

INTER MEDYA:
A GLOBAL HOME FOR TURKISH STORIES

FROM TIMELESS HITS TO GLOBAL MOMENTUM
KANAL D INTERNATIONAL ON *SINS AND ROSES* AND GROWING FORMAT SALES

TRT'S GLOBAL VISION AND
GROWING INTERNATIONAL IMPACT

EPISODE

CONTENT AMERICAS & NATPE GLOBAL 2026

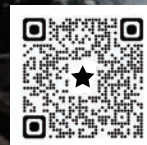
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Exploring the World of Content From Türkiye to the Globe

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Oben Budak

We're with the most creative minds from all around the world once again at **Content Americas**, amid the fascinating atmosphere of Miami. During these three days, when the heart of the industry beats, this issue in your hands will not just be a magazine but a companion charting new courses for stories without borders and the world of global content. Alongside Miami's sunny energy, we are ready to be part of the vision shaping multicultural partnerships, universal narratives, and the future of media.

At the heart of this issue is **OGM Universe**, transforming from a content provider to a cultural brand. **Director of Global Distribution and Partnership, Ekin Koyuncu Karaman**, discusses the strategic deepening they achieved in 2025 and the big momentum carrying them into 2026. We take a closer look at OGM's global vision from the formula for success in the Latin American market to the strategic importance of new formats added to the portfolio.

Inter Medya, becoming the "global home" of the content world, once again makes a strong impact at Content Americas with its multilayered vision. The company, now represented in over 160 countries, is not just a distributor, but a strategic business developer, creative producer, and strong consultant that can read the market dynamics. The current Inter Medya selection, explored in this issue, offers a unique balance, combining traditional narratives with modern viewing habits.

For **TRT Sales**, **Mustafa İlbeyli** shares insights into the strong performance in 2025 and why productions like *Deep in Love* establish such strong emotional bridges globally. We hear from a key executive about the wide catalogue's international distribution strategies from historical epics to modern character analyses.

From **Kanal D International**, combining the power of classics with an innovative vision, we also feature candid interviews with **Elif Tatoğlu** and **Duda Perman**. As we talk about the momentum gained with *Sins and Roses*, we are also reaffirming the unshakable throne of "ever-green" titles such as *Fatmagül* and *Forbidden Love*.

Müge Akar, for **ATV Distribution**, analyzes the character-led narrative of one of the most ambitious productions of 2026, *A.B.I.: A Broken Inheritance*, and viewers' never-ending passion for drama. We are discovering the reflections of strong inheritance on the international markets.

Handan Özkubat and **Barbora Suster** from **Eccho Rights**, following the sector dynamics closely, discuss in detail the market's changing face from loyal viewers of daily series to the rising trend of digital platforms: the miniseries. Success of productions such as *Behind the Veil* and *I Am Mother* provides significant insight into the market's future.

We also go behind the scenes of the exciting *Deep in Love*. Director Çağrı Bayrak and the project's designers and writers Ayşe Ferda Eryılmaz and Nehir Erdem open the doors to a new universe based on the story of two well-established families, enemies of one another for years. Aytek Şayan, Onur Dilber, Erdem Şanlı and Zeynep Atılğan from the cast are among our visitors.

Lastly, our managing editor Burcu Asena Şahin Gençoğlu compiled a list of the newest book adaptations, from around the world, turned into series and films. We're going to see the pages we love become images, from Argentina to France, Greece to global platforms. We hope you have a productive event filled with new partnerships and inspirational stories.



HBO BEGINS PRODUCTION ON GISELE PELICOT DOCUMENTARY

The case of Gisèle Pelicot has been described as one of the most disturbing cases of sexual and domestic violence in France in recent years. After years of marriage, Pelicot discovered that her husband had been drugging and sexually abusing her for decades and involving other men in the abuse. The case sparked widespread debate around consent, systematic sexual abuse, and the silencing of victims in France and around the world. Gisèle Pelicot's decision not to hide her identity and to share what she has experienced has been widely regarded as a transformative stance for sexual violence victims.

The documentary follows Gisèle Pelicot as she rebuilds her life after over a decade of sexual abuse. Directed by Joanna Natasegara and co-produced by Violet Films and HBO Documentary Films, the project will also have high-profile figures and organizations such as Laura Poitras and Doc Society as executive producers.

TV4 RENEWS SWEDISH CRIME DRAMA 'FALLEN' FOR THIRD SEASON

The show is a TV4, ZDF, Film i Skåne, and Filmlance International co-production. The third season renewal came while the second season is still on air. Produced by Banijay Group, the shooting begins in spring in Sweden's Skåne. Sigrid Nordenhake and Helena Larand serve as producers, while Petra Ahlin act as the executive producer for TV4. Ahlin commented on the renewal, saying: "Fallen has become one of our most popular series, and the second season is currently engaging many viewers. That's why we are happy to confirm a third season, which will deepen the story and

continue to develop the series with the same high ambition and quality."

Starring Sofia Helin, the new season shows Iris Boman leaving Stockholm behind to start working in cold cases in Malmö.



AHMET ÜMIT'S GLOBAL CRIME HIT 'A MEMENTO FOR ISTANBUL' SET FOR NETFLIX SERIES

Ahmet Ümit's bestselling crime fiction *A Memento for Istanbul* will be adapted for Netflix. An ANS Prodüksiyon and Evrensel Productions co-production, the series will be directed by Abdullah Oğuz. The novel is one of the most well-known and read Chief Inspector Nevzat novels of the writer and centers on a series of murders committed in Istanbul's historical locations.

Ahmet Ümit novels are translated into over 20 languages, with *A Memento for Istanbul* being his most widely translated work. The role of Chief Inspector Nevzat role has reportedly been offered to Nejat İşler. The shooting is expected to begin in March with the first season planned as eight episodes.

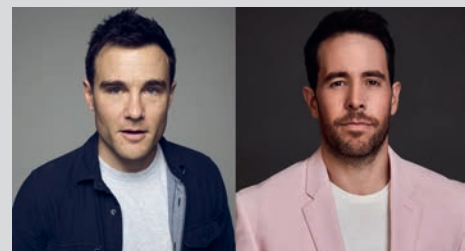


ALL3MEDIA STRENGTHENS US STRATEGY WITH INNER DRIVE ENTERTAINMENT LAUNCH

All3Media and Studio Lambert launched a new development label under the name of Inner Drive Entertainment to fuel their US expansion. Inner Drive Entertainment will operate under Studio Lambert USA and will be led by Jon Barinholtz and Rob Belushi. They're expected to focus on challenge formats, social experiment programs, reality competition series and other unscripted content.

The launch of Inner Drive is part of All3Media's strategy to grow their US catalogue. The first step of which was taken with the establishment of MindMeld Entertainment in 2024.

All3Media plans to launch more development companies in the coming years.





EKİN KOYUNCU KARAMAN,
**GLOBAL DISTRIBUTION & PARTNERSHIP
 DIRECTOR AT OGM UNIVERSE**

OGM UNIVERSE: The Story of a Global Transformation

By OBEN BUDAK

Ekin Koyuncu Karaman, Global Distribution & Partnership Director at OGM UNIVERSE, discusses the company's evolution from a content provider to a global brand, the formula for success in the Latin American market, and the strategic vision for 2026.

As the global influence of the Turkish drama industry continues to grow, OGM UNIVERSE is navigating this momentum not just through sales volume, but through sophisticated, strategic brand positioning. For the company, 2025 marked a pivotal shift: transitioning from a phase of rapid expansion to a year of "strategic deepening" where previous successes were consolidated and solidified. The achievements in critical markets such as Latin America, combined with the vision showcased at major platforms like MIPCOM, have positioned OGM UNIVERSE to enter 2026 with unprecedented momentum.

At the forefront of this global journey is Ekin Koyuncu Karaman, Global Distribution & Partnership Director at OGM UNIVERSE. In this interview, she shares insights into their objectives for Content Americas, the defining turning points of the past year, the emotional bridge built with Latin American audiences, and the strategic importance of the new genres set to join their catalogue in 2026.

How would you summarize 2025 for OGM UNIVERSE? From both an international sales perspective and in terms of global brand positioning, what were the key turning points for you throughout the year?

2025 was a milestone year for OGM UNIVERSE, marking a clear shift from expansion to consolidation in our international strategy. From a sales perspective, we strengthened our presence in key territories while building deeper, more strategic relationships with long-standing partners. In parallel, we placed a strong emphasis on sharpening our global brand positioning, ensuring that OGM UNIVERSE is recognized not only for premium Turkish drama but also for high-quality, emotionally compelling storytelling with universal appeal. During this period, we also expanded our international team, reinforcing our capabilities across sales, partnerships, and global market strategy, and allowing us to engage with territories in a more focused and proactive way. One of the defining turning points of the year was our presence at MIPCOM, where we hosted a dedicated OGM UNIVERSE event. This gathering enabled us to present our vision, catalogue, and future direction in a curated and immersive way. It was a key moment in strengthening our brand identity, fostering direct dialogue with international buyers, and positioning OGM UNIVERSE as a confident global player rather than simply a content supplier.

Throughout 2025, the alignment between our creative ambition and international sales strategy became increasingly visible. Titles traveled faster, conversations became deeper, and our brand message grew clearer. Overall, it was a year in which OGM UNIVERSE strengthened its voice, its relationships, and its long-term vision within the global market.

As the first major market of the year, Content Americas offers a clear snapshot of current industry dynamics. How would you



assess the level of interest generated by titles such as *Deep in Love*, *Six of Us*, and *Reborn* in the Latin American market?

Content Americas once again confirmed the strong appetite in Latin America for premium, emotionally rich drama. The level of interest generated by *Deep in Love*, *Six of Us*, *Reborn*, and *The Fall of the King* was particularly encouraging, as each title connects with the market in a distinct way while remaining rooted in universal emotions.

Deep in Love resonated strongly through its epic, timeless love story and emotional depth. *Six of Us* attracted attention with its ensemble structure and layered family dynamics, while *Reborn* stood out for its contemporary tone and character-driven narrative. *The Fall of the King* generated interest with its powerful, dramatic arc, high-stakes storytelling, and themes of power, ambition, and downfall, offering a more intense and elevated dramatic experience for the region.

Overall, the conversations we had reflected not only curiosity about individual titles, but also a growing confidence in the OGM UNIVERSE brand as a whole.

Latin American audiences are known for their strong connection to emotionally driven stories centered on family bonds and themes of destiny. To what do you attribute the strong resonance of OGM UNIVERSE productions within this region?

We believe the connection comes from authenticity. OGM UNIVERSE stories are deeply rooted in human emotion, family ties, love, sacrifice, moral dilemmas, and destiny, themes that transcend borders and cultures. While our narratives are grounded in Turkish storytelling tradition, the emotional journeys of our characters are universal.

Latin American audiences, in particular, respond to stories that allow them to invest emotionally over time, and our dramas are designed exactly that way: character-led, emotionally layered, and driven by strong relational dynamics. This emotional honesty creates a natural bridge between our stories and the audience.

Looking at your catalogue, we see a strong blend of traditional Turkish drama heritage with a contemporary storytelling approach. Are there any new projects or genre expansions that OGM UNIVERSE plans to introduce to its catalogue in the early months of 2026?

Early 2026 is a year we approach with strong confidence for OGM UNIVERSE, driven by the continued performance of our ongoing series as well as a solid and carefully curated slate of upcoming projects. It represents a strategic next phase in the expansion of our catalogue. While emotional drama remains at the core of

our identity, we are deliberately broadening our offering with more contemporary formats and tones, including elevated family drama, relationship-driven stories with a modern edge, and projects that blend classic melodrama with genre elements.

A key strength of our catalogue continues to be the exceptional performances delivered by our cast. Working with some of the most compelling and respected actors in the region allows us to create characters that audiences immediately connect with emotionally. This strong on-screen presence not only elevates the storytelling but also significantly enhances the international appeal and commercial value of our titles.

Our priority is to deliver content that combines emotional depth with strong international market potential. By refining narrative structure, pacing, and perspective, supported by powerful performances, we aim to offer stories that are both creatively distinctive and highly adaptable for global audiences, without losing the emotional essence that defines OGM UNIVERSE.

Looking ahead to 2026 more broadly, what are OGM UNIVERSE's growth objectives in international markets, and how does Latin America fit into this overall strategy?

Our main objective for 2026 is sustainable, long-term growth built on strong partnerships rather than short-term volume. We aim to deepen our presence in key territories, strengthen co-production conversations, and position OGM UNIVERSE as a premium content brand with a clear editorial voice.

Latin America plays a central role in this strategy. It is not only a strong sales territory for us, but also a market with which we share a deep emotional storytelling language. We see Latin America as a long-term strategic partner region; one where our stories are not just acquired, but truly embraced by audiences.

Inter Medya: A Global Home for Turkish Stories

O BEN BUDAK

Founded in 1992 as a local film distribution company, Inter Medya has grown into one of the most influential global representatives of the Turkish content industry, telling stories in more than 160 countries worldwide. With a broad portfolio spanning television dramas and telenovelas to reality and game show formats, as well as next-generation digital storytelling, Inter Medya is not only a distributor but also a strategic business developer, a creative producer, and a strong consultant capable of reading and shaping the dynamics of the international content market.

With the launch of its production department in 2019, Inter Medya began to play a direct role in content creation as well. Today, its catalogue brings together high-budget prime-time dramas developed with established producers alongside short-form projects tailored to new viewing habits. The selection presented at Content Americas stands as a powerful summary of this multi-layered vision.

STRONG STORIES, UNIVERSAL EMOTIONS

Inter Medya's drama catalogue once again highlights the core reasons why Turkish series resonate so strongly around the world: compelling characters, deep-rooted conflicts, family bonds, love, betrayal, and fate.

One of the most talked-about recent hits in Türkiye, *Halef*, produced by MOST Productions, confronts traditional structures with

modern individual conflicts through a story of blood feuds, forced marriage, and a dual romantic dilemma. Portrayed by İlhan Şen, Serhat is both a clan leader and the husband of two women, forced to pay the price of power and love at the same time. TIMSBI Productions' star-studded *Eshref Ruya* offers a dark romantic drama where the mafia world collides with an innocent dream of love. A childhood dream that transforms into betrayal and passion years later carries the series far beyond a conventional love story. The on-screen chemistry between Demet Özdemir and Çağatay Ulusoy is one of the key elements behind its success.

Inter Medya's in-house production *Heartstrings* transforms one of the most powerful and universal family drama themes, babies switched at birth, into a long-running, emotionally intense narrative. Mahinur, a devoted and self-sacrificing mother, fights to keep her sick daughter Bade alive, while the story goes beyond the story of a mother-daughter relationship through themes



of class inequality, power dynamics, and parenthood. What begins as a marriage of necessity ceases to be a mere survival plan and evolves into a moving family drama about healing, forgiveness, and the unexpected blossoming of love, revealing the transformative power of the heart. With its mysterious and gripping storyline that blends drama and romance, **Deception**, a proven international success, gradually exposes the inner decay of a seemingly perfect family. A judge who dispenses justice while failing to recognize the lies within his own home turns the series into a striking psychological drama.

Valley of Hearts combines the confrontation of abandoned twins with their mother with the visual splendor of Cappadocia, weaving a powerful melodramatic language through revenge, love, and family secrets. With strong performances and broad international appeal, the series has been sold to more than 60 countries, adapted in Greece as *Na M'Agapas*, and further solidified its global success by winning awards such as "Best Contemporary Non-Spanish Telenovela" in 2025, ranking number one across multiple markets.

