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INTER MEDYA
BOLD CO-PRODUCTIONS & THE MICRO DRAMA REVOLUTION

EPISODE

NEM DUBROVNIK 2026



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Love*

OGM
UNIVERSE



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Exploring the World of Content From Türkiye to the Globe

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Oben Budak

The timeless charm of Dubrovnik, the stunning Adriatic breeze, and that perfect early summer sun... NEM Dubrovnik is back, bringing the heartbeat of the television industry together with its signature vibrant energy. A huge thank you goes to the NEM team for organizing such a flawless event in an inspiring setting where so many great partnerships and unforgettable stories naturally begin. Here at *Episode Magazine*, we've channeled this fantastic energy into a packed issue that captures the true pulse of the industry.

We kick things off with this season's ultimate screen sensation. Our cover features *Deep in Love*, a masterpiece from OGM Pictures that beautifully balances Black Sea mysteries with buried secrets. We caught up with OGM's Ekin Koyuncu Karaman to talk about the show's global journey, the secrets behind its massive success, and the shifting audience behaviors.

Next, we dive into the global strategies of the industry's heaviest hitters. Fresh off a brilliant run at Content Americas, Kanal D International's Elif Tatoğlu shares how hits like *Sins and Roses* and *Three Sisters* continue to solidify the CEE region as an incredibly stable and strategic stronghold for Turkish drama.

We then sit down with Inter Medya's Sinem Alışkan to explore how they are catering to both traditional TV and dynamic digital platforms. We chat about their highly anticipated international co-production *Caged Love*, shifting buyer preferences, and the exciting rise of innovative micro dramas in the region.

Our journey continues with global trendsetter TRT Sales. Mustafa İlbeyli breaks down the expansion strategies for epic historical series like *Fatih: Sultan of Conquest*, gives us a sneak peek into the highly buzzed-about *One Thousand and One Nights* starring Cansu Dere, and shares the grand global vision behind their digital platform, tabii.

We also celebrate Calinos Entertainment, a true pioneer in global distribution. A prime example of their visionary CEE market strategy is *Ugly*, a compelling new drama produced by 25 Film. In this issue, we go behind the scenes with the incredible cast: Çağlar Ertuğrul, Derya Pınar Ak, Başak Gümölcünelioğlu, Baran Bölükbaşı, and Nur Sürer, and directors Burcu Alptekin and Merve Çolak.

Finally, we connect with Eccho Rights' Berkin Nalbantlı to talk about the power of audience loyalty. He decodes their strategic roadmap for the rest of 2026 and explains how daily dramas like *Behind the Veil* manage to consistently outperform massive-budget rivals, providing a goldmine of year-round value for programmers.

Of course, it wouldn't be an Episode Magazine issue without our wonderful columnists. This month, Yasemin Şefik deconstructs the dangerous thrill of forbidden romance and revenge in Turkish TV, while Sevtap Tuzcu beautifully analyzes the cinematic weight of a single, story-changing kiss. Also, Cengizhan Özcan takes a look at *Eshref Ruya's* two sides, while Sinem Vural listens to the music of *Big Mistakes*. Plus, Burcu Asena Şahin Gençoğlu's insightful piece, "The Resurrection of the Turkish Summer Series," looks at the brilliant global comeback of our favorite romantic comedies.

We hope NEM Dubrovnik 2026 opens wonderful new doors for everyone. Dive in and enjoy this special issue woven with love, ambition, and universal secrets!

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

OGM UNIVERSE on Balancing Emotional Scale with Modern Storytelling

By OBEN BUDAK

As NEM Dubrovnik 2026 reinforces its position as the vital content hub for the Central and Eastern European and Balkan markets, Turkish storytelling continues to expand its global footprint with bolder, more sophisticated narratives. At the forefront of this evolution is OGM UNIVERSE, a company driving international growth through deeply emotional, character-driven dramas. In this exclusive interview, Ekin Koyuncu Karaman, Global Distribution & Partnership Director of OGM UNIVERSE, dives into their strategic vision for the CEE region, the global phenomenon of hits like *Deep in Love* and *The Gentleman*, and how shifting digital audience behaviors are reshaping the DNA of modern television distribution.

NEM Dubrovnik has cemented itself as a vital hub for content in the region. How does OGM UNIVERSE position the Central and Eastern European and Balkan markets within its broader global growth strategy? Furthermore, how does the audience's loyalty to Turkish content in this region align with your portfolio of premium, emotionally driven dramas?

The Central and Eastern European and Balkan markets have always been incredibly important for us, not only commercially but also emotionally. There is a very genuine connection between audiences in this region and Turkish storytelling. Viewers here deeply engage with emotionally layered narratives, strong family dynamics, love stories, and character-driven journeys, which naturally aligns with the storytelling DNA of the titles we represent at OGM UNIVERSE.

For OGM UNIVERSE, these territories are not simply "secondary markets"; they are strategic long-term partners within our global growth vision. We see strong loyalty, but also an evolving appetite for more premium, visually sophisticated, and psychologically layered stories. That evolution matches perfectly with where we are heading as a company.

The Gentleman presents a more stylized and identity-driven world centered around power, class, revenge, and transformation in Istanbul. Do you feel international buyers today are increasingly looking for Turkish stories that feel more globally stylized while still preserving strong local emotion? And what are the universal themes within Yusuf's journey that you believe will resonate most strongly with international audiences?

I believe some stories reveal their true value over time, and *The Gentleman* is one of those projects. It has a very unique tone, a distinctive visual identity, and a deeply layered emotional world. Yusuf's journey is ultimately about belonging, identity, transformation, love, ambition, and revenge — themes that travel universally across cultures. At the center of that journey is Mert Ramazan Demir, who brings a very raw emotional intensity and charisma to the character. His performance gives Yusuf both vulnerability and strength, which makes the character feel deeply human despite the series' highly stylized atmosphere.

What makes the series especially compelling for international audiences is that it combines the emotional intensity Turkish drama is known for with a more contemporary, globally styled narrative approach. Audiences today are looking not only for emotional authenticity but also for cinematic ambition and strong atmosphere. In many ways, *The Gentleman* feels like a project that can continue discovering new audiences internationally because of that balance between emotional depth and modern storytelling.



Let's talk about *Deep in Love*, which has become a true phenomenon in Türkiye and is now generating strong international momentum. The series has already secured placements across diverse markets ranging from Spain and Portugal to Romania and Indonesia. What do you think is the "secret sauce" that allows this story to resonate so effectively across very different cultures and broadcasting landscapes?

I think the "secret sauce" of *Deep in Love* is its profound emotional honesty. From the very beginning, the series established a powerful connection with audiences in Türkiye, maintaining its position as the number one series on Friday nights for 26 consecutive weeks. This success is not just about ratings; it is about the remarkable social media engagement and the genuine loyalty it inspires in viewers.

A huge part of that connection also comes from the cast performances and the emotional chemistry between the characters. Audiences today connect very strongly with relationships that feel authentic and emotionally lived-in, and I think *Deep in Love* achieves that



“I think audiences still need emotional comfort and escapism, especially in uncertain times, so those stories will always have a place. But at the same time, we clearly see growing openness toward darker, more psychologically layered narratives. Viewers today are looking for characters that feel human, flawed, and emotionally complex. They want stories that feel emotionally real rather than simply idealized. That’s one of the reasons why psychologically driven dramas have become increasingly powerful internationally. At OGM Pictures, we try to create stories that remain emotionally accessible while also exploring deeper emotional and psychological conflicts.”

in a very natural way. What truly allows this story to transcend borders is its focus on character-driven narratives that emphasize universal human experiences.

At OGM UNIVERSE, we see that international buyers are increasingly drawn to stories that offer both emotional intensity and high production values. *Deep in Love* perfectly balances these elements, delivering a narrative that feels both deeply local in its cultural nuances and globally accessible in its emotional reach.

We’ve seen a significant wave of multi-territory deals for titles like *Six of Us*, *The Fall of the King*, and *Lost in Love*, stretching from the Balkans to the Baltics. From your perspective, what is the current appetite of broadcasters in this region? Is there a growing shift toward more modern, character-driven narratives, or does the traditional large-scale drama still dominate?

We definitely feel that the market is evolving. Large-scale emotional dramas still remain extremely powerful, especially in this region, but buyers are increasingly searching for stories with stronger character psychology, moral complexity, and a more contemporary tone. There is growing interest in narratives that feel emotionally accessible while also visually premium and internationally positioned.

Broadcasters still want strong ratings performers, but they are also paying much closer attention to digital conversation, younger audiences, and social engagement around a title. So, I would say the future belongs to projects that can successfully balance emotional scale with modern storytelling sensibilities.

Many series produced by OGM Pictures resonate strongly with younger audiences online, generating significant social media engagement beyond linear ratings. How important has digital audience behavior become when evaluating a title’s international potential today?

Digital audience behavior has become extremely important. Today, international potential is no longer measured only through traditional ratings. Social media engagement, online fan culture, viral moments, and audience interaction all contribute significantly to how a title travels internationally. Younger viewers especially engage with stories in a much more active and emotional way online; they create edits, discussions, trends, and communities around characters and relationships. That organic emotional connection can significantly increase a series’ international visibility and longevity. For us, storytelling now exists simultaneously on screen and within digital culture.

OGM UNIVERSE’s slate includes both large-scale emotional dramas and more modern, psychologically driven stories. Are buyers in the region currently



“Today, international potential is no longer measured only through traditional ratings. Social media engagement, online fan culture, viral moments, and audience interaction all contribute significantly to how a title travels internationally. Younger viewers especially engage with stories in a much more active and emotional way online; they create edits, discussions, trends, and communities around characters and relationships. That organic emotional connection can significantly increase a series’ international visibility and longevity. For us, storytelling now exists simultaneously on screen and within digital culture.”

looking for more “comfort” narratives, or are they becoming increasingly open to darker, more layered, character-complex storytelling?

I think audiences still need emotional comfort and escapism, especially in uncertain times, so those stories will always have a place. But at the same time, we clearly see growing openness toward darker, more psychologically layered narratives. Viewers today are looking for characters that feel human, flawed, and emotionally complex. They want stories that feel emotionally real rather than simply idealized. That’s one of the reasons why psychologically driven dramas have become increasingly powerful internationally. At OGM Pictures, we try to create stories that remain emotionally accessible while also exploring deeper emotional and psychological conflicts.

As Turkish drama continues to evolve visually and narratively, how would you describe the evolution of OGM Pictures’ storytelling DNA in recent years? In what ways are international expectations influencing the kinds of stories you choose to develop and distribute globally?

Over the last few years, Turkish drama has evolved tremendously in terms of visual quality, pacing, and storytelling ambition. OGM Pictures has always been very focused on emotionally layered storytelling, but today we are also increasingly thinking globally from the very beginning of development.

International audiences are now more open than ever to local stories, but they expect premium execution and emotionally sophisticated narratives. That pushes us creatively in a very positive way. I would say OGM Pictures’ storytelling DNA today is built around emotional authenticity, strong character psychology, cinematic quality, and universally relatable human experiences.

As we move into the second half of 2026, what are the primary objectives for OGM UNIVERSE? Are there any particular milestones, partnerships, or types of collaborations you are hoping to secure before leaving Dubrovnik this year?

Our primary objective for the second half of 2026 is to continue strengthening OGM UNIVERSE’s global positioning while expanding our relationships across both established and emerging markets. We are very focused on building long-term creative and strategic partnerships rather than only short-term sales. Of course, we are always happy to secure new deals, but for us, sustainable relationships and international brand positioning are equally important. At NEM Dubrovnik specifically, we hope to deepen our presence in the CEE and Balkan region, explore new collaborations, and continue introducing our premium slate to new partners internationally.



About *Deep in Love*: Things That Are Buried

EDA AKÇA

The Black Sea has a unique characteristic; no matter how calm it appears, it always hides an approaching storm within. Even as the waves gently strike the shore, one feels the presence of another fury clinging beneath the water. *Deep in Love* tells exactly such a story. It is a tale of people who have remained silent for years, of buried truths, and of suppressed emotions. The “sea” mentioned in its Turkish title (The Sea Will Overflow) is not just the Black Sea itself. It represents the anger, grief, love, and longing accumulating inside every character... emotions that remained silent for years to avoid overflowing, but deepened as they stayed quiet.

In this story, everyone buries something in the earth: Adil buries his love, Esme her motherhood, Eleni her identity, Oruç his life, İso his hatred, and Fadime her fears. But some emotions do not vanish as they are buried; instead of rotting in a grave, they grow silently as if they were planted. The pains carried through years of silence, the hidden truths, and the suppressed feelings can no longer stay beneath the earth after a certain point; like the sea, they overflow.

STOLEN LIVES

At the heart of *Deep in Love*, there is more than just an impossible love. The real issue is the lives stolen from one another. The enmity between the Koçaris and the Furtunas grew years ago with spilled blood; deaths gave birth to new deaths, and revenge was passed down from generation to generation. No one truly lives; everyone merely tries to carry the anger left to them as an inheritance.

The story of Adil and Esme is like a person paying the price for a sin they never committed. Two people who love each other fall apart within a hatred that does not belong to them. Just as they were starting to build a life together, before they could even experience the existence of their daughter together, they are left within a lifetime stolen from them for years. While Adil believes he has lost the woman he loves, Esme mourns a daughter who is actually alive. Twenty whole years are stolen from them. And for those twenty years, both are trying to survive within a life that was taken from them.

A mother mourning her living daughter, a father left with the pain of a daughter he never knew, a young girl growing up as a stranger to the lands she belongs to... They are actually searching for each other within the same story. While they unknowingly draw closer to one another, their greatest fear is not the events of the past, but the fact that the truth, once revealed, will bring about bloodshed once again.

THE STRANGER RETURNING HOME

Eleni is not just a lost child; she is someone caught between two worlds, with a shattered sense of belonging. As a Turkish girl raised by a Greek family, she has spent her life searching for a place to belong. She grew up with science, carved her own path with her intellect, and is a young doctor developing artificial intelligence projects; yet, the only thing she cannot solve is her own past. Perhaps the most tragic side of the series is hidden here: a girl who can establish her own algorithms cannot reach her own story.

Her arrival at the Black Sea is not just a physical journey, but an unconscious return to her roots. Moreover, the fact that the first person she encounters is her biological mother gives the story a quality that feels almost like destiny. But the story does not frame this with a classic “fate brought them together” romanticism. Instead, it feels like a person being called by the place they belong. It is as if blood leads a person back, even to a place they have never known.

Perhaps this is why Eleni feels she “belongs” for the first time, even before learning the truths. Esme’s unexplainable closeness to her, the way Adil protects



her, the Koçarıs embracing her... all of these are actually Eleni's homecoming without her realizing it. Because sometimes, even if a person does not know the truth, they feel it. They feel they belong to a place they have never known. As if they recognize it.

CARRYING THE WEIGHT OF TRUTH

Oruç is someone trying to build a life outside of the enmity. He studies, becomes a doctor, and tries to distance himself from this cycle of blood, but eventually, he is pulled back into the same darkness. Because he knows that if Adil learns the truth, he won't just become a father; he will also demand an account for the life that was taken from him for years. Oruç's tragedy begins exactly here. On one side is his family, and on the other is the woman he loves. As he gets closer to Eleni, he wants to protect her, but sometimes the way to protect her is to hide the truth and keep her away from himself.

What he tells is not just a lie; it is an effort to delay a truth that could tear everyone's lives apart. Because Oruç knows that Eleni is not just a lost child. She is the truth standing right in the center of years of accumulated anger. And this is exactly what everyone in this story fears: not the revelation of the truth, but the blood that the truth will give birth to. This is why *Deep in Love* constantly asks the same question: Is the weight of truths more painful, or is it the act of hiding them?

