

TURNING STORIES INTO SUCCESS:  
INTER MEDYA'S STRONG PRESENCE IN LATAM  
CAN OKAN & BEATRIZ CEA OKAN

FROM FARAH TO FORBIDDEN FRUIT: CALINOS  
ENTERTAINMENT'S RISE IN LATAM WITH TURKISH DRAMAS  
GORYANA VASILEVA

DILEMMA: HOW FAR WOULD YOU  
GO TO PROTECT YOUR CHILD?  
ÖZLEM ÖZDEMİR

# EPISODE

CONTENT AMERICAS & NATPE GLOBAL 2025

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# FARAH



Calinos  
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# LOVE AND PRIDE







FROM THE CREATORS OF BITTER LANDS

# VALLEY of HEARTS







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# DILEMMA

DRAMA, THRILLER | 8 x 45" | 2024

BERGÜZAR KOREL | CANER CİNDORUK | SERKAN ALTUNORAK

# Lost In Love

DRAMA | 77x45" | 2023

CEMRE BAYSEL | URAZ KAYGILAROĞLU | ASUDE KALEBEK

# Broken Destiny

DRAMA | 121x45" | 2022-2023

HAZAL ADIYAMAN | OSMAN AYDIN



# Exploring the World of Content From Türkiye to the Globe



Oben Budak

**W**elcome to the most exciting time of the year for the Hispanic and Latin American content market! With Miami's sunny skies, content professionals from around the globe gather to discuss the latest shows, stories, and trends. At *Episode*, we're thrilled to be here once again, bringing you the latest updates and insights on Turkish productions.

When it comes to Turkish TV series, *Episode* is the first name that comes to mind for keeping readers up to date. In this issue, Goryana Vasileva, Sales Manager for USA, LATAM and Western Europe at Calinos Entertainment, shares her insights on how complex love stories like *Forbidden Fruit* and *Farah* have won the hearts of audiences in Latin America. We also take a closer look at Calinos' recent achievements, including the success of their latest hit, *Love with Lavender Scent*.

We're also joined by Can Okan, Founder and CEO of Inter Medya, and Beatriz Cea Okan, VP and Head of Sales and Acquisitions, as they reflect on a successful 2024. They share insights about their standout titles, such as *Valley of Hearts*, *Love and Pride*, and *Deception*, which have been especially popular in Latin America and introduce their newest title, *Heartstrings*.

This special issue dives deeper into the stories, achievements, and industry impact of Turkish dramas. One of our team's favorites, *Dilemma*, is reviewed by Özlem Özdemir, who describes how its thrilling narrative and unexpected twists keep viewers hooked.

Oya Doğan explores the strong comeback of family dramas this season. Once hugely popular 10–15 years ago, they're now back on screen. She examines why this genre resonates with audiences today, offering a fascinating look at the connection between past and present trends. While Burak Sakar breaks down the fierce ratings battle in Turkish television. In his detailed analysis of the 60 series that aired in 2024, he highlights the standout shows and trends that have shaped the year. It's a must-read for anyone curious about the current state of Turkish TV.

Our interviews in this issue are also a must-read. I had the pleasure of speaking with Jon Watts and Christopher Ford, the creators of Disney+'s new *Star Wars* series, *Skeleton Crew*. They shared their creative journey in building this fresh chapter. Meanwhile, our editor Yağmur Çöl attended the Madrid premiere of Prime Video's highly anticipated film, *Culpa Tuya*. She sat down with lead actor Gabriel Guevara and Mercedes Ron, the author of the books that inspired the trilogy.

Additionally, Zeynep Güner and Mert Güner, in their article, focus on the portrayal of women in period dramas, emphasizing bold and groundbreaking female characters.

Finally, Yasemin Şefik dives into the way Turkish dramas often explore themes of class and gender through love stories. Her in-depth analysis discusses how these themes have grown more common since the early 2000s and why they continue to resonate.

Throughout Content Americas, I'll be here at the Downtown Hilton with a copy of *Episode* in hand, ready to meet readers and industry professionals. Now, I leave you to dive into this packed issue. Enjoy!

All the best.

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# Turkish TV in 2024: Top Series, Ratings, and Trends

BURAK SAKAR

IN 2024, A TOTAL OF 60 SERIES AIRED, WITH 36 NEW PREMIERES AND 38 FINALES MARKING A YEAR OF HIGHS AND LOWS.

The year 2024 on Turkish television came to an end with a lot of ups and downs, featuring a total of 60 series. Two shows broke records by achieving double-digit rating averages. Let's take a chronological look back at the year...

The year 2024 started off quietly on television with a series of finales, but things quickly turned around in the last week of January when *Secret of Pearls* (İnci Taneleri) made its debut with a 10.74 rating, making it the highest opening in the past five years. The series didn't stop there, its ratings climbed by over two points in just two episodes, reaching 13.02, one of the highest ratings of the year. And in the second week of February, *Blooming Lady* (Bahar) premiered and achieved the highest average ratings of the last five years. While its first episode had an average opening, the second episode recorded a remarkable five-point jump. Impressively, *Blooming Lady* claimed 9 out of the Top 10 most-watched episodes of 2024. Although the series saw a decline in its second season during the second half of the year, its exceptional performance in the first half secured its position at the top. Meanwhile, *Red Roses*





(Kızıl Goncalar), which premiered in late 2023 but had its third episode delayed to 2024 due to an RTÜK penalty, ended the year in fourth place with an average rating of 8.88.