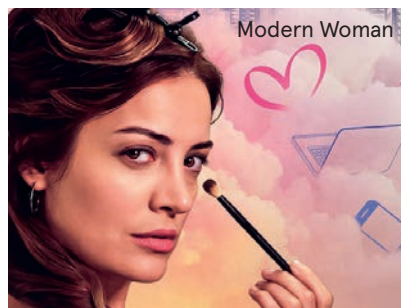
Blending action and romance, **The Trusted** reinterprets the classic hero narrative through themes of a father-daughter relationship, trauma, and destiny, using a modern storytelling language. Offering a lighter yet equally authentic tone, **Modern Woman** humorously portrays the life of an urban woman caught between career ambitions, motherhood, and societal expectations, standing out among short-form comedy-drama examples. The story of 35-year-old Pinar, torn between the pressure of her biological clock and the demand to succeed professionally, unfolds through tragicomic moments ranging from office life and family gatherings to weddings and everyday crises. With its sincere tone and sharp observations, the series holds up a mirror to contemporary city life.

THE POWER OF CLASSIC MELODRAMA: LOVE, PRIDE, AND FATE

Love and Pride, reconstructs a classic Turkish melodrama around forced marriage, class downfall, and suppressed desires, reimagined with a modern pace. Similarly, **Leylifer** turns a woman's journey of rebuilding her identity in a foreign country, through grief, justice, and love, into a universal narrative. Standing out with its psychological depth and passionate love story, **Poison Ivy** emerges as a striking drama in the catalogue that questions how power, class, and desire transform the human soul.

VERTICAL SERIES: TURKISH DRAMA DNA MEETS THE MOBILE FUTURE

At a time when global viewing habits are rapidly changing, Inter Medya is future-proofing its catalogue by making a strategic investment in vertical series. This new category,



focused on short, fast-paced, mobile-first storytelling, aims to combine the strong dramatic DNA of Turkish series with easily consumable formats.

With its first original micro-drama **Boardroom to Bedroom**, the company has demonstrated its ambition in this space, while also rapidly expanding its vertical content catalogue through collaborations with different producers. As part of this strategy, Inter Medya has added **İki Dakika Creative's** next-generation family story **Yeni Nesil Aile** and the neighborhood-centered **Semt Çocuğu** to its catalogue. In addition, the acquisition of numerous vertical productions from the GAIN platform has significantly expanded Inter Medya's short-form portfolio.

This move aims to respond to the rapidly growing global demand for vertical content, particularly in Asia, and position Inter Medya as a strong partner for platforms seeking premium, mobile-first storytelling.

Inter Medya President Hasret Özcan's presentation at the "Vertical Series: The Future of Mobile Storytelling" panel at MIPCOM Cannes 2025 further reinforced the company's vision in this field on an international stage.



A CATALOGUE OPENING TO THE FUTURE

The selection presented by Inter Medya at Content Americas clearly demonstrates where the Turkish content industry stands today and where it is heading tomorrow. Spanning from traditional long-running dramas to short-form vertical series, this wide spectrum once again proves that powerful storytelling, when combined with the right strategy, knows no borders.

MUSTAFA İLBeyLİ, **DIRECTOR OF
ADVERTISING & SALES AT TRT SALES**

TRT's Global Vision and Growing International Impact

TRT SALES ON 2025 PERFORMANCE,
GLOBAL DEMAND, AND KEY TITLES

By OBEN BUDAK

As Turkish content continues to expand its global reach, TRT Sales stands at the forefront of this international momentum. With strong performances across multiple continents and a catalogue that blends large-scale historical dramas with emotionally driven contemporary stories, the company closed 2025 as one of the most influential global distributors of Turkish content. At the heart of this success are titles like *Deep in Love* and *Children of Paradise*, which have resonated both at home and abroad, reinforcing Türkiye's position as a major storytelling hub.

First of all, how was 2025 for TRT Sales? Which titles attracted the most interest, and which regions stood out in terms of sales?

Our newest series *Children of Paradise* and *Deep in Love*, which premiered in the last quarter of the year, will be broadcast worldwide via an Africa-based streaming platform before the year ends. Our series, documentaries, children's content, and films, which attract interest every sales



year, have been sold to all continents this year as well, meeting viewers to crown their international success.

***Deep in Love* has become the most-watched series in Türkiye this season and continues to generate strong buzz with every new episode. In your opinion, what are the key reasons behind the show's popularity?**

Deep in Love has connected with viewers because it tells a powerful emotional story that feels both modern and genuine. The characters are layered and easy to relate to, and their emotional journeys reflect real-life struggles and choices. The series also benefits from strong acting and a cinematic production style, which elevates the storytelling. Each episode leaves audiences wanting more, creating ongoing conversation and engagement around the show.

What can you tell us about *Deep in Love*'s international journey so far?

The international response to *Deep in Love* has been very promising from the outset. Buyers have shown strong interest in the project, particularly due to its universal themes and contemporary tone. While the series is still in the early stages of its global rollout, its success in Türkiye has clearly strengthened its position abroad. Discussions are ongoing in multiple territories, and we see strong potential for the series to travel well internationally.

***Children of Paradise*, which focuses on family bonds, is among your newest series. How do you evaluate the success it has achieved in Türkiye and its global journey?**

In Türkiye, *Children of Paradise* has been well-received thanks to its heartfelt portrayal of family relationships and emotional depth. The series speaks to shared human experiences such as belonging, responsibility, and love. Internationally, it has also attracted interest because stories centered on family dynamics tend to resonate across cultures. Its emotional warmth and universal themes position it well for global audiences.

LATAM has always been a very important region for Turkish content. Why do you think audiences in the region are particularly drawn to Turkish series?

Latin American viewers show great interest in Turkish series due to their emotional intensity and focus on relationships and family ties. These stories are naturally aligned with the region's cultural and viewing preferences. At the same time, Turkish series offer familiar emotional narratives while also presenting a fresh and intriguing different cultural backdrop. This combination has helped Turkish content gain long-term popularity in Latin America. Furthermore, the high production quality of historical dramas and the intense family and human relationships familiar from dramas make these productions a preferred choice.

TRT Sales has a rich catalogue. Which of your titles have stood out and received the strongest interest in LATAM in recent years?

Historical period dramas such as *Resurrection Ertuğrul*, *The Great Seljuks: Alp Arslan*, and *Barbarossa: Sword of the*



Mediterranean, along with drama content like *Melek: A Mother's Struggle* and *The Innocents*, have been sold in the region to date. These series stand out due to their large-scale storytelling, strong heroes, and high production standards. Alongside these, emotionally driven drama titles have also found an audience, showing that LATAM viewers are open to a wide range of Turkish storytelling styles.

Content Americas is the first market of the year. Which titles will you be highlighting at the market this year, and what are your expectations from the event?

At Content Americas, our focus will be on presenting both our latest productions and our established hit titles. *Deep in Love* and *Children of Paradise* will be among the key projects we showcase, reflecting the diversity of our current lineup. As the first major market of the year, the event is an important platform for us to strengthen relationships, initiate new deals, and build momentum for the months ahead.



**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**

From Timeless Hits to Global Momentum

KANAL D INTERNATIONAL ON *SINS* AND
ROSES AND GROWING FORMAT SALES

By BURCU ASENA ŞAHİN GENÇOĞLU



As global content markets face economic pressure and shifting buyer expectations, Turkish dramas continue to prove their long-lasting appeal. We talked with Kanal D International executives Elif Tatoğlu and Duda Perman about why emotionally grounded stories never lose value, how *Sins* and *Roses* is building strong international momentum, and which strategies are guiding the company's expansion across key territories, from Latin America to MENA and Europe.

How would you summarize 2025 for Kanal D International? What were the most significant developments and deals for you this year?

Elif Tatoğlu: We strengthened relationships with our long-standing partners and continued to work closely with key markets such as the Middle East, CIS, and several Latin American territories.

Economically, it was a challenging year globally. We tried to find common ground with our partners to keep business relationships sustainable. In markets where

new titles were not always affordable, Kanal D's catalogue played a key role. Our evergreen stories stepped in and delivered successful and economically viable results for our partners.

At the same time, we started opening doors in markets where we had not been very active before. For me, this was important. Not everything turns into a deal immediately, but building trust and understanding the market early always pays off.

From a commercial point of view, 2025 was also the year when our format business became more visible. Buyers were not only looking for finished episodes, but for flexibility. Our catalogue allows that: strong new titles, reliable library shows, and formats that can travel. This balance helped us respond to very different programming needs.

Overall, 2025 reminded us that we are not just selling content. We are building long-term partnerships.

Which of your titles attracted the most global interest in 2025? What does the success of these projects tell you about current audience preferences?

Elif Tatoğlu: Our recent titles such as *Sins and Roses*, *The Family Burden*, and *Three Sisters* clearly stood out in 2025. These titles generated strong interest across different regions.

At the same time, our evergreen titles continued to perform. Series such as *Time Goes By*, *Price of Passion*, *For My Son*, *Kuzey Güney*, and *Ruthless City* are still very much alive in the international market.



“Sins and Roses moved very quickly on the international side. The story is bold, emotional, and very clear in what it promises to the audience, which makes it easy for buyers to position.”

This tells us something very simple: audiences want strong emotions and real characters. New titles matter, of course, but good Turkish dramas do not expire easily. If a story is honest and emotionally grounded, it travels, whether it is new or ten years old.

Sins and Roses has stood out as a strong drama series. Starring Murat Yıldırım and Cemre Baysel, the series achieved major ratings success in Türkiye. How has its international journey been so far?

Elif Tatoğlu: *Sins and Roses* moved very quickly on the international side. The story is bold, emotional, and very clear in what it promises to the audience, which makes it easy for buyers to position.

Murat Yıldırım’s and Cemre Baysel’s international recognition certainly helped open doors, but what truly convinced buyers was the emotional weight of the story and the chemistry of the cast. The series has already been sold to MENA, CIS, Romania, Croatia, Montenegro, and Bosnia. We have seen strong interest across territories, with ongoing conversations in Europe, CEE, and Latin America. It is clearly a title with a long life ahead of it.

Latin America is a key territory for Turkish dramas, and Kanal D International has built strong relationships in the region. What does Latin America represent for Turkish series, and how do you explain their popularity there?

Duda Perman: Although Latin America is geographically far from Türkiye, audiences in the region have become deeply fascinated by Turkish dramas. This connection comes from the strong cultural similarities, especially the importance of family values, emo-

tional relationships, and the way people experience love and life. Themes such as family structure, passionate love stories, and betrayal between couples resonate strongly with Latin American audiences, creating a natural bond with Turkish storytelling.

Which titles from the Kanal D International catalogue have attracted the most interest in Latin America in recent years? What do these projects reveal about regional audience preferences?

Duda Perman: Kanal D International has two evergreen titles that remain among the top Turkish dramas in Latin America: *Fatmagül* and *Forbidden Love*. Both are consistently ranked among the top 10 titles in the region. These successes show that classic love stories with strong emotions, dramatic conflicts, and unforgettable characters are what Latin American audiences most enjoy watching. *Three Sisters*, *Ruthless City*, and *Time Goes By* are the other titles that still attract attention.

From a broader perspective, which genres and storytelling approaches do you see as the most advantageous for Turkish series in today’s global market?

Elif Tatoğlu: Strong, character-driven drama remains our biggest advantage. Family stories, emotional conflicts, love, power, and moral dilemmas continue to resonate across all markets.

What has changed is the level of expectation. Stories still need to be emotionally





strong, but they also have to be tighter, more contemporary, and visually appealing, with higher production standards. Audiences are more selective today.

Kanal D International has also been successful in selling formats. What recent developments or highlights can you share with us regarding your format portfolio?

Duda Perman: Kanal D's format portfolio has been extremely successful, supported by a strong library of titles with proven performance worldwide. For format buyers, it is essential to see how a story has performed in other territories. This global track record helps evaluate the strength of the storyline, the characters, and the overall performance, making Kanal D formats a reliable and attractive choice for adaptation.

What are your key goals and priorities for Kanal D International in 2026?

Elif Tatoğlu: We will continue to focus strongly on *Sins and Roses*,

“Kanal D International has two evergreen titles that remain among the top Turkish dramas in Latin America: Fatmagül and Forbidden Love. Both are consistently ranked among the top 10 titles in the region. These successes show that classic love stories with strong emotions, dramatic conflicts, and unforgettable characters are what Latin American audiences most enjoy watching.”

while maintaining an active and consistent presence with our catalogue across international markets.

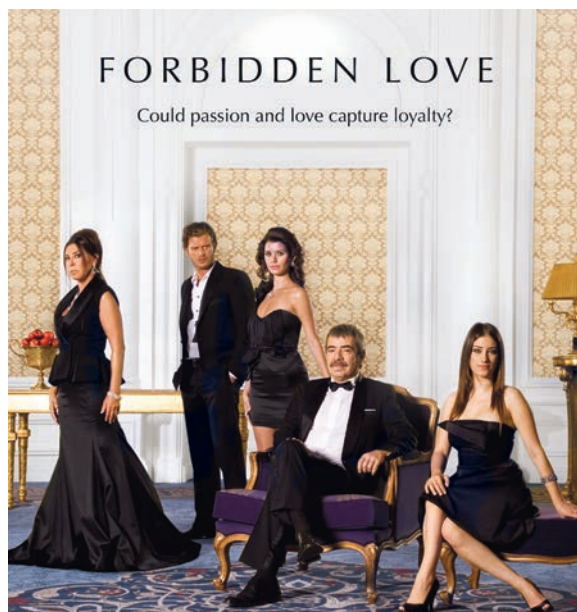
At the same time, we plan to place greater emphasis on format sales, as well as on building digital and platform partnerships that can create incremental revenues alongside traditional broadcasting models. For me, sustainability is key. Strong relationships, strong stories, and realistic strategies. If we get that right, growth follows naturally.

What are your key objectives for the Latin American market in 2026?

Duda Perman: In 2026, our main focus in Latin America will be the sales of our new production *Sins and Roses*, while continuing to strengthen relationships with clients and actively promoting the availability of our catalogue titles across the region.

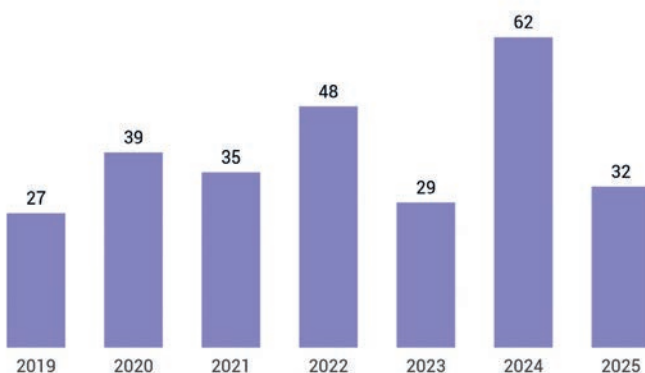
What are your expectations from Content Americas? Which types of projects do you anticipate will generate the most interest in the market?

Duda Perman: Content Americas is a very productive market for connecting with Latin American clients. We have already received confirmation that most of our key partners will be attending the market. Our main goal is to sell finished content as well as formats, focusing on projects with strong emotional storytelling, proven performance, and high adaptation potential.



STUDIOS RACE FOR VIDEO GAME IPS AS LIVE-ACTION TAKES OVER

Global video game adaptation commissions, 2019 - 2025 (#)



According to Ampere Analysis, video game adaptation commissions increased around 30% annually since 2019. Between 2019-2025, 272 video game adaptations were greenlit, with 2024 being the most prolific year, accounting for 62 projects.

Hollywood's major players have secured many well-known game IPs; however, there are still some IPs with high-potential and no owner. Standout titles still available include *Baldur's Gate III*, *Black Myth: Wu Kong*, *Hollow Knight: Silksong*, and *Sons of the Forest*.

The market is clearly shifting toward live-action adaptations. In 2025, 69% of commissioned projects were live-action. In the second half of the year alone, this figure rose to 78%.

