

THE STRONGEST ASSET OF TURKISH SERIES
HAS RETURNED TO THE SCREEN: POWERFUL WOMEN
OYA DOĞAN

"THERE IS AN INCREASING DEMAND
FOR TURKISH CONTENT WORLDWIDE"
CAN OKAN

"WE'RE THE SOLE ENTERTAINMENT & REALITY
CHANNEL IN THE FACE OF DRAMAS"
EBRU ATASAV TAHRANCI

EPISODE

MIPTV 2024

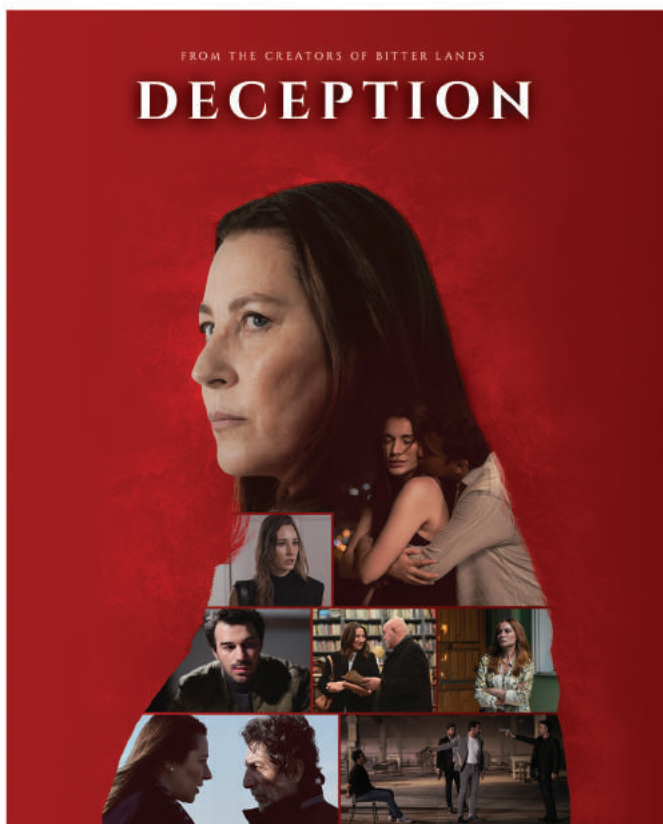
One Love SEASON 2



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Exploring the World of Content From Türkiye to the Globe

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Oben Budak



Hello everyone from a week that can be considered the end of an era; Professionals who have been attending MIPTV and MIPCOM for years and who know the market down to the finest detail have met once again. The fact that MIPTV is bringing us together for the last time after many years is a bit upsetting. But as Episode, knowing that we will come together again in other organizations comforts us.

Our cover story, *One Love*, is a series that captivates viewers week after week. The drama about the lovers of two very different backgrounds has been going on for two seasons and seems like it continue captivates us for yet another season.

Blooming Lady, which is loved by all demographics in our country, is also one of the important guests of this month. This issue features exclusive interviews with the producer and leading actors of the heartwarming series *Blooming Lady*. Produced by MF Yapım, a pioneer in adapting Korean dramas for Turkish audiences, producer Asena Bülbüloğlu shares her selection process for these captivating series.

Ebru Atasav Tahrancı, the CEO of Acunmedya, renowned for its productions such as *Survivor*, *MasterChef*, and *The Voice*, provided insights into the company's ongoing development of new formats. Additionally, in our conversation with Can Okan, the founder of Inter Medya, we delved into the significant milestone of Türkiye's emergence as the world's leading content exporter, following the USA and the UK.

Oya Doğan, emphasizing people's desire to watch hopeful content nowadays, discusses in her article the necessity for change within psychological dramas in this new issue. You should also take a look at the informative article by Burak Sakar, who compiles the most highly-rated series in Türkiye in recent years.

Allow me to remind you that you can stay updated on all the latest developments in both the Turkish and global content markets by visiting episodedergi.com. With that, I leave you to delve into our latest edition.

Enjoy...

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The strongest asset of Turkish series has returned to the screen: Powerful Women

THE PSYCHOLOGICAL DRAMA GENRE, WHICH ONCE DOMINATED THE SCREENS, HAD TO BE REPLACED BY OTHER PRODUCTIONS OVER TIME. WITH WARS, ECONOMIC CRISES, POLITICAL ISSUES, AND NATURAL DISASTERS ENGULFING THIS CENTURY, AUDIENCE RATINGS INDICATE THAT PEOPLE SEEK STORIES OF HOPE AND EMPOWERMENT FEATURING WOMEN DISCOVERING THEIR OWN STRENGTH.

OYA DOĞAN
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Turkish television has been saturated with dark narratives for quite some time. The focus on pain, tears, trauma, violence, revenge, toxic relationships, lack of love, verbal and physical violence was raining down on us like a downpour. While we are getting drenched in these, the emphasis on “Based on a true story” adds a layer of unwelcome realism.

As the characters of the series lose their mental health, the audience is not left out and start empathising. The portrayal of female strength often gets muddled, blurring the lines between true empowerment and dependence on men. While many viewers found the situation increasingly vexing, a TV channel seemed to fulfill this audience demand three months ago.

***I AM MOTHER* CAME FROM A FAMILIAR PLACE**

The arrival of Karsu on the screen in *I Am Mother* carries a symbolic weight. Her name, meaning “snow water” in Turkish, hints at a thawing of a frozen situation. Perhaps it’s a sign of hope for better days to come, mirroring the lead actress’s name “Spring” from *Blooming Lady*. Karsu came to the screen from the most familiar place, as a woman who was deceived.

As for the plot; Karsu marries Reha, who is older than her and offers a way out of a stifling childhood home and moves to Adana. Initially, motherhood brings joy, especially with the birth of Tilsim. Moreover, her husband Reha is so selfish that becoming a mother is like salvation for her in order to survive in that house. After Tilsim, Karsu gives birth to Kuzey and finally Selin comes into the family... They continue their life as a wealthy family in Adana.

However, the arrival of Selin exacerbates Kuzey's jealousy, wearing down Karsu... Her husband Reha, on the other hand, does not want to listen to his child and only concerned with his sleep. Karsu asks her mother Filiz, a beauty enthusiast whom she does not trust at all, to take Kuzey to Istanbul. Filiz loses Kuzey on the way out of Adana and this rich family, which looks happy from the outside, starts to fall apart.

RESORTED TO PHYSICAL VIOLENCE

Karsu's relentless search for Kuzey spans three years. During this time Reha starts cheating on Karsu with her best friend. Reha's selfishness gets so out of hand that Reha even says, "Why don't you take care of me and look for our missing son!" When Karsu finds her son Kuzey on her own, she catches her husband Reha kissing his best friend.

After that moment, she takes her three children and leaves Adana. He resorts to verbal abuse in an attempt to control Karsu. Failing that, he employs financial violence, effectively cutting her off from their affluent lifestyle. Karsu, who has never worked in her life and has no income other than her husband's credit cards, ends up in Istanbul with her three children, with no money... She is forced to move in with her mother Filiz, whom she has not been in touch with since she lost her son.

THE STRONGEST ASSET OF TURKISH TV SERIES

Then begins the story of Karsu, who became a strong woman with a man's surname and money, becoming stronger just be-

cause she is Karsu. Karsu works as a cleaner or a shopping assistant. But she finds a way to survive with her children. Moreover, she survives by resisting her ex-husband who is physically violent against her.

The works in which women notice and, most importantly, accept their own strength are the strongest asset of Turkish TV series. The woman, who does not have an idea about herself at the beginning, turns into someone completely different as she realises the strength within her. A woman who manages to be both strong and compassionate, becomes a source of inspiration all over the world.

Karsu is one of those figures! She has just met herself and every episode she welcomes the woman that she is by saying, "Nice to meet you, Karsu". We enjoy watching a woman stand up to all difficulties but maintain her motherly compassion.

Karsu appeared on the screen and immediately made her influence felt. The character of Meryem, whom we watched in the *Red Roses*.



Meryem is a very strong character who was married off into a cult at a young age, became a mother before the age of 18, and thought her daughter was dead. She tries to find ways to prevent her intelligent daughter from living the same fate, even trying to smuggle her daughter out of the country. An outsider might see her as weak, but her real strength lies in her ability to stand up to all the hardships, the religious structure, and the narrow-minded people. That's why the audience welcomed this strong woman on screen, saying "Welcome, you are a blessing." And the ratings showed it.

BAHAR'S DISTINCTIVE SIGN

Strong women have a domino effect. After these two strong women, this time *Blooming Lady* came to the screen. She didn't bend or break but came straight. The series started airing on a Tuesday evening and the next morning everyone was talking about *Blooming Lady*. The ratings had already reached double digits in the second episode... Its rivals easily gave up the top spot to *Blooming Lady*...

What was Bahar's distinguishing feature? First of all, it was the actress. Demet Evgar is undeniably one of the best actresses in Türkiye. She has given amazing performances in both dra-

ma and comedy. And she is very good at playing comedy out of the most painful moments! That's why we are glued to the screen watching her in Bahar.

Bahar, despite having a medical degree, never practiced medicine due to becoming a mother after graduation. She is very fond of her children and takes on most household responsibilities, shouldering a burden that her husband Timur and her mother-in-law does not share.

A successful surgeon, Timur remains emotionally distant, even sleeping in a separate room. Financially dependent on him, Bahar resorts to forced optimism, using a facade of positivity to cope with her circumstances. Until one day she faints and has to be hospitalised.

BROUGHT DEEP HAPPINESS TO THE WOMEN

Bahar's life crumbles when she's diagnosed with liver failure and needs





a transplant urgently. Despite being a successful surgeon, her husband Timur prioritizes his lover Rengin, who works at the same hospital as him, and refuses to get Bahar treated there. Shockingly, tests reveal Timur as the only compatible donor, but he rejects saving his wife, even ignoring their children's pleas. Thankfully, a stranger becomes Bahar's savior. This brush with death shatters Bahar's facade of forced optimism. Reclaiming her life, she throws herself into studying to become a doctor again. She sheds her role as a domestic servant, treating herself to designer clothes and luxuries she always denied herself, using Timur's credit card as a form of payback for years of unpaid emotional labor. When Timur confronts her, Bahar asserts her worth, reminding him of her years of selfless service and demanding compensation for her sacrifices.

WE WATCH WITH A SMILE ON

Despite a smile plastered on her face, Bahar wasn't content. She pursued and secured a position as an assistant doc-

tor at her husband's very hospital. This brought Bahar, her husband Timur, his mistress Rengin, their son Aziz Uras, and Bahar's doctor Evren under one roof. The quiet, seemingly docile Bahar sent a clear message – she would thrive there too. Remarkably, this story unfolded without violence, displays of toxic masculinity, or melodramatic tears. Instead, we watched, smiles gracing our faces, as a woman rose to fight through her pain. Even the exploration of motherhood's complexities brought us to tears, all without resorting to emotional manipulation.

TURKISH TV SERIES GAVE INSPIRATION

The new season of *Blooming Lady* offers a powerful message of hope, and its success reflects a larger trend in Turkish television. Turkish dramas have become a global phenomenon being the 3rd country exporting TV series worldwide. A major reason for this is their portrayal of strong women.

Initially, these shows presented strength in a way that could be masculine. Over time, however, they've evolved to depict a more nuanced strength that is both powerful and compassionate. This resonates deeply with audiences, especially women, who see characters like Karsu, Bahar, and Meryem as inspiring figures overcoming adversity. Hopefully, these characters will continue to empower women to rise above their challenges and discover their own inner strength.

WIDELY VIEWED, DEEPLY ADMIRED: ONE LOVE

By OBEN BUDAK

The first episode of the series *One Love* was aired in Türkiye on October 28, 2022. From its debut, it became one of the most watched and talked-about series in the country. It has influenced society and created a special bond between viewers and each character in the series.

One Love continues its success in its second season, and viewers in Türkiye are already anticipating news of a third season.

Starting with the sudden marriage of the children of two different families who fall in love, the series focuses on the forced unity, differences, and conflicts between a conservative family and a secular family due to this marriage. The series does not rely on one or two main characters; the stories of individuals from both families evolve as the episodes unfold.

Produced by Gold Yapım, *One Love* is broadcasted on Show TV and is represented globally by Global Agency.

We spoke with the actors of the series, each of whom has become a phenomenon, about the series, which will be introduced to industry professionals and journalists from around the world with an important press conference and event at MIPTV. Barış Kılıç, Sibel Taşçıoğlu, Müjde Uzman, Ceren Karakoç, Sıla Türkoğlu, and Doğukan Güngör answered Episode's questions.



BARIŞ KILIÇ: ‘What I noticed in Content Americas’ speech was that people recognised all the characters by their names’

One Love has consistently ranked among the top 3 most viewed and discussed TV series in Türkiye for the past two seasons. How do you perceive the character Ömer and the series **One Love** within the context of your career, and what significance does it hold for you?