In the month of September, *The Good & The Bad* (Deha), which brought together the lead actor, screenwriter, and producer of beloved series *The Pit* (Çukur), made a strong debut. Its ratings increased by nearly two points in its second episode, reaching an 8.0 rating. It became the show with the strongest opening of the second half of the year and finished in sixth place with an average rating of 6.98. Another notable September release was *Leyla* (Leyla: Hayat... Aşk... Adalet...), which achieved an average rating of 5.67.

In November, one of the biggest successes of the past three seasons, *Far Away* (Uzak Şehir), premiered. An adaptation of the Lebanese series *Al Hayba*, it had an average opening but experienced a sharp rise of over 5 points within three episodes, surpassing the 10-rating mark by its fourth episode. Despite airing only 8 episodes in 2024, *Far Away* secured 4 out of the 5 highest ratings of the year in the Total category.



## HIGHEST AVERAGE RATINGS OF THE YEAR

SERIES NAME	NUMBER OF EPISODES	AVERAGE RATING
BLOOMING LADY	30	10,35
ONE LOVE	37	10,32
FAR AWAY	8	9,36
SECRET OF PEARLS	28	9,03
RED ROSES	31	8,88
AN ANATOLIAN TALE	39	7,64
THE GOOD & THE BAD	15	6,98
THE OTTOMAN	34	6,39
THE SHADOW TEAM	37	6,23
FAMILY SECRETS	18	5,77

## HIGHEST SINGLE EPISODE RATINGS OF THE YEAR

SERIES NAME	DATE	RATING
BLOOMING LADY S1 EP11	30 APRIL 2024	14,96
BLOOMING LADY S1 EP05	12 MARCH 2024	14,79
BLOOMING LADY S1 EP06	19 MARCH 2024	14,66
BLOOMING LADY S1 EP09	16 APRIL 2023	13,92
BLOOMING LADY S1 EP10	23 APRIL 2024	13,89
ONE LOVE S3 EP82	27 DECEMBER 2024	13,61
BLOOMING LADY S1 EP07	26 MARCH 2024	13,60
BLOOMING LADY S1 EP12	14 MAY 2024	13,42
BLOOMING LADY S1 EP04	5 MARCH 2024	13,36
BLOOMING LADY S1 EP08	2 APRIL 2024	13,30



The year 2024 was marked not only by new series but also by the strong performances of renewed shows from previous years. Show TV's *One Love* (Kızılıcak Şerbeti) which began in 2022, built on its outstanding performance from last year and ended 2024 in second place with an impressive 10.32 average rating. TRT 1's *An Anatolian Tale* (Gönül Dağı), which premiered during the pandemic in 2020, continued its success by airing 39 episodes (the most episodes of any series in 2024!) and securing a spot in the Top 5 with a 7.65 average rating. Another TRT 1 series, *The Shadow Team* (Teşkilat) also launched in 2020, saw a boost in ratings during the second half of the year following a lead role change, finishing ninth with an average rating of 6.23.

September saw the highest number of debuts, with 8 shows premiering, followed by February with 7 and January with 6. Typically, 8–9 new series air during the summer, but due to the European Championship and its impact on ad revenues, no new series were produced. May, being the end of the season, had the most series finales, with 8 shows ending, followed by January with 7.

In 2024, a total of 60 series aired, with 36 new premieres and 38 finales marking a year of highs and lows. Out of those that ended, 15 lasted fewer than 10 episodes. *Senden Önce* (3 episodes) and *Love in Pieces* (Yaban Çiçekleri) (3 episodes) were the shortest-lived series of the year.



## HIGHEST DEBUTS OF THE YEAR

SERIES NAME	DATE	RATING
SECRET OF PEARLS	25 JANUARY 2024	10,74
THE GOOD & THE BAD	22 SEPTEMBER 2024	6,24
PORTRAIT OF A SCANDALOUS FAMILY	15 DECEMBER 2024	5,31
FAR AWAY	11 NOVEMBER 2024	5,11
MY MOTHER'S TALE	20 NOVEMBER 2024	5,03

## MOST-WATCHED SERIES (BY CHANNELS)

CHANNEL	SERIES	RATING
SHOW TV	BLOOMING LADY EP11	14,96
TRT 1	AN ANATOLIAN TALE EP122	10,08
KANAL D	SECRET OF PEARLS EP03	13,02
ATV	THE NIGHTFALL EP02	8,30
NOW	RED ROSES EP18	10,96
STAR TV	ÖMER EP38	7,57



GORYANA VASILEVA, **SALES MANAGER USA, LATAM AND WESTERN EUROPE OF CALINOS ENTERTAINMENT**

*From Farah  
to Forbidden  
Fruit: Calinos  
Entertainment's  
Rise in LATAM  
with Turkish  
Dramas*

By OBEN BUDAK





**G**oryana Vasileva, Sales Manager for USA, LATAM and Western Europe at Calinos Entertainment, joins us to discuss the company's major milestones in 2024, including the success of their recent release, *Love with Lavender Scent*. She also highlights the growing popularity of Turkish dramas in LATAM, particularly shows like *Forbidden Fruit* and *Farah*, which have gained significant attention for their emotional depth.