SOMETHING STRONGER THAN HATE

The story of İso and Fadime represents the most hopeful side of the series. Their relationship shows that humans are not born with hate; they grow by learning hate. The fact that İso, who once kidnapped Fadime to threaten Adil, eventually falls in love with her is not just a romantic transformation. It is the story of him being caught between the order he was raised in and his own heart. İso choosing to protect Fadime instead of killing her is significant for this reason. Because for years, what was taught to them in these lands was killing rather than loving, revenge rather than forgiveness, and the continuation of blood. His feelings for Fadime, for the first time, show him that another possibility might exist. As he gets closer to Fadime, he begins to see the void within the hatred he was taught.

A similar breaking point occurs on Fadime's side. While the mere fact that the enemy touched her hair was enough for her to cut it



off, her starting to fall in love with İso does not just mean a romance; it means she can step outside the fears, boundaries, and enmities taught to her for years. Thus, their story shows that loving is still possible within a world fueled by enmity. While the elders nurture hatred for years, the youth are trying to stop it for the first time.

BEFORE THE OVERFLOW

The Black Sea is not just a cinematographic setting here; it is the soul of the characters. Wild, deep, silent, but ready to overflow at any moment... Adil's anger that he has nurtured for years is like this, as is Esme's suppressed motherhood and Eleni's search for the place she belongs. It is as if another emotion flows beneath everything that appears calm from the outside. Therefore, in the series, the sea is not just a landscape; it becomes the silence itself, the accumulated pain, and the emotions that will inevitably overflow.

In *Deep in Love*, everyone is a bit wounded, a bit incomplete, a bit guilty... because they have lived within the same pain for years. Everyone in the series is actually drowning in the same sea. And now, the sea is beginning to overflow. Because no matter how deep some truths are buried, they eventually come to the surface one day.

But perhaps, with the overflowing sea, someone can break this cycle for the first time. Perhaps what keeps a person alive is never giving up on loving one another, even in the midst of all that darkness.



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

Global Appeal, Endless Emotion: Kanal D International's Strategic Vision

By OBEN BUDAK



Following a stellar performance at Content Americas and a rapid succession of major deals across Latin America and Europe, Kanal D International arrives at NEM Dubrovnik with immense momentum. Driven by the phenomenal global success of its flagship title *Sins and Roses* and a rich library of timeless classics, the distribution giant continues to redefine how powerful Turkish stories travel the world.

We sat down with Elif Tatoğlu, Distribution Strategy and Sales Director at Kanal D International, to discuss their strategic focus on the CEE region, the evolving preferences of international audiences, and the highly anticipated upcoming titles set to dominate the second half of 2026.

We last spoke with you at Content Americas. How has the first half of the year been for Kanal D International, especially considering the rapid cluster of deals we've seen across Latin America and Europe recently?

The first half of the year has been very dy-

namic and encouraging for us. We have seen strong momentum across both Latin America and Europe, with a particularly active period of deal-making over the past months.

Sins and Roses has been our flagship title this season. We have already secured deals with over 120 countries, including key territories such as Chile, Panama, Spain, Romania, CIS, and MENA, and the feedback from partners who have already launched the series has been extremely positive in terms of performance and audience engagement. Even at this stage, we are already in discussions for potential remake adaptations, which once again demonstrates the universal appeal and adaptability of strong Turkish storytelling.

At the same time, we continue to see sustained interest not only in our premium first-run titles, but also in evergreen dramas such as *Fatmagul*, *Forbidden Love*, *For My Son* and *Kuzey Guney*, which still performs remarkably well years after their original launch. This once again demonstrates the long-lasting global appeal of Turkish storytelling.

Overall, despite the challenges the industry continues to face globally, we are very pleased with the first half of the year. The strong response to our catalogue, the continued demand for Turkish drama, and the growing interest in format adaptations give us great confidence for the months ahead.

NEM Dubrovnik is widely considered the heartbeat of the Central and Eastern European market. Given Kanal D Interna-

tional's strategic focus on transforming powerful stories into global successes, how does the CEE region currently rank in your global expansion strategy?

The CEE region continues to be one of the most strategic and stable markets for Kanal D International. In many ways, it has been one of the key territories that contributed to the global rise of Turkish drama over the past decade. Audiences across the region have developed a very strong emotional connection with Turkish storytelling, and that connection continues to evolve.

Events like NEM Dubrovnik are therefore extremely valuable for us, not only because they allow us to strengthen existing relationships, but also because they provide an important platform to better understand how the region is evolving and where new opportunities are emerging.

The industry is closely following the global momentum of *Sins and Roses* and *Three Sisters*, the latter of which has seen a massive rollout across the Americas. How are these specific titles performing within the NEM region, and what has been the initial feedback from local broadcasters during your meetings here?

We are very happy with the interest around both *Sins and Roses* and *Three Sisters* in the NEM region so far. Broadcasters in the region particularly highlight elements such as class conflict, family secrets, love triangles, betrayal, revenge, and the premi-

um visual quality of the productions. These themes continue to resonate deeply with viewers across the region.

Sins and Roses has already been sold to more than 120 countries including the CEE territory, and the performance so far has been extremely successful. This has even encouraged several partners to move toward simulcast strategies aligned closely with the Turkish broadcasting schedule in order to respond faster to audience demand and maintain engagement. On social media, we are also witnessing a real "boom" around the series, with fan pages, clips, and online discussions helping the title reach younger audiences as well.

Meanwhile, *Three Sisters* continues to attract strong interest as a proven international success with broad audience appeal. Following its sales to more than 100 countries, we have also recently started moving into format licensing discussions for the title. As we always say, the most important element is the story itself and truly strong stories can travel successfully both as finished content and as local adaptations.





Successfully entering highly competitive markets like Brazil with *War of the Roses* is a significant milestone for any distributor. How do you plan to leverage this international momentum to further penetrate the CEE and Baltic regions? Can you share any updates on the journey of this title in these territories?

Entering a competitive market like Brazil with *War of the Roses* was definitely a very important deal for us and it also helped strengthen the title's international visibility in other regions, including CEE and the Baltics.

Due to the rich evergreen library that KD has, for us it is important to pitch and deliver the best options to our partners, because they help to create advantageous packages and bring back audiences with a nostalgic and "feel-good" feeling.

The title already has a strong history in the region, with previous sales in countries such as Romania, Lithuania, Croatia, Hungary, and North Macedonia. The themes of ambition, class differences, love, betrayal, and emotional rivalry are highly universal and align very well with the viewing preferences of CEE audiences. The premium production quality and strong female characters have also been key discussion points during our meetings in the region.

Kanal D International is a pioneer in format adaptability, most notably with *Alba* (the Spanish adaptation of the legendary *Fatmagul*) recently heading to Kazakhstan. Furthermore, the original *Fatmagul* continues to secure new deals in Portugal and the US, while *Forbidden Love* remains a staple in Peru. To what do you attribute this "undying passion" that CEE audiences have for these classic Turkish dramas?

I think the biggest reason is that these classic Turkish dramas tell very universal and emotional stories that can connect with audiences everywhere, regardless of their culture. Themes such as love, family, betrayal, justice and resilience are very timeless and viewers in the CEE region especially build a very deep emotional connection with these characters and their journeys.

At the same time, titles like *Fatmagul* and *Forbidden Love* became

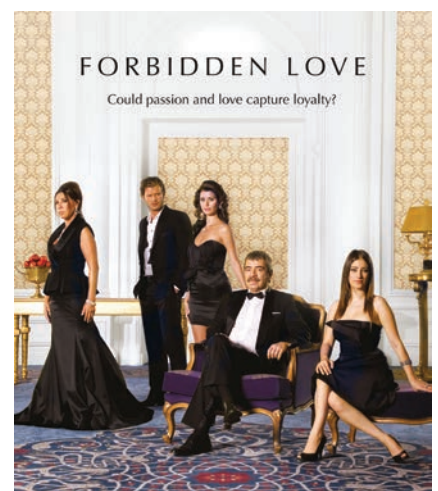
much more than just TV series over the years, they turned into iconic brands for many audiences. Even today, broadcasters continue to trust these stories because they still bring strong emotional engagement and very loyal viewership.

Another important factor is that these dramas were among the titles that originally introduced Turkish storytelling to many international markets. In a way, they created habits and emotional memories for audiences. Viewers grew up with these stories, discussed them within families, and continued to rediscover them across new platforms and repeat broadcasts.

In many ways, these classics continue to open doors for newer Turkish dramas internationally. They create trust in the genre and remind broadcasters that emotionally powerful storytelling never truly goes out of fashion.

Your catalogue offers a sophisticated mix of genres, from the romantic comedy vibes of *Love Trap* (now in Portugal) to the intense narrative of *The Family Burden*. In the CIS, CEE, and Baltic regions specifically, which genres are currently generating the most interest, and do you see a shift toward newer storytelling styles or a continued loyalty to traditional drama?

In the CIS, CEE, and Baltic regions, traditional Turkish drama still remains the strongest and most stable genre overall. Audiences continue to show great loyalty





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alty toward emotionally intense stories centered around family relations, love, betrayal, revenge, and social conflicts. These themes remain at the core of Turkish drama’s international success.

At the same time, we are clearly seeing growing interest in romantic comedies and shorter dramas, particularly among younger audiences and digital platforms. Lighter, faster-paced storytelling is becoming increasingly attractive for broadcasters looking to diversify their schedules and reach different viewer segments. So overall, we would say the market is becoming more open to fresh storytelling styles, while still maintaining strong loyalty to classical Turkish drama.

Broadcasters can successfully lead prime time with powerful premium dramas while strengthening access-prime or daytime slots with lighter romantic comedies such as *Twist of Fate*, *Love Trap* or *Sweet Revenge*.

With new launches occurring at a high volume and speed across diverse geographies, what is the “market signal” you want to send to your partners at NEM this year? What can we expect from Kanal D International in the second half of 2026?

Alongside the continued international expansion of premium titles such as *Sins and Roses*, we are also preparing exciting new launches that reflect both the evolution of Turkish drama and changing audience expectations.

One of the most anticipated projects in our upcoming line-up is *Torn Apart* (Daha 17), a powerful family drama set in Bodrum, which combines emotional storytelling with mystery, family secrets, and coming-of-age elements. While it speaks strongly to younger audiences through its younger cast and relationships, it also carries the deeper emotional layers and darker adult conflicts that international buyers increasingly look for today. We believe the series has strong potential especially for broadcasters and digital platforms looking for fresher and more contemporary storytelling styles.

We are also very excited about another upcoming title of ours by Süreç Film. The project name is *Haysiyet*, the details are being worked on. The title already stands out with its strong emotional identity and powerful dramatic atmosphere. As audiences globally continue to look for emotionally authentic and character-driven stories, projects like *Haysiyet* represent the kind of premium Turkish drama that can travel internationally while still maintaining a very local emotional core.





SİNEM ALIŞKAN,
**INTER MEDYA'S SENIOR SALES AND
 COMMUNICATION MANAGER FOR THE CEE
 REGION**

Inter Medya at NEM Dubrovnik: Expanding the Boundaries of Turkish Storytelling in the CEE Region

By BURCU ASENA ŞAHİN GENÇOĞLU

Inter Medya continues to solidify its presence in the CEE region by delivering a diverse slate that caters to both traditional broadcasters and dynamic digital platforms. With highly anticipated international co-productions like *Caged Love* and a growing catalogue of innovative micro dramas, the company is bringing fresh narratives to its loyal audience base. For our special NEM Dubrovnik issue, Sinem Alişkan, Inter Medya's Senior Sales and Communication Manager for the CEE Region, shares her insights on shifting buyer preferences, the rising demand for premium dramas, and the strategic positioning of Turkish content in today's competitive market.

You have recently started filming *Caged Love*, the first fruit of your strategic partnership with Rise Studios. How do you evaluate the sales potential of such international co-productions in the CEE region?

Caged Love is a very exciting title for us and an important first step in our collaboration with Rise Studios.

In the CEE region, we continue to see a strong appetite for high-quality Turkish dramas, especially those that combine emotional intensity, strong characters, and universal themes. Turkish content already has a very solid and loyal audience base across the region, so we are confident that *Caged Love* fits naturally into that demand.

What makes this project particularly strong is its powerful storytelling and emotional depth, which we believe will resonate well with audiences in CEE. I see strong potential for *Caged Love* not only in this region but also in wider international markets.

We know that the series *Halef* has been sold to Romania and Hungary in recent months. What do you think are the primary reasons for the demand for high-production dramas like *Halef* in this region?

The interest in *Halef* from Romania and Hungary really shows how strong the appetite for Turkish dramas continues to be in the CEE region, especially when the project has a clear premium feel.

In these markets, audiences are already very familiar with Turkish storytelling, so what makes a difference now is the overall quality of the production and how strongly a title stands out within a broadcaster's schedule. *Halef* clearly has that impact with its strong atmosphere, compelling characters, and high production value.

Another point is that broadcasters in CEE are very strategic with their acquisitions. They are looking for content that can hold prime slots and deliver consistent performance, not just fill the schedule. Strong dramas like *Halef* fit exactly into that need.

So I would say this demand comes from a mix of trust in Turkish content and a very practical programming need for high-impact, reliable dramas.

“Micro drama titles are much easier to test, schedule, and integrate into digital-first strategies. They allow platforms to take risks without the long-term commitment of traditional series, which is very attractive in today’s fast-moving content environment.”



There is a growing interest in micro dramas such as *Boardroom to Bedroom*, *New Generation Family* and *Local Kid* in your catalogue. What kind of feedback are you receiving for this format in the CEE region?

We are seeing a growing curiosity around micro dramas in the CEE region, and it's a format that is starting to find its place in very specific parts of the market.

For *Boardroom to Bedroom*, *New Generation Family*, and *Local Kid*, the feedback in the CEE region has been quite positive, especially from digital platforms and younger-skewing broadcasters. The first reaction we usually get is curiosity, because the format is still relatively new in terms of structured, premium storytelling.

What stands out for buyers is the flexibility. These titles are much easier to test, schedule, and integrate into digital-first strategies. They allow platforms to take risks without the long-term commitment of traditional series, which is very attractive in today's fast-moving content environment.

At the same time, we are seeing that performance expectations are still very high. Even though the episodes are shorter, the storytelling needs to be sharp, fast-paced, and immediately engaging, otherwise audiences drop off quickly.

So overall, the feedback from CEE is that micro dramas are not replacing traditional series, but they are becoming a very useful additional layer in the catalogue, especially for platforms that want to experiment, target younger audiences, or increase engagement in a more flexible way.



First Behind-The-Scenes Photo From *Caged Love*

The success of productions like *Eshref Ruya* and *The Girl of the Green Valley* in Serbia and Montenegro proves the permanence of Turkish stories in the Balkans and Central Europe. Which of your productions do you think will dominate the region and be your highlight at NEM Dubrovnik this year?

At NEM Dubrovnik this year, we are coming with a very strong and well-balanced slate that reflects both where the market is today and where it is heading.

One of our key highlights is *Caged Love*, which we are currently filming together with Rise Studios. It stands out as a powerful new title in terms of emotional intensity and storytelling strength, and we believe it has all the elements that travel extremely well across CEE and the Balkans.

Alongside that, *Halef* continues to build strong momentum in the region, reinforcing its position as one of our important ongoing titles, while *Eshref Ruya* also remains a strong reference point in our catalogue with its established appeal in the market.

At the same time, we are showcasing our growing mini series and micro drama catalogue, which adds a fresh and more flexible dimension to our slate, particularly for digital platforms and younger audiences. In addition, we are presenting our formats and feature films, which further highlight the diversity of our catalogue. What makes this year's slate particularly exciting for us is its diversity and ability to respond to very different market needs.

Inter Medya possesses a powerful and diverse catalogue consisting of both major mainstream TV series and productions created for digital platforms in various formats. How are these digital-specific contents being received in the CEE region, and do you observe a particular preference for a specific sub-genre in terms of buyer feedback?

Digital-first content in our catalogue is receiving very encouraging attention in the CEE region, especially as the market itself is



becoming more platform-driven and fragmented.