The success of series such as *The Last of Us* and *Fallout* has accelerated this shift. Major studios, including WBD, Paramount, Netflix, Amazon, Comcast have already acquired the rights to ten major games. Strategies seem to differ between studios. While WBD and Paramount Skydance appear to favor theatrical releases; Netflix, Amazon, Disney, and Comcast are prioritising episodic content for SVoD.

CANAL+ DISTRIBUTION BRINGS KOREAN DRAMA 'THE PENTHOUSE' TO THE BALKANS

CANAL+ Distribution adds all three seasons of SBS's global hit Korean drama, *The Penthouse*, to Pickbox.

The show is now available in 7 European countries (Croatia, Slovenia, Serbia, Bosnia and Herzegovina, North Macedonia, Montenegro and Bulgaria) via Pickbox NOW. Pickbox offers both an SVOD service and linear channels in this region.

The Penthouse became the ninth most watched Korean drama with its first season, with its second season lifting it to eight place. Centering on power struggles, secrets and murderous intrigues of rich families living in an elite residence, the show is part of CANAL+ Distribution's strategy to expand premium Korean dramas globally.



HBO MAX EXPANDS EUROPEAN FOOTPRINT THROUGH CANAL+ DEAL

Warner Bros. Discovery has signed a multi-year, multi-regional deal with CANAL+ to expand HBO Max across Europe.

The deal includes the launch of HBO Max via CANAL+ in Belgium and Austria. The agreement will also see the renewal of WBD's thematic channels in Africa and Europe.

The renewed channels include Cartoon Network, Cartoonito, CNN International, Warner TV, HBO and Cinemax.

Building on deals signed in France in 2024, the deal will have the platform expand to Germany, Italy, Austria, Switzerland, Luxembourg and Liechtenstein on Jan. 13, with the United Kingdom to follow.

The agreement, both parties deem to be a "major milestone", strengthens CANAL+'s African offering across kids, entertainment, news and factual genres.

MÜGE AKAR, **HEAD OF SALES AT ATV DISTRIBUTION**

Carrying Turkish Drama Across the World

ATV DISTRIBUTION ON *A.B.I.: A BROKEN INHERITANCE* AND AUDIENCE DEMAND IN LATIN AMERICA

By BURCU ASENA ŞAHİN GENÇOĞLU

We spoke with Müge Akar, Head of Sales at ATV Distribution, about the company's global performance in 2025, key international markets, and major commercial developments. We also discussed the upcoming series *A.B.I.: A Broken Inheritance*, its international potential, and the impact of its leading cast. Additionally, we talked about audience demand in Latin America and the US, the global success of ATV Distribution's catalogue titles, and the company's strategic priorities for 2026, including expectations from Content Americas.

How would you summarize 2025 for atv Distribution? What were the most significant global developments and commercial deals for the company this year?

2025 has been a year of strategic growth for atv Distribution. We strengthened our presence in key territories, particularly in Latin America and Europe, while expanding our footprint across both broadcast and digital platforms. The year was marked by successful renewals, multi-territory licensing agreements, and strong demand for both our long-running library titles and new premium dramas. Our focus on high-quality storytelling and long-term partnerships has allowed us to maintain sustainable growth in an increasingly competitive global landscape.

One of the most anticipated new series of the upcoming season is *A.B.I.* We would like to hear about this new atv series from your perspective. *A.B.I.: A Broken Inheritance* stands out as one of the most anticipated new titles in atv Distribution's upcoming slate. It is a powerful, charac-



ter-driven drama that explores family, trauma, justice, and the lasting consequences of the past. With its strong emotional core, layered characters, and high production quality, *A.B.I.* brings together the classic strengths of Turkish drama with a more contemporary and premium narrative approach. From our perspective, it is a project designed to resonate strongly with both local and international audiences.

What are your expectations for *A.B.I.*'s international journey? What kind of feedback have you received since the project was first announced?

Our expectations for *A.B.I.* are very strong. Since its initial announcement, the project has generated notable interest from international buyers. Feedback has focused on the universality of the story, the emotional complexity of the characters, and the project's high production standards. These elements position the series well for both broadcast television and streaming platforms across different territories.

***A.B.I.* features a highly impactful cast, both in Turkey and internationally. Afra Saraçoğlu and Kenan İmirzalıoğlu star in the leading roles. Do you believe this strong cast will play a role in the series' global journey?**

The cast is a key strength of *A.B.I.* Afra Saraçoğlu and Kenan İmirzalıoğlu are internationally recognized actors with strong followings across multiple regions. Afra's global visibility, further supported by her leading role in *Golden*

Boy, and Kenan's long-established international reputation add significant value to the series. Their performances also bring credibility and emotional depth to the story, which supports the show's international appeal.

Aynı Yağmur Altında is among your newly launched series. What can you tell us about this project?

Aynı Yağmur Altında is a contemporary drama centered on human relationships, emotional resilience, and the impact of shared experiences. The series offers an intimate narrative supported by strong performances and a grounded emotional tone. It reflects our commitment to developing diverse stories that connect with audiences while maintaining high production quality.

There is strong demand for the atv Distribution series in international markets such as Latin America and the US. Which of your titles have attracted the most interest recently, and what do these successes tell you about audience preferences in these regions?

Titles such as *The Nightfall*, *Hercai*, *Waves of Love*, and *Street Birds* continue to attract strong interest in Latin America and the US. These successes confirm that audiences in these regions are drawn to emotionally intense stories, strong romantic arcs, family conflicts, and high-stakes drama. They also demonstrate the enduring appeal of Turkish dramas that combine universal themes with distinctive cultural identity.

Your catalogue includes strong titles such as *Street Birds*, *Lifeline*, *The Nightfall*, and *Hercai*. What can you share with us about the international journeys and successes of these series?

These titles have each followed successful international trajectories across multiple territories. *Hercai* remains one of the most recognized Turkish dramas globally, achieving strong ratings and long-term performance. *Street Birds* and *Lifeline* have resonated particularly well with female audiences, while *The Nightfall* continues to expand its presence in Europe and Latin America, supported by its production values and compelling narrative.

What are the atv Distribution's strategic goals for 2026 in Latin America and the global market? Are there plans for catalogue expansion, new productions, or format sales?

Our strategic focus for 2026 is on deepening our presence in Latin America, expanding into additional territories, and strengthening collaboration with both broadcasters and streaming platforms. We plan to continue investing in high-quality new productions, enriching our catalogue with diverse genres, and exploring opportunities for format sales and adaptations. Flexibility, premium storytelling, and sustainable growth will remain at the core of our strategy.

Content Americas will be a key meeting point for the atv Distribution this year. What are your expectations from the market?

Content Americas represents an important opportunity to reinforce our existing partnerships and establish new collaborations, particularly in the Latin American market. Our expectations are centered on strategic discussions and exploring new business models that reflect the evolving needs of the industry. We see the market as a strategic gathering to showcase our premium slate and further position the atv Distribution as a key global content provider.



HANDAN ÖZKUBAT, **DIRECTOR OF
TURKISH DRAMA, ECCHO RIGHTS**

BARBORA SUSTER, **HEAD OF LATIN
AMERICA, ECCHO RIGHTS**

Enduring Global Power of Turkish Drama

ECCHO RIGHTS ON 2025
PERFORMANCE, TURKISH
DRAMA TRENDS AND LATIN
AMERICAN DEMAND



By ÖZLEM ÖZDEMİR

As global demand for Turkish drama continues to evolve, Eccho Rights enters 2026 with a strong and diversified catalogue spanning long-running daily hits and premium primetime titles. Ahead of Content Americas, Eccho Rights' Director of Turkish Drama Handan Özkubat and Head of Latin America Barbora Suster share insights into current market trends, regional performance, and the company's strategic focus for the year ahead.

First of all, how was 2025 for Eccho Rights? Which of your titles attracted the most interest?

Handan Özkubat: 2025 was a very strong and dynamic year for Eccho Rights. We saw sustained demand across both long-running daily dramas and premium primetime titles, confirming the continued global appetite for Turkish storytelling. Behind the Veil remained a standout performer and continued to attract new broadcasters, reinforcing its position as the most successful daily drama series ever produced in Türkiye in terms of audience figures. At the same time, newer premium titles such

as *Beneath the Surface* and our upcoming series *Another Chance* generated significant early interest, particularly from buyers looking for emotionally driven, character-led drama with strong production values.

What can you tell us about current trends in Turkish content? Which types of stories are preferred, and in which regions do they perform best?

Handan Özkubat: We are seeing a clear shift towards more emotionally nuanced stories with layered characters and strong romantic arcs, often combined with thriller or mystery elements. While classic family melodrama remains extremely powerful in regions such as Latin America, Africa, and parts of Eastern Europe, premium relationship-driven dramas and limited series are performing particularly well in Western Europe, Asia, and digital platforms. Buyers are also increasingly interested in stories that feel contemporary and universal, while still retaining the emotional intensity that Turkish drama is known for.

Which Turkish series will you be highlighting at Content Americas, the first market of the year?

Handan Özkubat: At Content Americas, we will be highlighting a strong mix of proven hits and exciting new titles. *Behind the Veil* remains a key focus due to its exceptional ratings success and long-term performance. We now have the first sales in LATAM which enables us to package the LAS dub, which is vitally important for local buyers. We will also be introducing *Another Chance* to the international market for the first time, an emotionally complex drama that explores love, guilt, and redemption. We are also keen to remind buyers of our huge

“Turkish miniseries are gaining increasing traction, particularly with platforms looking for high-quality content that is easier to schedule and promote. These titles appeal strongly to younger and more urban audiences, and work especially well in digital-first environments. While long-running series remain dominant, miniseries are becoming an important complementary offering.”

catalogue of LAS dubbed content, including award-winning international hits like *Chrysalis*, that are available for second-window and other opportunities.

How would you evaluate the performance of Turkish series in this region over the past few years? Which types of content will be most in demand going forward?

Handan Özkubat: The region has remained one of the strongest and most loyal markets for Turkish drama. Audiences continue to respond very positively to long-running series with powerful emotional storytelling and relatable characters. Looking ahead, we expect demand to remain strong for romance-driven dramas with clear moral stakes, but also for more premium, shorter series that can work alongside local productions and streaming strategies.

Which titles from your catalogue have attracted the most interest in the Latin American market?

Barbora Suster: In Latin America, we have seen particularly strong and sustained interest in *I Am Mother*, which has sold very widely across the region and continues to perform well thanks to its emotional depth and universally relatable themes. We have also seen growing traction for established titles such as *My Home My Destiny*, which has been steadily expanding into new territories over time as audiences and broadcasters continue to discover it. An important factor in the success of both titles is their very strong casts, featuring highly recognisable and high-profile talent, which plays a key role in attracting buyers and building audience awareness across the region.

What do viewing preferences in Latin America tell you about the region?

Barbora Suster: Latin American audiences connect deeply with stories that explore love, sacrifice, family bonds, and moral dilemmas. Strong female characters and intense romantic relationships are especially important. Viewers value emotional continuity and long form storytelling, which is why Turkish series with high episode counts and evolving character arcs resonate so well across the region.



In which countries do Nordic drama and crime-focused mini-series generate the most interest?

Barbora Suster: Nordic and European miniseries are performing best in Latin America at a pan-regional level, particularly with major streaming platforms that are actively looking for premium, high-quality crime and thriller content that can travel across borders. These platforms value the distinctive tone, strong writing, and production quality that these dramas are known for. While this remains a more selective segment of the market, it is a clear and growing opportunity as audiences across the region become increasingly comfortable with shorter, event-style series and international storytelling.

How are Turkish miniseries being received in the region?

Handan Özkubat: Turkish miniseries are gaining increasing traction, particularly with platforms looking for high-quality content that is easier to schedule and promote. These titles appeal strongly to younger and more urban audiences, and work especially well in digital-first environments. While long-running series remain dominant, miniseries are becoming an important complementary offering.

How can the current production challenges in Türkiye be overcome?

Handan Özkubat: International sales are more crucial than ever. Early international interest, co-production partnerships, and flexible windowing strategies can help producers manage financial risk and rising costs. Proven IP, whether through adaptations or strong creative teams with an established track record, also plays an important role in securing confidence from both local broadcasters and international buyers.



“In Latin America, we have seen particularly strong and sustained interest in I Am Mother, which has sold very widely across the region and continues to perform well thanks to its emotional depth and universally relatable themes. We have also seen growing traction for established titles such as My Home My Destiny, which has been steadily expanding into new territories over time as audiences and broadcasters continue to discover it.”

What are your expectations for Content Americas this year?

Handan Özkubat: We expect Content Americas to be a very productive and forward-looking market. There is strong curiosity about new Turkish titles, but also a growing openness to different formats, including miniseries and premium drama. We see it as an excellent opportunity to deepen existing partnerships and explore new ones across both traditional broadcast and digital platforms.

What are your goals and expectations for the Latin American region in 2026?

Barbora Suster: Our goal for 2026 is to further strengthen Echo Rights’ presence across both free-to-air broadcasters and digital platforms in Latin America. We aim to expand our footprint with premium titles while continuing to support long-running series that deliver consistent ratings. We also see strong potential for introducing more miniseries and European drama into the region, creating a balanced and diverse catalogue that meets evolving audience tastes.

The Most Anticipated Films of 2026: A Lineup That Promises to Impress

ORÇUN ONAT DEMİRÖZ

The 2026 cinema calendar is truly impressive. A packed and exciting year lies ahead. We've listed the most highly anticipated films of 2026 for you. Let's take a closer look at the movies everyone is eagerly waiting for in 2026. Enjoy the read!

THE ODYSSEY

After Christopher Nolan dominated the Oscars with *Oppenheimer*, his new film *The Odyssey* has emerged as one of the most anticipated releases of 2026. A proven box office powerhouse, the director is known for his recurring thematic motifs, stylized visual language, consistent aesthetic, and his unique realistical imaging. The cinematic form he brings to Homer's world-renowned epic "Odyssea" has further fueled anticipation.

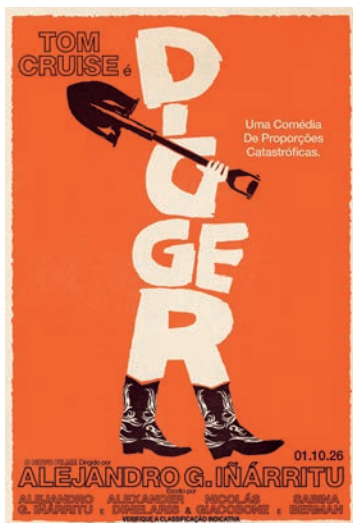
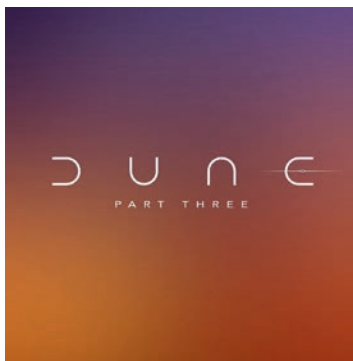
The Odyssey, with its \$250 million production budget, is the most expensive film of Nolan's career. Known for his maximalist approach to cinema, Nolan shot the entire film using IMAX cameras.

Let's see how the star director brings to the screen the literary classic *The Odyssey* and the homecoming journey of Odysseus, the king of Ithaca cursed by Poseidon, through a lens of cinematic grandeur. A mythological voyage awaits, stretching from the Cyclops Polyphemus and the Sirens to the sorceress Circe and the depths of the Underworld.

AVENGERS: DOOMSDAY

Marvel Cinematic Universe's recent releases have failed to achieve the desired impact, as superhero fatigue has increasingly set in. However, *Avengers: Domsday* is getting ready to open a new chapter for MCU. The last Avengers film, *Endgame*, premiered in 2019, after which MCU entered its "Multiverse Saga" era. However, it is not possible to say that this multi-universe era delivered what was desired. Featuring the return of one of Marvel's most iconic faces, Robert Downey Jr., this time as Doctor Doom, *Avengers: Domsday* is set to take the MCU's Phase Six, which began with *The Fantastic Four: First Steps*, to a new level. The first trailer from the film shows Chris Evans returning to the MCU as Steve Rogers, a.k.a. Captain America. *Avengers: Domsday* is set to hit theaters on Dec. 18.