**How would you describe 2024 for Calinos? Could you share some highlights, including your most popular content and key sales agreements from the year?**

In 2024, we marked our 25th anniversary at MIPCOM, a momentous occasion where we had the opportunity to showcase new content, reconnect with our partners, and celebrate this milestone together. Throughout the year, we continued to foster strong partnerships by licensing both new and library content, while also enriching our catalogue with the addition of two exciting Romanian series.

**We're at Content Americas, the first market of the new year. Which Calinos productions made the biggest impact and drew the most attention in the LATAM region in 2024?**

One of our top-selling series, *Forbidden Fruit*, is currently captivating audiences across multiple LATAM countries, enjoying widespread success thanks to its perfect mix of lighthearted moments and compelling drama. The show's strong appeal has made it a standout hit in the region. In addition, we proudly made our debut with *Farah* in Panama, marking a key milestone in our expansion. With more exciting territories on the horizon, we're eager to grow its audience even further this year and beyond.

**Could you give us some insight into the types of content and storylines that were most popular in the LATAM region overall?**

Turkish dramas have gained significant popularity in LATAM, especially in genres like romantic dramas and family sagas... Shows featuring intense love stories with complex relationships, such as *Forbidden Fruit* and *Farah*, resonate well due to their emo-

*Turkish dramas have gained significant popularity in LATAM, especially in genres like romantic dramas and family sagas... Shows featuring intense love stories with complex relationships, such as Forbidden Fruit and Farah, resonate well due to their emotional depth and universal appeal. Family dramas exploring generational conflicts, like Kadın, also strike a chord with LATAM audiences who value family ties.*



tional depth and universal appeal. Family dramas exploring generational conflicts, like *Kadın*, also strike a chord with LATAM audiences who value family ties. The mix of suspense, relatable emotions, and high production values makes Turkish dramas highly engaging for LATAM audiences, who enjoy intense, drama-filled storytelling.

**While some content has universal appeal, regional preferences also play a significant role. LATAM is a region that appreciates Turkish content. What data do you think the general preferences of viewers in this region provide us?**

The data from LATAM's general preferences indicate that Turkish dramas succeed by offering emotional storytelling, intense romance, complex family dynamics and strong, relatable characters. The region is particularly drawn to content that explores deep emotions, societal issues, and intense personal conflicts, values that align with LATAM's love for drama-filled, character-driven plots. Turkish series that blend these elements with high production values and visually rich settings are likely to continue resonating with LATAM viewers.





Your new Romanian series *Love with Lavender Scent* made a strong start with its first episodes. How is it performing now, and what can you share about its international journey? Since its strong debut, *Love with Lavender Scent* from Antenna 1 Romania has continued to captivate audiences with its engaging storyline and beautifully crafted production. The series has maintained solid ratings, with viewers particularly drawn to its romantic plot and well-developed characters. It has rapidly built a loyal fanbase, and both critics and audiences have responded with overwhelming enthusiasm.

Internationally, the series has gained significant traction in several key markets. Early discussions with distributors and streaming platforms have been highly promising, and *Love with Lavender Scent* is already being considered in multiple territories.

As the series expands its global reach, we are confident in its potential to resonate with audiences worldwide, and we look forward to sharing further updates as its international journey unfolds.

**OTT trends are constantly evolving as content becomes more diverse. What are your thoughts on the current OTT trends?**

The global success of non-English language content on OTT platforms has paved the way for Turkish dramas to thrive. Almost all major platforms and regional services have made Turkish series easily accessible to a global audience. Viewers are increasingly open to subtitled and dubbed content, seeking authentic stories from different cultures. Turkish content fits perfectly into this trend, offering a unique blend of genres; romance, drama, thriller, historical, and crime, that appeals to a wide range of tastes.

**Calinos brings successful Turkish dramas to global audiences, but your catalog also includes hit productions from other countries. Could you share more about your current catalog and any new content set to be added in early 2025?**

In addition to the diverse Turkish content we already offer, we have recently enriched our catalogue with a wide range of high-quality content from Romania, Serbia, and Canada. This expansion not only broadens our portfolio but also presents exciting opportunities for us to provide our clients with an even greater variety of genres. By offering this diverse mix of international content, we are better positioned to meet the unique demands of different channels, platforms, and target audiences, ensuring that our clients have access to the most relevant and engaging programming for their specific needs.





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CAN OKAN, **FOUNDER AND  
CEO OF INTER MEDYA**  
BEATRIZ CEA OKAN, **VP  
AND HEAD OF SALES AND  
ACQUISITIONS OF INTER  
MEDYA**

# Turning Stories into Success: Inter Medya's Strong Presence in LATAM

By OBEN BUDAK



**C**an Okan, Founder and CEO of Inter Medya, and Beatriz Cea Okan, VP and Head of Sales and Acquisitions, join us to reflect on a successful 2024, with standout titles like *Valley of Hearts*, *Love and Pride*, and *Deception* achieving significant international success, particularly in Latin America. The region, described as a “second home” for Turkish content, continues to demonstrate strong demand for their series, mini-series, and films, supported by long-standing partnerships. With exciting new titles like *Heartstrings*, Inter Medya remains committed to strengthening its presence in Latin America and beyond in 2025.