What we are seeing is that buyers are increasingly open to different formats, but their approach is quite strategic. Digital-specific titles are often evaluated with a different lens compared to traditional long-running series. The focus is more on immediacy, engagement, and how quickly the story connects with the audience.

In terms of preferences, there isn't a single dominant sub-genre, but there is a clear pattern: contemporary, character-driven stories tend to perform best. Whether it's relationship-focused drama, family dynamics, or socially grounded narratives, content that feels close to real life and easy to relate to is usually the most effective in the digital space.

We also see strong interest in faster-paced storytelling and shorter formats, which align well with changing viewing habits, especially among younger audiences and on streaming platforms. This is where our mini series and micro drama offerings are particularly well positioned.

Overall, the feedback from CEE confirms that digital content is not replacing traditional series, but rather expanding the ecosystem, giving buyers more flexibility and allowing them to target different audience segments more precisely.



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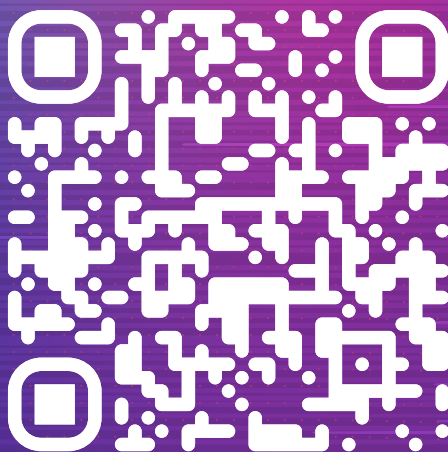
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MUSTAFA İLBEYLİ,
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Expanding Horizons Content Vision at NEM Dubrovnik

By OBEN BUDAK

As Turkish television continues to captivate global audiences, TRT Sales remains at the forefront of this international cultural exchange. At this year's NEM Dubrovnik, the spotlight is on TRT Sales' ambitious expansion strategy, particularly its focused approach toward Central and Eastern Europe (CEE) and the Balkans. We sat down with Mustafa İlbeyli, TRT's Head of Advertising & Sales, to discuss the organization's overarching vision, the phenomenal international success of hit series like *Fatih: Sultan of Conquest* and *Deep in Love*, and how the digital platform "tabii" is redefining the future of Turkish broadcasting. Here is an inside look at how TRT Sales is securing its permanent place on the global stage.

How do region-specific markets like NEM Dubrovnik factor into TRT Sales' overarching strategy for Central and Eastern Europe (CEE) and the Balkans?

For TRT Sales, regional markets such as NEM Dubrovnik serve as a strategic gateway, as the organization aims to adopt a specialized and "sensitive" approach toward Central and Eastern Europe and the Balkan regions. TRT Sales plans to leverage the deep cultural and historical ties between Türkiye and the Balkans to establish long-term partnerships with the region's leading broadcasters for high-budget historical epic series and dramas. By maintaining a high-profile presence in Dubrovnik, the organization aims to ensure its narratives secure a permanent place on local networks, thereby effectively reinforcing Türkiye's soft power.



These localized engagement strategies target the specific viewing habits of Balkan audiences, focusing on traditional linear TV preferences and digital platforms. By promoting stories that "interact with" local elements, TRT seeks to produce final content that feels culturally relevant and "local" to European audiences. The strategy of integrating regional actors and locations aims to make the content more marketable across multiple borders. Ultimately, TRT Sales is striving to position itself as a culturally compatible partner.

TRT has redefined the historical drama genre, and *Fatih: Sultan of Conquest* is a prime example of this high-caliber production. Given the enduring popularity of Turkish historical epics in this region, what can you tell us about the international journey of this series so far and the reception from local broadcasters?

Fatih: Sultan of Conquest has established itself as a cornerstone of TRT Sales' international strategy, successfully reaching a global audience through high-profile sales in Bosnia and Herzegovina, Italy, Pakistan, Azerbaijan, and the MENA region. The series has also secured comprehensive distribution across Africa, covering all global rights to ensure a significant regional presence.

Local broadcasters have responded enthusiastically, citing the show's cinematic visuals and the inclusion of international talent as key factors that distinguish it from standard historical dramas. Its narrative, which balances military strategy with political intrigue, has allowed it to resonate deeply within culturally diverse markets. Ultimately, its journey demonstrates TRT Sales' ability to transform historical narratives into globally competitive, premium television brands.

***Deep in Love* has become the most-watched series of the season in Türkiye. How is the series' global journey progressing?**

Deep in Love has not only captured the hearts of viewers in Türkiye as the most-watched series of the season, but it is also making significant waves on the international stage. The series' global expansion is progressing rapidly, with its worldwide distribution rights already secured for a wide range of territories. Beyond traditional broadcasting, the show has expanded its reach into the travel sector, as its in-flight entertainment rights have been sold, allowing passengers to enjoy the hit drama on flights around the world. This dual success in both international television markets and aviation platforms ensures that the series is well on its way to becoming a global phenomenon.



The immense global interest in the series stems from its perfect blend of high-stakes drama and universal emotional themes. At its core, the show offers a sophisticated narrative that explores the complexities of modern relationships, sacrifice, and the enduring power of family. Audiences are particularly drawn to its high production quality, which showcases breathtaking locations and a cinematic visual style that rivals international standards.

Furthermore, the compelling chemistry between the lead actors and the layered, unpredictable script keep viewers hooked week after week. By balancing traditional Turkish storytelling elements with a fast-paced, modern edge, the series transcends cultural boundaries, making it just as relatable to a viewer in Latin America or Europe as it is in its home country. This combination of emotional depth and premium aesthetic appeal is precisely why *Deep in Love* is currently one of the most sought-after titles in the global marketplace.

“At this edition of NEM, our focus is squarely on the sale and licensing of our premium portfolio to new and existing partners across the CEE region, Latin America, and the Middle East. We are dedicated to finding the right homes for our diverse range of dramas, documentaries, and animations, ensuring that TRT’s high-quality productions are accessible to audiences on as many platforms and in as many territories as possible. Our priority remains the efficient and widespread distribution of our titles, leveraging the strength of our catalog to meet the increasing demand for high-end Turkish content worldwide.”

Children of Paradise is also among the successful series of the season. It is a warm and heart-centered drama. What kind of feedback are you receiving regarding the series both in Türkiye and globally?

Children of Paradise has established itself as one of the standout successes of the season, earning widespread acclaim both in Türkiye and on the international stage. In the domestic market, the series has consistently performed at the top of the ratings, holding its ground as a viewer favorite week after week. This local success has translated seamlessly into global momentum, with the show’s worldwide distribution rights being sold to numerous countries, ensuring its “warm and heart-centered” narrative reaches a diverse global audience. The feedback regarding the series has been overwhelmingly positive, largely due to its soul-stirring central premise. The story, which follows a man seeking redemption and a fresh start away from his turbulent past, resonates deeply with viewers who appreciate its themes of hope, healing, and the power of family. Audiences frequently highlight the emotional depth of the characters and the series’ ability to balance high-stakes drama with moments of genuine tenderness.

By focusing on the universal desire for belonging and the possibility of transformation, Children of Paradise has managed to bridge cultural gaps, proving that a story rooted in sincerity and human connection has no borders. This combination of commercial success in ratings and its emotional impact on a global scale cements its status as a premier production of the season.

TRT’s international streaming platform, tabii, has rapidly expanded its library with high-quality originals. When engaging with partners here at NEM, what is your primary focus for tabii content? How does your digital presence complement your traditional linear distribution business?

At NEM Dubrovnik, our primary focus for tabii content is to showcase our robust library of original productions, now exceeding 60 exclusive series, to potential partners looking for high-quality, value-based storytelling. We are here to highlight how tabii serves as a bridge between cultures, offering universal stories of empathy, bravery, and humanity that resonate across borders.

Our digital presence serves as a powerful engine that complements our traditional linear business by acting as a secondary window for established TRT hits while simultaneously incubating bold, genre-defying “tabii Originals” that might not fit a traditional broadcast slot.

This dual-track strategy allows us to maximize the lifecycle of our content, offering partners flexible licensing options that span both digital streaming and traditional television.

Looking ahead to the rest of 2026, what are the key goals for TRT’s international wing? Are there any specific partnership models or territories you are particularly focused on during this edition of NEM?

Looking ahead to the rest of 2026, the key goal for TRT’s international wing is to maximize the global reach of our extensive content library. At this edition of NEM, our focus is squarely on the sale and licensing of our premium portfolio to new and existing partners across the CEE region, Latin America, and the Middle East. We are dedicated to finding the right homes for our diverse range of dramas, documentaries, and animations, ensuring that TRT’s high-quality productions are accessible to audiences on as many platforms and in as many territories as possible. Our priority remains the efficient and widespread distribution of our titles, leveraging the strength of our catalog to meet the increasing demand for high-end Turkish content worldwide.





UNPACKING THE 43% SURGE IN FREE AD-SUPPORTED TV

According to the comprehensive *FAST: Full Throttle* report released by Hub Entertainment Research in April 2026, ad-supported streaming is experiencing unprecedented momentum. Total hours watched across major free ad-supported streaming services surged by 43% year-over-year, climbing from 1.3 billion hours in August 2024 to 1.8 billion hours in August 2025. In 2026, 36% of U.S. consumers stated they are willing to watch more ads to reduce their streaming costs. This is a significant jump from just 24% in 2024. Over 60% of FAST viewers are open to paying to continue a show. Specifically, 16% of users have *already* signed up for a paid service to watch more of a program they initially discovered on a free service, and 46% are likely to do so in the future. Platforms also have a clear path to acquiring brand-new users by tapping into the creator economy. Among viewers who *do not* currently use FAST platforms, 36% said they would be likely to try a free streaming service if it offered content from their favorite YouTube or social media creators (8% very likely, 28% somewhat likely).

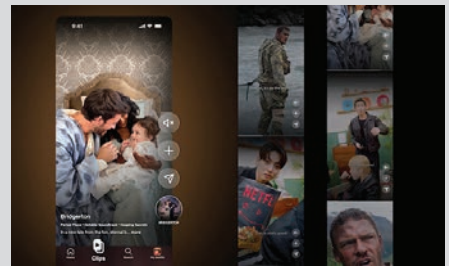


FORMER PRIME VIDEO CHIEF AND BAFTA-NOMINATED DIRECTOR UNVEIL AI VISUAL TOOL “CINEME”

This innovative venture aims to break down the budgetary barriers often faced by independent filmmakers while simultaneously supporting the industry’s workforce through a dedicated fund. Functioning as a collaborative bridge, CineMe allows producers, directors, cinematographers, and production designers to align on a shared visual vision more rapidly and cost-effectively than traditional methods. A key mission for Hartley and Bird is the democratization of technology; by launching CineMe, they are providing independent creators with access to the kind of high-level visual tools that were previously exclusive to major studios and global streamers. Beyond the technology itself, the duo has introduced the CineMe Future Fund, committing 5% of the company to a charitable trust aimed at providing enterprise-grade AI support to freelancers and vulnerable creative workers.

NETFLIX TAKES ON TIKTOK WITH NEW VERTICAL VIDEO FEED ‘CLIPS’

Described by the streaming leader as a personalized highlight reel, the feature aims to eliminate the “endless scroll” by helping subscribers discover their next favorite title through curated snippets. These short previews of films, series, and specials are tailored to individual tastes, allowing users to instantly add titles to their watch-next lists or share recommendations with friends via social media. Currently available in markets including the US, UK, India, and Canada, the feature is set for a global rollout, including Türkiye, in the coming months. The introduction of Clips is a core part of Netflix’s broader mobile-first strategy, especially as data from research firms like Omdia suggests that 21% of US consumers now use smartphones as their primary streaming device. By targeting the “moments in between,” Netflix hopes to capture the attention of users looking for a quick laugh or a rapid discovery session.



ZDF’S ‘THE FLAWS’ TAKES TOP HONORS AT SERIENCAMP FESTIVAL 2026

Seriencamp, one of Germany’s most prestigious television festivals, has officially announced its 2026 winners and a diverse screening lineup ahead of its upcoming edition in Cologne. Taking top honors this year is the ZDF production *The Flaws*, which secured the Official Competition Award. *The Flaws* which follows government employees accidentally rerouted into an elite training program, has garnered significant acclaim for its bold narrative choice to rely almost entirely on physical expression and visual storytelling rather than traditional dialogue. As the festival prepares to run from June 9 to 11, it is also placing a spotlight on relationship dramedies, featuring high-profile screenings such as the Canneseries winner *Alice and Steve* from Disney+ and Prime Video’s German adaptation of *Game of Keys*.

'UGLY'

The New Global Phenomenon

By OBEN BUDAK & EDA AKÇA

Are you ready to step into a dark world where love, ambition, family secrets, and societal labels collide? Speaking a universal language that will captivate drama enthusiasts worldwide, *Ugly* is ready to reshape the global television industry. Proudly distributed by Calinos Entertainment and produced by 25 Film, this Istanbul-set drama centers on a neighborhood's fracturing reality, a legendary disappearance, and a love story poisoned by ambition.

On screen, a stellar, multigenerational ensemble brings this powerful story to life: Çağlar Ertuğrul turns the classic hero trope on its head as the power-driven Kadir; fresh off her global breakout in *The Prince*, the brilliant Derya Pınar Ak portrays the vulnerable yet defiant Meryem. Joining them are the graceful and powerful Başak Gümölcünelioğlu, the dynamic Baran Bölükbaşı, who elevates the show's tension at every turn, and the legendary Nur Sürer, who anchors the narrative with her monumental presence and unmatched authority.

Behind the camera, visionary directors Burcu Alptekin and Merve Çolak meticulously craft this captivating and suspenseful atmosphere, seamlessly blending these masterful performances into a visual triumph.

Episode Magazine goes behind the scenes with this incredible cast and crew to discuss the show's vibrant energy, complex characters, and global potential. Dive into our exclusive *Ugly* spotlight...





ÇAĞLAR ERTUĞRUL ON NAVIGATING KADİR'S GRAY AREAS

Kadir is a character caught between his childhood love, Meryem, and his passion for power. How do you think this “love or power?” conflict within Kadir will resonate with audiences all over the world?

Actually, it wouldn't be correct to call Meryem Kadir's childhood love. After being corrupted by the ambition for power over the years, Kadir realizes the value of his neglected family and memories. Meryem is also a part of this trial of conscience. I am sure this is a story that will resonate in many parts of the world.

What is the core emotion that takes Kadir beyond just being “the boy from the neighborhood” and makes him a universal figure?

Kadir is a character who never loses his sense of responsibility. He has a disposition of wanting to generate quick solutions but inadvertently giving rise to new problems, and at his core, constantly searching for peace.

While watching Kadir confront family secrets from the past, will the audience find it difficult to decide whether he is good or bad?

They should find it difficult so that scenes and conflicts worth watching can emerge for the audience. Playing or watching pure good or pure evil can be boring.

How enjoyable is it for you to play the gray areas of the character?

Kadir is someone who thinks he acts with logic, but at the end of the day, always acts with his emotions. Catching and playing those subtle differences is enjoyable.

The different women entering Kadir's life and his reckoning with his past keep the tension in the series constantly high. In this complex web of relationships, what challenges Kadir the most?

The authoritarian attitudes of his mother Cennet and his father Ökkeş tie Kadir's hands. While trying to express himself, he finds himself backed into a corner once again.

Will we see whether Kadir is a “savior” or a “victim” in that dark world of the Karataş family?

Both go hand in hand in our story in a balanced way. In fact, there are situations where Kadir fails to please anyone even when he is being a hero.

For years in the industry, you have been known for your down-to-earth, genuine attitude, never compromising your standards. In such a glamorous and ambitious world,

how do you manage to stay true to your essence?