I can say that the character of Ömer is the project I am at the best point of my career. It is also an honour for me to take part in such a meaningful project. Since it is a series that can give the audience a very good emotional flow, my motivation is very high.

Ömer has made significant changes in his life in the new season, and he is experiencing things he has never experienced before. How do you think this change is affecting Ömer?

Ömer is a character who can reveal the human side of everyone. He shows us that people can make mistakes, have ups and downs, and should not be afraid of trying. The audience can feel the power of love with Ömer.

One Love isn't like those works where two characters take center stage and side characters simply develop the plot. It shows us the characters' journeys, their dilemmas, and their decisions. This focus on a well-rounded cast makes the series so strong. What kind of experience is it for you to be part of such a talented group in a multi-character story?

First of all, as you mentioned, the cast was chosen very well. When everyone is professional, you feel safe. The script, directors, and actors are in harmony... Everyone shares the same goal; do their job in the best way possible. When there is such a discipline, success seems inevitable.

The series' international sales are also thriving. Following your speech about **One Love** at Content Americas, there's an important event coming up at MIPTV. How are you feeling about MIPTV? Also, what were the most interesting comments you've received about **One Love** from international audiences?

We encountered an incredible interest abroad. Latin Americans are eagerly awaiting the revelations of all the characters. What I noticed in Content Americas' speech was that they recognised all the characters by their names and were very familiar with the scenes in the series. They were even curious about how we received reactions on the street. In other words, they are as interested and excited as we are!

In its first season, One Love tackled the contrasting worldviews of two families, exploring their interactions and the characters' reactions to unfolding events. It was the first time we saw the issues in Turkish society so openly in a TV series. Do you think the first season was challenging for audiences abroad in this respect?

One Love may seem like a secular-modern clash, but I don't think it is challenging for the audience at all. Similar culture clashes occur in all countries of the world because of their beliefs. **One Love** does not only reflect the difference in culture. It is also a production where people can experience strong confrontations, understand how important the family structure is, understand the importance of empathy and the power of love, and find themselves while spending their time.



SILA TÜRKÖĞLU: ‘It can be an interesting adventure for the audience abroad to watch the lives of different cultures’

One Love has consistently ranked among the top 3 most viewed and discussed TV series in Türkiye for the past two seasons. How do you perceive the character Doğa and the series *One Love* within the context of your career, and what significance does it hold for you?

First of all, it became a very important awareness for me to learn that people can be together within the framework of respect without discriminating based on their opinions and ways of life. Inevitably, our prejudices can come into play at some points. During this time, being a part of *One Love* helped me to overcome my prejudices. I can say that it was a very good “starting point” in my career.

Doğa fell in love, got married into a family from a culture she did not know, and had to live in the same house with them. She became a mother, took a break from school, and was cheated on. How do you think all of these experiences affect Doğa? How would you describe the changes in Doğa over two seasons?

Our meeting with Doğa actually started right at the point where she stepped out of her comfort zone. We are all confused when we go out of what we are used to. However, it is during these moments of confusion that we undergo change and transformation, for better or for worse. I think Doğa has always changed and transformed in this process. Mother Doğa replaced Doğa in love. There were points where she discovered her inner strength, but there were also points where she failed to learn from all the things she went through. Until she learns a lesson, she will be stuck in a cycle. I am also curious about the next changes.

One Love isn’t like those works where two characters take center stage and side characters simply develop the plot. It shows us the characters’ journeys, their dilemmas, and their decisions. This focus on a well-rounded cast makes the series so strong. What kind of experience is it for you to be part of such a talented group in a multi-character story?

Watching different character stories is something that does not suffocate the audience and allows everyone to find a piece of themselves. In addition, I think it is a situation that reduces the stress and lightens the responsibility behind the work to some extent.

The series’ international sales are also thriving. There’s an important event coming up at MIPTV. How are you feeling about MIPTV? Also, what were the most interesting comments you’ve received about *One Love* from international audiences?

It is tremendous that your work is making so much noise and feeling fulfilled by it. I am proud and excited to be a part of it.

In its first season, *One Love* tackled the contrasting worldviews of two families, exploring their interactions and the characters’ reactions to unfolding events. It was the first time we saw the issues in Turkish society so openly in a TV series. Do you think the first season was challenging for audiences abroad in this respect?

Even though I live in Türkiye, from time to time I have been surprised and learned about the differences. It can be an interesting adventure for the audience abroad to watch the lives of different cultures.



DOĞUKAN GÜNGÖR: “The character of Fatih made me look at a character I had never played before with different eyes”

One Love has consistently ranked among the top 3 most viewed and discussed TV series in Türkiye for the past two seasons. How do you perceive the character Fatih and the series **One Love** within the context of your career, and what significance does it hold for you?

Yes, as you said, it became a project that attracted a lot of attention. One of the most important motivations for many actors and performers is to see their work in demand; in this sense, we are very happy and it motivates us. **One Love** was a turning point in my career. The character of Fatih made me look at a character I had never played before with different eyes.

Fatih is the only character who was criticized by almost all the viewers in the first season. Due to the great influence of his family and of course his own mistakes, his marriage was always in crisis. In the second season, he decides to create a different life for himself. How do you think all this affects Fatih? How would you describe Fatih’s changes in terms of the way he changed in the two seasons?

Time changes everything and everyone. It was actually a subject I experienced with my own father - marriage. I grew up observing the differences between his first and second marriage. You don’t make the same mistakes in your second marriage that you did in your first. In my opinion, life is about experiences and learning lessons from those experiences. I think Fatih’s intense love for the person he was with and his way of living it so deeply accelerated their separation at some point. Because living some things to an excessive degree also brings about sudden endings.

One Love isn’t like those works where two characters take center stage and side characters simply develop the plot. It shows us the characters’ journeys, their dilemmas, and their decisions. This focus on a well-rounded cast makes the series so strong. What kind of experience is it for you to be part of such a talented group in a multi-character story?

It’s great. I love all my co-workers dearly and I feel lucky to be working with them.

The series’ international sales are also thriving. There’s an important event coming up at MIPTV. How are you feeling about MIPTV? Also, what were the most interesting comments you’ve received about **One Love from international audiences?**

It is very pleasing that the series has attracted attention globally. I think MIPTV is also an important bridge at this point.

In its first season, **One Love tackled the contrasting world-views of two families, exploring their interactions and the characters’ reactions to unfolding events. It was the first time we saw the issues in Turkish society so openly in a TV series. Do you think the first season was challenging for audiences abroad in this respect?**

No, we can also exemplify the conservative-secular distinction between other opposing poles somewhere else in the world. If we can convey the idea of having different races, having completely different ideologies, but being able to meet in an intersection set within these differences and accepting each other with our colors, then I guess I did my job right as an actor.



SİBEL TAŞÇIOĞLU: ‘It’s not a work where a single person is the star, but each character is the star of their own story’

***One Love* has consistently ranked among the top 3 most viewed and discussed TV series in Türkiye for the past two seasons. How do you perceive the character Pembe and the series *One Love* within the context of your career, and what significance does it hold for you?**

One Love is a very special series that has been appreciated by the audience for two seasons. It is important that it attracts so much attention and appreciation because it is based on a social reality. It is also important for me because it is different from the characters I have played before. Therefore, it will always have a special place in my career and in my heart.

Pembe is a woman who has devoted her whole life to her children and her husband, so she wants to control their lives. She also has serious prejudices against those who are not like her. However, she is also struggles with her marriage in season 2. How would you describe Pembe in the two seasons in terms of the ways she changes?

Pembe is a woman who always tries to keep her family together. This season, despite all her efforts, she is going through a difficult test as the family unity begins to disintegrate. The problems she had to face compared to last season put her in a completely different mood and struggle.

***One Love* isn’t like those works where two characters take center stage and side characters simply develop the plot. It shows us the characters’ journeys, their dilemmas, and their decisions. This focus on a well-rounded cast makes the series so strong. What kind of experience**

is it for you to be part of such a talented group in a multi-character story?

Yes, it really is. It’s not a work where a single person is the star, but each character is the star of their own story. Of course, such works are now appreciated by the audience. I have acted in works with such a strong cast before and I wish to always be in such productions.

The series’ international sales are also thriving. There’s an important event coming up at MIPTV. How are you feeling about MIPTV? Also, what were the most interesting comments you’ve received about *One Love* from international audiences?

The appreciation of Turkish TV series abroad has increased a lot recently. This makes us all proud. It also makes us happy that our series is also appreciated. I receive many messages on social media. In general, the common feature of all of them is that they tell their own stories by saying “The same thing happened to me”.

In its first season, *One Love* tackled the contrasting world-views of two families, exploring their interactions and the characters’ reactions to unfolding events. It was the first time we saw the issues in Turkish society so openly in a TV series. Do you think the first season was challenging for audiences abroad in this respect?

Every society has different family structures. In every country of the world, these differences emerge especially during the marriage of young people. I am sure that audiences abroad will find many things that they can empathize with from themselves and their society while watching the series.



MÜJDE UZMAN: ‘Fostering unity in this complicated world we live in is the thing that makes me the happiest’

One Love has consistently ranked among the top 3 most viewed and discussed TV series in Türkiye for the past two seasons. How do you perceive the character Alev and the series One Love within the context of your career, and what significance does it hold for you?

Alev is very, very special to me. Because for the first time, she is funny and witty, unlike the characters that have come to me so far. I have incredible fun portraying her. Thanks to her, the viewers were able to see my humorous side, which was only known in my close circle.

Since the second season began, Alev has been at the center of a whirlwind of change. How would you describe Alev’s transformation over these two seasons?

Alev was really loved, thanks to our screenwriters. In the first season, we mostly saw Alev’s crazy, cheerful, reckless side, but also consistent and determined when necessary. In the second season, as the story progressed, we started to see more of her inner world, and as a result of the events in the family, her resentments, her child spirit, and what she did not reflect to the outside were revealed. We are now witnessing her more emotional, more unstable, darker sides.

One Love isn’t like those works where two characters take center stage and side characters simply develop the plot. It shows us the characters’ journeys, their dilemmas, and their decisions. This focus on a well-rounded cast makes the series so strong. What kind of experience is it for you to be part of such a talented group in a multi-character story?

Simply marvellous. We always talk about this among ourselves as actors. Not only because we couldn’t think of any other actors who were chosen for each character, but also because everyone is the lead and everyone has a story. It is absolutely a very enjoyable situation for the audience and for us.

The series’ international sales are also thriving. There’s an important event coming up at MIPTV. How are you feeling about MIPTV? Also, what were the most interesting comments you’ve received about One Love from international audiences?

We are watched from many parts of the world, which is very honoring in itself. Despite the 10 hour difference, there are people who gather at midnight to watch it at the same time it is aired in Türkiye, or people who watch it on airplanes, in between their work, during breaks. It is a very happy and impressive thing.

In its first season, One Love tackled the contrasting worldviews of two families, exploring their interactions and the characters’ reactions to unfolding events. It was the first time we saw the issues in Turkish society so openly in a TV series. Do you think the first season was challenging for audiences abroad in this respect?

If you had asked me before I saw the reactions, I would have said yes, it would be difficult. But now I see that despite foreign languages and completely different cultures, we have been understood and somehow we have been able to touch everyone’s inner world. Believe me, this makes me very emotional. Fostering unity in this complicated world we live in is the thing that makes me the happiest.



CEREN KARAKOÇ: ‘Although the subjects and events are different, the emotions are the same everywhere in the world’

One Love has consistently ranked among the top 3 most viewed and discussed TV series in Türkiye for the past two seasons. How do you perceive the character Nursema and the series *One Love* within the context of your career, and what significance does it hold for you?

One Love is a very special and meaningful project for me. It is very different from the series made so far both in terms of the subject it deals with and my career. The character of Nursema is a character who explains that every woman is a strong individual, regardless of her thoughts and lifestyle, and that it is important to always survive. Of course, *One Love* and Nursema will always be special for me as it is a turning point in my career.

In the first season, Nursema emerged as a powerful symbol of womanhood in Türkiye. Having cheated death, she defied societal expectations and carved her own unique path. This season, we see her further empowered as she starts working alongside Umut. How would you describe Nursema’s evolution across these two seasons?

While Nursema was a harsh, stereotypical, and traditional character in the first season, her experiences and her feelings for Umut led her to make an inner revolution. Starting to work, going against her family, and marrying Umut meant a huge change in her life. As she meets different people and touches their lives, she can take new paths. Nursema realises that change is possible for everyone and she is still changing and will change. :) Because she is a good person. :)

One Love isn’t like those works where two characters take center stage and side characters simply develop the plot. It shows us the characters’ journeys, their dilemmas, and their decisions. This focus on a well-rounded cast makes the series so strong. What kind of

experience is it for you to be part of such a talented group in a multi-character story?

Yes, in *One Love*, each character is very deep and the story of each character is very strong. It is a series that does not revolve around a single story, living like real life, where strong emotions and contrasting characters come together and everyone has a connection with each other. Our cast consists of very successful and strong actors, it gives me great pleasure to play with all of them. We are looking forward to the wonderful stories of our screenwriter Melis Civelek and Zeynep Gür every week. :)

The series’ international sales are also thriving. There’s an important event coming up at MIPTV. How are you feeling about MIPTV? Also, what were the most interesting comments you’ve received about *One Love* from international audiences?