**Let’s start by reflecting on 2024. How was the year for Inter Medya? You participated in many fairs and added new content to your rich catalog. Which of Inter Medya’s titles garnered the most attention in 2024?**

**CAN OKAN:** 2024 has truly been an exceptional year for us. It was a year full of success and joy as we took part in numerous markets, expanded our catalog with new titles, and licensed many of our productions to various regions across the globe. At the beginning of the year, we announced our co-production agreement with MGE, along with the launch of the first project under this partnership. This marked a wonderful start to the year, with positive feedback and great momentum. Additionally, this year, we made history by licensing the remake rights of a Turkish TV series to South Korea, a groundbreaking achievement for us. We were thrilled to be the first to do something that no one else had, turning the typical approach on its head in this field. In October, at MIPCOM, we hosted the international launch of one of the season’s most successful projects, *Valley of Hearts*, produced by TIMS&B Productions. The launch was a great success. Our team also celebrated a significant milestone when a film entirely created using AI, developed by the brilliant young creative minds in our team, won an award at Türkiye’s first AI Film Festival. Additionally, several of our TV series earned international recognition, winning prestigious awards. We also received extremely positive feedback from the markets we participated in for the first time. All in all, it was a year of intense activity, success, and celebration. As for our content, *Valley of Hearts* saw an incredible demand from the moment it aired, and we finalized multiple sales agreements with our clients. Moreover, other successful series like *Deception*, *Love and Pride*, *The Trusted*, *Last Summer*, *Tuzak* and others continued their international journeys, being licensed to new countries.

**We are now at Content Americas, and you’re about to launch the series *Heartstrings*, a co-production you’ve worked on. Can you tell us a bit more about it? What’s the story about, and what can you share about the cast and crew?**

**CAN OKAN:** We are thrilled to start the year with the excitement of announcing a new co-production. *Heartstrings* is a remarkable Turkish drama series co-produced by Inter Medya. The story follows Mahinur Aydın, a devoted mother, who is confronted with an unimaginable truth: Bade, the beloved daughter she has raised for years, is not her biological child. Meanwhile, her own biological daughter, Derin, has been raised by her wealthy boss, Aras Yılmaz. As the two families come together due to Bade’s illness, Mahi-

nur and Aras are forced to act as a family. Along the way, they embark on a journey of healing and forge an unexpected and profound bond of love. The series boasts a talented and dynamic cast of young actors. Its director, Canan Celik, is highly dedicated and accomplished, contributing significantly to the project’s success. The attention to detail and the care put into this production are truly exceptional, making it a stellar example of Turkish drama. The production of *Heartstrings* is still in full swing, with an ongoing, vibrant, and enjoyable shooting process. We are excited to share this outstanding project with everyone soon.

**What are your goals and expectations for *Heartstrings*’ international journey?**

**CAN OKAN:** *Heartstrings* is a drama-rich series that brings all the elements of a classic Turkish TV drama to life. At its core is a story of love, intertwined with a strong rich-versus-poor conflict, the powerful dynamics of family, and the grandeur of a luxurious mansion that almost feels like a character in its own right. It’s a narrative that encompasses everything expected from a traditional Turkish drama. As a co-production, the script has been meticulously crafted with the preferences of international audiences in mind, aligning with what they anticipate from Turkish dramas. This approach significantly enhances *Heartstrings*’ appeal on the global stage. We firmly believe that *Heartstrings* will embark on a highly successful international journey, captivating viewers around the world.

*Our content is thriving in Latin America, with great demand across the board! This season’s standout hit, Valley of Hearts, has become a top favorite among our Latin American clients, generating immense excitement.*





Latin America is a crucial region for Turkish content, and Inter Medya has established some of the strongest and most long-standing relationships in the market. What does Latin America represent for Turkish series? How do you explain the immense popularity and viewership of our series in the region?

**BEATRIZ CEA OKAN:** Yes, as you mentioned, Latin America has long been considered a second home for Turkish content. Turkish productions are consistently watched here, and nearly all that are released achieve great success. There is a massive fan base in the region, and when it comes to acquisitions, they always gravitate towards Turkish content. The trend of Turkish content in this market has been going strong for a long time, and we don't foresee it declining anytime soon. At Inter Medya, we dedicate significant effort to meet this high demand, investing in marketing and maintaining an active presence in the region. We have longstanding partnerships here that have evolved into genuine friendships over the years. It's truly remarkable how culturally close two regions so far apart geographically can feel. We remain committed to working tirelessly to further strengthen our influence here and will continue to focus on deepening our ties with the Latin American market.

We know there's significant interest in Turkish TV series across Latin America, but what about mini-series and films? Since Inter Medya also represents these formats, how do you perceive the region's interest in this type of content?

**BEATRIZ CEA OKAN:** Of course! Our mini-series, in particular, have caught the attention of local digital platforms in Latin America. Additionally, our films are being broadcast in numerous regions across the continent. Most recently, we signed a package deal in Panama for 14 films. Beyond this, we continue to sell a variety of films to different countries within Latin America. Latin America shows great interest in Turkish content across all genres!