I have people in my close circle whose sincerity I trust. I wouldn't do any work without consulting them on what is right or wrong. When I started out in this business, my biggest dream was to be part of a film that could be considered a cult classic, earning a place in cinema history. My quest and struggle on the silver screen will always continue.

If Kadir's world of power poisoning and Çağlar's modest life were to confront each other, what would they say to one another?

I would never enter into a polemic with someone like Kadir. Getting into that spiral wouldn't be good for my mental health :)

For the character of Kadir, when you looked in the mirror, what was the "ugliest" or "harshesht" trait you saw in yourself?

His willingness to disregard people's feelings to resolve any issue, his selfishness.

Do you have a special method for turning those smiling eyes of Çağlar into the ambitious gaze of Kadir?

I try to reflect the feeling of being backed into a corner as required by the story. Under the guidance of our screenwriters and directors, we try to adjust the intense emotional tempo of the scene.



Derya Pınar Ak is one of the recent rising young stars drawing attention with her talent. In Ugly, your story shapes around the character of Meryem, whom she portrays. What kind of a partner is Derya Pınar to you?

We already knew each other from the series *The Prince*. On set, she generally has a slightly reserved and shy demeanor. But once the camera rolls, she immediately transforms into Meryem.

What kind of dynamism does the discipline she displays despite her young age, combined with the global energy you both achieved through *The Prince*, bring to your scenes?

Sharing a scene with a perceptive, open-minded partner always makes the director's job easier too. Thanks to the harmony between us, the screenwriters have the freedom to mold us like dough.

What kind of on-set harmony did you strike with Derya while filming that "conflicted love" between Kadir and Meryem?

As of the first season, we watched more of a platonic love. No matter how much Meryem tried to express her feelings, Kadir always ran away from her. The harmony and friendship of the crew, both behind and in front of the camera, were reflected on the screen.

Ugly is one of the successful series of this season. Which emotion do you think resonated most with the audience, and why was it loved?

I absolutely loved the filming. With its visual quality, production design, and music, every episode feels like a feature film. We are working with a crew that knows and loves one another. Everyone is highly successful at what they do. Thanks to the talent of our directors, a very successful project has emerged.

Ugly's global journey is also beginning. How does it feel to know that the series will meet audiences in different countries?

Having the hard work and dedication appreciated beyond national borders is immensely proud. I would like to thank our viewers and supporters from every nation.

DERYA PINAR AK ON REDEFINING BEAUTY AND EMBRACING VULNERABILITY IN UGLY

In the series *The Prince*, which has reached a wide fan base globally, you won hearts as Hasharia, a warrior and fierce character admired by everyone. Now, you appear before us in *Ugly* as Meryem, a more mysterious, perhaps more fragile, yet equally central character to the story. What kind of an acting journey was it to step out of Hasharia's energetic world and enter Meryem's world full of secrets?

Hasharia was a much more extroverted character who showed her energy directly. Meryem, on the other hand, is someone who lives more internally. That's why, while entering her world, I tried hard to understand her silences, her glances, and the things she keeps inside. As an actress, it was a very different but nourishing journey for me in every aspect and from every angle.

Your character Meryem, also known by the show's title "Ugly", is a character struggling against society's physical molds. While you are praised on social media for your pure beauty, how did it feel to undergo such a visual transformation for a character and be referred to as "ugly"? While discovering the "beauty" beneath Meryem's harsh shell, which of her emotions affected you the most?

While playing Meryem, I actually thought about how externally defined the concept of beauty is. Because in her story, the issue is not actually about physical appearance; it is about making herself feel worthy of being loved. What affected me the most was her loneliness and her constant state of hiding herself.

In *The Prince*, you played a highly beloved, confident, and warrior princess. Meryem, however, is someone who started life at a major disadvantage, having lost her family and being marginalized. How did transitioning from Hasharia's extroverted energy to Meryem's world, trapped inside but ready to explode, change your acting techniques?

Since emotions are more suppressed in Meryem, I tried to remain more minimalist while acting. I tried not to exaggerate at all. For me, she became a character where a tiny glance or a silence conveys a great deal. We already have a lot of scenes like this anyway.

You mentioned about Meryem that "she tries to look strong from the outside, but she goes through a lot inside." As an actress, how did you blend that sense of loss and loneliness from Meryem's past with her current struggle to survive? What was the moment in Meryem's story that shook you the most or made you say, "I wish I could have held her hand"?

Meryem's struggle to survive deeply affected me. Because sometimes, no matter how strong she tries to appear, there is still a broken child inside her left over from childhood. I think we feel that intensely. Frankly, there were many moments where I said, "I wish I could have held her hand." There were many moments where I wished I could have hugged her, honestly.



The series will also meet audiences abroad. In your opinion, what will a young woman anywhere in the world find from her own story in Meryem's struggle to be accepted and hold onto life? Does Meryem have a message for all the "marginalized" women in the world?

I think people all over the world can understand Meryem's desire to be accepted. Because at some point, we all have moments where we feel incomplete or excluded. Honestly, I have them a lot. That's why I think Meryem's message might be a bit like this: A person must first know how to show compassion to themselves, or it could be learning to do so.

Your paths crossing with Çağlar Ertuğrul (Kadir) forms the main artery of the story. Mr. Çağlar is a highly loved figure, both for his experience and his energy on set. From your perspective, what kind of a partner is Çağlar Ertuğrul? Do his famous "humor and sincerity" make your job easier during your scenes together, or do you have moments where you struggle not to laugh while playing intense, ambitious characters?

Working with Çağlar is truly very enjoyable and relaxed. Very comfortable. Because we had actually worked together before anyway. We were very used to each other. On set, he is both professional, highly professional, and someone who lifts the energy, keeping it high. Sometimes during our scenes together, there are moments where I have a very hard time keeping myself from laughing while acting with him. But catching that mutual chemistry made our job much easier, of course, above everything else.

***Ugly* is one of the successful series of this season. In your opinion, with which emotion did it captivate the audience the most, and why was it loved?**

I think the reason *Ugly* is loved could be because it carries real emotions and is sincere. Because honestly, I feel that everyone finds something of themselves in Meryem. Actually, I try to act in scenes with this in mind. To be honest, regarding Meryem's side, I think people found the characters' flaws, heartbreaks, and struggles sincere.

While playing this and working on my scenes, I always try to create my performances keeping this in mind.

***Ugly's* global journey is also beginning; how does it make you feel that the series will meet audiences in different countries?**

It is very exciting that the series will be watched in different countries. It is a matter of great pride. I think it is a very special feeling for a story to find resonance in other cultures, in other countries, with other people. And in every sense, I guess this might be a first for me, the character of *Ugly* Meryem. I hope I can make people in different parts of the world feel Meryem's emotion. I hope it resonates with other people too. Thank you.

BAŞAK GÜMÜLCİNELİOĞLU EXPLORES THE FLAWLESS MASK OF LALE

Lale seems like a woman who exists more by the rules of Istanbul, belonging to a powerful and established world. When you first encountered this character, how did you define her?

When I first encountered Lale, looking from the outside, I saw her as a woman who was very strong, highly controlled, and knew exactly what she wanted. But as I went a bit deeper, I felt that beneath that need for control, there was actually a great vulnerability. She is like someone who grew up under Istanbul's pressure to "look flawless"...

One of those women who feel obligated to do everything right, to look strong, and who feel they cannot afford to lose. I think this is precisely the most poignant side of Lale; while always appearing so strong, she is actually the person who needs to be loved and truly seen the most.

Lale holds a powerful position in Kadir's life... How do you interpret this relationship; is it love, or is it an established routine?

I don't think the relationship between Lale and Kadir can be explained as just "love" or just a "routine." There are aspects where they genuinely feel they belong to each other, but at the same time, there is a world, a habit, and a way of life that both of them have built. That is why it feels very real to me. Because in real life, relationships are sometimes made of more than just great loves; they are also built on effort, habits, fears, and the inability to let go.

In the story, we have Meryem on one side and your character on the other. While one seems to represent the past and emotion, the other represents the present and the life that has been built... How do you interpret this contrast?

Although Meryem and Lale seem like polar opposites, I believe they are two women wounded in very similar places. It's just that their survival methods are different. One lives more through her emotions and instincts, while the other lives by exercising control and trying to be flawless... Yet at their core, both want to be loved, valued, and to carve out a safe space for themselves in life. Therefore, I don't view this story as a battle between two women, but rather as a clash of two different states of womanhood.

In a story built around the title *Ugly*, we see Meryem standing in a place that society labels as "ugly," whereas Lale belongs to a world that is considered more "beautiful." How do you think this situation reflects society's perception of women?

I think the story shows exactly the contradiction in society's perception of women. Women are expected to be "beautiful," strong, calm, and self-sacrificing all at once. But when a woman steps outside of those molds, she can be labeled very quickly. I believe "ugly" here is not actually a physical thing... Sometimes, anything that society does not accept,



cannot silence, or cannot control is called "ugly." That is why I find this story so valuable.

You recently experienced motherhood. Has this new emotion changed your approach to a character or the way you connect with emotions?

Motherhood has changed a lot of things for me. I can say it softened my perspective on the world, people, and emotions. When playing a character, I started to think more deeply not just about what they do, but why they do it. Because you begin to feel a person's inner world, fears, and love much more intensely.

Emotionally, motherhood opened a completely different door for me.

What was the most challenging emotion for you while playing Lale?

The most challenging emotion for me while playing Lale was her state of hiding her vulnerability. Because some people experience their pain very loudly, while others never show it. Lale is on the second side. Understanding her internal shattering while she tries to look strong, and keeping that on a very fine line, was one of the most difficult but exciting aspects for me.

If Lale could look at herself from the outside, what do you think she would realize about her life?

I think she would realize, for the first time, just how exhausted she truly is. Because Lale is like someone who constantly lives in a state of war. Someone who is deeply tired of controlling everything, trying to look strong, and fighting not to lose... Perhaps if she could stop for a moment and look at herself from the outside, she would honestly ask the question "Am I truly happy?" for the very first time.

***Ugly* is one of the successful series of this season. Which emotion do you think resonated most with the audience, and why was it loved?**

I think what resonated most with the audience was the real emotions. None of the characters in the story are entirely good or entirely bad. Everyone has their wounds, fears, and mistakes. I believe people found a piece of themselves in them. Also, the series has a very authentic feel to it. It portrays both pain and love without sugarcoating or glamorizing them. The audience senses this.

***Ugly's* global journey is also beginning. How does it feel to know that the series will meet audiences in different countries?**

To be honest, this makes me very excited. Because the language of emotions is truly universal. I've had the chance to build very beautiful connections with audiences in different countries before. For this reason, I designed a project featuring 10 songs in 10 languages, consisting of the languages spoken by those audiences. I have a lot of interest in and respect for different cultures. Now, knowing that *Ugly* will also reach people in other countries feels very special. I think Lale's story will resonate across different geographies as well. Because belonging, love, vulnerability, the desire to be seen... these are the shared emotions of us all.

BARAN BÖLÜKBAŞI ON THE DUALITY OF ENGIN

Engin is a character who grew up within a powerful family but struggles to carve out a place for himself within that power. When you first encountered Engin, how did you define him?

Power is something Engin is accustomed to, so he ignores it. He has vulnerabilities. He has a pure heart. Perhaps he doesn't know how to use power. Maybe during the times he was most motivated in life, he wasn't shown the attention he needed...

One of the most defining aspects of Engin's life seems to be the shadow of his father... How do you think this pressure shapes the character?

That pressure creates panic. In such situations, people might fail to achieve success. It panics and frightens Engin, stripping away the success he already has; otherwise, he is a boy full of love inside. However, the mistakes made because of this panic can sometimes make him look like a bad person.

Engin can appear troubled and uncontrolled from the outside, but there is also a serious vulnerability within him. How did you balance these two states while playing Engin?

Engin is actually a character that exists within all of us; we all have vulnerabilities in life. I connected with him by starting from my own experiences. The actors I shared scenes with and my director helped me find this balance.

What do you think Engin really wants... to be truly powerful, or just to feel valued?

Engin wants both to be powerful and to feel valued, but along with these, Engin wants to be successful in his father's eyes. He wants to be the son his father desires. When this happens, he essentially becomes powerful and successful anyway. But while it is possible that Engin could be successful in a field we know nothing about, the fatherly pressure and the rote system make him a failure.

As the story progresses, we see Meryem gaining a different meaning in Engin's world. How would you interpret this relationship in terms of Engin's inner world?

Perhaps because Engin has always hung around in wealthy circles until now, the people who came around him might have been those living a bit detached from reality, seeking to use his power or benefit from his existence. Meryem, on the other hand, possesses a zest for life and a desire to live even when she has nothing. Her innocence allows Engin to discover another world within his own inner world, and over time, this world makes Engin feel better, and the same goes for Meryem.

Meryem is labeled as "ugly" throughout the story, yet we see that Engin does not look at her through that lens. Do you think Engin truly sees Meryem, or is he looking for himself in her?

No one can fully know someone at a single glance. Engin also saw at first glance that Meryem wasn't just ugly. However, over time, Meryem's innocence, and as I answered in the previous question, her side that helps Engin discover another world within his own, allows



Engin to truly see Meryem. I wouldn't say he is trying to find himself in her, but I can say that he finds a lot in her, losing the Engin that was, and starting to gain a better Engin.

If you were to give Engin a piece of advice, what would it be?

To let go of his father, to stop trying to be worthy of other people, and to control his vulnerabilities a little bit.

***Ugly* is one of the successful series of this season. Which emotion do you think resonated most with the audience, and why was it loved?**

First of all, *Ugly* has a very beautiful story; our writers touch upon very beautiful points and progress the story in the best possible way. It is a transformation story. The audience is always curious about where this transformation story will lead, just like all of us. Aside from this, there is a script, there is a production, there are two directors, and there is a huge crew. As a team, we united with great affection, and we did everything with love from the first day to the last. I believe in the power and sincerity of love.

Being in front of the audience with a very right cast, especially the character of Meryem, and I say it again, a good production, a good director, and a massive, great crew along with a love-filled set made us love the project and made the audience love our series *Ugly*. We love our audience very much too, bless them. We are looking forward to meeting them again on Sundays in the new season.

***Ugly's* global journey is also beginning. How does it feel to know that the series will meet audiences in different countries?**

This feeling is indescribable. We are doing a piece of work here, and having it watched, or knowing it will be watched all over the world, makes us incredibly happy, of course. For example, during a trip abroad, when non-Turkish people recognize us, appreciate us, and take photos, it feels good. These are tangible examples of the success our country's television industry has achieved. We are extremely happy in the face of this situation.

NUR SÜRER ON THE NUANCED CRUELTY OF PROTECTION

At first glance, Cennet appears to be a harsh and distant character, but she possesses a highly layered emotional world inside. What did you feel when you first encountered her?

When I first met Cennet, I sensed that her harshness was actually a defense mechanism she developed against life. Some people cannot show their love openly; their experiences turn them into more distant, more controlled individuals. Inside Cennet, there is an immense fear, a sense of loss, and loneliness. It was that fragile side that affected me the most.

The moment Meryem's hair is cut turns into a breaking point that defines her life and identity... For Cennet, this is a protective reflex, but at the same time, it is an act of erasing an identity. How did you establish Cennet's intention when playing this scene?

While playing that scene, I never framed Cennet's intention through "evil." On the contrary, I saw a woman trying to protect someone within her own truth. But sometimes the protective instinct can lead a person to very harsh places. While cutting Meryem's hair, she is actually trying to hide her from life; yet, in doing so, she also interferes with her identity. I think that contradiction was the strongest part of the scene.

A single decision by Cennet defines Meryem's life and identity. How did it feel to portray a character who carries such a burden?

Playing characters who carry the decisions that define a person's life is a heavy but very precious experience for an actor. Because Cennet does not act solely on her own fears; she also carries the burden of her past into Meryem's life. I tried to play by feeling that weight.