I am already very excited about the event at MIPTV, I think it will be great. :) Yes, every week I receive very nice comments about our series from abroad. I went to Paris in January for another event, I observed that we had a lot of our audience there while walking on the street. I liked it very much when they showed their love, chatted with me, and asked for spoilers. :)

In its first season, *One Love* tackled the contrasting world-views of two families, exploring their interactions and the characters’ reactions to unfolding events. It was the first time we saw the issues in Turkish society so openly in a TV series. Do you think the first season was challenging for audiences abroad in this respect?

Although the subjects and events are different, the emotions are the same everywhere in the world. The clash of different ideas, the criticism of different races, and the difficulties experienced by women exist and will continue to exist all over the world. *One Love* is so successful because it is a brave project. And our audiences abroad will find very deep and close traces of their own lives while watching a completely different world.



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TURKISH DRAMA ‘STREET BIRDS’ PREMIERES IN ECUADOR AND PANAMA

After two successful seasons, ATV’s hit series *Street Birds* embarks on a new adventure in Panama and Ecuador.

The Latin American journey of the series has begun on March 21st at Ecuador’s TC Television kicks things off by airing the first season. Meanwhile, Panama’s TVN will air both seasons of the series starting from March 24th in prime time.

Both channels will broadcast the show under the same title, *Almas de Fuego* which translates as *Souls of Fire*.

Street Birds, starring İlayda Alişan, Hande Soral, Burak Tozkoparan, Görkem Sevindik, and Erdem Şanlı, follows five friends who take in an abandoned baby. Their lives take a dramatic turn when a dangerous man discovers the child, leading to a tragic accident involving a woman searching for it.



SORGU ODASI: CAST, PLOT AND EVERYTHING WE KNOW SO FAR

The upcoming crime drama, *Sorgu Odası* (Interrogation Room), starring Hazal Kaya and Çağlar Ertuğrul, is scheduled to begin filming in late March.

Directed by Deniz Yorulmazer, the series’ screenplay is written by Nuray Uslu and Milay Ezengin. Promising a gripping narrative, the series delves into the world of detectives and their pursuit of criminals.

Melisa Döngel will take on the role of Güven, while Kubilay Tunçer will portray Hayati Manoğlu. Boncuk Yılmaz, Hazal Kaya, and Melisa Döngel will play three sisters named Selim, Cihan, and Güven. Lastly, the talented young actor Oktay Çubuk has been added to the cast.

The 10-episode series will be produced by Karga7 Pictures for TOD, the digital broadcasting platform of beIN CONNECT.

MISTCO ANNOUNCES THE SALE OF ‘BAHAR’ TO SPAIN



Bahar, a daily drama produced by MISTCO and US YAPIM, was recently sold to Spain. The 114-episode drama premiered March 19th, at Spain’s biggest media group Mediaset’s channel, Divinity.

The series is about the story of a young girl who is struggling to keep the goodness inside despite all the darkness around her. After witnessing the murder of her father, she is trying to prove that Aysun (her stepmother) committed the murder. On the other hand, the love between Bahar and Demir who met just days before the murder grows day by day but becomes even more impossible since Aysun is obsessively attached to Demir and determined to win Demir at any cost.

“Spain is a strategic country for us and our stories are being told in Spain for a few years. We believe that the series will be very well received by these audiences,” comments Ayşegül Tüzün, Managing Director of MISTCO.

KEREM BÜRSİN'S NEW CO-STAR: DEVRİM ÖZKAN

Kerem Bürsin, fresh off signing with Ay Yapım, diving into his new film, a romantic drama *Mavi Mağara* (Blue Cave).

Bürsin continues pre-production for his highly anticipated new project titled *Mavi Mağara*. Devrim Özkan has been in talks to star with the famous actor in the upcoming film. Özkan, currently under a four-year contract with Ay Yapım, has reportedly accepted the role.

Bürsin also wrote the script and co-produced the film alongside director Altan Dönmez. This follows the launch of his production company, Braveborn Film, with Kemal Çömelek.

The shooting of the film which was supposed to start last week, has been postponed due to Kerem Bürsin catching the flu. The filming will commence at a later date and will continue in Istanbul and Kaş.



'GOLDEN BOY' CONTINUES WITH ITS 3RD SEASON

The highly successful series *Golden Boy* starring Afra Saraçoğlu and Mert Ramazan Demir, will proceed with its third season. It was unknown whether the OGM Pictures production would continue in the next season. However, recent reports confirm that the series will indeed continue, owing to its significant international sales.

Golden Boy produced by OGM Pictures and distributed globally by Ecco Rights is written by Mehmet Barış Günger.



FINALE ANNOUNCEMENTS FOR 'LOST IN LOVE' AND 'ÖMER'

As the season nears its end, the final dates for several series are being revealed. It's now confirmed that both *Lost in Love* and *Ömer* will end with their respective final episodes.

Lost in Love starred Uraz Kaygıaroğlu, Cemre Baysel, and Asude Kalebek in leading roles and was directed by Nadim Güç. The series will wrap up with its 26th episode.

Similarly, discussions indicate that *Ömer*, featuring Gökçe Bahadır, Selahattin Paşalı, Merve Dizdar, and Barış Falay, will also come to an end. The series, aired on Star TV, is speculated to conclude with its 54th episode scheduled for May 6th.

Blooming Lady takes Türkiye by storm!

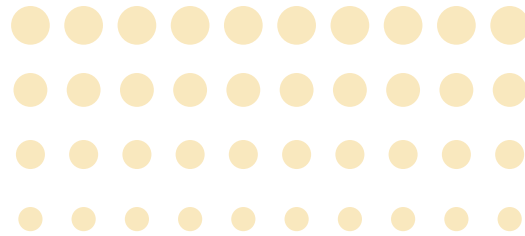
By YOLDAŞ ÖZDEMİR

In Türkiye, *Blooming Lady* has been the topic of conversation among millions of individuals from various age groups and educational backgrounds in recent weeks. Airing on Show TV, *Blooming Lady* is an adaptation of the Korean series *Dr. Cha*. The series is produced by MF Yapım, the same production company renowned for hits like *A Miracle* and *Love is in the Air*.

Bahar, who married at a young age and became a mother, devotes herself to her family. After experiencing a tragic illness, she returns to her career as a doctor. She starts working as an intern MD at the hospital, but faces challenges both within her family and at work. Despite all the difficulties, Bahar is determined to build a new life with love and hope.

Currently, Bahar is the most-watched series in all categories in Türkiye, and it's also the most talked-about series on social media and in daily life. We spoke with the producer of the series, Asena Bülbüloğlu, and the lead actors Demet Evgar, Buğra Gülsoy, and Mehmet Yılmaz Ak about *Blooming Lady*.





ASENA BÜLBÜLOĞLU

MF Yapım is the first company in Türkiye to adapt Korean dramas, and you've achieved great success with your adaptations. Before delving into *Blooming Lady*, could you shed some light on how you select these dramas, and how the process unfolds internally? We'd like to discuss a bit about the selection and adaptation of Korean dramas.

Before I joined MF, the company had already successfully adapted various formats. When I came on board, it took me some time to become familiar with the concept of format, as it was my first encounter with it. I had to first strengthen my own knowledge to understand what a proper adaptation entails. Then, I embraced this idea and began the process of adaptation.

At MF, my father Faruk Bayhan, with his years of experience, truly excels in selecting the right formats. Before informing us, he meticulously watches all of them. He conducts a very detailed process. Then, together with our creative team, we decide on the format we want to work on, based on the needs of the channel and the current TV prototypes. When selecting a format, I deeply reflect on where its heart lies, where it resonates with the audience emotionally; I contemplate what I can add to it and what kind of world I envision while producing it. If a particular actor comes to mind while watching a format, it becomes even more exciting for me. My creative team and I then start discussing the format. We talk about it for a long time, discussing similar stories. This process becomes our deliberation period. It's a phase I consider to be very crucial. I should also mention that we haven't exclusively adapted Korean formats; we've also adapted Japanese and British series.

Another important aspect is the ratings in the countries where they were aired, which also serve as an important indicator for us.

Could you talk about the adaptation process of *Blooming Lady*? Why did you choose this project? What observations did you have about the audience before making this decision?

I stumbled upon *Dr. Cha* on Netflix one weekend and I enjoyed it while watching. When I came to the office, I found my father equally excited. He had watched it too and even suggested immediately asking Aslı (our format manager) about acquiring the rights for the company. *Blooming Lady* quickly became a shared excitement for us both. I really loved its energy when I watched it. One sentence particularly struck me. The narrative of a woman's awakening was incredibly appealing. Each episode left me wanting to watch the next, which is a crucial feeling when it comes to selecting a format. I have no doubt that projects that excite me will also excite the audience. My only concern and stress are whether we can bring this format to life as I envision.



I believe that every promising content is valuable for the audience. I had a similar feeling with *A Miracle* as well.

What is the personal impact of *Blooming Lady* on you? Will it change anything for you professionally going forward? What do you think the audience is trying to convey to industry professionals with this level of interest?

For me, the significance of *Blooming Lady* lies in being able to represent the voice of all women in the country as a female producer. Being able to offer them hope brings me great joy. Every message, comment I read, and congratulations I receive excites me tremendously. I take pride in everyone involved in this project because we've loved it from the start. *Blooming Lady* has resonated incredibly well with the audience in terms of its narrative tone. I hear this from everyone. However, I'm not a producer who enjoys sticking to the same type of projects. I believe I am a good observer and capable of identifying the needs of society and selecting projects accordingly. I also emphasize the importance of crafting its world as envisioned with my team. I'm sure that in the upcoming period, we'll see more series like *Blooming Lady* on Turkish television. But during that time, I'll probably be pursuing a different quest. Because I am confident that with the right approach, even a very depressing story can be appealing to the audience.

What are your expectations for international sales of *Blooming Lady*?

I am very confident that *Blooming Lady* will be loved internationally as well. It's a universally appealing content. We have already started receiving positive feedback regarding our sales.

One genre you're very successful in is romantic comedies. You've produced romantic comedies that are widely watched both in Türkiye and internationally, often known for excellent casting of couples. What are the distinguishing features of this genre, in your opinion? We'd love to hear a bit from you.

Romantic comedy has certain formulas. I don't want to share too much about them here. It's a secret formula. But to make this formula work really well, you need to achieve great chemistry between the lead roles. If you're lucky, it's actually one of my favorite genres to work in. During editing, they often catch me with a big smile on my face while watching the scenes. I love telling stories of love.

How does the inner workings of MF operate? Are there specific themes/stories you seek out, and does the drama team develop projects based on these themes? Or do you already have a collection of projects within your archive and decide on the appropriate timing?

MF is like the warm home of a close-knit family. It's actually a very small structure. But I think its greatness comes from there. We work on every project with great care and sincerity, as if it were our new baby. My office door is never closed, and

anyone can come in at any time. I also love going to other rooms and chat about our upcoming projects.

At the forefront, we have my father, Faruk Bayhan, an experienced figure in the industry, who has strong gut feeling about projects. He suggests formats he likes to us, and sometimes, I come up with original works. For instance, this year, I will be working on an original story with Pinar Bulut. *Love is in the Air* was also an original story. For me, something I heard at the hairdresser could be the theme of our new project. I enjoy listening to people's stories. Once our theme is determined, I love our late afternoon tea chats. We start developing the project slowly, through conversations. When we feel like we're telling the story beautifully, we reach the point where we're ready to go.





DEMET EVGAR

Bahar is one of those women we've missed watching on TV. Despite facing various forms of bullying and pressure, she continues to persevere her hopeful outlook. Bahar's story goes beyond just resilience; it represents something much deeper. How would you describe Bahar and her world?

Bahar's world, or rather her history, divides into two parts. At the point where she forgets to live, ironically, the threat of losing her life becomes her wake-up call. And then she says, "No, I am the captain of my ship, and I am sailing it out to sea for myself." She experiences many difficulties in that open sea, but she also reaches calm waters. As she realizes her own "spring" her confidence and strength blossom. Without interpreting her age or status as a "label" and without accepting it, she fearlessly dives into life from scratch. And while doing so, she embraces those around her, approaching them from a protective, giving, and thoughtful standpoint; she actually uses the "language of love" that we often shout about, bringing spring for them too.

For the past few years, the main concept in TV series has been about troubled families, troubled characters, and heavy dramas. During this time, the world and the country's problems also intensified. It seemed like viewers needed a breath, but it wasn't being noticed. The success of *Blooming Lady* seems to have helped the industry understand the audience's expectations more clearly. Do you think *Blooming Lady* can change things in terms of TV series?