**In recent years, which of your titles have gained the most attention in the region? Based on your analysis of these titles, what insights can you share about the region and its audience preferences?**

**BEATRIZ CEA OKAN:** Our content is thriving in Latin America, with great demand across the board! This season's standout hit, *Valley of Hearts*, has become a top favorite among our Latin American clients, generating immense excitement. But that's not all. Series like *Love and Pride*, *Deception*, *The Trusted*, *Last Summer*, *Tuzak*, *Leylifer*, *Poison Ivy*, and *Scorpion* have captivated audiences and are among the most talked-about shows this year. Adding to the momentum, our mini-series are rapidly gaining traction in the region. Titles like *The Ivy*, *Like There is No Tomorrow*, and *Dreams and Realities* have recently skyrocketed in popularity, cementing their place as audience favorites. Latin America's love for Turkish content is growing stronger every day, and we couldn't be more excited about the journey ahead!

**In our first issue of 2025, I would also like to ask about Inter Medya's goals and expectations for the new year. What's your vision for 2025?**

**CAN OKAN:** We are very excited about 2025! We plan to expand our content catalog with new and engaging titles. At the same time, we aim to further strengthen our expertise in co-produc-

tions, building on successful partnerships and creating impactful collaborations. Additionally, we have a busy market schedule ahead of us this year, and we are ready to take on the opportunities it brings.

**BEATRIZ CEA OKAN:** We've entered 2025 with immense excitement, carrying the positive energy we gathered from a highly successful 2024. We kicked off the year by announcing our newest co-production project, setting the tone for an incredible journey ahead. This year, one of our top priorities is to enrich our catalog with even more new content and co-productions. Additionally, we're planning to attend markets we've never participated in before and introduce our Turkish content to countries that have yet to experience it. We're thrilled about the opportunities ahead and can't wait to share our stories with even more audiences around the globe!





# *Dilemma:* How Far Would You Go to Protect Your Child?

AS SOMEONE WHO PLACES JUSTICE AND TRUTH ABOVE ANYTHING ELSE, CAN YOU STILL REMAIN FAIR WHEN IT'S YOUR OWN CHILD WHO HAS COMMITTED A CRIME?

ÖZLEM ÖZDEMİR



Neslihan Turhan, the creator and host of *Tek Gerçek* (The Only Truth), the most-watched daytime show on TV with the motto “No criminal can escape millions”, has been one of the most trusted names among the public and viewers for years. Because when investigating criminal cases, Neslihan doesn’t care who the perpetrator is or who is behind them, and she never gives in to threats.

So, what if Neslihan Turhan’s beloved son, Can, commits a murder or becomes involved in a crime? What would we expect this honest, principled woman to do then?

The first Turkish original series on Prime Video, *Dilemma*, OGM Pictures and distributed by OGM UNIVERSE, explores this powerful question. As someone who places justice and truth above anything else, can you still remain fair when it’s your own child who has committed a crime?

*Dilemma* begins with Can, Gizem, and Tolga, three close university friends, burying a young woman’s body in a forest. After burying the body, the three try to move on with their lives.

Neslihan Turhan gets the cases she covers on her show *Tek Gerçek* from her old friend—who, as the episodes unfold, we learn is also her ex-lover—Inspector Nejat and his team. While reviewing the files on missing young women, she notices a fresh report about the disappearance of Lal, a 19-year-old university student. She realizes that Lal is a friend of her son, Can. Under Neslihan’s pressure and sharp attention, Can confesses to the incident, but not entirely. He admits that he can’t recall all the details of that

night because he was under the influence of drugs. He remembers falling asleep at some point and waking up to find Lal’s lifeless body in his arms. In panic and terror, Can and his two friends buried Lal’s body. However, none of them are sure how or by whom Lal was killed. Even Can begins to doubt himself, but Neslihan even refuses to accept the possibility: “You’re not a killer, and you have to believe that first!”

### A VAMPIRE FEEDING ON PAIN, OR A MOTHER CHASING THE TRUTH?

Neslihan is absolutely convinced that her son Can didn’t commit a murder, but is that really the case? Neslihan, who has repeatedly declared on live broadcasts, “Even if it’s my own son who committed the crime, I wouldn’t spare him,” now finds herself torn between her conscience and her principles.

While the homicide bureau, led by Nejat and his team, focuses on finding Lal’s killer, the *Tek Gerçek* production team continues to work on the Lal case as they have with countless others over the years. In the midst of all this chaos, Neslihan is determined to buy time to clear her son’s





name. At first, she even keeps Can's involvement in the case a secret from her husband, Vural, knowing well that he wouldn't act as she does, Neslihan is certain that Vural would turn Can over to the police. When Vural eventually learns the truth in later episodes, it triggers major conflicts within their household. Because Vural believes it's possible that Can could have killed Lal, or at the very least, that this possibility needs to be openly discussed. He argues that the police should handle the case to uncover the truth. However, Vural is not innocent in this story himself.