While trying to protect Meryem, Cennet makes decisions that restrict her, yet she is also the person who panics the most when something happens to her... She doesn't even allow Meryem to be ignored. How do you interpret this contradictory state?

Sometimes, a person can limit the one they love the most the most. Because fear can overshadow love. I believe Cennet's contradiction begins here. She wants to protect Meryem, but she doesn't have the courage to set her free. Nevertheless, when something truly happens to Meryem, she is the first one to stand up. Because her love is very real.

We sense that there is a wound in Cennet's past, involving waiting and not finding a reciprocal response. How does her desire to protect Meryem from that same loneliness shape her harsh attitudes?

We feel that in Cennet's past, there are deep wounds like waiting, not being seen, and not finding a response. This is why she doesn't want Meryem to experience those same pains. But sometimes, while trying to escape their own wound, a person can narrow the life of the person in front of them. Cennet's harshness stems partly from this.

Previously in *Chrysalis*, you played a mother who sets boundaries on her daughter's body for the sake of protection; now in *Ugly*, you play Cennet, who tries to protect Meryem by making her invisible...

In your opinion, when does a mother's love cease to be protective and turn into a restricting force?

I think when love starts to narrow the other person's breathing space, it stops being protection and turns into control. We see this a lot, especially in mother characters. Something that starts with good intentions can over time become something managed by fear. This was the part that affected me in both *Chrysalis* and *Ugly*; that fine line within love.

If you could actually sit down and talk with Cennet one day, what would you want to say to her?

I guess I would tell her, "Just let go a little... You can't truly protect anyone by controlling everything." Because sometimes, you need to allow the person you love to fall, to make mistakes, and to find their own path.

***Ugly* is one of the successful series of this season. Which emotion do you think resonated most with the audience, and why was it loved?**

I think the audience connected most with the characters' real emotions. In *Ugly*, everyone has a wound, a deficiency, a state of protection within them. I believe people found something of themselves. Additionally, the story has a side that delivers its emotion directly, rather than being overly decorative.

***Ugly's* global journey is also beginning. How does it feel to know that the series will meet audiences in different countries?**

It is very exciting for a story to find a response in different countries as well. Because the emotions being told are actually universal; loneliness, the need for protection, love, fear... These are things everyone can understand. It makes me very happy that *Ugly* will meet audiences in other geographies as well.



BURCU ALPTEKİN AND MERVE ÇOLAK ON CRAFTING THE SHARED LANGUAGE OF *UGLY*

How did the journey of *Ugly* begin for you? What did you think when you first read the project?

BURCU ALPTEKİN: Actually, it caught my attention not when I read the project, but when I heard it from Firat Parlak. It was a period after the season when I was very tired and didn't want to work at all. My house was going through a renovation, I was mentally and physically exhausted, and I was dreaming of a vacation to Sri Lanka. My manager, Rezzan Çankır, called and said, "Burcu, there's a story you're going to love." So, in the midst of all that chaos, I met with Firat Parlak and listened to this very familiar yet deeply affecting story. The fact that this story had been waiting for the right time and the right team for years also particularly moved me.

MERVE ÇOLAK: My journey began when Burcu called me and told me about the project. Working together was something we both wanted to experience. We talked about the story and the characters on the phone for about an hour. I was very excited. After reading the script and thinking about it, I felt that I truly connected with the story.

It's a series that has also won praise for its cast. We would love to hear about your casting process.

BURCU: This process was a bit long. Since we were going to air mid-season and needed to be fast, we wanted to work with both actors we knew and trusted, as well as new faces. The audition process was quite long and challenging because we watched very talented people, and it took time to make a decision. Derya and Çağlar were already set before we arrived. What was left for us was to have deep conversations about the characters and infuse them with our own perspective.

From the very first moment, the name we had in mind for the character of Cennet was Nur Sürer. We felt she would suit the soul of this world the most. That's why we tried to convince her throughout the process. In the end, we are very happy to have had the chance to work together.

We have a history with Çetin Tekindor from *Golden Boy*. I think we understand each other well. We also had a promise to each other to work together once more. For the character of Ökkeş, we naturally called Çetin Tekindor, and he didn't turn us down.

Gözde and Baran are actors I've worked with before and feel very comfortable with on set. Their acting ranges are expanding day by day. They found their roles without hesitation.

MERVE: We had two characters that would remind us that this business is a story emerging from the very heart of Adana: Ferhat and Hediye. I can say we never thought of entrusting these two characters to anyone else. And we had no difficulty at all choosing them.

We held a lot of interviews for Lale, but the moment we stepped into the meeting with Başak, she impressed us greatly, and we realized we had found our Lale. I had worked with Baran and Cahit before; I was sure they would be very good. For the remaining roles, we wanted to include new faces and young talents. We really shot and watched a huge number of auditions.



A narrative with two directors is like seeing a single story through two different eyes... How did you turn those two perspectives into a shared language?

BURCU: Since we have a friendship spanning many years, we know each other's rhythm and approach to the story very well. Most importantly, we look at the emotion of the story from the same place. Therefore, our different perspectives formed a structure that nourished each other rather than clashed, resulting in a shared narrative language. In our deep conversations about *Ugly*, we have the chance to see each other's pluses and minuses and complement one another. Merve and I have been friends for 20 years. Once you capture that emotional resonance for the story, even if there is a difference in flow, staging, or directorial language, the emotion remains the same. Thus, the story we want to tell translates to the screen as a single narrative.

MERVE: Before we went on set, we talked and discussed the story, characters, music, colors, locations, and costumes extensively. Conse-

quently, when we went on set, we knew the world we were going to build very well. But even more important than that was the fact that we deeply respect each other's space. I think trying to complement each other rather than trying to be identical helped us immensely in establishing a shared language. Being able to accept our non-identical sides and move forward, and being able to listen to each other without being blindly stuck in our own ideas, was very precious.

Setting out with the title *Ugly* constantly confronts the viewer with a matter of "gaze." The camera is also a part of this gaze. As directors, how did you establish this gaze?

BURCU: Who is the real ugly person, and where are they right now? We moved forward by asking this question, from the details we used to the songs we chose. The answer was always in *Ugly*. Once you find the owner of that emotion, our question is answered. The camera, as well as the cuts in editing, continue as a part of this search.

MERVE: "Ugly" is actually a very harsh and accusatory title, or let me say, nickname. Here, by placing a very beautiful young woman as the bearer of this nickname, we are trying to convey that this is not an aesthetic or physical condition.

There is a perspective regarding Meryem here. I view this title as a reflection of the inner worlds, past experiences, and overprotectiveness of the people around Meryem through her. That's why what I tried to capture with the camera was mostly emotions and feelings. I prefer to do this sometimes by tightening the frame, sometimes by positioning the camera behind a glass pane, and sometimes by triggering that emotion with music.

In the series, "ugliness" actually stands out as a state of exclusion and being unseen. When establishing this emotion, where did you start as directors?

BURCU: Actually, rather than exclusion, it's a state of being trapped. A state of captivity, of not belonging... This might be why it gives a sense of invisibility. But at its core, there is the feeling of not belonging. This applies to almost all of our characters.

When we examine why all characters, starting with *Ugly*, meaning Meryem, are at this point today, the place we arrive at is always the same: the lack of a sense of belonging. The un-lived potential stories of our characters truly break my heart. It is a very deep sorrow for a person to be unable to realize their own potential and to remain trapped in a life they do not want. How will *Ugly*, meaning Meryem, break this? How will she do what Cennet couldn't do? How will she discover her own potential? In fact, everything started with these questions.

MERVE: I never approached the idea of "ugliness" from a physical standpoint. Instead, I focused on people's perspectives and the effect that this nickname, which they gave to Meryem out of their own internal emotions, created on her over time. This turns into a state of being unseen after a while.

One of the things that saddens a person most deeply can be being unseen. After a while, a person even begins to doubt their own existence. Getting used to this, accepting this state, means giving importance to everyone else but yourself and putting yourself at the very end.



Therefore, as directors, we chased that feeling of being unseen. We established Meryem as someone living in today's world but belonging to the past. We always leaned toward these choices in locations, costumes, and music. By intertwining the past and the present, we deliberately disrupted the perception of time in certain places.

When describing the character of Meryem, what kind of visual language did you build to take her out of being an object that is "watched" and turn her into a subject?

BURCU: For many years, we have seen female characters represented on screen as more flawless, more controlled, and often slightly detached from real life. The world of male characters, on the other hand, can be comfortably flawed, messy, and "real." When telling Meryem's story, we wanted to step outside of this accustomed perspective.

Rather than creating a flawless image, we focused on the character's emotion at that moment. Every detail, from the costumes used to the lack of makeup, was established from a more natural place for this reason. When you look at the story from the inner world of the female character, the character automatically transforms into a "subject" anyway. Thus, the audience starts to feel along with Meryem instead of just watching her from the outside.

MERVE: As Meryem begins to become a subject in her own story, turning into a character who changes the course of events and experiences breaking points, we also make changes in her costumes, hair, and the locations she is in.

But I think the most important thing is that we try to move the audience to a place where they don't just watch her, but see

through her eyes. We try to make the audience experience her feelings. I think we support this the most with music.

In the series, there are two distinct worlds: one is the town where everything begins, and the other is Istanbul. We see a structure where the town represents the past and belonging, while Istanbul represents transformation. How did you reflect the contrast between these two locations into the emotional and dramatic structure of the story?

BURCU: The original story took place in Adana. We had to set it in Istanbul, but my mind is still in Adana... I wanted the town to be a timeless place with a bit of an Adana breeze, belonging to another world. I wanted to evoke that naive feeling of old-time movies. Because the characters of Cennet and Meryem lived on such extremes that they could almost be unreal in today's world. Of course, there might be people living like this today as well, but I wanted there to be a sense of a period piece.

The moment we set foot in Istanbul, I wanted us to get a slap from the real world, just like our characters. Therefore, with Istanbul, we teleport into reality. The town represents our pure, clean, and good side, while Istanbul represents the contaminated, corrupt side. Yet, a person actually becomes whatever they choose. Whatever is inside us; whether it is good or bad, beautiful or ugly...

MERVE: Hisarlı and Istanbul are not actually two different locations, but two separate states of mind. Hisarlı is an organic and very real place representing Adana, where everyone knows each other and feels they have a say over one another. On the other hand, it represents the past.

Here, friendship and belonging are very strong, but it is hard to breathe. Because everyone knows and comments on each other's story. That's why it's not easy to be reborn, to spread your wings and fly here. Hisarlı has a very nostalgic, warm, but slightly tired atmosphere.

Istanbul is exactly the opposite; crowded, constantly moving, glittering, where anything can happen at any moment, a state of mind

promising freedom and chaos. The dramatic structure thrives on this contrast.

Süreyya Pera is not just a location in the series; it is almost like a character in its own right. Was there a particular "soul" or aesthetic understanding you specifically wanted to preserve when filming this location?

BURCU: For us, Süreyya Pera is like a town inside Istanbul. The place where dreams come true. Therefore, with the colors and songs we used there, there was always a sense of longing for the past, a feeling of gratitude to the past for me.

MERVE: It absolutely could not lose its grandeur, brilliance, and colors. The atmosphere there always needs to be glamorous because Süreyya Pera is the place where dreams come true.

Ugly became one of the successful works of this season. Which emotion do you think resonated most with the audience?

BURCU: I think what resonated with the audience was timelessness. We built a bridge between the past and the present. When I read the story, I caught a scent belonging to the past, and I held onto the emotion brought by that scent. I suppose an emotion in the viewers' memory was unlocked. In the collective memory, we have Meryem, Cennet, Kadir; our mothers and fathers.

MERVE: I think the nostalgic air in the series evoked a different feeling in everyone. I cannot know what those feelings are, but I believe the audience holds onto their own beautiful memories through us.

What are your expectations and predictions regarding Ugly's global journey?

BURCU: I believe that stories which appear very local actually touch the most universal emotions. I believe that *Ugly* carries emotions anyone can connect with, such as belonging, the desire to be seen, class, love, and transformation. Therefore, I would love for it to resonate across different geographies as well. I think the emotion of the story has a side that can transcend language.

MERVE: I don't have a clear prediction regarding this matter, but of course, I would love for this beautiful work, which we made with love and put effort into, to find the value and reception it deserves everywhere.





BERKİN NALBANTLI,
**HEAD OF SALES FOR CEE&AFRICA
 AT ECCHO RIGHTS**

Shaping the Narrative: Eccho Rights’ Strategic Vision for CEE and Africa

By OBEN BUDAK

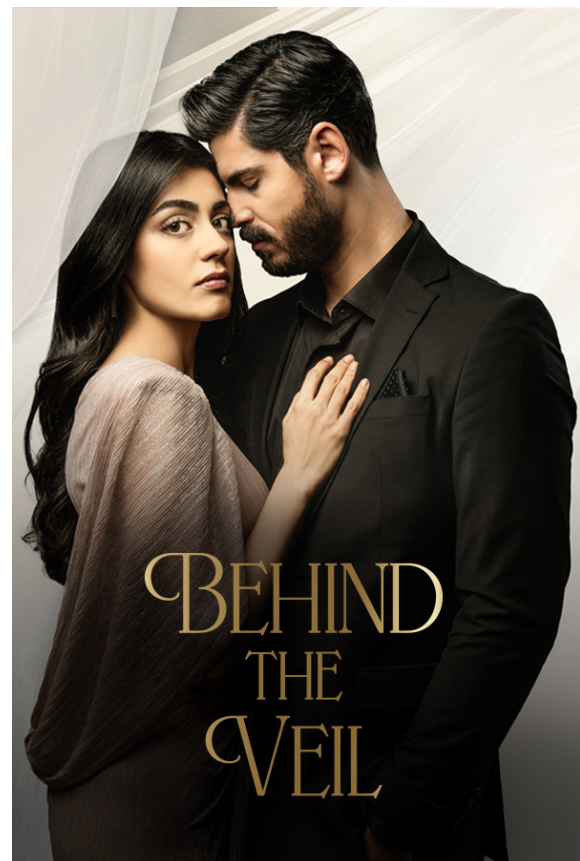
As the Central and Eastern European (CEE) media landscape continues to evolve, Turkish drama remains an undeniable powerhouse, anchoring linear schedules and driving streaming growth alike. Ahead of NEM Dubrovnik, we sat down with Berkin Nalbantli, Head of Sales for CEE & Africa at Eccho Rights, to discuss the enduring loyalty of regional audiences, the phenomenal international success of daily dramas like *Behind the Veil*, and the distributor’s expanding roadmap for the second half of 2026.

NEM Dubrovnik remains a critical junction for connecting with CEE broadcasters. From an Eccho Rights perspective, what are the defining trends you’re seeing in the CEE market this year? How is the appetite of regional broadcasters evolving?

What we’re seeing across CEE is a market with a clear sense of what works for its audiences. The appetite for long-form Turkish drama from linear broadcasters is as strong as ever, and the fundamentals are essentially unchanged: strong characters, emotional storylines, consistent quality; CEE audiences have shown real loyalty to content that delivers on those things, and broadcasters know it.

Eccho Rights recently secured a wave of sales for *Behind the Veil* across Poland, Bulgaria, Serbia, Romania, and more. You’ve noted that this series often outperforms much higher-budget productions. What is it about the writing and performances of this specific drama that strikes such a chord with international audiences?

It comes down to story and character. *Behind the Veil* is produced on a modest budget for Kanal 7, yet it has broken viewing records in Türkiye and is now going into a fourth season with the same cast and writers intact. The central



premise, a marriage of convenience where real feelings develop and then get tested repeatedly, translates across any culture. But what keeps audiences coming back isn't the premise, it's that they genuinely care what happens to these specific characters. There is very strong chemistry between the two leads in this series, and their performances are committed. The ratings it delivers against weekly productions reflect that excellence.

Turkish daily dramas provide broadcasters with reliable, year-round programming. Why does this genre remain a "safe haven" for CEE broadcasters, and how does *Behind the Veil* exemplify the perfect balance between emotional storytelling and relentless narrative pace?