I believe it already has; in our industry, successful works that are embraced by the audience are quickly recognized as a "trend," and we see many works in different shades of the same genre. Bahar truly bloomed among the dominance of patriarchal-themed series. It's not just a "woman's work" in the traditional sense. Yes, there's a woman leading the way, but actually, life leads the way. In *Blooming Lady*, we see pure comedy, humor amidst tragedy, villainy, and healing. All of these elements are like branches of a tree, coming to life.



BUĞRA GÜLSOY

We see Bahar much more confident and free when she's with Evren. What can you say about the friendship between Bahar and Evren?

They have no walls or barriers against each other. Evren is like a guide for Bahar's heart. He leads Bahar away from being stuck in her own thoughts and logic towards her feelings and intuitions. He advocates that the decisions should be made with the heart rather than with the mind. Not only does Evren benefit Bahar, but Bahar will also benefit Evren; they will heal together. Their relationship, without fitting into certain patterns or labels, is based on the confidence gained from getting to know each other well, allowing them to take bolder steps against life.

Bahar is not the only reason for the conflict between Evren and Timur. Timur is a character who is fundamentally opposed to everything Evren believes in. It's also possible to say that Evren has chosen loneliness as a preference. What do you think about Evren's perspective on the world, his stance, and his loneliness?

We have created generations that fear loneliness. However, I believe it's important to understand that loneliness is not something to be afraid of, and in fact, being alone can be a valuable step in someone's self-discovery journey. Despite not being rooted in the concept of "family" in his past, Evren doesn't see this as a deficiency; it's just a tangle of emotions that need to be healed and resolved. While Timur is facing the test of desires of the materialistic world, Evren has already passed those tests long ago, his past experiences have transformed and developed him early in his life.

MEHMET YILMAZ AK

Almost everyone around us has found *Blooming Lady* very comforting. How did you feel when you first met *Blooming Lady*? How did Bahar and her world come across to you?

I felt very excited when I first read the script. The idea of being involved in this project made me feel great. I thought that the audience needed such a delicate narrative and such stories on TV. That's why I felt that Bahar would be good for all of us, and indeed, it turned out to be so.

The audience can't help but hate Timur; a character who cheats on his selfless wife, disregards her life-threatening illness, and mocks her journey of self-discovery. However, in some scenes, we feel that Timur also has emotions, occasionally hesitates, and questions himself. Timur cannot be simply labeled as a pure 'villain,' in my opinion. What are your opinions on this matter? Could we hear a bit about the character from you?

Describing a character as purely good or purely evil diminishes their complexity and reduces them to a stereotype. I believe the credibility of the character is lost when this happens. After all, no one can be purely good or purely evil. The actions and thoughts of a character can be described as bad, but we are not obliged to approve those actions, of course. The character doesn't need to resort to a justifiable reason for them either. On the contrary, being caught between these actions and emotions makes them more human. In this way, I leave Timur to face his own conscience. :)



Popular New Series in the Recent Years

BURAK SAKAR

Blooming Lady, starring Demet Evgar, Buğra Gülsoy and Mehmet Yılmaz Ak increased its' ratings by 4.60 points in its second episode and achieved the highest jump of the last three seasons. The series, which has made the biggest debut since the *Innocents*, continued its upward trajectory in both the third and fourth episodes, achieving the season's highest rating thus far.

The second-week bounce of the series provides an indicator road map, if not a definite one, for its future success. Historically, Turkish dramas with declining ratings after the second episode often face cancellation. In this statistic, the fact that the series start to advertise from the fourth episode and therefore start to lose ratings plays an important role. At the point of leapfrogging, *Innocents* holds the leadership of the last five seasons. Debuting on September 15, 2020, the series achieved a remarkable 6.37-point rating increase in its second episode. Despite an initial viewership of 4.0, it concluded its season as the runner-up with an impressive average rating of 13.03.

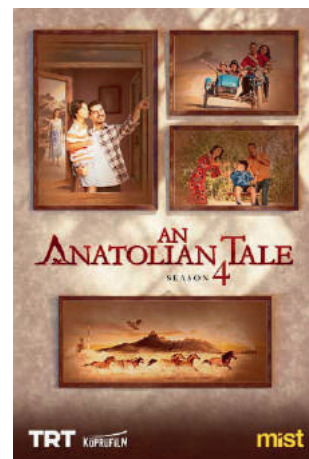


HIGHEST DEBUTING SERIES OF THE LAST 5 SEASONS

SERIES NAME	DEBUT DATE	RISE IN THE SECOND EPISODE
INNOCENTS	15 SEPTEMBER 2020	+6,37 POINTS
A MIRACLE	12 SEPTEMBER 2019	+6,31 POINTS
BLOOMING LADY	13 FEBRUARY 2024	+4,60 POINTS
THE SHADOW TEAM	7 MARCH 2021	+3,83 POINTS
LOVE IS IN THE AIR	8 JULY 2020	+3,48 POINTS
GOLDEN BOY	23 SEPTEMBER 2022	+3,45 POINTS
THE AMBASSADOR'S DAUGHTER	16 DECEMBER 2019	+3,17 POINTS
CHRYSLIS	8 APRIL 2021	+3,02 POINTS
RED ROSES	18 DECEMBER 2023	+2,56 POINTS
THE RED ROOM	4 SEPTEMBER 2020	+2,52 POINTS



In second place is the series ***A Miracle. A Miracle***, the series with the highest ratings in the last five seasons, it have achieved a remarkable 6.31-point jump in viewership during its second episode. Debuting with a strong rating of 8.53, the series surpassed the coveted 20-point mark in a short period. Notably, since the pandemic began, no other drama has experienced a second-episode increase exceeding four points. ***Blooming Lady*** has thus established a new record in this category with its impressive 4.60-point rise.



RECORD AFTER RECORD

The series ***The Brave*** emerged as a frontrunner in the first month of the 2023-2024 season, achieving a significant viewership increase of 2.17 points. Debuting with a rating of 2.78, the series impressed audiences by climbing to a 4.95 rating in its second episode. Roughly three months later, ***I Am Mother*** surpassed the previous record for the highest second-episode viewership jump. The series, which started its airing with a 4.50 rating, climbed to a 6.93 rating in its second episode. Two weeks later, ***Red Roses*** established a new milestone. Debuting with a commendable rating of 5.29, the series achieved a remarkable viewership increase of 2.56 points in its second episode, reaching a new high of 7.85. In addition, the series ***Secret of Pearls***, which held the season premiere record, increased its rating by about two points (+1.83 points) in the second episode.

Due to pandemic lockdowns inflating overall ratings, a more accurate comparison for current series' success might be those premiering after 2021. In this context, ***Golden Boy***, which debuted on September 23, 2022, stands out. It achieved the highest second-episode jump of the past two seasons, with an impressive

increase of 3.45 points. Building on this strong start, the series went on to become the most-watched of its season, boasting a remarkable average rating of 10.32

LIMITATIONS OF THE SUMMER SEASON

The second episode jumps can be a little more challenging for the series in the summer season. Television viewership typically declines overall in the summer, parallel with decrease in the number of series broadcast. For this reason, the highest increases observed in summer series are one point. However, ***Love is in the Air***, which premiered on July 8, 2020, stands out as the only summer series among the top 10 shows with the highest second-episode jumps in the last five seasons, achieving an impressive increase of 3.48 points.

In addition to the leap in the second episode, ***Blooming Lady*** continued its upward trend in the third and fourth episodes and reached the highest rating of the season on 5 March 2024. Other series like ***An Anatolian Tale***, ***One Love***, and ***Secret of Pearls*** also surpassed the coveted double-digit rating mark throughout the season.

HIGHEST RATED SERIES OF THE SEASON (SEPTEMBER 2023-MARCH 2024)

SERIES & EPISODE	AIRDATE	RISE IN THE SECOND EPISODE
BLOOMING LADY EP04	5 MARCH 2024	13,36 RATING
SECRET OF PEARLS EP03	8 FEBRUARY 2024	13,02 RATING
ONE LOVE EP44	22 DECEMBER 2023	12,29 RATING
AN ANATOLIAN TALE EP116	2 DECEMBER 2023	10,51 RATING
RED ROSES EP06	12 FEBRUARY 2024	9,44 RATING
GOLDEN BOY EP48	1 DECEMBER 2023	9,06 RATING
THE OTTOMAN EP140	13 DECEMBER 2023	8,26 RATING
FAMILY SECRETS EP72	19 NOVEMBER 2023	8,24 RATING
ÖMER EP38	8 JANUARY 2024	7,57 RATING
SALADIN: THE CONQUEROR OF JERUSALEM EP01	13 NOVEMBER 2023	7,36 RATING

EBRU ATASAV TAHRANCI, CEO, **ACUNMEDYA**

“We’re the Sole Entertainment & Reality Channel in the Face of Dramas”

By YAĞMUR ÇÖL



Aacunmedya, which produces different formats, also owns one of the most-watched TV channels in Türkiye, TV8 and the local digital streaming platform, Exxen. We conducted an interview with Ebru Atasav Tahrancı, CEO of Acunmedya, where we evaluated their activities in production, distribution, and broadcasting. Tahrancı emphasized their focus on developing new formats this year and mentioned their plans to unveil promising ideas they are currently working on at MIPTV.

Acunmedya owns both global and Turkish productions, along with TV8, one of the most-watched TV channels in Türkiye, and Exxen, the local digital platform. We would like to discuss all of them, but let's start with the production segment first. How many countries worldwide does Acunmedya currently produce content for, and which productions?

We are currently producing for 15 countries. We produce our format *Exatlon* as well as world-renowned formats including *Survivor*, *MasterChef*, *The Voice*, and many more.

Which countries/regions are Acunmedya's strongest, and with which works does it maintain its power in these countries/regions?

Mexico and Greece are the countries -and Telemundo we work directly with, we have a close relationship with the broadcaster we work with. For these channels, we produce numerous hours of prime-time programming. Germany will be now one of them, as we recently had an acquisition of 50 percent of Sport1. Our main vision of change its programming to a sports entertainment one together with our partners, so it will be also one of our leading countries.

Which countries/regions are the most watched by your productions? I believe Acunmedya possesses the most comprehensive data and information regarding global audience dynamics within the Turkish sector. As the manager of a global company, what are your observations about the audience dynamics



in countries? What are the common and unique characteristics of the audiences in the countries where your productions are broadcast? Finally, in which region/country do you think the audience is most similar to the Turkish audience?

For me, there is not such a huge difference in different countries, if you manage to build up a good story with good characters it's watched everywhere. I think the audience in Greece and Mexico are very similar to the Turkish audience, very sensitive, emotional, and connected to the story we are telling.

TV8 is one of the top 3 most watched TV channels in Türkiye, airing mostly competitions/formats, despite competing with strong series in prime time every day. To what do you attribute TV8's success in prime time with *MasterChef* and *Survivor*?

We are the only channel that has entertainment and reality formats against dramas, I think we succeeded in giving our audience a bit of difference and variety.

Turkish TV series are sold to more than 100 countries, watched, and loved. However, your programs are probably watched more than Turkish TV series in some countries. What are your plans for new formats? Do you intend to develop and introduce new formats globally in 2024?

This year we focus on developing new formats, we made this a priority to create, enhance, and establish new formats. We currently have promising ideas we're working on and hope to bring them to MIPTV.

Does Acunmedya open doors for Turkish TV series in the new markets/countries it enters with its content? In this sense, how are your relations with Turkish content producers or distributors?

Turkish dramas are already successful all around the world, but we believe even in some markets, especially ones that never had Turkish dramas, I believe it will also be a huge success as well. So, whichever country we produce for our goal is to introduce Turkish dramas as well. We are very close with all Turkish content producers and distributors. And we aim to work together in every territory we are present.

Does Acunmedya receive requests for series/film content for the countries where you produce formats from the TV channels they work with? Do you have any plans or targets for co-production series/films in different countries?

I cannot speak for movies, but dramas certainly. We will surely co-produce drama in the countries we are actively working with.

At 2023 Mipcom, you acquired the rights to BBC Studios' interesting format *1% Club*. When will the program be aired in Türkiye? Will you undertake the production in different countries other than Türkiye?

Yes, in a very short period, *1% Club* had great success in numerous countries. We hope to commence production during the new season of TV8 in Türkiye.

Exxen, one of Türkiye's local platforms, is also affiliated with Acunmedya. In the first years of Exxen, many different types of series were made. Crime, comedy, drama, etc. Are these series broadcast in different countries around the world? What kind of sales and editorial policies do you follow regarding Exxen content?