DISCLOSURE DAY

Acclaimed director Steven Spielberg is returning to the big screen with his new film *Disclosure Day*, set for release in 2026. Steven Spielberg told a semi-autobiographical story with *The Fabelmans* in 2022. *Disclosure Day* marks his first feature film since *The Fabelmans* and centers on extraterrestrial life.

Steven Spielberg has a long history of classic extraterrestrial life films under his belt, such as *Close Encounters of the Third Kind* and *E.T.* With *Disclosure Day*, he returns to his UFO roots and revisits the theme of alien lifeforms. *Disclosure Day*, starring Emily Blunt and Josh O'Connor, is written by David Koepp. Steven Spielberg and David Koepp have previously worked together on films such as *Jurassic Park*, *War of the Worlds*, and *Indiana Jones and the Kingdom of the Crystal Skull*.

DUNE: PART THREE

Frank Herbert's groundbreaking science fiction and fantasy novel series *Dune* is a modern myth that has directly influenced countless works of literature and cinema that followed. *Dune*, which lies at the roots of franchises like *Mad Max* and *Star Wars*, stands out with its retro-futuristic imagery, as well as the motifs and allegories it draws from Zen Buddhism and Middle Eastern culture.

The cult series, reimagined for the screen by Denis Villeneuve, is set to continue with *Dune: Part Three*. The film, following the series' second novel *Dune Messiah*, is one of the most ambitious projects of recent years. After the first two movies' success, Denis Villeneuve scales up in *Dune: Part Three*, with IMAX cinematography and heightened visual grandeur taking center stage.

Starring Timothée Chalamet, Zendaya, Florence Pugh, Jason Momoa, Josh Brodin, Rebecca Ferguson, Anya Taylor-Joy and Robert Pattinson, the film is set to hit theaters on the same day as *Avengers: Doomsday*. Which film will dominate the box office? The next Barbenheimer moment, Dunesday is on the way.

DIGGER

One of the leading figures of contemporary Mexican cinema, Alejandro González Iñárritu, is set to return in 2026 with his new film *Digger*. Starring the boundary-pushing global star Tom Cruise, *Digger* stands out as a collaboration full of surprises.

Digger's script is written by Mexican playwright Sabina Berman and Nicolas Giacobone, known for *Birdman* and Alexander Dinelaris. In *Digger*, which Alejandro González Iñárritu describes as a "disaster-scale mad comedy," Tom Cruise is joined by acclaimed talents such as Sandra Hüller and Jesse Plemons. *Digger* is also the first English-language film Alejandro González Iñárritu shot after *The Revenant*, which shook the Oscars in 2015.

SPIDER-MAN: BRAND NEW DAY

The Marvel Cinematic Universe is expecting to make a major splash in 2026 not only with *Avengers: Doomsday* but also with a new Spider-Man film. The MCU's fourth solo Spider-Man outing, *Brand New Day*, serves as a continuation of *No Way Home* (2021), which ended with Peter Parker's identity being erased from everyone's memory.

No Way Home also featured a multiverse storyline, which saw the return of actors who previously portrayed Spider-Man, like Tobey Maguire and Andrew Garfield. The new Spider-Man movie is a subject of curiosity as to where the story will go next.

Mark Ruffalo, who drew attention with one of 2025's standout series *Task*, being set to return as Bruce Banner in *Brand New Day* has also generated significant interest. Jon Bernthal's return as the Punisher and *Stranger Things* star Sadie Sink joining the cast further fuels the anticipation.

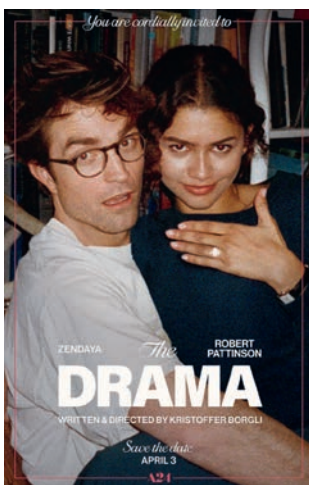
SUPERGIRL

James Gunn's *Superman* was one of the releases that left its mark in 2025. Signaling a new beginning in the DC universe, the film was a major success commercially. The film also marked the first on-screen appearance of Kal-El's cousin, Kara Zor-El. Supergirl, making her debut with that brief cameo in *Superman*, is set to have her own adventure with this film. Starring Australian actress Milly Alcock, unlike *Superman*, the film will explore a more anti-hero-driven narrative. Supergirl, with a darker mood and many internal struggles, will move differently than *Superman*. *Supergirl* will add new excitement to the reestablished DC universe as a new and fresh character.

STAR WARS: THE MANDALORIAN AND GROGU

Created by Jon Favreau and streaming on Disney+, *The Mandalorian* holds a special place in the hearts of old-school *Star Wars* fans. Returning to the roots of *Star Wars* mythology, the series compellingly explores Mandalorian doctrine and culture, while following the thrilling adventures of a lone gunslinger in a galaxy far, far away.

Following its success on television, *The Mandalorian and Grogu*, who is under his protection, will continue their story on the big screen. As a follow-up to the three-season story on Disney+, the film might bring some joy to heartbroken *Star Wars* fans. Sigourney Weaver, who became a legend with the *Alien* franchise, is part of *The Mandalorian and Grogu* as Colonel Ward.



WERWOLF

Robert Eggers had penned a love letter to F.W. Murnau, one of the iconic figures of German Expressionism, and to Bram Stoker's *Dracula*, a cornerstone of Gothic horror literature, with *Nosferatu*. Next is a werewolf story set in 13th-century England. Robert Eggers, having explored witchcraft with *The Witch* and a unique vampire myth with *Nosferatu*, focuses on a dark fear of the Middle Ages with *Werewolf*. Eggers writes the story with Són, who he has previously worked with on *The Northman*. *Werewolf* is already shaping up to be one of the most talked-about films of 2026.

Watching the evolving trajectory of Robert Eggers' cinema continues to be a deeply rewarding experience.

THE DRAMA

A24's new film *The Drama* centers on the story of a couple who experiences an unexpected crisis in the week leading up to their wedding. *The Drama* is directed by Norwegian director Kristoffer Borgli, who previously garnered attention with *Dream Scenario*, starring Nicolas Cage. One of the producers of *The Drama* is Ari Aster.

Starring Zendaya and Robert Pattinson, *The Drama* is one of the most highly anticipated films of 2026. Zendaya plays Emma Harword, who works in a publishing house, while Robert Pattinson plays Charlie Thompson, the British director of the Cambridge Art Museum.

Full of unexpected turns, *The Drama* explores the chaos a seemingly happy couple rapidly descends into.

The Strong Momentum of *Deep in Love*

With its powerful atmosphere, compelling characters, and intriguing story, *Deep in Love* continues to be the most-watched series in Türkiye. Produced by OGM Pictures, the series is clearly poised to captivate audiences across many parts of the world. We talked with the writers Ayşe Ferda Eryılmaz and Nehir Erdem, director Çağrı Bayrak, and cast members Aytek Şahan, Onur Dilber, Erdem Şanlı, and Zeynep Atılğan about the series, distributed globally by OGM Universe and TRT Sales.

By ÖZLEM ÖZDEMİR

Ayşe Ferda Eryılmaz & Nehir Erdem

You are both the writers and creators of *Deep in Love*. Please tell us how the idea came up, how long it took you to design the project, and the things that happened along the way.

There is a very old legend, now forgotten, in the Black Sea Region. About how waters enraged and spilled over humans' ill-temper, and that's how the Black Sea came to be. When we first discovered this legend, we wrote the folk song, "Ha Bu Deniz Taşacak" (This Sea Will Spill Over). We enjoy writing folk lyrics as well as scripts. We think the first idea came from this folk song.

As the folk song centered on star-crossed lovers, this is where Adil and Esme emerged. They represent two sides of that love and its biggest secret, their daughter, Eleni, who will eventually make the sea spill over.

But sociologically, we think it is based on our curiosity towards the nature of animosity. Why do some people, families, societies, or even nations hold on to animosity and can't live without it? How can an enmity, over time, begin to exist independently of its reason? Why, as years pass, does hostility lose its original reason and gain an identity of its own? Why do people need an enemy?

As the story took shape, we traveled around the Black Sea and we explored how we could combine the geography with the story. And



it felt like a timeless story to us, you know, if we took away the mobile phones and cars, we would be able to write the same story in the sixth century. We tried to emphasize that as well.

It's been a long time since we wrote the story, but we must've designed the project last year. After we started working with our production company, OGM, together we've entered into an intense preparation period. It was a very exciting and ecstatic process; we formed a great team, everyone worked so hard. The excitement and enthusiasm of a magical team brought along the story you watch on the screen.

I think you tell family stories very well and with great depth through authentic characters. We know this about you from your previous projects, and you're very knowledgeable about the Black Sea culture. We're witnessing an enmeshed story of two established families, who have been enemies for years. The fact that Adil and Esme are unable to come together is, in many ways, a reflection of this conflict.

Can you tell us a bit about how you created Adil and Esme?

One of us is from the Black Sea, the other is married into the region. And we also love the Black Sea culture. That's why our connection to Black Sea is something else.

Adil and Esme are characters shaped by the Black Sea geography. For us, Adil Koçari is a misty mountain, Esme Furtuna is a temperamental sea. And where they meet is the Black Sea.

Esme Furtuna is as unpredictable as the sea. She keeps secrets in her deep waters. Sometimes she is calm, sometimes combative with waves going over people's heads. But water is fluid; it doesn't break, it fills in the gaps. That's how she is; just like salt water healing the wounds, she silently goes over her hurt.

Adil Koçari is as misty as a steep mountain. He lives according to a law within and dominates. He can be cruel, he dishes out his own justice. He is a rebellious leader. As stubborn and as hard as a mountain. But hard things can't bend, they break easily; so he has that brokenness within him.

Eleni is such a merciful and innocent character that she became a favorite of the viewers. She is from two cultures. She is both Greek and from Black Sea. We would like to hear about Eleni from you.

Eleni at first looks like "a foreigner coming to the city." And she is. You know how there is a "seeker" archetype in stories, looking for herself, her story, or roots in foreign lands.

But for us, Eleni is actually a healer. She is a healer who would understand our characters, formed in Black Sea's harsh terrain and in a cruel animosity environment, without judgment and heal them through that understanding. The irony is Eleni is going to heal her own fragmented self through healing others.

Because at the core, Eleni is a little girl wanting to be loved. She wanted that all her life but couldn't have it. This is why she bonds with Black Sea, she is being loved for the first time.

The entire cast of *Deep in Love* is really successful, really the right names. Did you have certain actors in mind while designing the project and creating the cast, and in general, what do you think about the cast?

We think one of the biggest fortunes of the project was the cast. Yes, we had names in our minds, we thought we had to entrust this character to this actor, but more importantly, we had a great casting director.

It is a magnificent feeling seeing the actors, that we entrusted our characters to, embrace them even more than we do. Writing a script for them is an immense pleasure. It is even better to watch it. We formed a bond where we constantly inspire each other, we keep knocking on wood for it to continue as is.

Black Sea, because of its geography and culture, is very suitable for telling epic stories. I think this increases the viewing of the series. What sort of opportunities does the Black Sea bring to writers while developing stories?

Black Sea is an amazing local identity. Its geography is so attractive cinematically, and thanks to our amazing cinematographer, our story combines very well with the geography.



It makes writing the culture so enjoyable. Its anger, its humor; each beautiful in its own way. People's headstrong nature, their joy, stubbornness feed us. Their poems, folk songs inspire us. There, both the language of love and the language of animosity are specific to the Black Sea; very local. And nothing about it is light. Both the pain and the love are experienced at the highest level. This gives us a lot of opportunities and strengthens our pen.

***Deep in Love* is already the most talked about and viewed series in Türkiye. And it has started its international journey. Which of its qualities do you think will attract people from different countries and cultures the most?**

Our director formed a very special world. I think alongside the story, this world is going to fascinate people from different cultures. Our story is timeless and universal. The story of lovers separated by opposing families is a story told everywhere, for hundreds of years. We would like the viewers to feel as if they're breathing in the Black Sea region while we tell our story, and we believe the local identity our stage management and production add to this universal story is the most attractive part of the project.

And also, this story's pulse is music. It's been one of the lead characters of the story from the beginning. We think the folk music, connecting Black Sea music with Greek melodies, will have people from different cultures attached to the story.

Çağrı Bayrak

As the director of *Deep in Love*, how did the story begin for you? How did the series' pre-production process unfold, and how long did it take? We'd love to hear some details about that process from you.

I had the opportunity to read many scripts last summer. *Deep in Love* was the one that affected me the most and satisfied me the most. I had been wanting to work on a project set in another city for some time. It is an important principle for me to choose projects that are different from each other. This project drew me in with both its cinematographically unique location in the Black Sea region and its strong dramatic structure. My agent and I made a quick decision: "Let's do it." Later, I found that the writers specifically recommended me for the project. That made me proud and really deepened my bond with the series. We had approximately a two-month preparation period. Because we started with a very experienced team, everything went as planned. We went on set on September 1. The writers' knowledge of the region greatly facilitated our work. They had warned us about the Black Sea's nature, but interestingly, everything went in our favor. All the hardships nature brought, rain, mist, ever-changing weather, they all became factors serving our story's atmosphere.

The entire cast of *Deep in Love* is very successful, and everyone seems perfectly chosen. Can you tell us about the casting process? How long did it take, and what were you looking for?

The casting process progressed more smoothly and with clearer focus than I had expected. Some names were already quite clear in our writers' minds. We first met with those actors and held auditions. We reached agreement on almost all of the names fairly quickly. There was an additional challenge specific to this project: dialect proficiency. At that point, we focused on actors who could carry the dialect in a natural and sincere way. At the first table read, it became clear how right the casting choices were. The chemistry that emerged was truly special; an authentic, organic energy that elevated everyone involved.

Both audiences and critics talked for quite a while about how perfectly Ava Yaman fit the character of Eleni. So we can't help but ask about the process of discovering Ava Yaman and entrusting her with the role of Eleni...

The first name to be finalized for the project was Ava Yaman. Even during the scriptwriting stage, our writers said they wanted to work with her. From the very beginning, it was clear that she was the right person for the character of Eleni. In the pre-production period, we worked intensively with her, especially on the dialect. She trained with a dialect coach and achieved a level of success that went beyond our expectations. Ava's performance was so convincing that many viewers thought she was of Greek origin. This is a clear indication of how deeply she identified with the role. I truly believe that Turkish television has gained a very special talent, and that makes me extremely happy.



The Black Sea, with its geography and culture, is an ideal place for telling epic stories. It also enhances the watchability of the series. What kind of opportunities does the Black Sea offer to a director?

From a cinematic perspective, the Black Sea is almost an epic landscape. The weather can clear up suddenly, or close in abruptly. This unpredictable natural condition, of course, creates challenges during shooting. But each of these challenges turns into a major visual advantage. For example, when you watch the scene with the herd of animals in the highlands in Episode 1, you'll understand what I mean. The mist, the clouds, the shades of green, the flow of water, the rhythm of the waves... Wherever you point the camera, it's postcard-perfect. For us, the Black Sea acted not just as a location, but almost like a character itself. From the director of photography to the art department, the whole crew played their instruments within this nature. Everything flowed in perfect harmony. We

also had an amazing post-production team, who worked meticulously like artisans, and the result is this outstanding work. They are all very special people.