The volume is a huge part of the appeal, and buyers regularly contact us looking for the next long-running big hit. A daily drama that works is enormously valuable for a programmer; it fills a large chunk of the schedule and builds the kind of reliable, returning viewing that's hard to achieve with shorter titles. Where daily drama sometimes fails is when duration comes at the expense of storytelling. *Behind the Veil* avoids that, with each new season introducing new pressures on the central relationship and the show never losing sight of why viewers are watching.

The Eccho Rights catalogue is incredibly diverse. Beyond the success of daily dramas, we know that high-end weekly series and crime dramas also hold significant weight in the CEE and Baltic regions. Could you highlight some of your other key titles



currently on the radar of regional buyers and discuss what makes these projects stand out in such a competitive market?

Two titles I'd highlight are *Another Chance* and *Beneath the Surface*, both produced for Turkish streamer TOD. They represent a different side of Turkish production: tighter episode counts, higher production values, stories designed for a more demanding viewer. *Beneath the Surface* is already into its second season. *Another Chance* is newer but the buyer response has been strong from the start. But it's not just shorter OTT originals that succeed with streamers; *I Am Mother* (161x45') continues to perform well, and *Golden Boy* (332x45') has demonstrated it works on both linear and streaming platforms, giving buyers real flexibility.

While the Eccho Rights team will be active on the ground in Dubrovnik, how would you describe the company's broader roadmap for the CEE and Africa regions for the second half of 2026? Are there any new genres or territories you are particularly excited about?

In CEE, the pipeline is healthy and we're focused on deepening existing broadcaster relationships. In Africa, Turkish drama is still expanding into markets that are relatively new to the genre. There's genuine appetite there and we're committed to those relationships for the long term. More broadly, Eccho Rights doesn't stand still. We're always looking at where the catalogue has room to grow, and I wouldn't rule out some new directions over the coming months.

Eshref Ruya: Two Faces, A Single Story, And The Broken Balance

CENGİZHAN ÖZCAN

It is no longer enough to read a series solely through “what it tells.” Because the era has changed; as much as the narrative itself, the face, the voice, the gaps, and even the silence of the narrative are being watched. While the camera records a scene, it actually captures not just the event, but how a feeling is carried. That is why some projects start to be talked about the very moment they are announced; independent of the content, they begin to generate an expectation.

Eshref Ruya is precisely one of those works standing in this zone of expectation. Even before fully meeting the screen, the coming together of two powerful actors has created a curiosity that supersedes the story. When Demet Özdemir and Çağatay Ulusoy share the same scene, what emerges is not just a fiction; it is a relationship map that has already begun to complete itself in the mind of the audience.

The main issue here is not the script. It is the kind of world the script settles into.

THE NEW BALANCE FORMING ON SCREEN: THE COLLISION OF TWO DIFFERENT RHYTHMS

Some actors enter the stage, some fill the stage. The meeting of Demet Özdemir and Çağatay Ulusoy in the same project can be read as these two different forms of existence coming side by side.

What is felt in Demet Özdemir’s acting possesses a more open flow: an energy that does not hide the emotion, brings the inner world to the surface, and establishes direct contact with the audience. Çağatay Ulusoy, on the other hand, is the representative of a more closed narrative; a style that brings emotion into existence without showing it, generating meaning by leaving gaps.

When these two approaches enter the same story, a single tone does not emerge. On the contrary, a constantly shifting field of tension is formed. While trying to resolve this tension, the audience focuses not on the storyline, but on how the characters touch one another. Therefore, the impact of *Eshref Ruya* does not stem solely from the plot. The actual gravitational pull is born from two different acting languages challenging each other within the same frame.

THE LAYERS OF THE CITY: MORE THAN A LIVING SPACE

In this type of production, the city is no longer just a backdrop. While the camera shows the city, it actually describes the inner world of the character.

The world in which *Eshref Ruya* takes place is not a single Istanbul; it consists of different layers of Istanbul superimposed on one another. On one side, streets that preserve their old texture, and on the other, newly constructed, glass-covered structures... There is a constant state of transition between these two worlds. In some scenes, the characters move in narrower, more introverted spaces. The light is more controlled, the shadows are more distinct. These scenes are seemingly closer to the mental space of the characters. In con-



trast, in outdoor spaces, the city opens up wider; the sound of traffic, the crowd, and the rhythm escalate. Here, the image does not just show a location, it also carries the character's sense of being trapped or liberated. Therefore, the city in the series does not stand outside the narrative; it stands right at its center. In fact, at certain moments, it says more than the characters themselves.

DEMET ÖZDEMİR: THE OPEN FORM OF EMOTION

The most prominent feature of Demet Özdemir in front of the screen is not that she overflows the emotion instead of hiding it, but that she delivers it with a controlled openness. Two layers usually operate simultaneously in her characters: one is the visible side, the other is the side that is felt but not fully spoken. This subtle distinction established between the two keeps the character alive.

The character she embodies within *Eshref Ruya* also moves along this line. It is a structure that does not merely react to events, but rebuilds events from within, adding her own interpretation. This situation removes the character from being one-dimensional and moves them to a more complex area.

Another thing that draws attention in Özdemir's acting is speed control. She does not stay at the same pace in every scene; she slows down some moments and turns others into an internal explosion. This change in rhythm distances the character from being mechanical.

ÇAĞATAY ULUSOY: THE NARRATIVE POWER OF SILENCE

On Çağatay Ulusoy's side, the narrative is built with fewer words. His character exists most of the time not by speaking, but by waiting. This approach is an important element that determines the tempo of the story. Because every gap creates a thinking space for the audience. Ulusoy's character takes shape precisely within these gaps. The duration of the gazes takes the place of a sentence. Silences precede the dialogues. This makes the scenes heavier but more permanent.

Within *Eshref Ruya*, this character type carries a constant sense of ambiguity at the center of the story. The audience watches not only what he does, but also what he will not do.

VISUAL LANGUAGE AND THE SHIFT IN THE PERCEPTION OF LIFE

One of the things that makes this structure different is that visual choices transcend ordinary aesthetic concern and turn into a part of the narrative. The design language used in interior spaces directly affects the psychology of the characters. Some spaces have been consciously left more cramped; others have been arranged in a way to amplify the feeling of emptiness. The height of the ceiling, the angle of the light, the layout of the furniture... None of these are merely decor. Each one alters the emotional direction of the scene. Especially in moments when the characters are left alone, the scale of the space expands and contracts, reconstructing the feeling.



In outdoor spaces, however, the city is left raw. It is not a polished Istanbul; there is a sense of a city that is lived in, consumed, and constantly changing. This distances the series from a sterile visual world.

THE NEW HABIT OF THE AUDIENCE: FROM STORY TO BOND

Today, the audience no longer just follows the story. They follow how the story feels. How a bond is formed with a character has become just as important as what that character does. In this sense, *Eshref Ruya* works less like a classic narrative and more like an experiential space. While watching the scenes, the audience simultaneously watches their own emotional reaction. When Demet Özdemir's more open emotional language and Çağatay Ulusoy's more closed narrative combine, what emerges is not a one-way story, but a constantly shifting field of perception.

Eshref Ruya is not merely the meeting of two actors in the same project; it is an example of how different acting languages reshape each other within the same story. The city, the characters, and the narrative are not independent of each other; they establish a structure that complements, and even occasionally intervenes in, one another. Therefore, rather than offering a single story to the audience, the series opens up different ways of reading. Every scene can be read from another place, every character triggers another emotion. Perhaps that is why watching *Eshref Ruya* is less like looking at a story and more like changing direction within that story.

The Music of *Big Mistakes*: Celine Dion, Frank Sinatra, and Ramiz in the Same Series

SİNEM VURAL

There are certain choices that do not stand out blatantly but determine the very backbone of the story. In Dan Levy's new series *Big Mistakes*, which we checked out courtesy of Boran Kuzum starring in the lead role, you can listen to Celine Dion alongside Ramiz. How so?

This article will contain plenty of spoilers for those who haven't watched it yet. *Big Mistakes*, written by Dan Levy and Rachel Sennott, and starring Dan Levy, Taylor Ortega, Laurie Metcalf, and Boran Kuzum, takes on the story of two incompetent siblings who are involuntarily dragged into the world of organized crime. When family dynamics merge with the story, you arrive at an action-packed dark comedy. However, the only striking aspect of the series is not just its plot and characters, but also its musical selections.



Placing Turkish rap for a character like Yusuf, played by Boran Kuzum, and moving forward with local references meant creating a safe space for the audience with familiar codes. In fact, it is a conventional reflex, but what sets this reflex apart from others is that they used Ramiz's song "Rest" instead of a mainstream track.

Who doesn't have a song in the series, whose first season consists of 8 episodes? Katy Perry's "Firework," Peaches' "Sick in the Head," EsRAP's "A Wiener Helal," Noga Erez's "NAILS." Frank Sinatra's "Oh! Look At Me Now," and Celine Dion's "River Deep Mountain High." Although the series' music is helmed by Peaches and Nora Kroll-Rosenbaum, the library music selected for the scenes is quite remarkable. That is why seeing Celine Dion, Frank Sinatra, and Ramiz in the same series pleases the viewers in terms of variation as much as it relieves music lovers.

Boran Kuzum's performance also makes this choice visible. Because Kuzum does not oscillate between these



two extremes while playing the character; he carries both at the same time. He possesses an emotional state that is neither completely introverted nor entirely overflowing. Rather, it is a controlled intensity that could overflow at any moment. This makes the character familiar, while simultaneously distancing him from the usual.

Today, many productions try to establish being "local" through direct references: the right music, the right jargon, the right neighborhood. But *Big Mistakes* goes beyond this. It establishes locality not with surface-level signs, but with the emotion itself. And because of this, it positions placing Turkish rap for a Turkish character not as a deficiency, but as a conscious aesthetic choice.

And perhaps the greatest success of *Big Mistakes* lies right here: instead of giving the audience what is familiar, reshaping what is familiar. Not melting Ramiz and Celine Dion in the same pot; but redefining that very pot itself.



The Resurrection of the Turkish Summer Series: A 2026 Content Boom

BURCU ASENA ŞAHİN GENÇOĞLU

For the past few years, the globally recognized Turkish “summer series” experienced a noticeable slowdown. Escalating production costs and tightened budgets forced broadcasters to be highly conservative, often shifting away from the vibrant, fast-paced summer projects that international buyers have traditionally loved. However, the 2026 season marks a massive and highly anticipated comeback. Driven by relentless international demand and a recalibrated industry, production companies are returning to the field with elevated budgets, star-studded casts, and ambitious storylines.

This summer’s slate is particularly striking because it moves beyond lightweight tropes. The new narratives are increasingly weaving in compelling social dynamics, subtle class struggles, and strong perspectives on the evolving roles of women, elevating the traditional romantic comedy and youth drama formats into robust, premium content. For global distributors gathering at NEM Dubrovnik, this spectacular resurgence is poised to be the biggest headline of the season. Here are the most anticipated projects leading the charge:



DAHA 17

Produced by Yaşar and Efe İrvül (Pastel Film), this youth drama officially kicks off the summer season early, premiering on May 31. Directed by Emre Kabakuşak and written by Gökhan Korkusuz and Redife Zerener, the story centers on 17-year-old Aras (Çağan Efe Ak), who grows up in an orphanage and travels to Bodrum to find his sibling. The series boasts a massive cast including Nesrin Cavadzade, Çağdaş Onur Öztürk, and Dilara Aksüyek, promising a gritty yet visually stunning exploration of youth.

ALTI ÜSTÜ İSTANBUL

Also from NTC Medya, this gritty drama for ATV focuses on the struggles of Emir (Rahimcan Kapkap) and his friends in the outskirts of Istanbul. Directed by Müge Uğurlar and written by Yekta Torun and Hilal Yıldız, the story explores themes of power, money, and betrayal. The high-profile cast includes Feyyaz Duman, Nehir Erdoğan, İlker Aksum, Rahimcan Kapkap, Elçin Zehra İrem, and Yüstra Geyik.



Alti Üstü İstanbul

DOĞA'NIN KANUNU

Set to air on Star TV in June, this Ay Yapım romantic comedy brings a fresh workplace dynamic to the screen. Directed by Ali Bilgin and Beste Sultan Kasapoğlu, and filmed in the coastal town of Urla, the story follows a complex professional and romantic entanglement. Written by Barış Erdoğan and İlker Arslan, the plot kicks off when Yaman (Alperen Duymaz) is humiliated during a job interview alongside the boss's daughter Doğa (Özge Yağız) and her right-hand woman Vera (Kübra Balcan). The characters cross paths again under entirely unexpected circumstances five years later.

DÜĞÜNÜMÜZ VAR

Aiming to fill the high-quality comedy void on television, Poll Films and producer Polat Yağcı are assembling what is being described by industry insiders as a "Champions League" cast. Directed by Mustafa Kotan and written by Ece Yosmaoğlu and Aslı Zengin, the highly anticipated ensemble currently includes heavyweights like Binnur Kaya, Eda Ece, Şevval Sam, Yasemin Ergene, and Cengiz Bozkurt. This project is expected to be a massive draw for buyers looking for premium, character-driven family comedy.



Binnur Kaya- Düğünümüz Var



Doğa'nın Kanunu



Ekin Koç - Muhtemel Aşk

MUHTEMEL AŞK

Originally developed under the working title *Dün, Bugün, Aşk*, this MF Yapım romantic comedy will broadcast on Show TV. Directed by Altan Dönmez, produced by Asena Bülbüloğlu, and written by Elif Gamze Arslan and Derya Kara, the series takes place within a high-stakes law firm. It will explore the professional and romantic trials of Defne (Ayça Aysin Turan), who shares the leading spotlight with Ekin Koç and Feyyaz Şerifoğlu, offering a sleek, urban narrative.

SEVDAMI SAKLA KARADENİZ

Produced by Mia Yapım and spearheaded by Banu Akdeniz, the mastermind behind international hits like *Hercai*, this new drama will air on NOW. Returning to her own roots, Akdeniz is setting this project in the lush, dramatic landscapes of Trabzon, Maçka. Penned by Deniz Dargı and Cem Görgeç, the series will bring the passionate love story of Kuzey and Zeyşan to the screen, marking a significant investment in authentic regional storytelling for the summer season.

Too Close to Stay Safe

SEVTAP TUZCU

Kissing is one of the smallest yet most intense rituals we have.

It is neither entirely biological nor entirely cultural. It exists in between, in that unstable space where instinct meets interpretation.

Anthropologist Helen Fisher describes kissing as a form of chemical evaluation: a way of reading another person through proximity, scent, and breath. In that sense, a kiss is not just an expression. It is a test.

But the emotional weight of a kiss doesn't come from biology alone. As Alain de Botton points out, love distorts scale. Small gestures begin to carry disproportionate meaning: a possibility, a promise, or sometimes a misreading we choose to believe.

This is why certain kisses exceed their physical boundaries. They don't simply happen within a story. They alter its direction.

What makes a kiss touching is rarely its intensity. It's its context.

Delay. Impossibility. Vulnerability. And most importantly: aftermath.

Because the real impact of a kiss is rarely contained in the moment itself. It begins after.

A kiss is a threshold. A shift. And once it happens, even if nothing visibly changes, nothing is quite the same anymore.

WHEN INTIMACY ARRIVES TOO SOON

Some kisses don't wait.

They arrive before the story is ready, before the characters have built the emotional ground to hold them. There is no delay, no careful escalation, no illusion of safety. Just immediacy. And exposure.

This is what makes them unsettling and unforgettable. Because intimacy, when it comes too soon, is not a reward. It's a risk.

It bypasses structure, collapses distance, and forces two people into a closeness they haven't earned yet. Not through time, not through trust. Only through recognition — a sudden, almost intrusive awareness of the other.

And once that line is crossed, there is no returning to neutrality.

