their love story is one of fire and salt, torn between duty and desire, loyalty and freedom. Deception tears them apart. Esme is forced into a loveless marriage after being told her child has died, unaware that her baby has been given away. Years later, Adil becomes a powerful man, the king of livestock in the Black Sea region, still consumed by his loss and his hatred. Esme, now a widow, runs a small guesthouse by the sea and serves as the village head. When Adil seeks revenge once again, fate strikes back. Wounded by Esme's hand, his life is saved by a young doctor named Eleni Miryano, who has just arrived from Greece searching for her true origins. Raised by a Greek family, Eleni has no idea she is the lost daughter of Adil and Esme, the child stolen from them long ago. As Eleni heals Adil, a deep bond forms between them, unaware of the blood that connects them. And when she finds herself drawn into the rivalry between Koçarıs and Furtunas, love and destiny collide once more. In this land where gods once punished love, can the daughter of two enemies finally bring peace? Or will the Black Sea rise again and drown them all in its rage?



REBORN

Aslı Güneş has lived her entire life under the shadow of illness. Born with a severe heart condition, she grew up in a poor neighborhood of Istanbul with her twin siblings and an unloving mother. While her friends dreamed of the future, Aslı's world was filled with hospitals, machines, and constant fear. Even love brought her no comfort: her boyfriend's family saw her as unworthy, a burden rather than a bride. For Aslı, life was never about living, it was about surviving one more day. Everything changes the night her weak heart finally fails. At the edge of death, Aslı receives a miracle: a donor heart that pulls her back to life. But this heart once belonged to Melike Alkan, the only daughter of one of Istanbul's wealthiest and most powerful families. Melike's sudden death has shaken the Alkan household to its core, leaving her mother Reyhan broken with grief, her cousin Aras drowning in guilt, and her grandmother Figen struggling to keep the family together. When Aslı enters their lives, nothing is the same again. Reyhan clings to her, hearing her daughter's heartbeat inside this fragile young woman and treating her like family. Aras, rebellious and haunted by regret, cannot resist the strange bond he feels with Aslı, even as he fights against it. Figen, proud and commanding, sees Aslı as an intruder who threatens the balance she has fought to protect for decades. And outside the walls of the Alkan mansion, Aslı's own mother Hülya, bitter and restless, plots to use her daughter's new life to escape her own misery, with the help of her boyfriend Okan, a charming but dishonest man who is never far from trouble. Torn between two families, Aslı finds herself living a life that was never meant for her. The gift of a heart brings her not only hope but also danger, secrets, and forbidden love. With every beat, she steps deeper into a world of passion and betrayal, where her identity, her future, and even her very soul are at stake.



THE FALL OF THE KING

The Fall of the King, adapted from Gülseren Budayıcıoğlu's bestselling novel, unravels the deep secrets hidden behind a life of greatness. Blending passion, betrayal, and power struggles, this gripping drama invites viewers into a world where nothing is as it seems. Kenan Baran -known as The King- is a charismatic and powerful businessman who appears to have it all: wealth, prestige, and a perfect wife, Handan. But beneath the surface of their flawless marriage lies a painful truth. Kenan's endless affairs have pushed Handan to the edge, forcing her to question her worth and confront her past. As one betrayal crosses the line, Kenan's carefully curated world begins to crumble. No longer in control, he is faced with emotions he never anticipated and a power he cannot contain. Meanwhile, Fadi, a young woman from a modest background, steps into his life. Juggling school and work, she is drawn into Kenan's glittering, dangerous world. Her innocence intrigues him, making her both a temptation and an escape. But Fadi, too, must confront her own limits as she pursues her dreams and navigates a web of desire and power.



6 OF US

6 of Us follows six siblings; Azize, Cemo, Zeliha, Fidan, Samet, and Balim, who flee Istanbul after their parents are murdered. Pursued by Azize's estranged father, Yavuz, they struggle to survive in the city. The family finds hope when they reunite with their uncle Aslan, their father's best friend. Azize, the eldest, becomes a mother figure and is forced into a marriage with Devran to end a blood feud and protect her siblings. As their bond deepens, their love grows unexpectedly. Cemo, the rebellious brother, is torn between protecting his family and his growing feelings for Melis, leading him down a dangerous path. Zeliha's secret affair with Yusuf complicates her life, while Fidan works to keep the family united. Samet and Balim face the challenges of adapting to their new life. The series explores themes of family, love, sacrifice, and survival as the siblings face external threats and internal conflicts.