The original music of the series has also attracted a lot of attention, and the scenes in which the songs are used have been found very impactful. What can you tell us about the music choices and how they match the scenes?

Music was never just a background element for us; it was a carrier of the story. The impact of Yüksel Baltacı's folk songs used in the series is enormous. With his own lyrics, music, and interpretations, he brought such a spirit to our story that it would have been incomplete without him. For music selection, we decided together on the melody that best matched the mood of each scene. The contribution of a Black Sea musician to this project significantly increased its authenticity and emotional depth. These folk songs didn't just resonate with the audience, they became part of the crew's everyday language as well, almost like our anthem. Apart from the folk songs, the rest of the series' music was composed by Ayşe and Ümit, and I think they did a fantastic job.

Behind-the-scenes and set videos of *Deep in Love* show the entire team working happily and spending time together. Could you tell us a bit about what the set is like? Also, you're shooting episodes that need to be completed in a short time. What are the most challenging aspects for you and the crew on set?

The set environment for us is not just a workplace; it has become a collective living space. From day one, we established a bond based on mutual respect and affection. Our pace is quite intense, and we are away from our homes, but this has brought us closer together. We've managed to create an environment where no one prioritizes their ego; everyone works for the good of the project. There is a mindset of motivating and supporting each other. One of the things that makes me happiest is that even within this in-

tense pace, we never compromise on discipline. I am a set person; I've been in this world for over 20 years. This pace is not a challenge for me; it's a way of life. In fact, I struggle when I'm away from the set. With such a strong team spirit, things like rain, fog, illness, or fatigue become just minor details for us.

***Deep in Love* has already become one of Türkiye's most-watched and talked-about series. Its international journey has also begun. In your opinion, what qualities of the series will most attract viewers from different countries and cultures?**

In my opinion, the series' universal success is inevitable. First of all, geography alone is an attraction. The mesmerizing nature of the Black Sea, combined with colorful characters, creates a world that easily draws the audience in. But it's not just about the visuals; the storytelling itself is highly engaging. The emotions are strong, and the characters are deep and sincere. I believe viewers from different parts of the world will find this combination of nature and emotion very compelling. While admiring the extraordinary landscapes, they will also connect with the human depth of the characters. This series offers an experience that is not only watched but felt. And I think this is the strongest element that makes it universal.



Aytek Şahan

Deep in Love tells the story of two well-established families and individuals who are enemies of one another. You are playing the leader, Şerif, of one of these families, the Furtunas. We would like to hear about Şerif from you.

Of course, I'll try to explain as much as I know. I think we should start explaining every character starting with the environment, the geography, the culture they live in. Şerif, as a child, grew up in a blood feud and a geography as beautiful as it is brutal. When we look at his close social circle, we see he has relationships shaped by this blood feud and most of these relationships are formed and shaped through conflicts of interest. Şerif has been subjected to these since childhood, and likely carries multiple psychological issues. And for the strongest part of his character, I think we can say he is a narcissistic manipulator. That's why, like I said, he has multiple psychological problems, you know, to get out of the conditions he is in or to survive within a life shaped by these conditions. We also have to talk about Esme when discussing Şerif. Not just Esme, but all the female figures around him and his way of forming relationships with them. I think he is filling the gap of love inside him with other emotions. For this, his relationship with his mother and his aunt and his relationship with Esme are very important and interesting. We see that he is very much in love with Esme and that is the biggest motivation in his life, but talking about or even asking whether he is really in love with Esme or if this feeling is because of his animosity towards Adil, and trying to portray these conflicts is much more enjoyable for me as an actor. I think what he describes as love is an obsession born from the emptiness emerging from the lovelessness within and unfortunately, from his psychological problems, and he doesn't know what love is, he has never experienced it.

Many years ago, Şerif forced Esme to get married, he cut Eleni off from her real family, he is in a hard war with Adil Koçari. We are currently watching him as the "villain" of the story and the big obstacle against Adil and Esme's love story. Do you think, as episodes progress, we are going to have moments where we will empathize with him?

We're filming weekly and happily, it's going great and we may continue with the series for one or two more years. We're airing two-hour episodes each week. So the way we tell the stories is shaped within the constraints of these time limits, so we see many different sides of all characters. Of course, we are going to have moments where we will empathize with Şerif. I try to layer Şerif with normal human reactions during casual events with the help of our writers. Agreeing on this with our directors and writers within scenes and being able to talk about what kind of character we would like to create together and develop this idea together help me a lot in that sense. For one, as an actor you have to somehow understand the character you are playing so that it is possible to see the parts you are unable to understand, you have to show the parts that are like you and that aren't like you. That is why, I try to empathize with the character. I don't just look at Şerif; we see a lot of examples of



this character in many literature works, songs, poems, or films. And when it comes to empathizing with Şerif, I think it would be enough to show the audience why Şerif does the things he does. And this is a TV show, they are fictional characters, so I think at certain points we shouldn't take it too seriously.

What did you feel when you first read the Deep in Love project? What affected you the most when you read Şerif, the general stories and other characters? How did you prepare for Şerif?

When I read a story, if I can put myself in its setting and watch people, if I can place myself there, I mean, if, when a character says, "It's cold," and I can feel that cold, I can believe something a character says, that story captures my interest. To be honest, that was what drew me in with our series. As I was reading, I found myself in this geography, under these conditions, watching and listening to these people. Alongside the Black Sea region's natural beauty and the harsh conflicts that such a beautiful geography brings, our two families have conflicts happening between them and I

believed the necessity of these in the world our writers built ever since I first read the script. I was able to identify the reasons; I'm saying this for both sides. Characters intrigued me; not just the leads, but I was able to feel the necessity, sincerity and reality of all the words they said, all the things they did for every named character. A world formed inside my head and it drew me in; this was very impressive for me.

When I read Şerif, I was also provided with a character analysis that made me feel the work would be very helpful, very fun, very delicious by our writers. In the first three episodes, we only see Şerif's anger and hatred in prison, but the scene between him and Oruç in the fourth episode really affected me, I think that's when I truly understood Şerif. Instead of hiding a grave crime he committed, his willingness to admit it and trying to reason with it made me think it'd be very fun to play him as an actor. I generally look at how much a character offers. The preparation for a character doesn't completely end before the series begins shooting, the character grows and takes shape in our hands as we film for weeks. Being able to communicate with our writer and directors before and while filming really facilitated the preparation. I am grateful to them. With the data they provided, I first tried to understand what the story is about, where is Şerif positioned in the story, why do we need him, what is his role, what's he trying to tell or what's his color in the story. So of course, many of the things I've read so far must have helped me, but I did research a couple of psychological disorders especially for Şerif. I try to fit my research into episodes and scenes when I can, turning my findings into physical material to lift and create a character. I hope it's been fun to watch for all of you.

The series is filmed in Trabzon, which contributes a lot to the story visually. How did you find Trabzon? What do you think being in a different city together with the entire team adds to the story? What can you tell us about the set?

Being in Trabzon adds so much to the story. I can give an example for this: What you see or encounter when you walk on a street

shapes your mood when you get home. So, considering how what we see affects us, we can say being here contributes greatly to the story. I have never been to Trabzon before, but going to a different city/country for a project, especially if that is where the story takes place, is a great advantage for the actor. So I'm very happy to have come to Trabzon for such beautiful work and seeing it. Of course, I had my reservations coming here since it is still a different city and you're starting a new process, meeting new people, but something I've observed among my friends as well is that we are all very happy to be here, to tell this story here, and draw inspiration from here. What really defeated my reservations was that the advantage of great friends/team; having some common human values with the cast and crew is our biggest advantage; I am especially happy being here with these people, I am thankful to them all.

We're interviewing you for our Content Americas issue, the series' international journey began quickly. With which qualities do you think *Deep in Love* will affect viewers from different cultures the most?

The fact that the story is told within this geography and culture and people well-versed in them setting out to tell the story is what I think will affect them the most. We are trying to help tell the story by drawing inspiration from them. We all know right now Turkish series are very popular around the world. They are airing on many TVs and digital platforms abroad. I think this shows our very old, very rich, and multicultural geography drawing a ton of interest from other countries. Our cultural variety is also an advantage. As someone from İzmir, the Aegean region, I would also love to have a series emerging there and being internationally acclaimed. I really like how as we get curious about other cultures and are able to watch them, people from other countries can now watch us as well. I hope we can tell this as deliciously as we can and convey the joy our multicultural nature bring to them, that's my only wish.



Onur Dilber

You are playing Gezep in *Deep in Love*. Gezep is a bit of a wild character... There is nothing he wouldn't risk for his family. We'd like to hear about Gezep from you.

Yes, Gezep is wild. There is nothing he wouldn't do for his family; he is reckless, he is a loose cannon. For me, the best part about playing Gezep is that he isn't limited to these characteristics, he is written in a much more layered way. I'm really happy that our screenwriters developed this character so deeply.

Gezep's recklessness, how he sometimes gets crazy or even descends into madness; it's all related to the sense of unworthiness he carries from his past or some other events that could be traumatic. Every actor would love to play a character with such a background, a character that is so layered. The depth of Gezep as a character really makes me happy.

I can also say this: Gezep can really surprise the audience. Because you can't predict what he is going to do. When we think, "Oh, he is definitely going to kill someone," he acts in a way we don't expect or when we believe, "He won't react to this," he can react pretty destructively. I think the unpredictable nature of the character makes him so watchable and such a joy to play.

The audience really liked Gezep even though he did very harsh and violent things. Why do you think this is?

Yes, Gezep is violent. I'm glad he is loved despite it. I think it's because Gezep's violent tendencies are not without reason or logic. His violent actions are driven by his sense of justice and loyalty to what he believes is right. He is also very emotional.

I think an emotional character with a strong heart doing harsh and violent things creates a sense of relief for the audience. Our writers have given the character room to breathe through their writing. And I am trying to bring a more epic quality to Gezep, which I believe contributes to the character being loved.

Especially in fight scenes, I try to make it more fun by using more epic elements. I want to make the audience feel this is a "game." I am building a game inside a game. One of the reasons I do that is because of the children. I know they too watch the show and like the character. That's why, for example in torture scenes I try to establish a more stylized and fun tone with phrases such as "dat dat wrong answer." I want the audience to feel that we're not actually removing someone's nails, but they're watching a performance.

The characters are well suited to this tone. That's why I think Gezep is loved so much.

Gezep seems to have a broken love story he carries from the past, we understand that a bit more as episodes pass. Do you think Gezep's trial will be with love in the upcoming episodes?

Gezep has a past love story and this really feeds into today. Eleni's arrival, after twenty years, takes the tension between Furtunas and Koçarıs to a whole new level. This story forces Gezep to face his past lover.



But I don't think his only trial will be with love. He has very sharp edges and people like him are generally tried with a lot of things in life. I think Gezep will struggle with love, friendship, familial relationships, and even himself. Honestly, I am looking forward to the script myself.

What did you feel when you first read *Deep in Love*? What affected you the most when you read about Gezep, the general story and other characters? How did you prepare to play Gezep?

When I first read the script, actually even before then, I got very excited. Because I knew our writers and their style very well. Reading a script by them was by itself a reason to get excited.

After reading, I was most impressed with Gezep's character analysis. I was really curious about what is going to happen to him, where will his story lead. This curiosity made me want to not just watch, but play the character. I wanted to be Gezep in a sense. That's why it was a very exciting process for me.

Other characters were not copies of one another, they were very open to conflict. What will happen to Oruç, to Sevcin's story, to Adil's journey... I started wondering about it all. That shows how good the script is. Because there really is a big and well-established world there. Every character is carefully developed. The curiosity remains as the story progresses.

When you get ready for a role, you don't actually start from zero. Your life, your experiences, they are preparations for the characters you're going to play. My connection to Trabzon, the fact that I grew up there and met people like Gezep, was my biggest advantage when preparing for the role.

Apart from this, until we got on set I internalized and reflected deeply on Gezep. When I am getting ready for a character, I don't do two-hour work on a table. After reading a character, I live and breathe them. That's how I prepared for Gezep.

When we get on set, the character continues to develop. Relationships with other actors, on-set dynamics reshape the character. Gezep never gets to the point where I say, "Okay, this is it." Because the character keeps developing and you keep living with them. That's why I continuously recreate Gezep through the script and on-set relationships.

The series is filmed in Trabzon, which contributes a lot to the story visually. How did you find Trabzon? What do you think being in a different city together with the entire team adds to the story? What can you tell us about the set?

We were very lucky to shoot in Trabzon. It offers a visual world that is unlike most of Türkiye and the world to the audience. I sometimes watch series on mute, just looking at the screen. The scenes in *Deep in Love*, are shot in a geography many people would like to see and have probably never visited. That really increases the viewing enjoyment.

Of course, it is difficult to work in a different city; we're away from our social life, our friends. But it has its advantages as well. We have an environment where we need each other more. This leads to stronger bonds. It is almost like a conservatory experience; we learn together, we produce together.

This unity reflects on the work as well. We watch the series together, we talk about the characters together, we have fun and get emotional together. This produces a warmer, more intimate work. Being set in such a strong geography as Trabzon even more positively affects the job.

Everyone really embraced their character and the geography they live in. We became a team of people who follow Trabzon games, who recognize regional dishes, who try to internalize the culture. It's like we've all left Trabzon at some point and came back years later. The places, the mansions are familiar to us, it's like we are in that world. That is something that should happen and I think we really succeed in making it happen.

We're interviewing you for our Content Americas issue, the series' international journey began quickly. With which qualities do you think *Deep in Love* will affect viewers from different cultures the most?

International sales are happening and the fact that the series will be

watched in different countries makes me so happy. This feels like we created a universal thing.

The viewers abroad are going to see somewhere very different from what they imagine when they think of Türkiye. Central Anatolia, Black Sea, East Anatolia, all so different from one another. They all have their own culture. Our series shows a side of that richness that wasn't seen a lot before.

I think the viewers will say, "Oh, is there somewhere like this in Türkiye?" while the people who know here are going to think, "I'm glad this series exists and we can see this." Geography is very impressive, but we are also going to see how strong the family bonds are in this series. Family is extremely important in the Black Sea region; conflicts in the series actually feed upon this protectiveness. Under all fights, there is a desire for peace.

That's why I believe *Deep in Love* will resonate deeply with international audiences, particularly through its striking geography and strong sense of family.



Erdem Şanlı

Deep in Love tells the story of two well-established families and individuals who are enemies of one another. You are playing İso, the son of one of these families, the Furtunas. We would like to hear about İso from you.

It's really hard to describe İso in a single word. He isn't just the son of the Furtuna family; he is a man carrying the weight of the past, of fears and of inherited truths on his shoulders. Growing up amid this long-standing feud, İso was raised without often questioning what is right or wrong. His mother's fears, his uncle's harshness, and his family's traditions have shaped his character. That is why he makes mistakes, sometimes hurts people, and sometimes makes wrong decisions. But what makes İso truly valuable to me is that he begins to question this burden. The fact that he dares to stand up even to his own family is why İso's struggle is not about "being a good person," but about "being himself."

İso can make the wrong moves sometimes because of his mother, sometimes because of his uncle. But as episodes progress, we see him beginning to oppose his own family as well. All these traits seem to make it easier for the audience to empathize with him. What do you think?

I think what makes İso special is the fact that he isn't someone who always knows what is right, on the contrary, he often makes mistakes, but we can clearly see where those mistakes come from. He carries responsibilities imposed on him by his family, and in truth, İso's anger or toughness doesn't stem from bad intentions but from a learned survival mechanism. As episodes progress and İso begins to stand up even to his own family, this becomes his coming-of-age story. The audience isn't watching a perfect man; they're watching a man trying to make decisions under pressure and paying the price for them.



The scenes between İso and Fadime are the audience's favorite. What do you think will be their biggest trial?