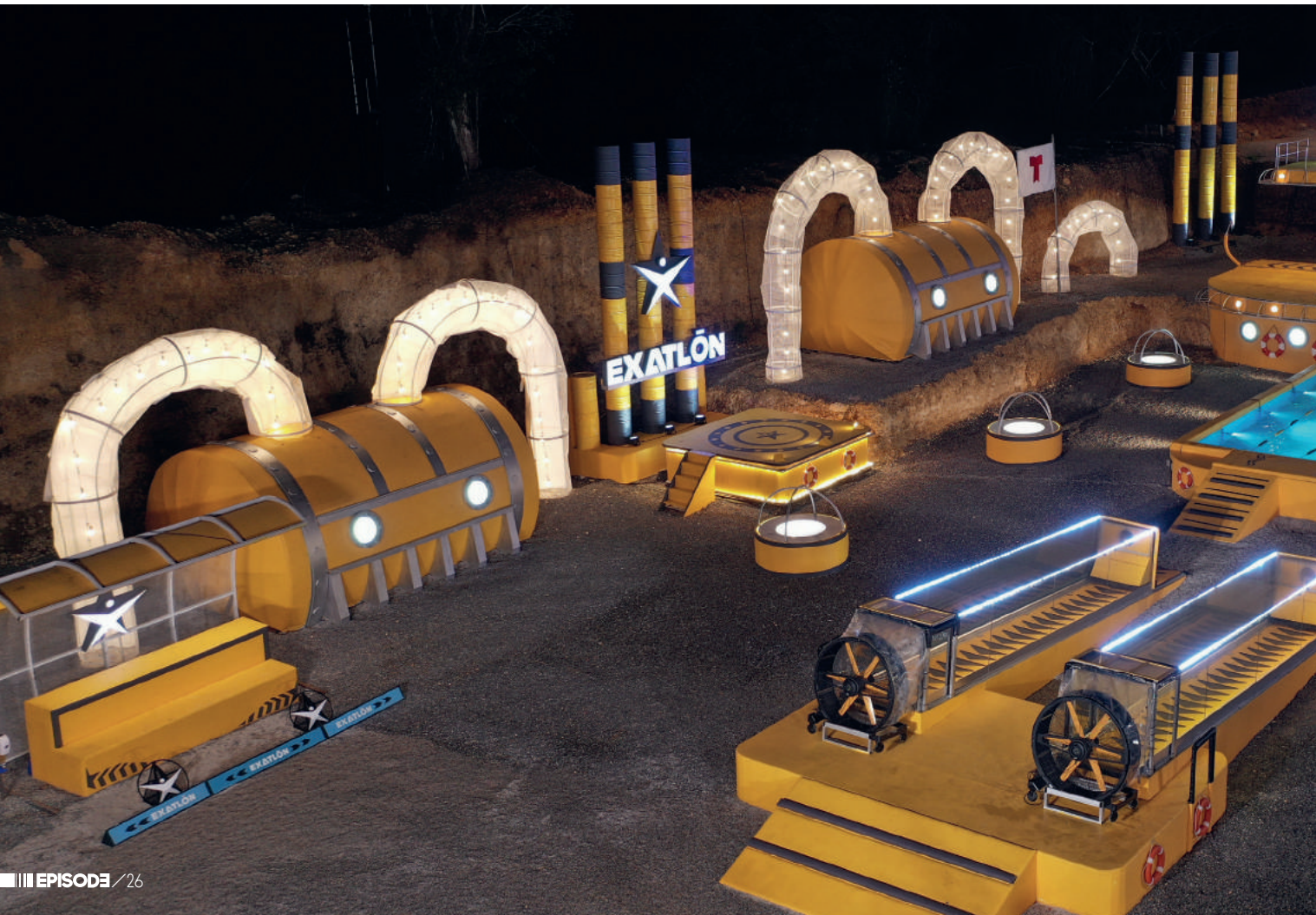
We have only comedy and reality shows as well as sports content on Exxen, we don't have an archive or library, and we don't have dramas. All the other platforms have countless options to offer from these genres, which is why we wanted to give something different to our subscribers.

As a next step, we have a plan to launch Exxen also in the countries where we have a presence and have an understanding of the audience and we plan to reach them with original content for these countries as well.

What can the Turkish audience expect from Exxen in 2024, apart from formats and programs? Are there any goals such as series, film production, and broadcasting of global content?

We will add new comedy series and new reality shows to our lineup and continue with an extensive selection of sports content for our sports subscribers.

As the manager of a production company that produces TV channels, digital platforms, and formats aired on TV channels in many countries around the world, we would like to get your predictions of TV. In the long term future, there will be many more stand-alone content producers, which create and continue to create diversity and freedom to reach their audiences wherever and whenever they want. In fact, it's already like this. However, I believe freedom will expand, evolve, and transform into forms that



we may not currently envision. In the end, the producers and content creators will have immersed freedom, and much more opportunity.

You are also bringing new people to the sector with Acunmedya Academy in Türkiye. We would like to ask you to tell us about the importance of Acunmedya Academy for Acunmedya, and also what do you think are the needs of the sector in terms of trained personnel in Türkiye?

There are numerous media schools in our country, and our paths cross with many new talents, we also collaborate and work with so multiple young people who have recently graduated from media schools. With Acunmedya Academy, we wanted to give a second chance and a platform to start with to the young talents who have a passion for content creation in any form.

I believe the sector needs more people with expertise and training in the verticals like light, and sound as well as increased know-how on storytelling, picture, and sound quality etc. Our universities have a more horizontal approach towards media, they teach some of everything.

But why don't we have a university specialized in training the students specifically about light design or specific areas of



sound design. We have people who educated themselves during their careers, but it would be a great start to focus on one area which is specialized training.

In the Dominican Republic, Acunmedya is not only shooting *Survivor*, which is aired in Türkiye but also its programmes aired in different countries. You have stated that you are working as a factory there, do you realise the Acunmedya Academy in Türkiye in the Dominican Republic as well?

That's definitely at the top of our to-do list. We are working to launch an Academy so that we can provide young people with education and assist them in building a career path. Soon we will have many talents from the Dominican Republic working with us, graduating from our Academy.

Are there any new markets or countries that you have just entered or will enter in 2024? What are Acunmedya's targets for 2024 in Türkiye and the world?

We just announced our partnership with Sport1 and we are very happy to combine sport's very strong existence in Sports1 in Germany for many years accompanied with our entertainment focus, I believe this partnership will lead to a great new variety of sports and entertainment channels for the German-speaking audience. Therefore, our priority this year is undoubtedly Sport1 in Germany, Austria, and Switzerland.



CAN OKAN, FOUNDER
AND CEO, **INTER MEDYA**

“There is an increasing demand for Turkish content worldwide”

By OBEN BUDAK



Can Okan, founder and CEO of Inter Medya, states that Türkiye is the world's leading content exporter after the USA and the UK and that the interest in Turkish TV series is increasing worldwide.

Explaining that Inter Medya license Turkish content to 160 countries, Can Okan said that they see themselves not only as a content distributor but also as a promoter of Turkish culture to the world.

Evaluating the interest in Turkish TV series in different geographies such as Latin America and Asia, Okan stated that the miniseries also received positive feedback.

Can Okan noted that their content, which has attracted great interest recently, and informed us that they will go to MIPTV with a broad content catalog. He said that ongoing negotiations for co-productions will continue during MIPTV.

Since 1992, Inter Medya has been introducing Turkish content to the world for over 32 years. How and why do you think Turkish content has attracted so much attention in recent years? What are your insights?

The international journey of Turkish content, which started in Kazakhstan, has come to this day and is still growing. We have become a global-scale industry, we make a significant contribution to Türkiye's economy. The sales we make add value to many sectors.

Today, as Inter Medya, we license Turkish content to 160 countries. This means that these 160 countries have been introduced to Turkish culture in one way or another. As we always emphasize, we do not see ourselves merely as distributors of Turkish content, but as promoters of Turkish culture to the world, and we conduct our business with an awareness of its importance and responsibility.

Beyond licensing Turkish content to many countries around the world, co-productions, in which we at Inter Medya are pioneers in Latin America and the U.S. Hispanic market, have entered our lives.

Co-productions are a significant testament to the global confidence in Turkish content. Co-productions and partnerships with global entertainment companies have helped create content with broader international appeal.

Content produced in our country for direct airing abroad also makes a significant contribution to our industry and proves Türkiye's superior production skill and appeal. Local remakes are also a huge success for us. Turkish content blends different cultures, offering very rich content. By blending modern and

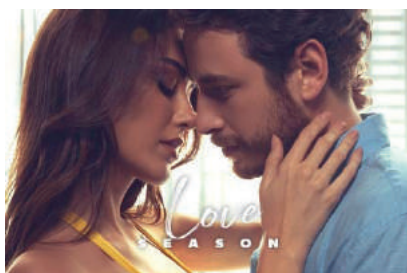
traditional elements, the Turkish series realistically addresses all human emotions and universal themes.

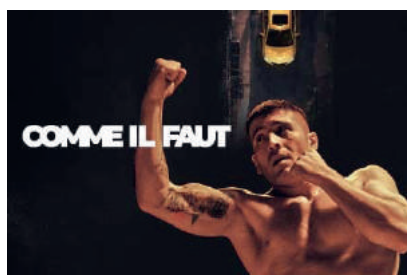
They feature storytelling with real emotions in real locations, and characters are developed in depth. This storytelling style allows viewers to form deep connections with the characters and become invested in their journeys over many episodes.

Inter Medya actively participates in numerous content markets throughout the year. Can you summarize your company's work in the 2023 markets?

In 2023, we participated in numerous regional and global markets. Almost every month, we were present in 1, and sometimes even 2-3 markets. During these markets, we had the opportunity to meet with our existing customers as well as to meet new and potential customers, thus expanding our network.

We followed a busy market schedule that started in Miami in January 2023, throughout the year we launched new series', announced our co-productions, and held special screenings. Even though digital communication, which has become more frequent in our lives with the pandemic, provides convenience, we believe that face-to-face meetings and sharing the same environment together are much more valuable and productive. After gaining this experience, we also make an effort to create opportunities to meet with our customers whom we cannot meet at markets, either by visiting them in their offices or by inviting them to our office in Istanbul. We are continuing the busy schedule we followed in 2023 into 2024. In January 2024, in Miami, we announced the first project of the co-production agreement with Chile's Mega Global Entertainment.





We had a very busy market schedule in February and March as well. We continue with MIPTV in April.

Inter Medya is one of the first companies to sell TV series to South America. The company is also actively participating in key regional events like MIP Cancun and Content Americas. You are one of the companies that have been working effectively in the region for a long time. Given your experience, what are your expectations and observations for the near future of Turkish TV series in South America?

Turkish content has truly become a phenomenon in Latin America. We have very close relationships, with customers, and partners in Latin America. We enjoy following the success of Turkish content here and are very happy to be a part of this success.

The popularity of Turkish content in this region has been continuing without a decrease for a long time. We can say that there is no place left in Latin America where Turkish content is not aired. This phenomenon has spurred interest in Turkish culture and led to increased collaborations between Türkiye and Latin America.

Here, not only is Turkish content widely watched and increases the ratings of the channels they are broadcast on, but now there are Turkish series produced directly for broadcast in Latin America. We are sure that these partnerships will increase over time and that the Turkish series wind in Latin America will not decrease anytime soon.

How is your work in the Asian region going as Inter Medya? Additionally, what observations have you made about this market?

Asia is a vast region that still harbors significant potential. We believe that Turkish dramas possess strong attributes that are particularly appealing to this region, making Türkiye the premier choice for content acquisition among non-Asian countries. In this regard, we are undertaking numerous initiatives to showcase the international allure and success of Turkish content to the region.

Furthermore, we are making the necessary marketing investments to promote the content in our catalog, aiming to reach new areas and customers in Asia by participating in both small and large-scale markets throughout the region. We hope to license more drama series, especially in Southeast Asia, where there is a rapidly growing demand for such series.

This year, we noticed an increasing interest from India, where we have licensed both long-running dramas and mini-series. There is a growing appetite for mini-series, which have already been licensed to VOD platforms in Asia. India, Thailand, Taiwan,

and Vietnam are among the countries with the highest acquisition rates.

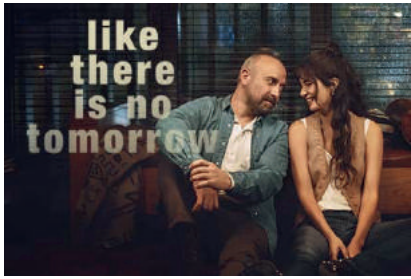
In the Asian region, besides classical dramas, projects dealing with themes such as action, war, and crime, as well as period pieces, are receiving a lot of attention. Our mini-series have also successfully met the region's demand for edgy and bold content, and we have seen this positively reflect on our sales.

At recent exhibitions you participated in, which specific Turkish content within your portfolio garnered significant attention and sales?

The answer to this question varies from market to market and region to region. However, if we were to summarize the general trends, among the content that has recently gained momentum in sales at the markets we have attended are series like *Deception*, *Poison Ivy*, *Tuzak*, *The Girl of the Green Valley*, *Leylifer*, and *Last Summer*. *The Trusted*, *Scorpion*, and *Hicran* are also receiving significant interest from our customers. Additionally, there has been a surge in the sales of our mini-series recently. Mini-series like *Dreams and Realities*, *Naked*, *Interrupted*, and *Respect* have found their place on global digital platforms. Moreover, we are currently in active negotiations for our mini-series such as *The Ivy*, and *Hamlet*.