As crime drama fans might expect, in *Dilemma*, as the episodes progress, we follow various suspicions and suspects related to the murder while also uncovering details about the lives of the main characters such as Lal, Can, Neslihan, and Vural. All of this unfolds without losing any momentum, constantly presenting new questions that keep us engaged: Who cleaned the house where the murder took place? What kind of people were Lal's parents? Could Can have killed Lal during a violent outburst caused by drug use? Would Neslihan sacrifice her long-built television career, and her hard-earned reputation as a trusted brand for her son? How far would she go to clear her son's name or even help him escape?

Starting with the question "Who is the killer?", *Dilemma* gradually shifts to "Who is telling the truth?" More importantly, it explores how much a person is willing to compromise when their principles are put to the test. In this sense, it can be described as a layered crime drama.

It's fair to say that Bergüzar Korel hasn't just portrayed the character of Neslihan Turhan, she's become the character. Korel also mentions that during the preparation phase and even during filming, she received significant help on various aspects from Esra Erol, a long-time host of daytime TV programs. Kaan Mirac Sezen does an excellent job capturing Can's emotional turmoil and fears, especially as the story builds toward its climax, successfully



portraying a complex character. Inspector Nejat is, in my opinion, a particularly important character for *Dilemma*, as we, the audience, follow the murder investigation through his perspective and chase after similar questions. Caner Cindoruk approaches the character with calmness and authenticity. Both fathers in the series have scenes that significantly influence its momentum. Serkan Altunorak, as Can's father, and Umut Karadağ, as Lal's father, deliver impressive performances, particularly in those crucial moments.

So, how does *Dilemma* progress in terms of its crime narrative and pacing?

The ability to maintain curiosity, ensuring that the plotlines, characters, and questions that unfold throughout the story don't remain unsolved, convey characters' actions and motivations with clarity while avoiding being overly didactic, these are the common traits of successful crime dramas.

In many ways, *Dilemma* achieves this. As the story makes new twists and turns, it remains consistent and doesn't leave the questions it raises unanswered.

The pacing within each episode is successful, and the episode finales are carefully planned.

The 8-episode *Dilemma*, undoubtedly deserves to be watched for its story, steady pacing, dramatic structure, the questions it raises, and the strong performances of its cast.





## ATV'S NEW SERIES *SNOWDROPS* COMING SOON!

The countdown has officially begun for *Snowdrops*, atv's highly anticipated new drama.

Directed by Serkan Birinci and written by Gül Abus Semerci, *Snowdrops* tells the story of a family reunion that takes an unexpected turn. After coming together for a long-awaited dinner, the siblings face a shocking confrontation that changes their lives forever.

The series features an impressive cast, including Ayda Aksel, Barış Falay, Serhat Kılıç, Ahu Yağtu, Edip Tepeli, Hakan Salınmış, Uğur Uzunel, Nur Yazar, Ece Yaşar, Hakan Zavlak, Zeynep Atılğan, and Mehmet Fatihdar.

Get ready for *Snowdrops*, coming soon to atv.



## GET READY FOR *PIYASA*: KANAL D'S NEXT HIT

Kanal D's upcoming series *Piyasa* is gearing up for production, with its full cast now officially revealed. The show features an impressive lineup, including Alp Navruz, İlayda Alişan, Zuhâl Olcay, Yurdaer Okur, Gülben Ergen, Damla Colbay, and Fırat Altunmeşe.

Produced by Pastel Film, written by Mehmet Barış Günger, and directed by Serdar Gözelekli, the series promises to explore themes of media, business, and family dynamics, delivering a storyline packed with unexpected twists and high drama.

Alp Navruz will take on the role of "Kenan Akın," while İlayda Alişan is set to surprise viewers with a bold and unconventional role, marking a significant departure from her previous work.



## NETFLIX'S RÜZGARA BIRAK SET TO PREMIERE ON VALENTINE'S DAY

Netflix's highly anticipated romantic drama *Rüzgara Birak* (Leave it to the Wind), starring Hande Erçel and Barış Arduç, is set to premiere on Valentine's Day, February 14.

Before its Netflix debut, *Rüzgara Birak* will be released in cinemas across Europe and Azerbaijan on January 9. To celebrate, a special gala will take place in Berlin on January 7, featuring the film's lead stars, Hande Erçel and Barış Arduç.

Directed by Engin Erden and written by Ceylan Naz, the film is produced by Lanistar Media and Royal Pictures, with Berkin Kaya, Hakan Karamahmutoğlu, and Saner Ayar as producers.

The story follows Ege Yazıcı (Barış Arduç) and Aslı Mansoy (Hande Erçel), two heirs to the Yazman Company Group. Aslı, the company's CEO, is based in İstanbul, while Ege runs a surf school in Çeşme. Their paths cross again after many years when the company faces bankruptcy. To save the business, building a hotel in the cove where Ege's surf school is located seems like the only solution. But this decision forces the two to confront their differences and navigate an unexpected connection. Will they prioritize saving the company, protecting the cove, or choosing each other?



## UMAMI SET TO PREMIERE ON DISNEY+ ON FEBRUARY 12

*Umami*, starring Burak Deniz and Öykü Karayel, will premiere on Disney+ on February 12. Produced by Karga Seven, the film is directed by Emre Şahin and written by Can Cengiz. An adaptation of the award-winning 2021 film *Boiling Point*, *Umami* has already drawn attention with its single-shot filming technique and recently released teaser.