SHAHRAZAD: TEARS OF ISTANBUL

In a breathtaking, cinematic series set against the iconic backdrop of Istanbul, *Shahrazad: Tears of Istanbul* tells the tale of an impossible love. Shahrazad, a brilliant and hopeful young woman on the path to becoming a doctor, envisions a future filled with joy and love alongside her boyfriend, Ferhat. However, when Ferhat is unjustly sentenced to death, her world shatters. Desperate to save the man she loves, Shahrazad turns to Büyükbey, a powerful figure with a dark influence. But, unbeknownst to her, every favor done by Büyükbey comes at a deadly cost. As his daughter Şirin and nephew Kubat's forced marriage intertwines with a sinister plan to protect Büyükbey's empire, a web of betrayal, love, and sacrifice takes hold, changing their lives forever. This emotionally charged drama explores love, loyalty, and the price of power, perfect for international audiences captivated by rich, character-driven storytelling.



LOST IN LOVE

Mete and Naz, born into affluent and influential families, are bound together by a promise made during their childhood. This promise stems from a tragic incident where Naz's innocence was compromised, and Mete's family offered unwavering support. As they grow older, their relationship becomes a rollercoaster of heated arguments and passionate reconciliations. Mete, deeply committed to keeping the childhood promise, returns from studying abroad to marry Naz. However, fate intervenes when he crosses paths with İncila, Naz's loyal servant. İncila, who has found a family within Naz's household after a troubled past, accidentally becomes a pivotal figure in the unfolding drama. Both Mete and İncila share similar wounds from their respective pasts, and they discover their emotional connection runs deeper than they initially thought. This realization complicates Mete's already confused feelings and leaves him torn between two women. The story is further complicated by the ongoing rivalry between their families, filled with hidden secrets, secret relationships, and personal struggles. These family dynamics add layers of tension to the unfolding drama, and the characters must deal with lies and intrigue. As Mete and Naz's relationship becomes clouded with suspicion and jealousy, the story explores the intricacies of love, trust, and competition in their intertwined lives.



DILEMMA

Dilemma follows the story of Neslihan Turhan, a successful journalist known for her honesty and integrity, making her a favorite among viewers. At the peak of her career with her show "One Truth," which tackles cases of missing persons and murders, Neslihan's life takes a devastating turn when her son Can is accused of murdering his friend Leyla. Thrust into a nightmare, Neslihan faces a harrowing choice: protect her son or uncover the truth. As the world she built on principles of justice and truth crumbles, Neslihan must decide if she will pursue Leyla's murderer, even at the cost of sending her son to prison.



THE TAILOR

The Tailor delves into the intertwined pasts of Peyami, a renowned tailor, his childhood friend Dimitri, and Dimitri's fiancée, Esvet. Set against the captivating backdrop of Istanbul, the story begins as Peyami is tasked with sewing Esvet's wedding dress. Unbeknownst to him, Esvet harbors dark secrets that could unravel not only her life but also the fragile bonds between the three of them. As these hidden truths emerge, Peyami finds himself caught in a web of love, betrayal, and mystery, forcing him to confront the shadows of his past.



SINS & ROSES

Betrayed by his past, Serhat built an empire on family and honor. But when the woman he loves hides a devastating secret, fate collides him with Zeynep, fearless, passionate, and unlike anyone he's ever known. A story of shattered trust, forbidden desire, and a love powerful enough to defy destiny.

Genre: Drama

Duration/Episodes: 45/Current
Production

Production Company: NGM

Cast: Murat Yıldırım, Cemre Baysel, Oya Unustası, Serdar Orçin, Gülenay Kalkan.



THE FAMILY BURDEN

Melike, wrongfully imprisoned for twenty years, dreams of reuniting with her daughter, Hazal. Upon release, she faces a new prison of lies and betrayal. As she uncovers the truth and searches for her husband's real killer, Melike must confront the complexities of her daughter's life, who has known another woman as her mother.