You will take part in MIPTV, what will be your works related to MIPTV, what will be the content you will promote?

As Inter Medya, we will be participating in MIPTV. We hope that this market, in which we have participated for many years, will have developed further compared to the previous year and return to the dynamism of the period we refer to as pre-pandemic. Last year, it was a very good and busy fair. Our wish is for every market to become more dynamic each year. We are bringing a wide catalog with our new content to MIP-TV. We will continue our ongoing dialogues



for co-productions there.

Moreover, compared to last year, our mini-series catalog has significantly expanded. After launching our mini-series, *The Ivy* at MIPCOM 2023, we are bringing many successful mini-series for the first time to MIPTV 2024, including *Like There is No Tomorrow*, among many other successful new GAIN content. In addition to our mini-series catalog, we will also be bringing our new co-production, *Love and Pride*, added to our series catalog this season, to Cannes for the first time.

Inter Medya's catalog includes TV series, miniseries, films, and formats. With the establishment of local platforms in Türkiye, more and more miniseries are being produced. What can you say about the international sales of miniseries, which are widely watched in Türkiye?

Yes, with the introduction of mini-series into our lives, many new things have entered our lives as well. Different things began to be experienced both in writing and on the production side. Similarly, working conditions became very different for actors. We do not think there is a situation where one is advantageous or disadvantageous over the other; we believe each has its own dynamics.

Mini-series also became an opportunity for us distributors to expand our customer portfolio and increase the sales of our content to both local and global platforms. Moreover, Turkish content broadcast on global digital platforms created an opportunity to meet audiences who had never watched Turkish content before.

Although the target audiences of digital platforms and Free TV channels are very different, the success of the content streamed on these platforms has started to spill over to FTV channels. In other words, we can say that Turkish content produced for digital platforms and broadcasted abroad has provided an opportunity to convince some viewers about Turkish content and open new doors for our content.

Interest in our mini-series has also started to increase from many different regions. While interest in our classical dramas increases day by day, our mini-series sales are also increasing day by day. Of course, we cannot yet say that this interest is as intense as it is for our classical dramas, but the journey of Turkish mini-series worldwide is developing and growing. It definitely has very high potential.

Classic Turkish dramas, and even though they may tell bolder stories through different means, they are nourished by Turkish dramas, carry Turkish DNA, and grow the legacy created by Turkish dramas worldwide successfully. They walk hand in

hand with the classic-long-running Turkish series.

The New Generation Turkish Series, which are mini-series, is still in the early stages, brewing and still growing. They are becoming a part of and enhancing the worldwide success of Turkish content.

You also represent Turkish films that are very successful at the box office or widely watched on platforms. In which regions do Turkish films attract more attention? What do you think awaits Turkish films abroad in the years ahead?

In addition to our series and mini-series, we continuously have feature film sales. We have a broad movie catalog that we categorize into dramas, comedies, horror films, and arthouse movies. Turkish films, especially emotional films that contain elements of family and love, romantic comedies, war, and action movies, receive a lot of interest across the globe.

The success of our series also reflects in the international sales of our films. We participate in markets and festivals where there is a higher participation of movie buyers, aiming to highlight our feature film catalog.

What do you think the risks awaiting Turkish content in the coming period are? Additionally, we would appreciate if you could evaluate the competitors of Turkish content on the global stage.

Turkish content is one of a kind. They stand out and succeed in many areas, such as their stories, production quality, layered narratives, and the deep development of characters. I don't think there is any country or industry that can be considered a rival in these aspects.

Currently, Türkiye is the world's leading content exporter after the United States and the United Kingdom. There is an in-



creasing demand for Turkish content worldwide. This success provides both great motivation and a significant responsibility for producers and distributors.

I believe we have the responsibility to continue enhancing our country's longstanding and growing success every day.

Inter Medya has distinguished itself from other agencies by actively participating in the production side of the content. Among your productions are series such as *Behzat Ç.*, *Respect 1*, and *Respect 2*. Does Inter Medya have any plans to develop new content in the near future?

Yes, as Inter Medya, while we continue to advance ourselves in every aspect of distribution, we embarked on a production journey in 2019, motivated by the desire to create content for digital platforms and, in parallel, to increase such content in our distribution catalog. We produced successful projects that received very positive feedback. These series, in addition to their success on the platforms where they were broadcast in Türkiye, became the edgy, bold, and brave content in our catalog that also had sales abroad. Additionally, we have recently taken on the production of two new films. We are very excited to follow the broadcasting and international journey of *Sayara* and *Comme Il Faut*, both of which are bold examples of their genre. We have also completed filming the 8-episode mini series of *Comme Il Faut*, which will start streaming on GAIN soon.

As Inter Medya and as a producer, how do you approach processes such as co-production development, project development with partners from different countries? Do you have any new agreements or negotiations in this regard?

We've been putting extra effort into our co-production journey, starting with Latin America and the U.S. Hispanic market. These co-productions beautifully prove the point that Turkish content has reached. We had made attempts at co-productions before, but we found the right formula in 2022 when we signed the first co-production agreement between the U.S. Hispanic market and Türkiye with Telemundo Global Studios. This agreement brought to life its first two projects, *Hicran* and *Blue Cage*. We are continuing our preliminary work for new projects. Later, we implemented this model in Colombia with Caracol International, completing the production of the first project of this co-production agreement. Another co-production agreement in Latin America was made with MGE in Chile, and the filming of its first project, *Love and Pride*, is currently underway. We are making the necessary investments and

efforts to expand this model to other countries. Very soon, we will be pioneering co-productions with many countries.

What are your insights for the near future of Turkish content? Countries like Spain have also expressed that they view Türkiye as a competitor in terms of selling TV series worldwide. In what ways does Türkiye hold an advantage in this competition? Additionally, what measures do you believe should be taken in the sector to enhance its effectiveness?

The storm of Turkish content that began in the world 15 years ago continues to grow. Türkiye remains the first country the world turns to for content acquisition. In Spain, Turkish TV Series' have become a phenomenon, and this success has leapt to Italy. Currently, Turkish series are among the most-watched content in Spain and Italy and are very much loved by audiences. Turkish series are at a very high level in terms of their stories and production values. Our series contain a lot of production effort, and this effort definitely reflects on the screen. The world cannot remain indifferent to this. We also witness very successful performances. Turkish actors have very large fan bases worldwide. Broadcasters abroad, of course, want to show their audiences these names they adore. The success of Turkish series has become legendary worldwide, with Turkish content appearing in the broadcast schedules of channels in over 160 countries. Turkish content not only makes it into the broadcast schedules but also breaks records to become the most-watched content of the channels. Despite the successful and globally known content from other countries, and although they are also watched, the first content that buyers always turn to is Turkish content.



LISTINGS

MIPTV 2024

Series



ANOTHER LOVE

“Another Love” tells the powerful story of an anchorman and a prosecutor, drawn into an affair filled with tension and passion as they seek to reveal the dark truth about a mysterious serial killer. The gruesome murder case hits the headlines thanks to coverage by Kenan, who crosses paths with Leyla when they both go in pursuit of the killer. While the two fall in love, Leyla uncovers uncomfortable truths about her father that leave her in the midst of a gut-wrenching dilemma, facing a tough choice between justice and her family. As the dramatic and fast-paced drama evolves, dark secrets reveal grim past ties between Leyla’s father and Kenan and a time of reckoning between them approaches.

TIMS&B Productions
Genre, Duration
 Drama
 49 x 1 Commercial Hour

ONE LOVE

“One Love” tells the captivating story of the idealistic Doga falling hopelessly in love at university with the charming Fatih, a man from a devout family whose values clash with those of her mother, creating a moving drama as they seek to overcome their differences. Doga’s life plans are turned upside down and her mother is shaken to the core when she refuses to have an abortion and instead marries him. With her devastated mother convinced that religion will doom their marriage, Doga and Fatih face a battle for their love to triumph over this culture clash. Her mother too faces a struggle that triggers major changes in her attitudes, enriching a complex love story that brings together two families who are worlds apart but share the same deep truths.

GOLD FILM
Genre, Duration
 Drama
First Season: 95 x 1 commercial hour
Second Season: Ongoing production
Weekly, Prime Time
 Show TV



VENDETTA

Vendetta tells the moving story of Dilan and Baran and the marriage they are forced into to end a blood feud, triggered by an attack on Baran’s parents, which leaves him struggling to bring peace to a conflict-filled family. The powerful drama revolves around a treacherous uncle’s plot to get his hands on the family fortune by pressuring Baran to take revenge. Desperate to prevent a spiral of violence, Baran vows instead to marry his enemy’s daughter and, discovering that this is Dilan, finds himself torn between love for her and hatred of her family. Despite hostility around them, Dilan and Baran realize the spark between them is set to erupt into a passion that will either blossom into love or bring devastation.

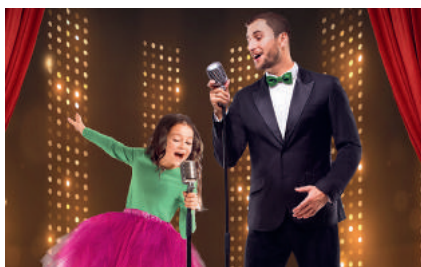
Unik Film
Rains Pictures
Genre, Duration
First Season: 201 x 1 Commercial Hour
Second Season: Ongoing Production
 Kanal 7

RED ROSES

“Red Roses” tells the poignant story of Meryem, married off at 14 in an Islamic sect, and now battling bravely to prevent her daughter Zeynep suffering the same fate as the bride of the sheikh’s grandson. Guided by her sister-in-law, a former sect member, they realize they must flee to save Zeynep from the sect’s powerful clutches. Fearfully hiding her plans from her cruel husband, Meryem must first earn money as a carer in the home of secular psychiatrist Levent, who agrees to help her. Despite their clashing religious and progressive beliefs, Meryem and Levent are drawn together emotionally, but the turmoil in their lives deepens as the identity of his daughter is revealed.

GOLD FILM
Genre, Duration, Drama, Ongoing production, Weekly, Prime Time, NOW





TWO OF US

“Two of Us” is a heart-warming and captivating singing reality show in which a parent and their child bid for stardom in a contest filled with enthusiasm, excitement, and love. With 10 families competing on each show and three voted off weekly, the combination of talented performers and deep personal ties is a recipe for powerful entertainment. Viewers hear moving stories from the contestants, revealing family pride and admiration, before they perform a song they have chosen themselves. Only the best make it through to the 13th week final and the chance to win a conservatory scholarship in a show where there are no losers but an unforgettable journey of discovery for contestants and viewers alike.

Genre, Duration
Family Singing Show
Weekly, Prime Time



UPRISING KITCHEN

“Uprising Kitchen” is an intriguing and entertaining cooking show in which a first-class chef, a housewife, and a novice compete to produce the best dish, with the experienced cooks facing unique challenges to even out the contest. The amateur cook has \$100 to spend on ingredients, the housewife \$20, and the master chef just \$5, filling the show with fun, frustrations and ingenuity. The master chef must work with a tiny counter, while the rivals have bigger areas, and cards drawn from a lottery machine enable contestants to set challenges for their rivals. Culinary experts finally pass judgment on the dishes, bringing disappointment or joy in a show as inspiring for viewers as it is for the contestants.

Genre, Duration
Cooking show
Weekly, Prime Time



FOREVER YOUNG

“Forever Young” is a fun and inspiring dating show in which a protagonist and three suitors, all aged over 60, seek love through young avatars who resemble their youthful selves. In the setting of an elegant old train, the participants are represented by avatars with whom they communicate through ear pieces, watching the speed dating on a monitor. Helped in their decision by photos of the suitors in their youth, the protagonist reveals their choice by sitting with their chosen avatar before the actual mature date emerges. This innovative and enlightening format turns the idea of dating on its head, with young avatars giving voice to older singles young souls, showing their inner vitality remains strong.

Genre, Duration
Dating
Access Primetime / Primetime



OUR SONGS

“Our Songs” is a thrilling singing contest with an innovative scoring system that fires up 10 contestants to perform at their best, showcasing weekly themes such as golden oldies, rock or folk songs. The five judges rate the singers in two groups of five, awarding 10 points to one singer and 7, 3, 5 and 1 to the others. As each judge grades them, singers have the chance to rise or sink further, sharing their delight or sadness with their families as they sit together in the audience. The two highest scorers battle it out in the night’s final with the winner earning a place in the end-of-series grand finale and the chance to be crowned the “Our Songs” champion.

Genre, Duration
Singing talent show
Weekly, Prime Time



REAL LOVE

The Japanese reality show REA(L)OVE injects a gripping twist into the format, bringing together 20 contestants seeking romance but burdened with a deep secret, leaving viewers to discover whether love survives or dies when the truth emerges. Diverse characters such as fraudsters, adulterers and bankrupts reveal their secrets over three days, with host celebrities keeping their eyes on their journey and guiding viewers to empathize with contestants easily. The show reveals from close quarters the emotional rollercoaster experienced by the contestants as reality dawns over nine episodes. Ultimately, each must decide whether they can fall in love with their prospective partner once they find out the truth. For some love may blossom but some hearts are bound to be broken.