The reason İso and Fadime's scenes are so well loved is that very deep emotions are experienced without grand speeches, and amid all the schemes and plans, the sincere intensity in the feelings they have for each other, in the purest form. The greatest trial for İso and Fadime is not actually loving each other, but being able to keep that love alive. For İso, this means choosing between what his family has taught him and what his heart tells him.

The series is filmed in Trabzon, which contributes a lot to the story visually. How did you find Trabzon? What do you think being in a different city together with the entire team adds to the story? What can you tell us about the set?

Trabzon is almost invisible yet one of the strongest characters of the story. The sea, the mountains, the weather... They all perfectly match the emotions being told. In some scenes, rather than acting, simply





existing within that atmosphere is enough. Being in another city and having the whole crew living together there adds so much to the project, because we are inside the same story not only on-set but also off-set. We breathe the same air and sit at the same table. This inevitably reflects on the scenes; relationships feel more real and emotions more genuine. Honestly, being in Trabzon turned this project from just a TV series into a living story.

With which qualities do you think *Deep in Love* will affect viewers from different cultures the most?

Deep in Love is rooted in a very local story, but its emotions are completely universal. I think this will be what affects audiences in different parts of the world the most. Family, belonging, love, con-

flict, and the desire for freedom... These are feelings that transcend geography. In every culture, people struggle at times with their families, with traditions, or with their own hearts. Visually, the harsh and striking nature of the Black Sea provides a very powerful foundation for the story. Also, the fact that the characters are flawed, and not perfect heroes, creates a strong impact. The audience is not watching a culture; they are watching human beings. I believe this sincerity is exactly what will make *Deep in Love*'s international journey so compelling.



Zeynep Atılgan

You are playing Adil's sister Fadime from the Koçari family in *Deep in Love*. We would like to hear about Fadime from you.

Fadime Koçari is a warrior who grew up in the mountains. She is an orphan, but she isn't a victim. She is strong because she has no other choice. She doesn't care about the rules; she doesn't know fear. She is all smiles on the outside, but inside, she has a loneliness she doesn't show anyone. When she loves, she loves as if the person were her own blood, if she becomes someone's enemy, she doesn't blink an eye. The hardness of the mountain is in her body, the fire is in her heart. Fadime is a child who learned how to survive and a woman who doesn't know how to lose.

Fadime loves her brother, Adil, deeply and can take any risk for him. She is very angry with Esme because she hurt her brother. I think her love for Eleni and how she embraced her makes the viewers empathize with her more. What do you think the viewers love most about Fadime?

Fadime isn't trying to be strong; she has to be. She doesn't have any intention to show her power, she only uses it to protect the people she loves. Her commitment to her brother, Adil, is very resolute. It is not blind loyalty. Fadime loves but questions, stands against people if necessary. That is why their relationship doesn't look romanticized, it seems real. Her anger towards Esme isn't because of jealousy, it's because she hurt her brother. The bond she forms with Eleni is very valuable to me. Fadime isn't a savior in that relationship, she doesn't look down on her. She stands beside her. She embraces Eleni, but doesn't drown her. That's where viewers feel a lot more empathy because Fadime's affection is quiet, simple, and very real. And there is also Fadime's weakness. Her orphan roots, her loneliness... She never talks about them while crying. On the contrary, she covers them with laughter, by standing tall, and her restless energy. Viewers see that hurt but don't pity her; they respect Fadime. Because that weakness has turned into a weapon. Fadime doesn't express her love with words. She stands shoulder to shoulder with people she loves, she takes risks for them, she shields them. I think that's what the viewers connect with the most: A character who doesn't speak about love but acts on it. In short, Fadime doesn't exist to be loved. But when she loves, she lays down her life. I think viewers love this honesty about her.

Scenes between İso and Fadime are viewers' favorites. What do you think will be their biggest trial?

Their biggest trial is not their love; it's who they are. It is not hard for them to love each other, it's hard to accept it. They grew up as enemies, they are both characters who learned survival not with love but as a reflex. Fadime's biggest trial will be laying down her weapon for the first time against someone she loves. Facing an emotion she can't figure out with her power, she can't attack and get rid of... This is very foreign to her. And there is the issue of trust. They both grew up surrounded by betrayal. That is why they're always on edge when getting close to each other. And what viewers love is the



question of "are they going to run or stay?" in each scene. I think İso and Fadime's real trial is: Can they give up not just that hostility but also themselves in order to love each other? Viewers love this story because it is not a romantic tale, it is two tough characters trying to learn how to soften.

What did you feel when you first read the *Deep in Love* project? What affected you the most when you read Fadime, the general stories and other characters? How did you prepare for Fadime?

What affected me the most when I first read *Deep in Love* was how the emotion wasn't sterile. The story is rough, everyone is so naked, without embellishment. Nobody tries to look good, nobody is innocent but everyone is so human. That really impressed me. What I saw when I read Fadime was someone who was strong but tired, tough but affectionate, very brave but doesn't know how to deal with emotions.



How she doesn't cry about her orphan roots and how she shows her love with action instead of words instantly drew me in. What I liked about the general story was how it didn't romanticize the animosity. There is love but it's not fairytale-like; it's something with cost, something that hurts. Other characters are also very layered. There is no single perspective, everyone is right in their own way. When I was preparing to play Fadime, I first started with my body. How she walks, how she stands, how she moves... There is no elegance in her world; there is just speed and reflex. Then I looked at her emotions, especially to the ones she suppresses. Her orphan roots, her loneliness, her fear of loving... I tried to show them without shouting, in small moments. Playing Fadime is very informative for me because she is a character who doesn't hide her weakness, she is someone who learned to live with it.



The series is filmed in Trabzon, which contributes a lot to the story visually. How did you find Trabzon? What do you think being in a different city together with the entire team adds to the story? What can you tell us about the set?

Trabzon is not just the story's background, it's almost like a character. It feeds the story a lot with its mountains, sea, its harshness. Being there automatically elevated the story's tone; you don't have to fake the emotion, nature gives it to you. The set atmosphere is very fast-paced, but very vivid. The weather, geography, and ever-changing nature make it difficult for us, but that difficulty serves the story. Because everyone is aware of it, the motivation is high. Everyone has each other's back, there is a supportive environment within the team. For me, shooting in Trabzon made playing Fadime easier. Being there makes you feel the character's toughness, resilience, and freedom. I think this is one of the crucial things the viewers will feel through the screen...

We're interviewing you for our Content Americas issue, the series' international journey began quickly. With which qualities do you think *Deep in Love* will affect viewers from different cultures the most?

One of the things that will affect the international viewers the most is how the characters move in gray areas. Nobody is completely good or evil. Everyone is trying to survive with their own truths. This, regardless of culture, is something very familiar. Another thing is the strong female characters. Women like Fadime, who draws their power from her body and her relationship with nature, who aren't romanticized, are very striking for the viewers. These representations resonate everywhere in the world. And of course, the visual world. Trabzon's nature, when combined with the harshness of the story, creates a highly cinematic language. The viewer doesn't just watch a story, they enter that geography. In short, what makes *Deep in Love* resonate internationally is not the big words it contains; it is the telling of very real, very human, and very familiar emotions.

Book Adaptations Coming to TV and the Big Screen From All Around the World

BESTSELLING NOVELS FROM ALL AROUND THE WORLD ARE SET TO MEET VIEWERS THROUGH HIGHLY ANTICIPATED TV AND FILM ADAPTATIONS. NETFLIX, PRIME VIDEO, AND DISNEY+ LEAD THE WAY WITH AMBITIOUS PROJECTS, WHILE CINEMA RELEASES ALSO DRAW MAJOR ATTENTION.

BURCU ASENA ŞAHİN GENÇOĞLU

TV SHOWS

ARGENTINA: THE WORLD JONES MADE (PHILIP K. DICK)

Adapted from Philip K. Dick's *The World Jones Made*, *The Future is Ours* will be the first Spanish-language adaptation of the author's science-fiction works. The story explores how a man who can foresee the future reshapes global politics. Produced by the team behind *The Eternaut*, the series will premiere on Netflix.

FRANCE: LUCKY LUKE (MORRIS AND GOSCINNY)

The iconic Franco-Belgian comic is adapted into a live-action series, starring Alban Lenoir as the legendary cowboy who shoots faster than his shadow. The action-heavy series is set to air on Disney+ in spring.

GREECE: THE GREAT CHIMERA (M. KARAGATSIS)

This six-episode adaptation explores passion, love, and destruction through a tragic family story. Starring Fotini Peluso, Andreas Konstantinou, and Dimitris Kitsos, the series is yet to have a home.

ICELAND: FURY

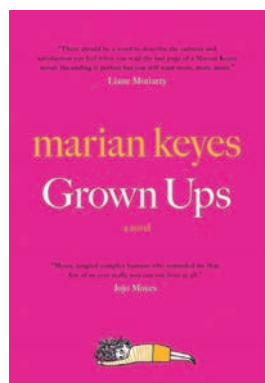
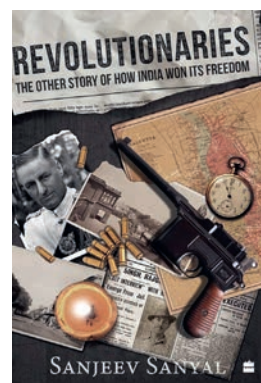
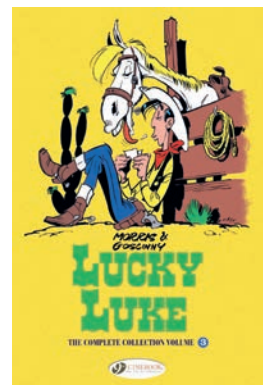
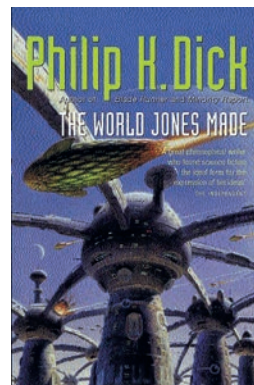
The adaptation draws inspiration from Iceland's *Sturlung* saga and is directed by Benedict Andrews. Because it depicts power struggles, blood feuds, and conspiracies, the series is said to be the "Icelandic Game of Thrones." The platform has not yet been announced.

INDIA: REVOLUTIONARIES: THE OTHER STORY OF HOW INDIA WON ITS FREEDOM (SANJEEV SANYAL)

A historical drama telling India's independence struggle through the eyes of lesser-known revolutionaries, the series will stream on Prime Video.

IRELAND: GROWN UPS (MARIAN KEYES)

Focusing on the story of the chaotic Casey family residing in Dublin, the adaptation will premiere on Netflix.



NORWAY: DETECTIVE HOLE (JO NESBØ)

The series centers on famous detective Harry Hole's dark cases, and stars Tobias Santelmann. Joel Kinnaman is set to portray detective Tom Waaler. The series will debut on Netflix in early 2026.

POLAND: PIONEK (MAŁGORZATA FUGIEL-KUŹMIŃSKA AND MICHAŁ KUŹMIŃSKI)

A sequel to Poland's criminal drama *Ślebo*, *Pionek* will have power, crime, and political intrigues at the forefront. The series will air on SkyShowtime.

SPAIN: THE HOUSE OF THE SPIRITS (ISABEL ALLENDE)

This family story told with magical realism has love, politics, and generational trauma at its center. With over 70 million copies sold, the novel's adaptation will be produced by Isabel Allende and Eva Longoria. The series is expected to stream on Prime Video.

UNITED STATES: THE BEAUTY (JEREMY HAUN AND JASON A. HURLEY)

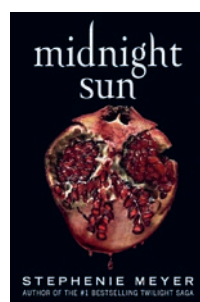
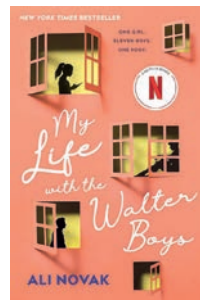
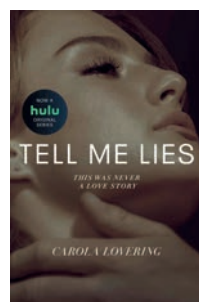
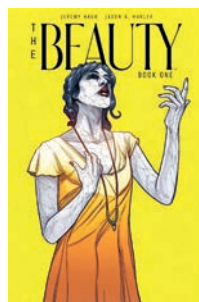
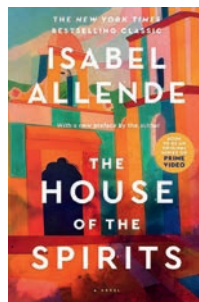
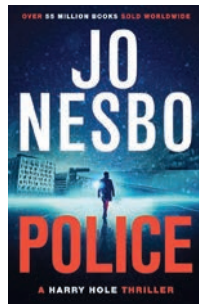
The sci-fi/body horror comic questions the obsession with beauty through a mysterious injection that transforms people into the most genetically "perfect" versions of themselves. The horror series is adapted to TV by Ryan Murphy and will premiere on FX on Jan. 21.

UNITED STATES: FINDING HER EDGE (JENNIFER IACOPELLI)

The young adult novel centers on sports, first love, and the search for identity. The novel takes place in the ice skating world and is adapted from Jane Austen's *Persuasion*. The new series will focus on the main character Adriana Russo and is set to premiere on Netflix on Jan. 22.

UNITED STATES: TELL ME LIES SEASON 3 (CAROLA LOVERING)

The series, focusing on the toxic relationship between Lucy Albright and Stephen DeMarco, will return after a time jump. Season 3 is set to premiere on Hulu on Jan. 13.



UNITED STATES: THE NIGHT AGENT SEASON 3 (MATTHEW QUIRK)

Adapted from Matthew Quirk's bestselling political thriller, the series is set within the White House's secret operations. The first season is based on the novel, while the second and third seasons tell original stories. *The Night Agent* is set to stream on Netflix on Feb. 19.

UNITED STATES: MY LIFE WITH THE WALTER BOYS (ALI NOVAK)

The young adult story is based on Ali Novak's novel with the same name. The main character Jackie Howard is a successful girl who loses her family in a tragic accident and has to move in with the Walter family. The third season is set to premiere on Netflix on an undetermined date.

UNITED STATES: CARRIE (STEPHEN KING)

Stephen King's debut novel is a classic. The book is adapted to miniseries by Mike Flanagan, who is known for *The Haunting of Hill House*, *Midnight Mass*, and *Doctor Sleep*. The series will be an entirely new adaptation and will release on Amazon Prime.

UNITED STATES: THE GOD OF THE WOODS (LIZ MOORE)

The story follows the rich Van Laar family and is set on an elite summer camp. Centering on the mysterious disappearance of 13-year-old Barbara Van Laar, the series will stream on Netflix.

UNITED KINGDOM: THE HUSBANDS (HOLLY GRAMAZIO)

The book centers on a modern and absurd tale, where the main character Laura comes home to find a man claiming to be her husband. This is just the beginning because more husbands keep coming. The series stars Juno Temple and is set to arrive on Apple TV+.

UNITED STATES: MIDNIGHT SUN (STEPHENIE MEYER)

A retelling of *Twilight* from Edward Cullen's perspective, the adaptation is set to arrive as an animated series. It will stream on Netflix on an undetermined date.

CANADA: LUCKY (MARISSA STAPLEY)

Centering on the story of Lucky Armstrong, who has spent her childhood in the world of crime and tries to build a normal life outside of it, the series stars Anya Taylor-Jay, Drew Starkey, Annette Bening, Timothy Olyphant, and Aunjanue Ellis-Taylor. Produced by Reese Witherspoon, *Lucky* is set to release on Apple TV+.

UNITED STATES: THE FIVE-STAR WEEKEND (ELIN HILDERBRAND)

The series focuses on a food blogger/influencer who has her life turned upside down after a sudden tragedy. She decides to bring four of her close friends to Nantucket for a five-star weekend. The series stars Jennifer Garner and is set to release on Peacock.