Genre: Drama

Duration/Episodes: 44/95

Production Company: Süreç Film

Cast: Aslıhan Güner, Eylül Tumber, Serra Piriç, Feyyaz Duman, Atakan Hoşgören, Yeşim Ceren Bozoğlu, Emir Benderlioğlu, Özge Borak.



DAYLIGHT

Gece's university and music dreams with Emir are halted when her family moves to Foça for her sister Gülce, who has Asperger's Syndrome. There, she meets Özgür, a surf instructor caring for his brother with the same condition. As they grow closer, Gece faces new challenges, including Emir's unexpected arrival, in this heartwarming youth drama, *Daylight*.

Genre: Drama

Duration/Episodes: 44/45

Production Company: D Media

Cast: Emre Kinay, Caner Topçu, Sümeyye Aydoğan, Atakan Hoşgören, Didem İnselel, Ogun Kaptanoğlu.



FAREWELL LETTER

Alanur's life, once centered on Ziya, unravels after receiving a letter. Thirty years later, fate reconnects the Yıldız and Karlı families through their children, Aslı and Mehmet. Despite family objections and challenging circumstances, Aslı and Mehmet's love story begins, unknowingly tied to a past where Ziya mysteriously abandoned Alanur just before their wedding.

Genre: Drama

Duration/Episodes: 44/76

Production Company: Most Production

Cast: Nurgül Yeşilçay, Selim Bayraktar, Rabia Soytürk, Emre Kivilcim, Benu Yıldırımlar.



SECRET OF PEARLS

Azem's life shatters when he takes the blame for his wife's death to protect his daughter. Upon release, his only goal is to reunite with his children, who were adopted by different families. However, complications arise as he becomes entangled with two women, Dilber and Piraye, while struggling with his past.

Genre: Drama

Duration/Episodes: 44/Current
Production

Production Company: BKM

Cast: Yılmaz Erdoğan, Hazar Ergüçlü, Selma Ergeç, Kubilay Aka, Güven Kıraç, Yasemin Baştan.



TWIST OF FATE

In *Twist of Fate*, superstitious Ada marries Rüzgar to avoid a curse, but her attractive boss Bora complicates things. The series explores love, obstacles, and a twist of fate.

Genre: Romantic Comedy

Duration/Episodes: 43/58

Production Company: ARC Film

Cast: Aytaç Şaşmaz, Cemre Baysel, İdris Nebi Taşkan, Aslı Sümen.



THREE SISTERS

Three Sisters, based on İclal Aydın's bestselling novel, follows Türkan, Dönüş, and Derya, who grew up in a close-knit family in the idyllic town of Ayvalık. As they enter adulthood, the sisters face harsh realities, uncovering hidden secrets and confronting painful challenges. They must navigate the complexities of life, questioning whether time can truly heal all wounds.

Genre: Drama

Duration/Episodes: 44/277

Production Company: Süreç Film

Cast: Reha Özcan, Berker Güven, Özgü Kaya, Almıla Ada, Melisa Berberoğlu.



THAT GIRL

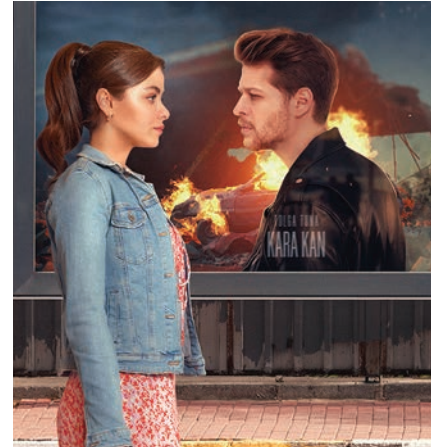
Zeynep dreams of becoming a social media influencer to escape poverty while caring for her 45-year-old father, Kadir, who has the mind of a child due to a birth complication. Living in her aunt's cramped house, Zeynep works as a cleaner for influencer Ozan. There, she meets Sitare, a businesswoman and Ozan's secret girlfriend.

Genre: Drama

Duration/Episodes: 45/79

Production Company: Content House

Cast: Erkan Petekkaya, Sezin Akbaşoğulları, Rojda Demirer, Dilin Döğer, Cengiz Orhonlu, Ali Öner.