In addition to the lead roles, the film features a stellar ensemble cast, including Osman Sonant, Onur Ünsal, Ulvi Kahyaoğlu, Tuğba Çom Makar, Nergis Öztürk, Murat Kılıç, Selin Şekerci, Can Bartu Arslan, Doğaç Yıldız, Taha Bora Elkoca, İzabella Muzurbaeva, Özlem Türey, and Kürşat Demir.

*Umami* also marks Disney+'s return to local productions in Türkiye, with more projects expected to follow soon.

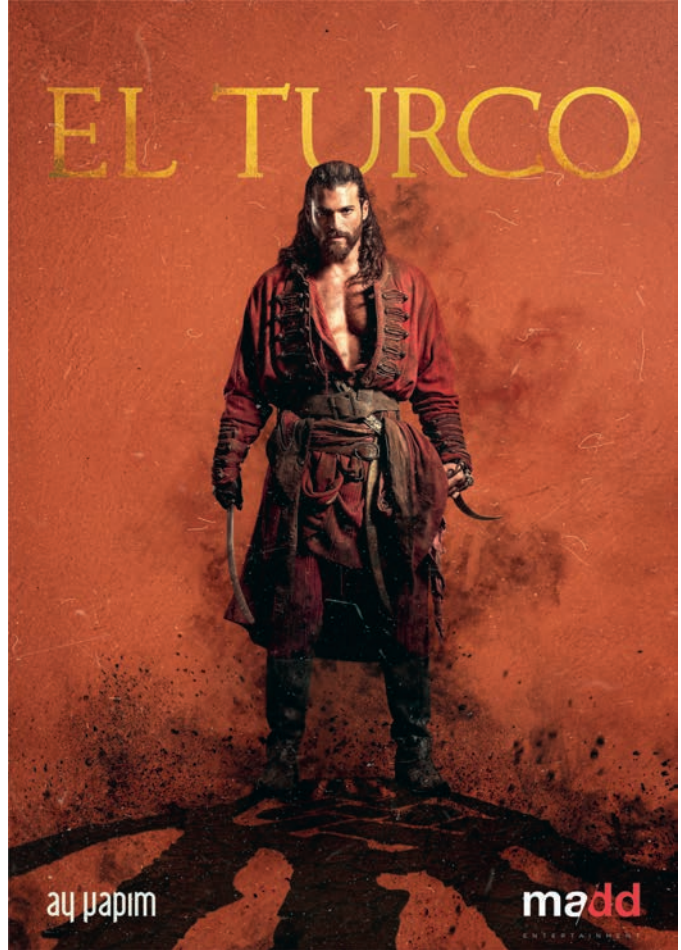
## IMDb NAMES *EL TURCO* A MUST-WATCH FOR 2025

IMDb has unveiled its list of “Most Anticipated Shows of 2025,” with *El Turco* from Türkiye’s Ay Yapım securing the 9th spot. As the only Turkish series to make the list, it stands out among the year’s top international productions.

Starring Can Yaman, *El Turco* tells the story of Hasan Balaban, an Ottoman soldier who becomes a hero in the Italian village of Moena after being injured during the Second Siege of Vienna. The show blends history with a modern storytelling style, offering a unique and exciting narrative.

The six-episode series is shot entirely in English and features an impressive international cast, including Greta Ferro (Lo E Mio Fratello), Sai Bennett (Mr. Selfridge), Kieran O’Reilly (Vikings), Veronica Ferres (Die Frau vom Checkpoint Charlie), Magnus Samuelsson (The Witcher), and Haluk Piyas (Malazgirt 1071).

Directed by Uluç Bayraktar and written by Kerem Deren and Çisil Hazal Tenim, *El Turco* is set to premiere in 2025 on GAIN.



## BİR ZAMANLAR İSTANBUL COMING SOON TO TRT1

TRT1’s upcoming series *Bir Zamanlar İstanbul*, produced by Bozdağ Film, takes viewers to the vibrant streets of 1990s İstanbul. Starring Alina Boz and Cihangir Ceyhan, the drama is already creating excitement with its impressive lineup.

Cihangir Ceyhan stars as “Ali Şahinbey,” while Alina Boz takes on the role of Seher, a journalist. The cast also includes Hüseyin Avni Danyal, Didem Balçın, Şebnem Dönmez, Kaan Taşaner, Deniz Celiloğlu, Özge Özder, Ümit Kantarcılar, İpek Karapınar, Murat Daltaban, Nihal Koldaş, Mirza Bahattin Doğan, and Serdar Özer.

Directed by Metin Günay, *Bir Zamanlar İstanbul* follows the story of a Turkish Language and Literature student whose life takes a dramatic turn after becoming involved with the mafia.



# New Series, Familiar Tales

IN UNCERTAIN TIMES, VIEWERS DON'T WANT TO EXPERIENCE THE SAME UNCERTAINTY OR TAKE RISKS WITH THE SHOWS THEY WATCH. INSTEAD, THEY GRAVITATE TOWARD SERIES WHERE THEY KNOW WHAT TO EXPECT.