KISSES THAT BEND THE STORY

In Turkish television, where emotion is heightened and narratives are built on conflict, fate, and moral tension, a kiss is rarely just romantic. It is structural.

Turkish series have become a genuinely global phenomenon in recent years, reaching audiences across the Middle East, Latin America, Eastern Europe, and beyond. Their appeal lies partly in how they handle emotional escalation: slowly, deliberately, with a patience that Western formats often abandon. The kiss, in this context, is earned differently. It accumulates.

These series often frame the kiss not as resolution, but as rupture — the moment where fantasy, performance, or repression collapses into something that can no





longer be contained. Not all kisses deepen a story. Some break it. They redirect tension, expose dynamics, and accelerate collapse. They are turning points disguised as intimacy.

TEN KISSES THAT CHANGED EVERYTHING

FORBIDDEN LOVE – BİHTER & BEHLÜL

This kiss legitimizes desire while creating an irreversible ethical rupture. The story no longer revolves around a taboo but around a conscious choice, which makes it far more damaging. Prohibition is abstract; decision is personal. Once Bihter chooses, there is no framework left to protect her.

EZEL – EZEL & EYŞAN

What looks like intimacy here is actually repetition. This kiss turns into a loop that reminds both characters, and the audience, that the past cannot be rewritten. Proximity doesn't signal forgiveness. It proves that betrayal is still alive, still circulating between them, unresolved.

KUZEY GÜNEY – KUZEY & CEMRE

Timing becomes more decisive than emotion. This isn't a reunion — it's the weight of missed possibilities landing in a single moment. The kiss happens too late, or perhaps too early, which amounts to the same thing: the emotional ground has already shifted beneath it.

FATMAGÜL – FATMAGÜL & KERİM

This scene creates a fragile space of trust emerging from trauma. The kiss is not healing itself — it is the first sign that healing might be possible. A distinction that matters enormously. Hope and recovery are not the same thing, and the series is honest enough not to conflate them.

ENDLESS LOVE – KEMAL & NİHAN

Although it feels like a beginning on the surface, it signals an ending. This kiss whispers that love cannot outrun fate. The emotional register is elegiac from the start — a beginning that already knows it is also a farewell.

THE FAMILY – DEVİN & ASLAN

Premature intimacy creates an intensity the relationship cannot sustain. This kiss triggers control and power dynamics rather than connection. It arrives before trust, which means desire fills the space where safety should have been, and that imbalance defines everything that follows.

DAYDREAMER – SANEM & CAN

A kiss built on uncertainty, where desire exists before clarity. Projection replaces reality here — both characters are responding to a version of the other they've constructed, not quite the person in front of them. The kiss is real; the understanding isn't yet.

LOVE IS IN THE AIR – EDA & SERKAN

A performed relationship collapses into something real. The kiss

marks the failure of structure — the point where the arrangement they agreed to can no longer contain what's actually happening between them. Fiction cracks open, and what spills out is genuine.

BRAVE AND BEAUTIFUL – CESUR & SÜHAN

This kiss exposes the thin line between hostility and attraction, and then refuses to respect it. Love seeps into revenge, contaminating both emotions until neither can function cleanly. The danger here is not the desire itself, but the fact that it makes the revenge feel more justified and hollow at the same time.

WE'LL BE FINE – THE RECONCILIATION KISS (THE BEGINNING OF THE END)

This kiss is a form of denial. The characters are not kissing reality, but possibility — what they wish were still true, pressed into a gesture. It reads as reconciliation but functions as avoidance. And that is precisely what makes it so devastating: the tenderness is genuine, and it changes nothing. This is not a scene about coming back together. It is the moment the collapse becomes inevitable — they just don't know it yet.

FASTEN YOUR SEATBELT: YOU ARE CROSSING A LINE

The most powerful kisses are not the ones that fulfill expectation. They distort it.

They arrive too early, too late, or under the wrong conditions. And in doing so, they rewrite the trajectory of the story itself.

We rarely remember a kiss for its perfection. We remember it for the moment it altered something we hadn't yet named.

A brief contact, almost accidental — and suddenly the rhythm shifts. What was distant becomes possible. What was stable begins to move.

Not because the kiss itself holds that much power. But because it reveals something that was already there, waiting.

A recognition. A risk. A quiet agreement to step beyond where we were.

And once that step is taken, even if everything appears unchanged, the story has already bent.

The Dangerous Flirtation of Love, Passion, and Addiction in Turkish TV Series

YASEMİN ŞEFİK

LOVE OR DRAMA?

In Turkish TV series, love is never just love. It is a destiny, a battlefield, sometimes a class struggle, and at times an inescapable state of addiction. And the world looks at these stories and asks: "Do you really love this way?" The answer is not simple. Because even if we don't actually love this way, we know very well how to convey feeling this way.

THE ALLURE OF THE IMPOSSIBLE: RICH-POOR STORIES

Take the rich-poor romance, for instance... This is the purest form of our dramatic genetics. Whether it's Bihter's heart flirting with the forbidden in *Forbidden Love*, or the tension of "not belonging to the same world" between Sanem and Can in *Daydreamer*... In these stories, it's not actually about money. It's about not belonging. Because a Turkish series knows one thing very well: love grows most when it is impossible.

THE CALCULATION SEEPING INTO LOVE: REVENGE ROMANCES

But it doesn't just end with class differences. Revenge also speaks a romantic language in this geography. Kerim's love mixed with guilt in *Fatmagul*, or in more recent examples, characters settling scores while simultane-



ously falling in love... In these stories, love is not a pure emotion; it is a form of reckoning. Sometimes, loving is not about forgiving, but burning together.

PASSION OR ADDICTION?

And the most dangerous part: confusing passion with pathology. In Turkish series, the phrase "I can't live without you" is considered romantic. Yet most of the time, this is a sentence of addiction, not love. But this is exactly where the audience gets hooked. Because that extremity feels familiar. Everyone has a bit of a drama queen inside them; a genderless, timeless state. Men cry, women fall apart, and everyone at some point weighs too heavily on the protagonist of their own story.

WHY DOES THE WORLD WATCH?

Why does the world watch these stories? Because Turkish series do not experience emotion minimally. While Western series often hide emotion, we magnify it. A single look lasts for three episodes, a breakup becomes a season finale. And the viewer feels this: "I don't live this intensely, but would I want to?" The answer is usually yes. Because these series are an aesthetic overflow of the viewer's own suppressed emotions.

NEW GENERATION, OLD EMOTIONS... LOVES LIKE A SONG COVER, IN A WAY.

Today, the same vein continues in productions like *Golden Boy*.



Modern relationships are being told, but the emotions are still maximal. Because while the decor changes, one thing remains constant: love in Turkish series is never simple.

IN CONCLUSION: THE EXAGGERATED STATE OF LOVE

Perhaps the issue is this: we don't describe love as it is. We describe it as we want it to be. A bit too much, a bit wrong, and a bit dangerous... but definitely not boring.

And that is exactly why the world is watching.





CONECTA MAGALUF-MALLORCA CELEBRATES A DECADE OF INNOVATION IN THE GLOBAL MEDIA INDUSTRY

The prestigious CONECTA Magaluf-Mallorca successfully launched its 10th-anniversary edition between May 25–28, 2026, solidifying its position as a top-tier international market for the audiovisual sector.

Held in the heart of Calvià, the event served as a hub for industry leaders to discuss the future of content, technology, and global production.

The CONECTA Magaluf-Mallorca Summit convened 20 of the world’s most influential audiovisual decision-makers to tackle the industry’s most pressing challenge: protecting and monetizing IP in a market increasingly dominated by digital-first formats and AI. Key international executives in attendance included Kai Finke (SkyShowtime), Ricardo Cabornero (Prime Video), Mariano César (HBO Max), José Eduardo Moniz (TVI), Emilio Sánchez (atresplayer), Anastasiia Aliksieieva (Holywater), and Sara Fernández-Velasco (Grupo iZen).

This year’s think tank featured insights from global consultancies like Parrot Analytics, OMDIA, and the European Audiovisual Observatory. The discussions focused on critical industry shifts, including AI in production, vertical microdramas, and digital-first funding models. The findings will be published soon in the CONECTA Mallorca Report.

A major highlight was the introduction of the new RTVE Play Award, a €5,000 grant dedicated to fostering emerging talent in the vertical series space.

HBO Max Spain’s Bibiana González delivered a standout keynote on the strategic importance of non-fiction, focusing on the global appeal of the true crime genre.

As the 10th edition concludes, the industry is already looking toward the conclusions of the CONECTA Mallorca Report, which promises to provide a roadmap for the next decade of audiovisual production.

INTER MEDYA’S HIT DRAMA ‘HALEF’ EXPANDS GLOBAL REACH

Inter Medya continues to strengthen its global distribution footprint, announcing that the acclaimed Turkish drama Halef has been officially licensed to Italy. This milestone deal further cements the series’ status as a major international success for the powerhouse distributor. Produced by Most Production and led by renowned producer Gül Oğuz, Halef has consistently demonstrated strong appeal across diverse international markets.

The series, which features a star-studded cast including İlhan Şen, Aybüke Pusat, and Biran Damla Yılmaz, has already captivated audiences across MENA, CEE, and Latin America. Set against the evocative, historic backdrop of Şanlıurfa, the series is celebrated for its compelling narrative and its ability to showcase Türkiye’s rich cultural heritage to a worldwide audience.

Following a highly successful first season where it ranked among the most-watched TV series in Türkiye, Halef has officially been renewed for a second season by its local broadcaster, NOW.

With its upcoming broadcast in Italy, the series is set to further solidify its footprint as one of the most successful Turkish dramas on the global market.





KLIK STUDIOS SECURES GLOBAL RIGHTS TO ICONIC ‘PARKINSON’ BBC ARCHIVE

Klik Studios, a leader in digital-first channel management, has announced a landmark licensing agreement with the BBC, securing worldwide rights to the legendary Parkinson talk show archive.

The deal covers the original series that aired on BBC One from 1971 to 1982, alongside the show’s triumphant 1998 return. This acquisition complements Klik’s existing rights to the Parkinson episodes from his 2004–2007 ITV run and his acclaimed 1979–1983 tenure on Australia’s ABC.

Together, these collections span over three decades of television history, featuring iconic interviews with global cultural titans such as Muhammad Ali, John Lennon, Lauren Bacall, and Orson Welles.

This partnership strengthens Klik Studios’ close relationship with the Parkinson estate. The studio currently manages The Michael Parkinson Channel on YouTube and notably produced the award-winning AI podcast *Virtually Parkinson* in 2024.

Created with the full support of the Parkinson family, the series set a new industry benchmark for the ethical use of AI in recreating Sir Michael Parkinson’s distinctive interview style.

This strategic acquisition cements Klik Studios’ position as the definitive curator of one of the most important bodies of work in British broadcasting history.



VIAPLAY CONTENT DISTRIBUTION BOLSTERS CEE PRESENCE WITH 60 NEW TITLE DEALS

The company has successfully closed 60 title deals with major regional broadcasters and platforms in recent months. This strategic move reinforces Viaplay’s commitment to the region, complementing its existing Viaplay Film & Series and Viaplay Select services.

A headline agreement sees CME securing exclusive regional premieres for high-profile dramas including *A Life’s Worth*, *Mafia*, and *Golden Boys*. These titles will air on RTL and VOYO across Croatia, Serbia, and Bosnia and Herzegovina. The deal package includes a mix of acclaimed Nordic hits, such as *Beforeigners* and *Vanguard*, alongside the popular regional drama *Success (Uspjeh)*.

Viasat World has licensed a broad slate of premium scripted titles including *Beartown*, *Furia*, *Jana – Marked for Life*, returning seasons of *Veronika (S2-3)* and *Ronja, the Robber’s Daughter (S2)*, alongside additional Nordic dramas and selected documentary titles from the Viaplay catalogue.

Additional scripted acquisitions include Prima Group licensing *The Sleepers* for its linear channels, while STVR in Slovakia has picked up multiple scripted titles including *The Sleepers* and *Hilma*. Further acquisitions include *The Commoner*, picked up by Česká Televize, *Telewizja Polska* and *Duna / M5*, while Warner Bros. Discovery Baltics has licensed *Who Shot Otto Mueller?*

Distinct factual, documentary, and lifestyle programming also continue to perform strongly across the region. MWE Networks Poland has acquired titles including *Polish Murder Secrets*, *Ace of Base: All That She Wants*, *Surrounded by Enemies*, and workplace reality series *Frozen Roads (S1-4)*.

In Slovenia, visually striking renovation and lifestyle series *Adventurous Renovations* has been licensed by both RTL and Pro Plus while Prima Group has also acquired the series in the Czech Republic. Set against breathtaking Norwegian landscapes – from remote mountainsides to dramatic fjords – the series follows ambitious cabin transformations that blend Scandinavian design, craftsmanship, and outdoor adventure. RTL has also acquired workplace reality titles *Frozen Roads* and *Swedish Truckers*.

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INTEL

BEYOND DEMOGRAPHICS: 4 NEW AUDIENCE ARCHETYPES RESHAPING THE BOX OFFICE

Traditional demographic quadrants (age/gender) are no longer enough to explain modern box office behavior. A new analysis by Hub Intel and Brandon Katz identifies four behavior-driven audience types that are vital for developing, marketing, and projecting film success in today’s fragmented media landscape:

Heat Seekers: Primarily men under 35 who drive opening weekend demand. They are the “first adopters” of action, franchises, and star-driven tentpoles.

Browsers: Often overlooked groups (women 35+, diverse audiences) who act as the catalyst for long-term box office success. They are highly selective but can be activated through perfectly aligned IP and genre comfort.

Fandom Loyalists: Digital-native audiences driven by intense affinity for niche subgenres (anime, gaming, etc.). They rely on TikTok and YouTube for engagement and prioritize content that feels culturally “cool.”

Event Chasers: The 55+ demographic who treat cinema as an “event.” They have high disposable income and prefer prestige films, historical biopics, and legacy sequels. They are the most reliable consumers for Premium Large Formats (PLF).

The Bottom Line: While younger audiences drive immediate upfront demand, older and more selective groups are essential for long-term monetization and sustained viewership. By layering these behavioral archetypes over traditional demographics, studios can more effectively align their marketing strategies with actual viewer intent.



THE GENTLEMAN

Yusuf, a young man raised in the outskirts of Istanbul, lives by a strong sense of justice while struggling to support his family. His only dream is to build a simple life with his first love, Hazan. But an unexpected turn of events pulls him into a world shaped by power, crime, and class conflict. His life becomes entangled with the influential Kızılhan family, where hidden motives and shifting alliances begin to surface. As Sarp's plans unfold and new developments disrupt Hazan's life, Yusuf is forced into choices that will change his fate. Years later, he returns with a new identity. The past he left behind is no longer distant, and the truths once buried begin to resurface. As he navigates between love and revenge, Yusuf must confront what he has become and what he is willing to lose.



DEEP IN LOVE

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. 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.

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.

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. For Aslı, life was never about living — it was about surviving one more day.

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.

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. 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.



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.



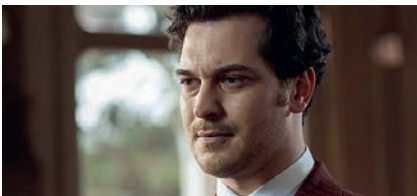
LOST IN LOVE

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.



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.



MIRACLE OF LOVE

Ali Tahir was a brave commander who fought in the Battle of Sakarya in 1921. During the battle, he made a costly mistake that led to the death of many of his soldiers. However, he managed to turn the tide of the battle and was shot in the process. Miraculously, he was resurrected by the "Water of Life" and never aged again. In the following years, he became an agricultural educator and married Leyla. However, Leyla couldn't handle his never-aging nature and committed suicide. In 1968, he changed his name to Esref and became a school inspector. He fell in love with a teacher named Süreyya and they got married. However, their marriage ended after Süreyya discovered hints from his past. In 2023, he changed his name to Kemal and met Harika, a young and beautiful writer who entered his life unexpectedly. Will Harika be able to help Kemal find the answers he has been searching for over a century?