LOVE AND HATE

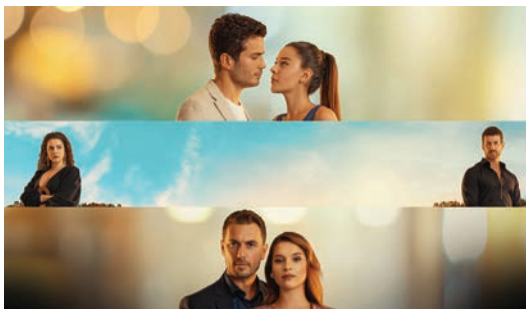
Tolga, a successful but discontented actor, crosses paths with Asya, an ordinary shop assistant with university dreams. Their starkly different lives clash when Asya is thrust into Tolga's glamorous world, leading to unexpected challenges. Tolga learns a harsh lesson for underestimating her, while their meeting sparks a transformative journey for both.

Genre: Romantic Comedy

Duration/Episodes: 44/61

Production Company: D Productions

Cast: İlayda Alişan, Burak Yörük, Nergis Kumbasar, Zeynep Kankonde.



LOVE AND HOPE

Zeynep moves to the city for university, unaware that her father, an attorney helping her jailed mother, is alive. She falls for Ege, not knowing Melis, her half-sister, loves him too. Kuzey, Melis' cousin, struggles with his relationship, while Elif, seeking revenge on his girlfriend Handan, manipulates her way into Kuzey's life to win his love.

Genre: Drama

Duration/Episodes: 53/285

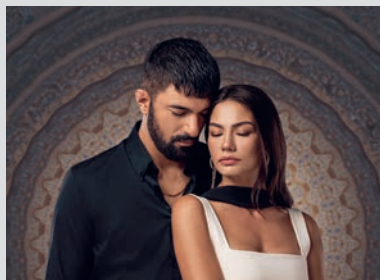
Production Company: Focus Film & Content House

Cast: Eda Elif Başlamışlı, Furkan Okumuş, Mine Çayıroğlu, Özgür Kaymak, Arda Esen, Zafer Demircan, Melis Girşen, Hakan Dinçkol.



LIES AFTER LIES

Lies After Lies tells the story of Ayşe, a woman who spent years in prison after being accused of murdering her husband. Once released, her only wish is to be reunited with her daughter, Zeynep, who was taken from her as a child. But Zeynep has since been adopted by Kemal and knows nothing of her real mother. To reclaim her daughter, Ayşe must earn Kemal's trust, and perhaps even his love. Her greatest obstacle, however, is her former mother-in-law, İliter, who blames Ayşe for her son's death and is determined to take revenge. At its heart, *Lies After Lies* is a powerful drama about a mother's struggle to reunite with her child while facing deep prejudice, old wounds, and relentless vengeance.



FARAH

Farah tells the story of an Iranian woman who fled her country and struggles to survive in İstanbul, working as a cleaning lady to fund her son's medical treatment. Once a top medical student, Farah now cares for her son Kerim, who suffers from a severe immune deficiency. One night, while cleaning, she witnesses a mafia murder and strikes a desperate deal with the hitman, Tahir. This act pulls her into a dangerous web between mafia and police, and an unexpected love story with Tahir. Together with Kerim, they form a fragile family. But their bond is tested further when Kerim's father, thought dead, suddenly reappears.



ANA

Ana is a fiercely determined young woman raised in a foster home, where the only true family she's ever known is Mama Lena, the devoted social worker who took her in. Now in the final year of her master's degree in journalism, Ana juggles her studies with event hostess work to make ends meet. With her earnings, she takes a DNA test in hopes of uncovering her origins, and finds far more than she ever expected. Tracing the clues, Ana uncovers a dark secret: a baby trafficking ring that sold unwanted children for international adoption. She learns that she was meant to be one of them, but the operation was exposed by police before her adoption could happen. Driven by a hunger for truth and justice, Ana begins investigating the ring, determined to reveal those responsible. But her search takes a dangerous turn when she discovers a painful link between the case and the man she loves. Now, Ana must make an impossible choice: expose the truth and rise to journalistic fame, or protect her heart and risk buying a story that could change everything. Torn between love and justice, Ana's next move could cost her everything.