Genre, Duration
Reality Dating Show
Weekly, Prime Time



MATCH THE FAMILY

“Match The Family” is a fun and fascinating contest challenging two teams of three players to use intelligence and quick wits to identify family members of a person in the studio. With prize money rising to \$50,000 over five rounds, teams race against time to pick out the person’s father based on a childhood photo shown on a screen. They then identify the person’s mother, sibling, child and partner over four more rounds, based on close-up examinations, voices, questions and stories the candidates tell. The top team competes in the final quick-fire quiz, answering personal questions about the family in a show full of high tension, thrills and entertainment.

Genre, Duration
Gameshow
Weekly, Prime Time



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.

Genre: Drama

Duration: TBA

Production: MGE & Inter Medya & Yeşil Yapım

Cast: Deniz Çatalbaş, Batuhan Demir, Ceylan Batı, Ali Pınar, Betül Şahin, Lara Aksüt

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, Tark, 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. Tark 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.

Genre: Drama

Duration: TBA

Production: TMS&B Productions

Cast: Vahide Perçin, Mustafa Uğurlu, Ercan Kesal, Feyza Sevil Güngör, Berkay Ateş, İlayda Çevik





LEYLIFER

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

Genre: Drama

Duration: 120 x 45 minutes

Production: Caracol Television & Alim Yapım

Cast: Camila Duarte Çakır, Can Verel, Burak Sarımolalı, Berna Keskin



LIKE THERE'S NO TOMORROW

The meeting of popular and successful actress Manolya with experienced journalist Hakan for an interview changes both of their lives. In the brief time they spend together, they lay out secrets they have never shared with anyone else, their past relationships, and the failures within those relationships. As Manolya and Hakan grow closer while discussing love, hate, relationships, sex, jealousy, and the spirit of the times, they seek ways to establish honest and open communication, only to realize that it's not as easy as it seems.

Genre: Romantic

Duration: 4 x 35

Production: CB Media & GAIN

Cast: Tuba Büyüküstün, Halit Ergenç

POISON IVY

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

Genre: Drama

Duration: 83 x 45 minutes

Production: TMC Film & Alim Yapım

Cast: Neslihan Atagül Doğulu, Kadir Doğulu, Sarp Levendoğlu, Zuhâl Olcay





SCORPION

Perihan Emgen, her daughter, grandchildren and her son in law Fikret, who she only tolerates for her daughter Berna, live under the same roof comfortably and prestigiously due to Perihan literally clawing her way to the top. Ferda, daughter of the famous Perihan Emgen who was abandoned at the age of one, runs a hair salon with her daughter Merve and is deeply loved by all the women in her neighbourhood. Ferda, blames her mother's abandonment for all of her troubles. Her step sister Berna is married and has three children. In a quest to avenge her mother, Ferda has an affair with Fikret, her step sister's husband. No matter how much Perihan tries to prevent this relationship, she never succeeds. Ferda is determined to take the life that is took from her. And while doing so, she accidentally causes the death of her sister. Berna's death changes everyone's lives forever. While the news drops in like a bomb, Perihan's granddaughter Duru, who studies in the United States, arrives at the house for the funeral. Ferda has no desire to stop and while the Emgen household are mourning the death of Berna; she pays the family a surprise visit with her daughter Merve. Calling Perihan, "mother" shocks everyone in the family. Now, everyone in the family find out Perihan's secret. Ferda's stubbornness and Perihan not wanting her, causes a great war between the mother and daughter. This war will also change the lives of Ferda's neighbours Ipek and Aras and will drag all of the young ones to a drift between love and hatred.

Genre: Drama

Duration: 91 x 45 minutes

Production: 1441 Productions

Cast: Demet Akbağ, Evrim Alasya, Bekir Aksoy

THE TRUSTED

Marashli is an ex-soldier who has left the special forces in order to open up a second-hand bookstore and spend more time with his sick daughter, Zelis. His life changes when the beautiful Mahur Turel walks into his bookstore. Mahur's life is saved by Marashli that day when she accidentally gets herself into trouble. From now on the destiny of the two characters will be interwoven irrevocably. Mahur is the precious daughter of Aziz Turel, one of the most powerful businessmen in Turkey. She gets into trouble because of a photo she takes that day which puts her life in constant danger. But her fearless persona is almost impossible to contain... at least by anyone other than Marashli who is now employed with keeping Mahur safe as her personal bodyguard. Mahur is a workaholic who has withdrawn from life after the untimely death of her mother. She watches the videos her late mother recorded for her to fill the emotional void in her life. The veil of mystery behind her family liaisons start to unfold around the same time Marashli is hired to be her bodyguard. She will start to discover the real and dark intentions of the ones who are closest to her. On this journey, Marashli will become her closest ally, the person whom she trusts the most, and her lover. That is until she finds out who Marashli really is...

Genre: Drama

Duration: 74 x 45 minutes

Production: TİMS&B Productions

Cast: Burak Deniz, Alina Boz





BLUE CAGE

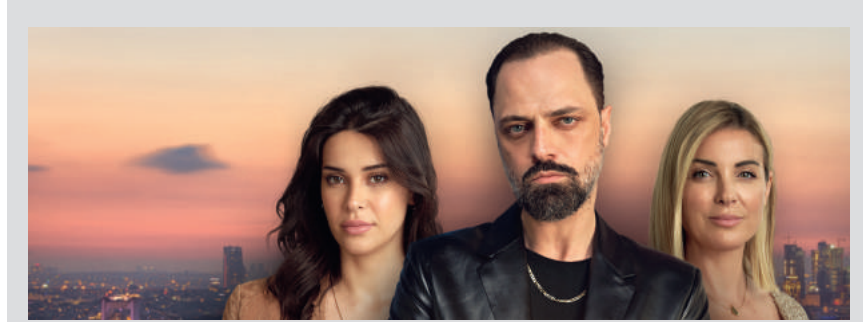
Ali took his children and wife with him after finding out about his wife Ayda's unfortunate and deadly illness; he moves in with his father-in-law Salih, who runs a boutique hotel in Çamlıkıyı. Ayda dies shortly after they move and the whole family deplores it. While their pain is still fresh, Ali, who sails one night, notices a raft drifting on the horizon and saves the woman inside, regardless of the storm. The name of the mysterious woman he saved is Defne. Ali brings Defne to the hotel as a 'Guest of God', who suffers from temporary amnesia due to an accident and does not remember what happened to her. Defne, who regains her memory piece by piece, is truly a swindler. Defne, who unexpectedly comes face to face with Ozan, whom she thinks she has left in her past, has no choice but to seek a way out for herself. In Çamlıkıyı, where once only the sound of the waves crashing ashore was heard; in the triangle of Ali, Defne and Ozan; it is now inevitable that there will be irreversible eventful days and passionate love and that secrets and family relationships will be uncloaked.

Genre: Drama

Duration: 78 x 45 minutes

Production: O3 Medya & Inter Medya & Telemundo Global Studios

Cast: Caner Cindoruk, Damla Sönmez, Serkan Altunorak



ANOTHER CHANCE

Most of the time, life comes as it knows. It is the same for Sadi Payaslı, Ankara's indomitable bully. Sadi Payaslı's past will follow him in Karabayır High School, where he was appointed as a geography teacher, leaving his dirty past behind. One of the children who came to Karabayır High School from the reformatory has a very special meaning for Sadi. But both are unaware of this. Another thing that Sadi Payaslı is not aware of is, the love and interest of Songül, the unruly policeman of the Public Security Branch, with whom he came from Ankara. Moreover, his life will turn into a dead end when he confronts her beloved Derya, whom he left behind unintentionally 17 years ago but never forgot. But with his unshakable sense of justice, he will balance his life and take care of 5 convicted students from the reformatory.

Genre: Drama

Duration: 138 x45 minutes

Production: BKM

Cast: Ertan Saban, Devrim Özkan, Özge Özberk

TUZAK

Tuzak tells the story of three siblings Mahir, Umut and Umay whose springs of life were taken from them. Who is bad, who is real, who is fake? In such a mixed-up world, three siblings Umut, Mahir and Umay who came together for a common purpose, find out that they don't have the bond they thought they had. On the other hand, Güneş, Güven and Mete are the siblings, each one of whom believed that their father's approval and their comfortable lives were more important than each other. Umut, as he is taking revenge from this family he hates, he goes through his biggest conflict thanks to Güneş, the girl whom he believes to be the love of his life with each passing day. Güneş doesn't know the real identity and purpose of Umut whom she knows as a dirty lawyer Çınar Yılmaz. She will entrust her family's and her own future to this man whom she falls in love with..

Genre: Drama

Duration: 82 x 45 minutes

Production: Acunmedya & Fabrika Yapım

Cast: Akın Akınözü, Benu Soral, Talat Bulut, Rıza Kocaoğlu





LOVE IN PIECES

The story of Ela and Kılıç, born into influential families in their hometown. Despite having feelings for each other, they never express their emotions. After university, Ela becomes a successful lawyer in Istanbul, while Kılıç returns home to improve the town. When Ela's father dies suspiciously, she returns, uncovering his affair with her sister-in-law. Kılıç helps cover up the truth to protect the family. Conflict arises as Kılıç plans to build a hotel on Ela's father's land, while she wants to continue her father's business. Their conflicting plans test their love with the interference of Behice, who loves Kılıç, and Gökhan, who falls for Ela. Despite the challenges, Ela and Kılıç unite to improve the town and overcome obstacles to be together.

O3 MEDIA



SAFİR

Feraye, a textile design student and housekeeper at the mansion of the wealthy Gülsoy family in Cappadocia, has a flaw in her affection for one of the family's heirs, Yaman. Feraye's father, Muhsin, has married Cemile, who constantly tortures the family. The eldest child of the Gülsoy family returns to Cappadocia, where his grandfather has big plans for him. Yaman plans to propose to Feraye, but she meets Bora, a shady character. Bora is hospitalised and Yaman keeps silent to protect his family. Yaman is now forced to marry Aleyna because of threats from eyewitnesses. Aleyna deceives Feraye. This leads to her insane behaviour. Ateş rescues her and they learn that she is expecting a baby. Both lovers are unable to reveal their truths, and Ateş will eventually fall in love with Feraye.

Drama, 45 min.

THE OTTOMAN

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

Drama, 45 min, 422+ Episodes





THE FATHER

Cezayir Türk, a member of secret service must now avenge his brother. He fakes his own death for the two things dearest to him in this world: his family and his nation. As he tries to start over and start a family in Tashkent, everything starts to fall apart when he is made and forced to return to Istanbul.

Drama, 45 min, 113+ Episodes



STREET BIRDS

Homeless, living off of selling handkerchiefs to passersby, five friends find a baby lying in a trash bin. The motherly instincts of Mercan kick in and the buddies decide to take the baby under their care. They name the baby Gülayşe. When the bully Çatal notices the baby, he moves to hurt her, and the chaos begins. While they were trying to escape Çatal, the friends hurt him and accidentally caused the death of a woman who was looking for the baby.

Time flies and the five are now adults. They own a café called "Ateş Kuşları" as the things seem to have settled down. This will soon change and everything will soon start to fall apart when Barbaros, a policeman, comes looking for Gülayşe.

Drama, 45 min, 67+ Episodes



FOR MY FAMILY

When both their parents die on the same day, Kadir has to take on responsibility and care for his little siblings. The unfortunate siblings have to face everything life throws at them. They navigate ups and downs of life through poverty and homelessness.

Drama, 45 min, 315+ Episodes



A LITTLE SUNSHINE

Hakan and Elif were a happy couple until one day an accident reveals all Hakan's lies. Firat, brother of Dila and uncle of Güneş is behind this accident. Güneş sheds a bright light on Elif's dark life and Elif takes Güneş under her wings with the support of Firat and their story begins.

Drama, 45 min, 117 Episodes



AN ANATOLIAN TALE

Taner, a young inventor in Gedelli, supports his family after missing the Science High School after losing his father. His mother puts pressure on him to get married, but Taner cannot forget his childhood sweetheart, Dilek. Taner, along with his cousins Veysel and Ramazan, nurtured a dream of building an aeroplane for years. They finally achieved it and successfully convinced a company to see their creation and invest in it. An engineer is sent to Taner without his notice. This engineer is his long-lost love, Dilek. He returned years later. Taner now finds himself in a moor, surrounded by love from all sides, on the verge of being reunited with his beloved Dilek.

SALADIN: THE CONQUEROR OF JERUSALEM

In the 12th century, amidst the Crusader invasions, Nureddin Zengi adopts Yusuf, renaming him Saladin, entrusting him with liberating Jerusalem. Saladin's journey unfolds amid conflicts within the Ayyubid family, adversarial clashes, and the complexities of love. Jerusalem, the linchpin in both the Islamic world and Saladin's personal odyssey, continues to be a sought-after objective, with Saladin holding the key to its liberation. Throughout these struggles, Saladin remains steadfast in his commitment to the mission bestowed upon him by Nureddin Zengi. Unbeknownst to him, a significant secret gradually unravels, adding an unforeseen layer to his life and the unfolding narrative of his quest for Jerusalem's freedom.