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.



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.



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.



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.



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*.



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.



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.



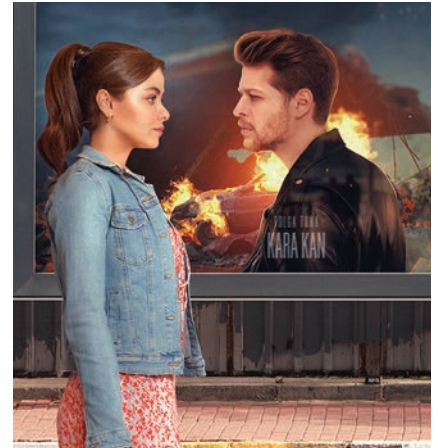
THREE SISTERS

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.



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.



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.



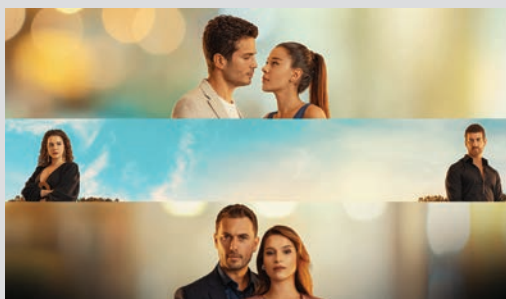
TWIST OF FATE

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.



TORN APART

After losing his family as a child, Aras comes to Bodrum searching for his missing brother. But his life changes when he clashes with the powerful Akkaya family and falls for Leyla, the sister of his greatest enemy. As buried secrets emerge, Aras discovers that finding his brother is only the beginning.



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.



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.



CHASING THE WIND

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



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.



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 destinies of the two characters will be irrevocably interwoven. 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 danger.



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.



PORTUGUESE LOVE

On the night of her lavish engagement party, Yasemin, a high-achieving corporate manager, discovers that her longtime partner Yaman has been unfaithful. Suddenly, she is forced to make a life-altering decision: remain in a comfortable lie or walk away from everything she knows. She plans to leave for Berlin to stay with her cousin and heads to the airport, only to realize that Yaman, obsessively controlling even her social media activity, is following her. In a moment of panic, she boards a random flight with an empty seat and unexpectedly lands in Lisbon. With her suitcase lost, her credit card blocked, and no place to stay, Yasemin drifts toward a quiet seaside town. Thanks to her best friend Gönül in Istanbul, she is placed in a rental stone house, but there is an unexpected twist. She must share the house with a Portuguese man named José. What begins as a tense clash between two very different personalities slowly evolves into a gentle bond between two wounded souls. Used to control and perfection, Yasemin is pushed to confront her fears, let go of her pride, and rediscover what truly matters. As she touches José's life, who like her is searching for a fresh start, she gradually rebuilds the confidence she once lost.



LOVE AND PRIDE

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



BOARDROOM TO BEDROOM

Murat (32), a successful London-based executive, returns to Istanbul to take over his family's company only to find Azra (30), a brilliant and ambitious woman, already sitting in the CEO's chair. Shock turns to hostility when Murat learns they've been appointed co-CEOs by his father, Orhan. Coming from opposite worlds, Murat a privileged heir, Azra a self-made orphan, the two clash fiercely, competing for control and respect. Their rivalry takes an unexpected turn one late night, leading to a passionate encounter caught on the office's security camera. When Murat's ex and top executive Defne gets hold of the footage, she blackmails Azra, igniting a scandal that rocks the company. As Murat and Azra's mutual sacrifices reveal growing trust, they uncover a darker truth: Orhan orchestrated their conflict to bankrupt the company and escape his debts. Teaming up, they expose his scheme in a public showdown, saving the company and clearing their names. By the end, Murat and Azra stand side by side not as rivals, but as partners in love and leadership. The office door now bears both their names and this time, no cameras watch.



MR. RIGHT

Two women with completely different personalities, both struggling in their love lives, come together to help each other. Drawing from their own experiences, they embark on a journey to find the right man for one another. This series is a heartfelt exploration of friendship, love, and relationships, showcasing how two women inspire each other while navigating the ups and downs of their romantic pursuits.



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?



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, Esmé, and killed his father. Twenty years later, he rules as a feared livestock baron, while Esmé—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?



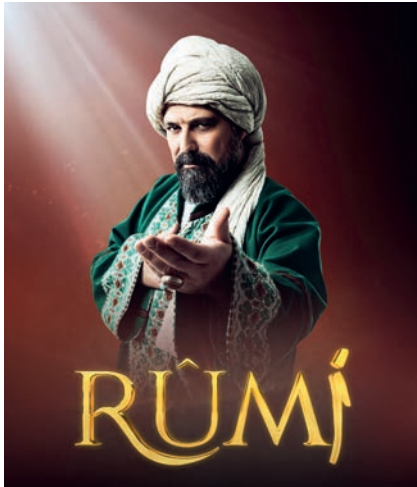
CHILDREN OF PARADISE

Iskender 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 long-lost 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—Iskender 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

Set in a small Anatolian town, it follows the lives of Taner, Veysel, and Ramazan—three cousins chasing their dreams while navigating love, family, and hardship. Across the seasons, their journey intertwines with the stories of Gedelli's residents, where relationships are tested, secrets emerge, and resilience defines everyday life. Blending drama, warmth, and humor, the series captures the enduring spirit of a community that finds hope even in the toughest moments. As time passes, each character is forced to confront difficult choices that shape their future. Dreams evolve, bonds are strengthened or broken, and life in Gedelli continues to change. Through it all, hope and perseverance remain at the heart of every story.



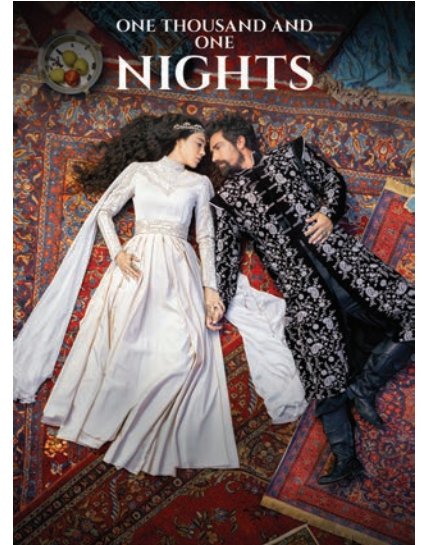
RUMI

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 becomes sultan at just 21, driven by a single vision: to conquer Constantinople and transform the Ottoman Empire into a global power through bold reforms in education and justice. But his progressive ideas alarm traditional statesmen, sparking a fierce political struggle within the palace. As tensions rise, Mehmed is drawn into a strategic marriage that turns into a rivalry within the harem—one his enemies are quick to exploit. Amid growing intrigue, betrayal strikes when a trusted friend is revealed to be behind an assassination attempt, acting on behalf of the Byzantine Emperor Constantine. With internal conflicts resolved, Mehmed unites his forces and leads the Ottomans toward Constantinople—determined to make history.



ONE THOUSAND AND ONE NIGHTS

A king who kills his brides meets a woman who refuses to die—and who changes his fate with her stories. After a deep betrayal, Sultan Şehriyar loses all trust in love and begins marrying young women, only to execute them after their wedding night. Fear spreads across the kingdom—until Şehrazat, the Grand Vizier's daughter, chooses to marry him. On their wedding night, she tells a story but leaves it unfinished. Curious, the Sultan spares her life for another night. Night after night, her stories begin to soften his anger and reveal hidden truths. But the palace hides dangerous secrets, powerful enemies, and a growing struggle for the throne. For Şehrazat, every night is a risk—and every story a chance to change everything.



THE SHADOW TEAM

It follows an elite intelligence and special operations unit carrying out high-risk missions to protect national security both at home and abroad. Operating in the shadows, the team faces terrorist threats, covert networks, and global conspiracies that require precision, loyalty, and sacrifice.

Across the seasons, personal lives intertwine with duty as team members struggle with loss, trust, and the cost of their mission. Betrayals, hidden agendas, and unexpected alliances test their unity, while rapidly evolving threats push them to their limits. As each operation unfolds, the line between friend and enemy becomes increasingly blurred. In a world where every decision can change the course of events, the team must rely on each other to survive—and to protect what matters most.



UGLY

Ugly follows Meryem Tunali, who loses her family at a young age and grows up under the care of her mother's friend, Cennet, alongside Cennet's son, Kadir, and his two sisters. Labeled "ugly" as a child because of her short hair and worn-out clothes, Meryem grows into a beautiful young woman, but one thing never changes: her deep love for Kadir. Years later, when their paths cross again, Kadir is no longer the same. Their long-awaited reunion quickly proves to be more than just a love story, evolving into a dramatic journey shaped by power, ambition, and long-buried secrets coming to the surface.



FARAH

Adapted from the award-winning Argentinian series *La Chica que Limpia* (The Cleaning Lady), Farah tells the story of an Iranian woman who escapes her country and struggles to survive in Istanbul, working as a cleaning lady to save her son, who suffers from a rare, life-threatening disease. One night, she witnesses a murder and is forced to clean the scene to survive. As Farah finds herself in a complicated situation, she unexpectedly crosses paths with Tahir. Despite the circumstances that bring them together, a deep emotional bond begins to grow between them, turning their lives into an unexpected love story.



ANA: YOU'RE IN MY DNA

Raised in foster care, Ana is an ambitious young woman determined to uncover her past. With her first paycheck, she takes a DNA test, and her biological mother turns out to be Victoria, her wealthy, powerful boss. Victoria initially denies everything but Ana persists and uncovers a devastating truth: Victoria once tried to sell her through a baby trafficking ring. As Ana and Victoria attempt to reconcile, Ana falls in love with Tudor, who is engaged to Victoria's daughter, Alexia. Their arranged marriage collapses as Ana and Tudor choose to be together, only for Ana to learn that Tudor's father was also involved in the same trafficking ring. Ana must choose between love and justice.



CHAINS OF FATE

Mustafa, a man in his early thirties, struggles to make ends meet with his wife Canan and their young daughter Cemre. When Canan's illness reaches a critical stage and an urgent surgery becomes her only chance of survival, Mustafa is pushed to the edge of despair. With his factory shut down for months and his long-overdue wages unpaid, he has nowhere left to turn. Determined to save his wife, he confronts the factory owner, Yakup Bey, to demand the money that is rightfully his. But what begins as a desperate attempt to protect his family will turn into a single day that changes the lives of Mustafa and his daughter forever...



FLAMES OF LOVE

Flames of Love follows the impossible love story between Zümrüt, the beautiful daughter of a poor family, and Serhat, the son of Nevşehir's powerful Demirkan dynasty. After her father is left disabled while working at the salt mines, Zümrüt is forced to work there to support her family. Her ambitious mother, Ülfet, dreams of escaping poverty by marrying her daughter into wealth, and when Zümrüt's employer, Adil Demirkan, proposes, she sees it as their only way out. But on the wedding night, everything changes. Serhat Demirkan, long believed dead, suddenly returns. Torn between Adil, her mother's ambitions, the Demirkan family, and her true love, Zümrüt faces an impossible choice.



GILDED LIES

Aydan, a hairdresser from one of Istanbul's rougher neighborhoods, unexpectedly finds herself the owner of a high-end beauty center. The hidden force behind her new venture is Emir, a mysterious businessman. As she tries to adapt to Emir's world, she must also deal with her reluctant business partner Çiğdem, a rebellious young woman raised in an orphanage. Meanwhile, Efe, a determined police commissioner tracking Emir, crosses paths with both Çiğdem and the salon. As everything around her grows more complicated, Aydan leans on her friend and nail technician Fiko for support, while her ex-husband Tarık, a talented hairdresser who cannot accept her new reality, continues to create complications in her life.



CRYSTAL

Fay, the daughter of a gardener, raised in the servants' quarters of a grand mansion, grows up idolizing Alya, the glamorous daughter of the house, an admiration that follows her into adulthood. When Alya returns after her father's death, Fay seizes the chance to get closer, taking a job as her maid despite her family's objections. What begins as admiration turns into obsession as Fay is drawn into a world of manipulation, jealousy, and betrayal. Alya exploits her talents and ultimately forces her into a marriage with her troubled brother to secure the family's future. After the marriage ends in tragedy, Fay begins to turn the game around, gradually taking control of the life she once admired. In the end, she achieves everything she dreamed of, but at the cost of her love, her family, and her identity.



LOVE WITH LAVENDER SCENT

Fifteen years ago, Anda returned to the village of Podişor, escaping her abusive husband. There, she raised her child alone and became the community's respected family doctor. Her quiet life is shattered when Ştefan, a retired football player, inherits her house and land through her father's will. She discovers her father obtained the property through deceit and murder and left it to the victim's grandson, Ştefan, as an act of redemption. Anda and Ştefan gradually bond while facing their painful pasts. The arrival of Ştefan's rebellious daughter, Alma, fuels tensions with Anda's daughter, Maria. Amid conflict, secrets, and mutual attraction, Anda and Ştefan navigate their evolving relationship while facing emotional and external challenges.



CHASING THE SUN

Chasing the Sun tells the story of Güneş, a young woman who is about to leave for London to chase her dreams, until her life is turned upside down when her sister is imprisoned after a cruel act of slander. Determined to save her, Güneş infiltrates the life of Ayaz, the powerful heir she believes is responsible for her sister's fate. As Ayaz slowly lets down the emotional walls he has built for years, Güneş finds herself caught between revenge and a love she never thought she would ever feel.



ALERT SQUAD

Alert Squad follows the Special Missing Persons Squad, where every minute matters when someone disappears. The story begins after the tragic death of Marilou Magloire and centers on Sergeant-Detective Guillaume Pelletier and his dedicated team. Together, they investigate difficult disappearance cases that often uncover deeper criminal activities and painful human stories. While searching for answers, the members of the squad also struggle with their own personal challenges, past traumas, and relationships affected by the demands of their work. Despite all the emotional toll, the team remains united by one goal: finding the missing and bringing them home alive...



ANOTHER CHANCE

Deniz is an ambitious investment executive who believes success justifies every sacrifice. He is in love with Vicdan, the embodiment of genuine love and moral clarity in his life, but after a sudden car crash, she vanishes without a trace. No one remembers her, as if she never existed, and her disappearance begins to fracture reality itself. Time slips, identities blur, and Deniz is ultimately left with a dilemma: when fate offers you another chance at love, can you let go of everything you once believed mattered?



BEHIND THE VEIL

To cover her sick brother's treatment expenses, Hançer agrees to marry Cihan, the sole heir of a wealthy family, who is tasked with continuing his noble bloodline. What begins as an arrangement gradually turns into true love, but their relationship is constantly tested by the people closest to them. As family rivalries, betrayals and power struggles threaten to tear them apart, Hançer and Cihan find themselves fighting for both their marriage and their place within the family. *Behind the Veil* returns for Season 4 in September 2026.



ZERHUN

Framed and cast out while pregnant, Zerhun raises her daughter Hayat in secret. Years later, the truth surfaces and Hayat's father, Yaman, demands a DNA test. But after a car accident leaves him with memory loss, he brings Hayat into his powerful family's mansion, unaware she is his daughter. To protect her child, Zerhun returns to the world that once tried to destroy her, navigating buried secrets and family rivalries while fighting for her daughter's future.



LOVE IS A BEAUTIFUL LIE

Years after school, struggling café owner Melek and reckless entrepreneur Firat reunite, their old rivalry sparking undeniable chemistry. Desperate for money, they come up with a plan to enter a fake marriage to collect wedding gifts. But as chaos mounts and emotions deepen, their carefully staged lie begins to feel real, forcing them to risk everything for love. One of 5 feature length romantic movies available from Karamel Yapım.

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