CHAINS OF FATE

Mustafa, a man in his early thirties, struggles to make ends meet with his wife Canan and their young daughter Cemre in the slums of İstanbul. When Canan's illness reaches a critical stage and immediate surgery becomes her only chance of survival, Mustafa is left desperate. His factory has been shut down for months due to a lockout, and his long-overdue wages remain unpaid. A man of dignity who has never bowed to anyone, Mustafa now finds himself forced to set aside his pride. To save his wife, he resolves to confront the factory owner, Yakup Bey, and demand the wages he is rightfully owed. But what begins as a desperate attempt to keep his family alive will spiral into a day that changes the lives of Mustafa and his daughter Cemre forever.



FLAMES OF LOVE

Flames of Love tells the story of the impossible love between Zümrüt, the most beautiful daughter of the struggling Kuloğlu family, and Serhat, the precious son of the powerful Demirkan family of Nevşehir. Zümrüt's mother, Ulfet, dreams of elevating her status by marrying her daughter into a wealthy household. After her husband was disabled working in the salt mines, Zümrüt supported the family by working there too. Her employer, Adil Demirkan, eventually proposed despite the family's disapproval. But on the wedding night, everything changed, Serhat, long believed dead, suddenly returned. Torn between Adil, her mother's ambitions, the Demirkan family, and the love of her life, Zümrüt faces an impossible choice.



EGO

The Koraslan Family is one of the most well-known families in the tourism industry in Türkiye. Sibel is the second child of the family and is in charge of finance at the company, while her older brother Tuncay is the Marketing Manager. On the other hand, the Öztürks are a middle-class family: Burhan, the father, who lost his beloved wife two years ago; his daughter Elif, who works as a kindergarten teacher; and Arda, who quit university and now works as a delivery boy. Elif is engaged to Erhan, a straightforward and brave man who works in the finance department at the Koraslan family's firm. Burhan loves Erhan as if he were his own son and relies heavily on him. When Erhan asks for money to invest in the stock market, Burhan mortgages his house in exchange for a huge loan. Things take a turn for the worse, and Erhan loses all the money. The Öztürk family could lose their house unless Erhan manages to resolve the situation. Meanwhile, Sibel, who was unexpectedly abandoned by the man she fell in love with for the first time in her life, suddenly learns that she has a cyst in her womb, and if she doesn't conceive soon, she will not be able to bear children. She decides to get pregnant by a man who is handsome, confident, possessive, and brave. Despite being engaged to Elif, Sibel chooses Erhan to be the father of her future child. Sibel makes a proposition to them, Erhan is to spend three days with her in a hotel room. He accepts. Even though Erhan has done nothing to be ashamed of during those three nights, Elif can't forgive him for accepting Sibel's offer and expects him to resign after the indecent incident. Contrary to her expectations, Sibel promotes Erhan, and they start working more closely together. Elif loses her trust in Erhan. Moreover, Elif loses her job. While she is trying to cope with the pain and betrayal, she meets Tuncay Koraslan, who has an illegitimate son, Berkay. She soon moves into the Koraslan's house to work as a babysitter for Berkay. Despite being unable to forget Erhan, she can't resist Tuncay's attention. On the other hand, Tuncay is married to Begüm, who is oblivious to everything. Meanwhile, Erhan starts to get closer to Sibel, and eventually, they walk down the aisle together. But the marriage is overshadowed by Elif's unexpected pregnancy news. Erhan once again finds himself in a predicament. He must decide whether to stay with the woman he loves or be a father to his future child.



LOVE WITH LAVENDER SCENT

Fifteen years ago, Anda returned to Podisor, escaping her abusive husband just before giving birth to her daughter. In this small village, she raised her child alone and became a respected family doctor, essential to the community. Her simple life changes dramatically when Stefan, a retired football player and stranger, inherits her house and land through her father's will. Anda discovers her father obtained the property through deceit and murder, and in a bid for redemption, he left everything to Stefan, the victim's grandson. Stefan moves in, and although they initially clash, a bond begins to form as they confront their painful histories. The arrival of Stefan's rebellious daughter, Alma, complicates matters, especially as tensions arise between Alma and Maria, Anda's daughter. Amidst conflicts, secrets, and mutual attraction, Anda and Stefan navigate their evolving relationship, facing emotional and external challenges. Just as they seem to find harmony and Stefan proposes, a new test threatens their fragile peace, reshaping Anda's world once more.