MOVIES

BRAZIL: THE PILGRIMAGE (PAULO COELHO)

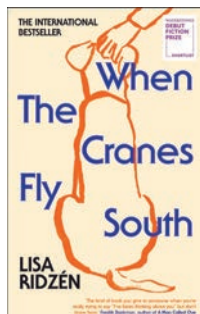
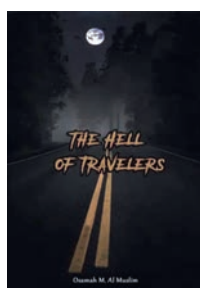
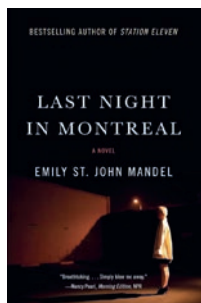
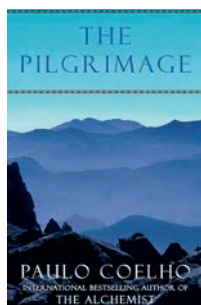
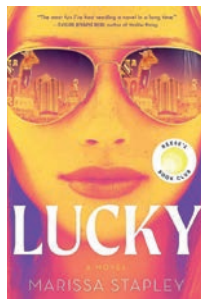
One of Coelho's first novels *The Pilgrimage* tells the story of a spiritual search, belief, and inner transformation through a journey to Santiago de Compostela. The film is directed by Vicente Amorim and will premiere on Netflix.

CANADA: LAST NIGHT IN MONTREAL (EMILY ST. JOHN MANDEL)

A man searches for his girlfriend, who went missing the night he planned to propose. The book, exploring themes of identity, memory, and loss, is adapted by Semi Chellas. The film is expected to receive a theatrical release.

CANADA: FLESH (DAVID SZALAY)

The Booker Prize-winning novel questions manhood, power, and societal structures through the life of a man from childhood to old age. The adaptation is produced by House Productions, BBC Film, and Access, with a theatrical release date yet to be announced.



GERMANY: MOMO (MICHAEL ENDE)

From the author of *Neverending Story*, *Momo* tells the story of a little orphan girl who confronts the Grey Men, mysterious figures who steal time. The fantasy tale, criticizing the pace and consumerism of modern life, stars Martin Freeman, Alexa Goodall, Claes Bang, and Laura Haddock. The film is expected to hit the big screen but is yet to have a release date.

ITALY: NO PLACE TO BE SINGLE (FELICIA KINGSLEY)

The romantic story, set in a tiny Italian village, has Elisa's life upside down with the return of a childhood friend who rekindles old feelings. The adaptation will stream on Prime Video.

JAPAN: FAKING BEETHOVEN: THE GREAT PRODUCER LIES (SHIHO KAGEHARA)

Centering on a real musical scandal from the 19th century and examining a major deception surrounding Beethoven, the book's adaptation will be written by Bakarhythm. Starring Yuki Yamada and Arata Furuta, the film is set to air on Prime Video.

MEXICO: MAL DE AMORES (ÁNGELES MASTRETTA)

Set in 19th-century Mexico and centering on war, love, and family relationships, the period drama will be directed by the author's daughter Catalina Aguilar Mastretta. The film is expected to stream on Netflix.

SAUDI ARABIA: TRAVELER'S HELL (OSAMAH ALMUSLIM)

This psychological thriller focuses on supernatural incidents occurring during a journey. Directed by Hana Al-Omair and produced by MBC, the film is set for a theatrical release.

SWEDEN: WHEN THE CRANES FLY SOUTH (LISA RIDZÉN)

Winner of multiple awards, including Sweden's Book of the Year, the novel follows an elderly man and his bond with his dog. The quiet, emotional drama is expected to receive a theatrical release, with no date announced yet.

UNITED KINGDOM: H IS FOR HAWK (HELEN MACDONALD)

The memoir chronicles Macdonald's grief following her father's sudden death and her attempt to heal by training a goshawk named Mabel. Claire Foy stars as Macdonald, while five birds portray Mabel. The film will be released in theaters on Jan. 23.

UNITED KINGDOM: BOX HILL (ADAM MARS-JONES)

Box Hill is a queer coming-of-age story centering on the themes of low self-esteem, power, addiction, first love, and acceptance. The adaptation, titled *Pillion*, stars Harry Melling and Alexander Skarsgård. The film is set to release theatrically on Feb. 6.

UNITED STATES: BROKEN (DON WINSLOW)

The novella includes the author's six stories. The film adaptation is based on the *Crime 101* story in *Broken*. Focusing on sophisticated jewelry heists along California's Pacific Coast Highway, the film stars Chris Hemsworth. *Crime 101* is set to hit theaters on Feb. 13.

UNITED STATES: REMAIN (NICHOLAS SPARKS)

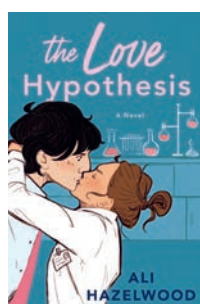
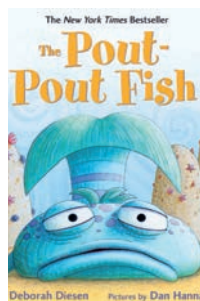
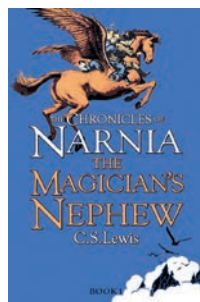
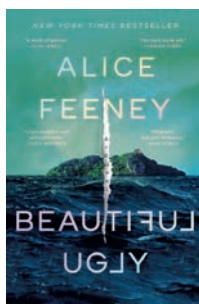
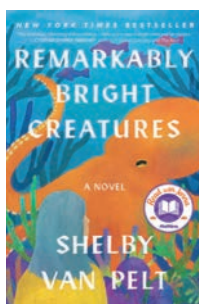
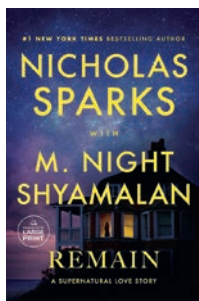
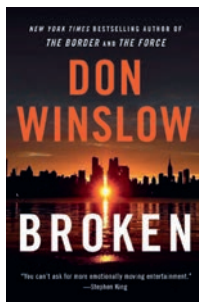
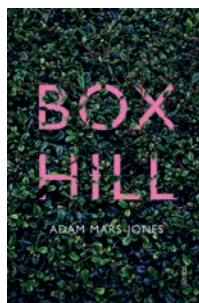
Remain is a romantic story with supernatural elements. Starring Jake Gyllenhaal as an architect wanting to make a fresh start after losing his sister, the film is directed by M. Night Shyamalan. *Remain* is yet to have a release date but will debut around the novel's publication.

UNITED STATES: REMARKABLY BRIGHT CREATURES (SHELBY VAN PELT)

Published in May 2022, the bestseller focuses on Tova Sullivan, who starts to work the night shift in Sowell Bay Aquarium after losing his husband and son. There she meets a giant Pacific octopus called Marcellus. The weird but warm relationship between the two will be adapted to film. Directed by Olivia Newman and starring Oscar-winner Sally Field, the film will stream on Netflix.

UNITED KINGDOM: BEAUTIFUL UGLY (ALICE FEENEY)

The psychological thriller focuses on the disturbing happenings of author Grady Green. With unexpected twists and atmospheric tension, the novel starts with the dis-



appearance of Grady's wife. The story takes a dark turn when he encounters someone who looks exactly like her. Produced by Hidden Pictures, the film is set for a theatrical release.

UNITED KINGDOM: THE MAGICIAN'S NEPHEW (CHRONICLES OF NARNIA SERIES) (C.S. LEWIS)

The prequel to the *Narnia* series explores the creation of the magical world through Digory Kirke, Polly Plummer, and Uncle Andrew. Digory and Polly travel between worlds with magical rings, but their mistakes cause something unexpected. Directed and written by Greata Gerwig, the reboot will be one of two films planned for *Narnia*. The film is set to release in theaters in November.

UNITED STATES: THE POUT-POUT FISH (DEBORAH FIESEN)

The *Pout-Pout Fish* is about a grumpy fish who believes he is destined to be gloomy forever. Voiced by Nick Offerman, the animated film is set to air in theaters on March 20.

UNITED STATES: INCIDENTS AROUND THE HOUSE (JOSH MALERMAN)

The novel is a highly unsettling and atmospheric horror story told from the perspective of a little girl. The main character is disturbed by a creature she calls Other Mommy. Starring Jessica Chastain, the film is scheduled for a theatrical release in May 2026.

UNITED STATES: THE LOVE HYPOTHESIS (ALI HAZELWOOD)

The rom-com is based on a fun love story set in Stanford University. The main character Olive Smith enters a fake relationship with Professor Carlsen. The film is produced by Amazon MGM Studios and MRC and stars Lili Reinhart and Tom Bateman. *The Love Hypothesis* is expected to premiere on Prime Video.

UNITED KINGDOM: HEARTSTOPPER FOREVER (ALICE OSEMAN)

The final installment of the graphic novel series centers on the growth, the possibility of being apart, mental health, and maturity for Nick and Charlie. Starring Kit Connor and Joe Locke, the film is set to release globally on Netflix.

The PITT: An Emergency Service Symphony

HBO MAX'S *THE PITT* INVITES THE AUDIENCE BACK TO THE FAST-PACED, ADRENALINE-FILLED WORLD OF EMERGENCY SERVICES WITH ITS SECOND SEASON. BUT THIS TIME, OUR CHARACTERS ARE NOT ONLY AIMING TO HEAL THE PATIENTS, BUT THEIR OWN INTERNAL WOUNDS AS WELL. DANA EVANS (KATHERINE LANASA) AND DR. FRANK LANGDON (PATRICK BALL) SHARE THE CHANGES THE SECOND SEASON BRINGS, THE PSYCHOLOGICAL EFFECT THE SET HAS ON THEM AND THE TRANSFORMING RELATIONSHIP BETWEEN THEM WITH EPISODE READERS.

By OBEN BUDAK



How did Dana and Frank's characters change from the end of the first season to the beginning of the second? What lessons and personal transformations did they carry to the new season?

Patrick Ball: Langdon has been through a lot of personal changes. He spent the last 10 months in rehab, getting help for his addiction. He also spent more time than he ever did with his family. This process really requires serious soul-searching. The man who walks through the door in the second season is very different from the person we met in the first one. We can say he's growing; which isn't always linear, but he is doing the best he can.

Katherine LaNasa: To be honest, they're both a little "broken." Dana's armour has started to crack. She became a woman who is much more easily agitated, less patient, and more tense. She is still reeling from the punch in the first season. Story-wise, she didn't press charges, and you know, when things are left unfinished like this, they keep preying on your mind. We're going to see the effects of this a lot in the second season.

In the first season, Dana was an experienced leader and Frank was a talented but socially awkward assistant. In the second season, Frank is now more senior and Dana is under new pressures. How does the relationship or "tension" between you two shape up this season?

Patrick Ball: Langdon made no progress as a senior assistant; he was forced to repeat his last year. He was so sure of his role in the first season; however, he is very confused about it now. In the first season, he saw Dana as a "care machine" or a "mother figure" who would pat him on the back whenever he got in trouble. In the second season, he realizes that Dana also needs care. He understands that this attention is not one-sided and that head nurses also need a lifeline sometimes.

Katherine LaNasa: Definitely. During this time where Dana isn't able to give 100%, seeing her being able to lean on Langdon makes their relationship more balanced and deep. There will be developments that will surprise you as you watch, you can be sure of that.



Emergency services are very taxing both emotionally and physically. I know you're on a set but how does the constant crisis state affect your psychology?

Katherine LaNasa: Especially in the first season, I really needed to get away from everything, some sort of "negative space." I did a lot of hiking and yoga. This year, I'm more accustomed to it, but I just want to watch comedy content when I get home. I look for lighter things that won't take much of my energy.

Patrick Ball: I was more conscious about self-care this year. Our set provides a comprehensive experience: There is no "on-stage" or "off-stage" difference. We are in that atmosphere all day with around 150 extras and crew members. This creates a unique "pressure cooker" effect for the show but when I get off set, I sometimes feel the need not to speak for hours. I just want to lie down and cuddle my cat. Combining trauma with your own imagination really opens you up, makes you more compassionate toward others, however, it's a tough process to manage.





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.



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.



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.



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.



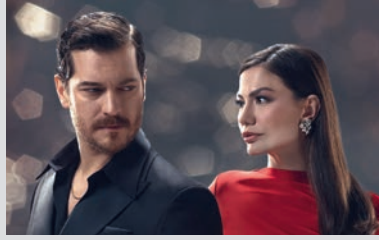
HALEF

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.



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.



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.



DECEPTION

Güzide Yenersoy is a respectable family court judge living in Istanbul. With a marriage of 30 years and two children, Güzide Yenersoy has what could be described as the epitome of a perfect family. Her husband, Tarık, is an experienced and successful lawyer, running his own law firm. Her son, Ozan, is a construction engineer working at a prestigious company, while her daughter, Oylum, is studying medicine in the Netherlands, upon her mother's insistence. From the outside, Yenersoy family has a picture-perfect life based on trust and love, but the truth is completely different from this false reality. Although everything seems to be going well, Güzide is not aware that the events buried in the past will come to light again. Every member of her family, whom she loves and dedicates her life to, is lying to Güzide. She does not know that Oylum has made the decision to go to the USA to realize her dream of studying modern dance. While Oylum is counting down for the day she will go to New York, her family friend Tolga, whom she met by chance at the airport, becomes her partner in secret. Oylum is not the only one lying to Güzide. After not receiving the promotion he was expecting, Ozan follows his friend's advice of investing in crypto money, but he gets himself into huge trouble by sinking his father's friend's entrusted money. However, her husband is the one who commits the betrayal that will change Güzide's life forever. Tarık has a second family, which he has been keeping secret for five years. When her husband's betrayal is revealed, Güzide finds herself confronting the reality that her life has been a lie.



LEYLIFER

Meryem, formerly known as Maria, travels to Istanbul with her husband Kemal and children for his sister's wedding. However, their plans to return to their home in Spain are abruptly disrupted when Kemal goes missing and is later found dead in a burned-out car with a woman Meryem has never met. Believing that Kemal was murdered, Meryem vows to stay in Istanbul until she finds his killer. However, she must navigate a new life in a foreign land, among a family who is wary of her and a community who struggles to accept her. Despite the challenges, Meryem finds unexpected love with Aziz, the designer of her wedding ring, Leylifer. Their paths become illuminated by Leylifer's light, and Meryem begins to reclaim her identity in this new home.



THE TRUSTED

Marashli is an ex-soldier who has left the special forces in order to open up a second-hand bookstore and spend more time with his sick daughter, Zelis. His life changes when the beautiful Mahur Turel walks into his bookstore. Mahur's life is saved by Marashli that day when she accidentally gets herself into trouble. From now on the destiny of the two characters will be interwoven irrevocably. Mahur is the precious daughter of Aziz Turel, one of the most powerful businessmen in Türkiye. She gets into trouble because of a photo she takes that day which puts her life in constant.



LOVE AND PRIDE

The Köksöys 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.



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.



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?