THE SHADOW TEAM

Following a terrorist attack on a Turkish SIHA (Armed Unmanned Aerial Vehicle) factory, the country is increasingly the target of foreign intelligence services. It is revealed that the attack was organised by foreign intelligence services. Senior government officials appoint Mr. Mete to eliminate this threat once and for all. After his appointment, Mr. Mete assembles a team of the best in their respective fields. However, there is only one condition to become a member of this team: the team members will be officially considered dead and no one, not even their loved ones, will know they are alive. From now on, these heroes will live in the shadows among the crowds.

SECRETS OF AN ANGEL

The story unfolds around a Usak family's migration to Istanbul. Cennet, a diligent worker preparing for marriage, married to her beloved Yilmaz, embarking on a journey from her village to Istanbul as a bride. Their marriage, which lasted for approximately forty years ends tragically with Cennet's paralysis and death, leaving three grieving children and a husband. After the funeral, a letter written by Cennet emerges that reveals shocking truths. Cennet's blame on Yilmaz divides the siblings: Feride, unwaveringly loyal, Birsen, compliant to avoid harm, and estranged Halil. Over time, Cennet's lawyer uncovers evidence of Yilmaz's cruelty, known but silenced by all. The siblings confront painful decisions, but they begin to struggle to become a family again. Meanwhile, lawyer Zeynep falls in love with Halil and fights for the justice of both Halil and Cennet.



MY LOVELY FAMILY

Canan and Rasim, the parents of the Akyol Family, live in a detached but middling house in one of the neighbourhoods of Istanbul that still preserves its neighbourhood culture and historical texture. With 4 children and 3 grandchildren, they are an exemplary couple with over 40 years of marriage... When the story begins, the wedding of Damla, the last child of the family, and Sina is just days away and the family is in a great hurry. While the preparations are in full swing, one interesting incident after another awaits the family.



CODE NAME: SWIFT

After his parents passed away Yiğit Efe, an aspiring aeronautical engineer living with his grandmother and aunt, participated in a technology competition organised by "Company", aiming to develop a drone named "Swallow." The company recognizes Efe's talent linked to his parents' past work and assigns Selim to take over Efe's project. Selim, becoming close to Efe, resigns from the company due to ethical concerns. Efe forms "Team Swallow" with a diverse group to overcome challenges posed by a malevolent engineer, Aspar, ensuring the project's success.



I AM MOTHER

"I Am Mother" tells the gripping story of Karsu, a resilient mother of three who relocates from Adana to Istanbul, and bravely starts anew in the bustling city after enduring a life-altering trauma. This drama navigates her journey of resilience and renewal, as she confronts the challenges of rebuilding her life. It portrays the complicated dynamics of family bonds, the strength of a woman's spirit, and the journey towards liberation from a burdensome past. "I Am Mother" is a story of mothers and daughters, laughter and tears, and the universal quest for self-discovery. A series where every viewer will find a piece of themselves reflected in the heartwarming and sometimes heartbreaking moments of life.

Duration: 80 x 45 min

Genre: Drama

Rights Holder: O3 Medya

Commissioning/Originating

Broadcaster & Country: Show TV

CHRYSALIS

Nalan is a young, beautiful and innocent girl who works as an architect in a big hotel. She has started dating Sedat, a young and good looking man, and the successful heir of said hotel. Nalan soon sees that Sedat is not necessarily the prince charming she had been dreaming of. But even when Nalan finds out that his former affair is still ongoing, she chooses to ignore it, desperate to start her new life, and blossom into the woman that she hopes she is destined to be.

Duration: S1: 150 x 45 min, S2 103 x 45 min.

Genre: Drama

Rights Holder: OGM Pictures

Broadcaster & Country: Kanal D (Türkiye)



KARA

In '98, a single night became the turning point for Kara and Zeynep. It's a night that casts a shadow over Kara's family, altering their lives forever. Years later, seeking revenge and closure, the grown-up Kara infiltrates the world of Zeynep, where love blossoms amidst the echoes of that fateful night.

Duration: 85 x 45 min

Genre: Drama

Rights Holder: Most Production

Commissioning/Originating

Broadcaster & Country: Show TV

ÖMER S2

Ömer's life turns upside down when he falls in love with Gamze, a relationship that his conservative father will never approve of. Gamze is a middle aged woman who returns to her old neighbourhood after her divorce. While struggling to start over her life as a single mother, she finds an unexpected comfort in Ömer's love, who is much younger than her. We will witness over time the struggles that Ömer and Gamze will try to overcome, their fight against the strict rules and the conflicts that both of their families will go through.

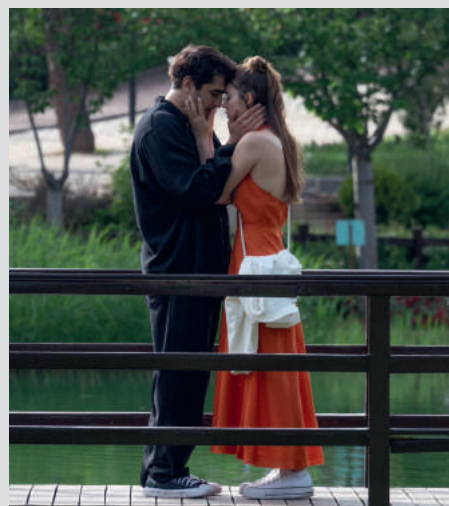
Duration: 80 x 45 min.

Genre: Drama

Rights Holder: OGM Pictures

Commissioning/Originating Broadcaster &

Country: Star TV



GOLDEN BOY S2

Seyran returns to Gaziantep to marry Tarik. However, Ferit decides to go after her, to save her from the marriage. When Seyran and Ferit are finally reunited, Tarik appears, and a conflict breaks out, ending with Tarik shooting Ferit. He is badly injured and rushed to the hospital, where Seyran is met by Ferit's family, who are all very angry. Ferit makes it through surgery and when he wakes up, he insists on marrying Seyran. Although his family opposes at first, Ferit's love for Seyran is undeniable, and the two get married.

Duration: 131 x 45 min.

Genre: Drama

Rights Holder: OGM Pictures

Commissioning/Originating Broadcaster &

Country: Star TV



REDEMPTION S2

When Hira is lying in the morgue, she suddenly wakes up. She leaves the hospital, walking down the road, when she's hit by a car. Realising Hira has lost her memory, the driver, Esin, decides to substitute Hira for the dead wife of her disabled brother, giving Hira the name Firuze. Orhun, who thinks Hira is dead, is devastated. One day while walking on the beach, he sees Hira but she doesn't recognize him and runs away. After the encounter, Orhun asks for Hira's grave to be opened and a DNA test to be done, convinced Hira is not dead.

Duration: 273 x 45 min.

Genre: Drama

Rights Holder: Karamel Yapım

Commissioning/Originating Broadcaster &

Country: Kanal 7



LOST IN LOVE

Mete and Naz, from affluent families, are bound by a childhood promise. Mete returns from studying abroad to fulfill his promise to marry Naz. However, fate intervenes when he meets İncila, Naz's loyal servant. Both Mete and İncila carry emotional scars, and their unexpected connection complicates Mete's feelings. Amidst family rivalries and secrets, the story delves into love, trust, and competition.

Cast: Uraz Kaygıaroğlu, Cemre Baysel, Asude Kalebek, Şenay Gürler, Ceyda Düvenci, Tamer Levent

Broadcaster: STAR TV

Genre: Drama

Duration: 85 x 45' (Expected)

Year: 2023

NEXT ROOM

Sevgi Ersoy, a famous TV presenter whose career is on the decline, suddenly marries Fikret Alabey, one of the country's leading businessmen. This unexpected marriage shocked everyone. Sevgi and Fikret have unhappy marriages. Getting their dream of a new beginning won't be easy for the couple. Because their marriage means their very different families also come together. Combining these two completely different families under the same roof will create more problems than Sevgi and Fikret expected. This will change the lives of all family members, especially their mothers, who initially strongly opposed this marriage. Most of all, it will affect their children, Taylan and Şelale, who have to live in adjacent rooms...

Cast: Şevval Sam, Caner Cindoruk, Onur Seyit Yaran, Derya Pınar Ak, Nazan Kesal, Melek Baykal

Broadcaster: STAR TV

Genre: Drama

Duration: TBA

Year: 2024



BROKEN DESTINY

After five years in a coma, Toprak wakes up to a family he doesn't remember. Aydan, his fiancée, has loved him since they were kids, but he has amnesia. His mother, Keriman, encourages him to marry Aydan and move on with his life. Five years ago, Fidan lost her husband and baby in a terrible car accident. She lives in Şile with her sick father and stepmother, working to pay off the huge debt they owe the loan shark who wants to marry her. When a twist of fate brings these two together, Fidan cannot believe her eyes. Toprak looks exactly like her dead husband, although he doesn't recognize her. Yet, something stirs within Toprak... Toprak and Fidan unravel the mystery of Toprak's past and his uncanny resemblance to Fidan's deceased husband as Fidan becomes Burak's nanny.

Original Title: Toprak ile Fidan

Director: Eray Koçak and Atilla Cengiz

Cast: Osman Aydın, Hazal Adıyaman, Asuman Bora, Hilal Tüfekçi

Year: 2023

Production Company: Stellar Yapım

Broadcaster: Star TV

Genre: Drama

Duration: 121 x 45 min.

Language: Spanish & Arabic



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 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 decade?

Original Title: Yüz Yıllık Mucize

Director: Hilal Saral

Cast: Birkan Sokullu, Ebru Şahin, Zerrin Tekindor, Necip Memili, Hümeyra

Year: 2023

Production Company: OGM Pictures

Broadcaster: Star TV

Genre: Drama

Duration: 38 x 45 min.

Language: Spanish & Arabic

STICKMAN

Tamer faced early life challenges, working to support his family while his peers played. He turned adversity into a game to preserve his inner child. After a tragic incident, he excelled academically and became a successful game developer. He married Berrin, and when his game struck gold with a \$300 million investment, he bought a mansion. This reunited his family, including his estranged parents Aysel and Bülent, bringing immense joy.

Peri, a private bank manager with a traumatic past, endured her mother's abandonment and cared for her ill sister, Naz. After a heartbreaking betrayal, she contemplated ending her life but unexpectedly crossed paths with Tamer. They discovered their shared pain and found solace in each other's company.

Original Title: Çöp Adam

Director: Çağrı Vila Lostuvalı

Cast: Engin Altan Düzyatan, Elçin Sangu, Sedef Avcı, Salih Kalyon, Füsün Demirel

Year: 2022

Production Company: OGM Pictures

Broadcaster: Star TV

Genre: Drama

Duration: 88 x 45 min.

Language: Spanish & Arabic





LOVE UNDER THE RAIN

Angsar and Nazym are on the same plane that flew from Almaty to Nur-Sultan. This flight changed their fate radically. Both of them are going to defend a project related to a case that is very important to them. However, the direction and purpose of the projects are contradictory. Angsar is a great businessman's son. He is going to receive millions of funds to build a hotel complex in Arshaly Sai Natural Park on the slopes of the mountains in case his father defends the project to the board of directors of the investment corporation "BEKINVEST". The entrepreneur is on the board, too. Nazym is an active member of the volunteer group that protects the Arshaly Sai area in the nature reserve where the hotel complex will be built.

Genre: Melodrama - 23 x 45'
2021



BAHAR

Mankind has been tested for centuries on the verge of good and evil. Our identity is determined by our destiny, and our destiny is determined by the choices we make on the verge of both. Co-produced by MISTCO and ÜS Yapım, "Bahar" is the story of a young girl who is struggling to keep the goodness inside despite all darkness around. After witnessing the murder of her father, she is trying to prove that Aysun (her stepmother) committed the murder. On the other hand, the love between Bahar and Demir who met just days before the murder grows day by day but becomes even more impossible since Aysun is obsessively attached to Demir and determined to win Demir at any cost.

Genre: Drama - 114 x 45'

Original Title: Kader Oyunları

Producer: MISTCO & ÜS Yapım

Cast: Ali Yasin Egemen, Türkü Su Demirel, Hilal Yıldız, Isabella Damla Güvenilir



THE WAVE OF FATE

18-year-old Tolkyñ, burdened with familial struggles due to her father's gambling, which leads to threats and insurmountable debts. After her mother's tragic death, Tolkyñ faces danger from debt collectors. Seeking refuge with family friend Kanysh, she discovers a complex history: Kanysh and her father had a promise of becoming in-laws. To honor this pact, Tolkyñ reluctantly agrees to marry Ali, facing resistance from Kanysh's wife, Zature. As the narrative unfolds, the plot delves into Tolkyñ's challenges, including conflicting emotions and societal expectations, raising questions about her ability to find happiness amidst adversity.

Genre: Melodrama - 20 x 50'
2021

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