CHASING THE SUN

Güneş is a young woman who has just graduated from university and is about to go to London for her ideals. She is forced to give up all her dreams when her brother is imprisoned as a result of slander. Vowing to save her brother, Güneş infiltrates the life of Ayaz, who she thinks is the cause of this situation. Ayaz is unaware that he will pay with love for the big mistake he caused while trying to protect the conglomerate he inherited. While Ayaz, who has lived behind emotional walls for years, breaks them down with Güneş, she cannot avoid being caught between her feelings and revenge. Their journey is woven with secrets, where love becomes both salvation and captivity.



LAWLESS LOVE

1940, Zonguldak, Türkiye... Everyone in town makes a living by working at the coal mine that belongs to the richest man in town, Malik, a vile and unscrupulous man. In addition to the mine, he also owns most of the agricultural fields in town, meaning that the people living on these lands are practically his tenants. Malik doesn't ask them for rent, but they pay more than enough by working for peanuts at the mine. Davut is a young man living a modest life with his two brothers, his 6-year-old sister, and his parents. Davut, his brothers, and his father are all miners working at Malik's mine. One day, the mine collapses due to Malik's actions, and nine coal miners, including Davut's father, are killed. Davut is furious and heartbroken. He confronts Malik and shoots him. Malik doesn't die but is heavily injured, and Davut is immediately taken into custody for attempted murder. However, Malik has an unexpected offer for him that will change his destiny and lead him to his endless and lawless love, Gülfem, Malik's daughter.



‘V FOR VENDETTA’ TV SERIES IN DEVELOPMENT AT HBO

HBO is working on a new television adaptation of *V for Vendetta*, the iconic dystopian story originally created by Alan Moore and David Lloyd, according to Variety.

The upcoming series is being written by Pete Jackson, with James Gunn and Peter Safran from DC Studios among the executive producers, alongside Ben Stephenson (Poison Pen) and Leanne Klein (Wall to Wall Media, Warner Bros. Television Studios UK). The show will be produced under the Warner Bros. Television banner.

Set in a totalitarian Britain, *V for Vendetta* follows a masked anarchist known as V, who seeks to dismantle an oppressive regime with the help of Evey Hammond, a young woman he rescues from the authorities.

If it moves forward, the project will join HBO's growing slate of DC series, following *The Penguin* and the upcoming *Lanterns*.

Jackson, who previously earned a BAFTA nomination for his work on Channel 4's *Somewhere Boy*, is also behind *The Death of Bunny Munro*, an upcoming Sky Atlantic production starring Matt Smith.

The original 2005 film adaptation, directed by James McTeigue and written by the Wachowskis, starred Hugo Weaving and Natalie Portman and grossed over \$130 million worldwide. The movie will be re-released in theaters in November 2026 to mark its 20th anniversary.

PARAMOUNT SKYDANCE TO BOOST 2026 CONTENT BUDGET BY \$1.5 BILLION AFTER Q3 LOSS

Paramount Skydance reported a third-quarter loss as TV advertising and distribution revenues continued to fall, with overall revenue down 3% to \$6.1 billion and TV ad sales dropping 12%, according to Variety.

The results mark the company's first quarter under David Ellison's leadership following the Skydance merger. Despite the decline, Ellison announced plans to raise the 2026 content budget by \$1.5 billion to expand original programming and strengthen Paramount's streaming strategy, targeting \$30 billion in total revenue by 2026.

As part of its wider transformation, Paramount recently acquired the opinion site The Free Press for \$150 million and appointed its founder, Bari Weiss, as the new top editorial executive at CBS News. The company is also investing heavily in sports, including a \$7.7 billion deal with TKO Group for UFC rights.

The restructuring includes asset sales in Argentina and Chile, alongside about 1,600 additional job cuts, as Paramount continues refocusing on streaming, global production, and digital expansion.





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