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 Kınay, 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, Bennu 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

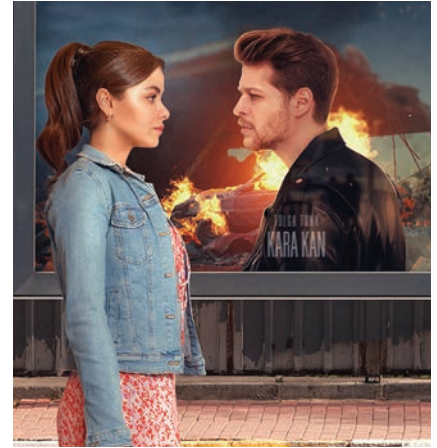
Zeynep dreams of becoming a social media influencer to escape poverty while caring for her 45-year-old father, Kadir, who has the mind of a child due to a birth complication. Living in her aunt's cramped house, Zeynep works as a cleaner for influencer Ozan. There, she meets Sitare, a businesswoman and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

Genre: Drama

Duration/Episodes: 45/79

Production Company: Content House

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



LOVE AND HATE

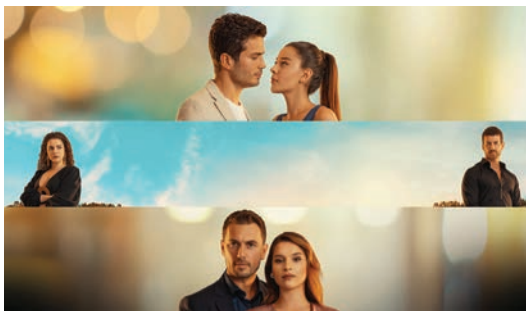
Tolga, a successful but discontented actor, crosses paths with Asya, an ordinary shop assistant with university dreams. Their starkly different lives clash when Asya is thrust into Tolga's glamorous world, leading to unexpected challenges. Tolga learns a harsh lesson for underestimating her, while their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



DEEP IN LOVE

A thousand-year feud, born of a murdered bride and a cursed stone, still poisons the Black Sea coast. Koçari and Furtuna, two villages that share no trade, no marriage, no peace, have lived by fire and blade for centuries. Adil Koçari was just seventeen when they stole his love, Esme, and killed his father. Twenty years later, he rules as a feared livestock baron, while Esme, once his forbidden passion, has become the matriarch of his sworn enemies. When she shoots him, a young surgeon saves his life: Eleni, a prodigy raised in Greece, unaware she is the daughter they both lost. Now Eleni stands at the heart of the war: hunted by the family that birthed her, desired by the heir of her enemies, and torn between the man who owes her his life and the clan that wants her dead. Her arrival rekindles old fires, forbidden loves, and a question whispered by the sea: can a child of both bloodlines heal a war that has lasted a millennium, or will her presence drown them all?



CHILDREN OF PARADISE

İskender was a feared gangster in the dark alleys of Istanbul, known for his own rough code of honor, until betrayal left him bleeding and stripped of everything he had built. When he opens his eyes in a quiet Aegean town, he finds himself surrounded by warmth he has never known: a caring mother, a blind little sister, a home that feels like it was always his. The townspeople believe he is Kamil, a longlost son returned; only he knows the truth. But the past never lets go, old enemies, blood feuds, and the ghosts of his choices haunt him still. As he uncovers a shocking secret, that this family is bound to him by blood, İskender stands at a crossroads. Revenge or redemption? Will he remain the ruthless survivor the streets created, or dare to become the man he was meant to be? This is a story of love, betrayal, and the price of becoming truly human.



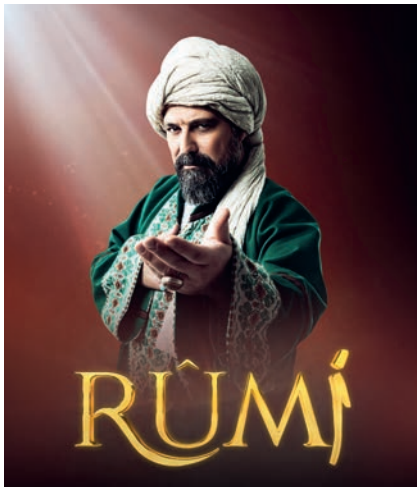
AN ANATOLIAN TALE

Taner is a young inventor living in a small town named Gedelli in the middle of the moor. He had lost his father so he was forced to support his family therefore he was not able to attend the Science High School, to which he was admitted, although he wanted it badly. Taner's mother always tried to get him married, but Taner had no intention to do it as there was a love in his heart, which he had not been able to forget for years: his childhood sweetheart Dilek. On the other hand, Taner and his cousins Veysel and Ramazan had been dreaming to build an airplane for years and they finally managed to build it, and also at the same time they succeed to convince a company to see and invest in their airplane. The company decided to send an engineer to the town. Taner and his cousins were very excited and waiting for an engineer sent by the company. The engineer had to return but there was something Taner did not know. One of the engineering geologists who came to study on Mount Gönül was someone who had left the town many years ago: Taner's childhood sweetheart Dilek, whom he had not forgotten for years and Dilek was finally back... Taner is now in a moor, three sides of which was surrounded by love.



THE SHADOW TEAM

A terrorist attack is organized to a SIHA (armed unmanned aerial vehicle) factory in Türkiye, a country that has increasingly become the target of operations of foreign intelligence services. It is found out that the attack was organized by foreign intelligence services. As a result of this attack, the senior levels of the government assign Mr. Mete in order to create a team consisting of members who are the best of their fields to completely eliminate the enemy. After being appointed, Mr. Mete creates a team of experts in their field. But there is only one condition for becoming a member of this team: the team members will be officially considered dead from now on and no one, including their loved ones, will know that they are alive. These heroes from now on will live in the shadows among crowds.



RUMI

People in 13th-century Anatolia live in fear. With the grim memories of the Crusades still fresh, the Mongol threat now looms large. Those who wanted to seize the throne fueled both internal strife and war, while a spiritual figure who could calm the fears of the people came to the fore: Hz. Mevlana. This wise character, whose words transcend the ages, would invite society to rationality and heartfelt wisdom with his stance, his knowledge, his conversations, and his works. Beginning with the Mongol siege of Erzurum in 1242, the series witnesses the Seljuk Empire's period of turmoil alongside Hz. Mevlana's inner journey and the empire's process of change.



FATİH: SULTAN OF CONQUESTS

Mehmed, who became sultan when he was only 21 years old, has one dream: After conquering Constantinople and making it his capital, he wants to transform the Ottoman Empire into a world power through reforms in education and justice. But his progressive ideas are seen as dangerous by traditional Ottoman statesmen. As a political maneuver, Mehmed marries and is caught in a love war in the harem. The rivalry between his first wife and new wife turns into an argument that can be used by his rivals in the political arena. Mehmed finds his new friend by his side. But when subjected to an assassination attempt as he is about to march to Constantinople, it is revealed that his close friend is behind the assassination and that he was commissioned by the Byzantine emperor Constantine. The Ottomans, now united into a single fist, stand against the Byzantine walls under Mehmed's leadership.



SALADIN: THE CONQUEROR OF JERUSALEM

In the 12th century, the Crusader invasions upheaved the Islamic world, leading to the conquest of pivotal territories, including Jerusalem. Nureddin Zengi, driven by the mission to reunite the fragmented Islamic world, expel the Crusaders, liberate Jerusalem, and adopts Yusuf, renaming him Selahaddin, entrusting him with the monumental task of realizing this vision. Selahaddin's journey unfolds against a backdrop of internal and external challenges, including conflicts with his Ayyubid family, clashes with adversaries, and the complexities of love. Jerusalem remains the sought-after objective, with Selahaddin holding the key to its liberation. Throughout these struggles, he remains resolute in his commitment to Nureddin's mission, while a significant secret gradually unravels, adding an unforeseen layer to his quest.

**A.B.I.**

Doğan is a handsome and successful surgeon living in Izmir. When he was young, a shocking incident with his father, Tahir Hancioğlu, caused him to break away from his family and leave Istanbul behind. In doing so, he left not only his family, but also his childhood. Now fully devoted to saving lives as a surgeon, Doğan has almost no connection with his family anymore. The only person he still stays close to is his younger sister, Melek.

After years away, Doğan returns to Istanbul for the first time at Melek's insistence, to attend his sister Gülüşan's wedding. His return, however, brings back long-buried traumas and hidden crimes within the Hancioğlu family.

During this time, Doğan meets Çağla, a young lawyer who applies to work for the family company. Having grown up under the shadow of her sister Mahinur's trauma, Çağla is strong, determined, and has a strong sense of justice. Their painful pasts create a deep connection between Doğan and Çağla.

The Hancioğlu family's long-time enemy, Behram, is a man trying to survive, driven by his love for Mahinur. Now powerful, Behram watches the family from the shadows, waiting for the right moment to confront the past.

An attempted murder on the wedding night changes everything. Old secrets begin to surface, and it becomes unclear who can be trusted. As events unfold, Doğan crosses paths with Çağla once again, and members of his own family start to appear among the suspects. Doğan is forced to make a choice: leave once more and return to his old life, or stay and face the truth by uncovering the secrets at the heart of his family.

(Drama, 45 min, In Production)

**THE OTTOMAN: ORHAN**

Osman Bey, the great leader of the Kayı tribe, is now old, and the struggle for succession lies between his sons, Orhan and Alaeddin. Though brave and capable, Orhan has yet to earn the full support of the leaders, and after a defeat at Bursa, he is stripped of command. While Alaeddin begins to claim his right to the throne under political pressures, Orhan must face the chaos fueled by the Mongols and rival Anatolian principalities. With only his family and a few loyal warriors by his side, he embarks on a relentless fight to fulfill his father's dream of conquering Bursa and founding the last great Turkish state.

(Drama, 45 min, In Production)

**WAVES OF LOVE**

A principled sea captain, Azil, returns home from a long voyage-only to be pulled into a deadly web of power, betrayal, and buried bloodlines when he unknowingly disrupts his half-brother Mehmet's criminal operations and comes face-to-face with the powerful father, Osman, who once abandoned him-and Güneş, the woman he has fallen for, who now belongs to the very family he never knew he was part of.

(Drama, 45 min, In Production)

**THE NIGHTFALL**

Mahir, whose father was assassinated in the city of Denizli by Kürşat Kilimci, returns twenty years later as a police inspector, determined to avenge his father's death. On his first day back, he has a fateful encounter with a mesmerizing girl named Canfeza, the daughter of Kürşat, and instantly falls in love. As Mahir searches for this mysterious woman, he also keeps a close watch on Kürşat, waiting for him to slip up. Mahir realizes his chance will come at the wedding of Kürşat's daughter. But what he doesn't know is that this event will change his life forever, marking the beginning of a night filled with unexpected twists

(Drama, 45 min, 110 Episodes)

**STRANGER IN THE MIRROR**

Azra and Emirhan seem like the perfect couple, but Emirhan's obsessive love soon turns her life into a prison. When she tries to escape with her daughter Leyla, tragedy strikes, and Leyla is lost. Desperate, Azra undergoes plastic surgery to return to the Karaaslan mansion under a new identity. But complications erase her memory, and she becomes "Defne." Drawn back into the mansion as a maid, Defne slowly uncovers dark secrets, reconnects with Leyla, and ultimately realizes the shocking truth: she is Azra, Leyla's mother, and the key to it all.

(Drama, 45 min, In Production)



QUEEN OF TEARS

Selim, the legal director of Aksel Group, is married to Meyra, the company's future heir. While he endures the weight of power struggles and family pressure, Meyra hides her loneliness and fragility behind her strong exterior. As emotional distance grows between them, Selim considers walking away, until he discovers Meyra's life-threatening illness. This revelation forces them to confront their long-suppressed truths and rediscover the love they thought was lost. But under the shadow of illness, family expectations, corporate rivalries and buried secrets, their journey becomes the ultimate test of love, honesty, and the choice to stand by one another.

(Drama, 45 min, 20 Episodes)



FAMILY JOY

After the passing of Ms. Saadet, the last owner of The Century-old Mansion, her inheritance was legally left to long-distance relatives she did not know. Upon this, Tekin, whose childhood was spent in this mansion, fights to take it back even though he does not have a right to inheritance. With the guidance of Lawyer Fikri, Murat who is in debt, Harun who lost everything he owned, and Emin who was defrauded come together with Gönül, Ms. Saadet's nurse, in this mansion. These people who were left homeless learn to be a family and support each other in time, despite the difficulties they initially encounter.

(Drama, 45 min, 42 Episodes)



HIDDEN DESTINY

Hidden Destiny tells the story of Mehmet, a successful lawyer, trying to reconnect with his young daughter, Doğa, who has distanced herself from him after her mother's death. This effort will also bring long-hidden secrets to light. While a concealed affair of Celal's disrupts the balance, his wife, Handan, unaware of this unraveling, will struggle to keep the family together.

(Drama, 45 min, 69+ Episodes)



SAFİR

Feraye, a textile design student and housekeeper at a wealthy Gülsoy family mansion in Cappadocia, has a flaw in her affection for Yaman, one of the family's heirs. Her father, Muhsin, married Cemile, who was cruel to the family. Ateş, the eldest child, returns to his native Cappadocia where his grandfather has grander plans for him. Yaman plans to propose to Feraye, but she meets Bora, a shady character. Bora is hospitalized, and Yaman remains silent to protect his family. Yaman is now forced to wed Aleyna as a result of threats made by an eyewitness. Aleyna deceives Feraye, leading to her insane behaviour. Ateş saves her and they learn she is expecting a baby. Both loves are unable to reveal their truths, and Ateş will eventually fall in love with Feraye.

(Drama, 45 min, 89 Episodes)



THE OTTOMAN

With Ertugrul Ghazi's sickness, the Kayı tribe started to struggle both with outside enemies such as the Byzantine Empire and Mongolians and power struggles between the youngest son of Ertugrul Ghazi, Osman, and uncles of him, Dündar and Gündüz. The young and brave Osman will fight both internally and externally to defeat his enemies and empower the Kayı tribe in Anatolia.

(Drama, 45 min, 623 Episodes)



ANOTHER CHANCE

Successful investment advisor Deniz is torn between ambition and love after a mysterious accident separates him from Vicdan. Given repeated chances to change, he must choose honesty over power, and discover whether love can shape a different future.

Genre: Drama

Duration: 10 x 45 min



I AM MOTHER

Karsu's life takes a dramatic turn when her son, Kuzey goes missing. Eventually reunited, the boy no longer sees her as his mother, and their bond seems beyond repair. Determined to reunite her family, Karsu is betrayed by her husband Reha, who cheats with her best friend, prompting her to flee to her estranged mother's home. Amid the turmoil, Karsu navigates romantic entanglements while battling Reha's vindictive tactics. Despite everything, her resilience shines as she fights to reclaiming her son's affection and build a brighter future.

Genre: Drama, Romance

Duration: 161 x 45 min (2 seasons)



BEHIND THE VEIL

To cover her sick brother's treatment expenses, Hançer marries Cihan, The sole heir of a wealthy family, tasked with continuing his noble bloodline. What starts off as an arrangement develops into love, but soon their marriage faces relentless challenges when Beyza, Cihan's manipulative ex-wife, schemes to tear them apart, going so far as to pretending to be pregnant.

In the third season, Hançer and Cihan's love teeters on the edge as her estranged mother and vengeful sister return declaring war to destroy their sworn enemies, Cihan's family.

Genre: Drama, Romance

Duration: 554 x 45 min (3 seasons)



BENEATH THE SURFACE

When Officer Cihan's oppressive father dies under mysterious circumstances, she is barred from the case but investigates in secret. Metin, officially assigned, names her sisters as prime suspects. As they work together, romantic tension grows. Six months later, a new series of murders marked with the word "Sin" reunites the team, uncovering links to Cihan's father's case and revealing shocking truths that shake Cihan and everyone around her.

Genre: Drama, Crime

Duration: 20 x 45 min (2 Seasons)



CHRYsalis

Nalan, a young and innocent architect raised under strict control, is matched with Sedat, the charming heir to a powerful hotel family. As their relationship begins, hidden affairs, family secrets, and painful truths surface, pulling Nalan into a world of manipulation and betrayal, forcing her to confront her past while searching for freedom and self-discovery.

Genre: Drama, Romance

Duration: 253 x 45 min (2 seasons)

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