OYA DOĞAN  
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**T**his season, Turkish dramas are all about family drama! We're seeing stories about families living together, flawed parents, forbidden loves, constant betrayals, and even secret looks at sisters-in-law. Interestingly, these themes were already popular 10 or 15 years ago. So, why has the past made such a strong comeback on TV this season?

"Is the past a mirror of the future?" It's hard to say, but this season, it seems that TV screens have practically surrendered to the past. Unique productions aren't drawing in ratings, and shows reminiscent of past projects are locked in fierce weekly ratings battles. Yet, Turkish viewers had grown tired of the same recycled concepts being served to them repeatedly and were seeking out fresh and different projects. That's why shows like *Red Roses*, *One Love*, and *Blooming Lady* were preferred. However, this season, viewers surprised both producers and channels by propelling series similar to those they used to watch in the past to the top of the ratings charts. Series like *Far Away*, *Valley of Hearts*, *My Mother's Tale*, *6 of Us*, *The Good&The Bad*, and *Leyla* may offer different narratives, but they evoke feelings that remind viewers of stories they've seen before. This creates such a familiar feeling that, even though the actors, settings, and scripts are different, viewers feel like they're connecting with a story they already know.

## VIEWERS SEEK A SENSE OF FAMILIARITY

Why have viewers, who once sought out different and fresh shows, started turning to ones that feel like what they've seen before? The main reason seems to be instability. Türkiye today feels very different from even five years ago. Changing demographics, the refugee crisis, economic turmoil, rising violence,



security threats, ecological problems, and cities dominated by urban transformation are overwhelming for viewers. People wake up unsure of what the day will bring, certain only that the money in their pocket will lose value by evening. This constant uncertainty causes anxiety. As a result, viewers are seeking a sense of “familiarity” in what they watch on screen to counterbalance the unpredictability of daily life. This drives them toward new versions of projects they’ve enjoyed in the past. In other words, in uncertain times, viewers don’t want to experience the same uncertainty or take risks with the shows they watch. Instead, they gravitate toward series where they know what to expect.

### NOSTALGIA FOR THE PAST

Another key reason is nostalgia for the past. There’s no longer sincerity in music, films, art, or even in our daily conversations. Everyone is simply trying to get through the day without problems and make it back home. People wear metaphorical masks, trying to live without showing their emotions. Türkiye has essentially become a country of suppressed feelings. Because of the reasons I mentioned earlier, some wake up feeling like a ticking time bomb, while others go out of their way to avoid triggering them. As a result, everyone expresses longing for the past; a country where people greeted each other, offered help, smiled, spent time with their families, and didn’t sleep full while their neighbor was hungry. In TV series, however, the reflection of today’s Türkiye is mostly seen through intrigues and drama. That’s why the feelings people miss from the past continue to find their way onto the screen.



### A SHARED THEME: FAMILIES LIVING TOGETHER

One of the most significant reasons for the return to the past is the emphasis on family unity.

If someone asked what all these shows with different stories, actors, and settings have in common, we might initially say “nothing”. However, they do share one key characteristic: families living together. Despite the challenges, pressures, or unhappiness, these families live under one roof and gather around the same table. They may sometimes invade each other’s personal space and cause frustration, but when problems arise, they stand side by side, united and supportive. Even in rural areas, it’s becoming less common for families to live together. This, in turn, provides viewers, who often feel physically and emotionally alone, with the family environment they long for.

### SOCIETY’S INFLUENCE ON THE SCREEN

It seems that the heaviness of politics is impacting society, and in turn, society is shaping what appears on screen. During such times, television becomes an even stronger shared source of entertainment, with more TV series being watched this season than before. This trend reflects the growing sense of nostalgia within society.





# Inside *Culpa Tuya* and *Star Wars: Skeleton Crew*

By OBEN BUDAK & YAĞMUR ÇÖL

At Episode, we take pride in our long-standing tradition of interviewing the creators and stars behind some of the world's most groundbreaking productions.

Last month, we attended the world premiere of Prime Video's latest film, *Culpa Tuya*, in Madrid. Before the big premiere, we sat down with the film's lead actor, Gabriel Guevara, as well as Mercedes Ron, the author of the novels that inspired the series, for exclusive, in-depth interviews.

Meanwhile, the latest addition to the *Star Wars* universe, *Star Wars: Skeleton Crew*, recently debuted on Disney+. Ahead of its premiere, we sat down with the show's creators, Jon Watts and Christopher Ford, to delve into the process of building this new world and to hear about their vision for the future of the series.

We believe that every interview tells a story. Exploring the behind-the-scenes process, the creative journey, and the dedication that brings the content we see on screen to life is always a unique and thrilling experience for us. In this issue, we've gathered standout moments from our interviews about productions that have captured global attention.

## GABRIEL GUEVARA CULPA TUYA

***Culpa Mia* was a huge global success. Did you expect it to be the way that it is? What initially drew you to the character of Nick?**

Yes, I expected it to be very successful. Because after they announced who the actors would be, there was a great fandom supporting us. It was crazy! I was very surprised how could people react that way when there was nothing had been shot yet. So, yes, for me, it was amazing. And to see so much action, car racing, fights, and romance in the script, of course, it was something that took my attention, I wanted to be in the film.

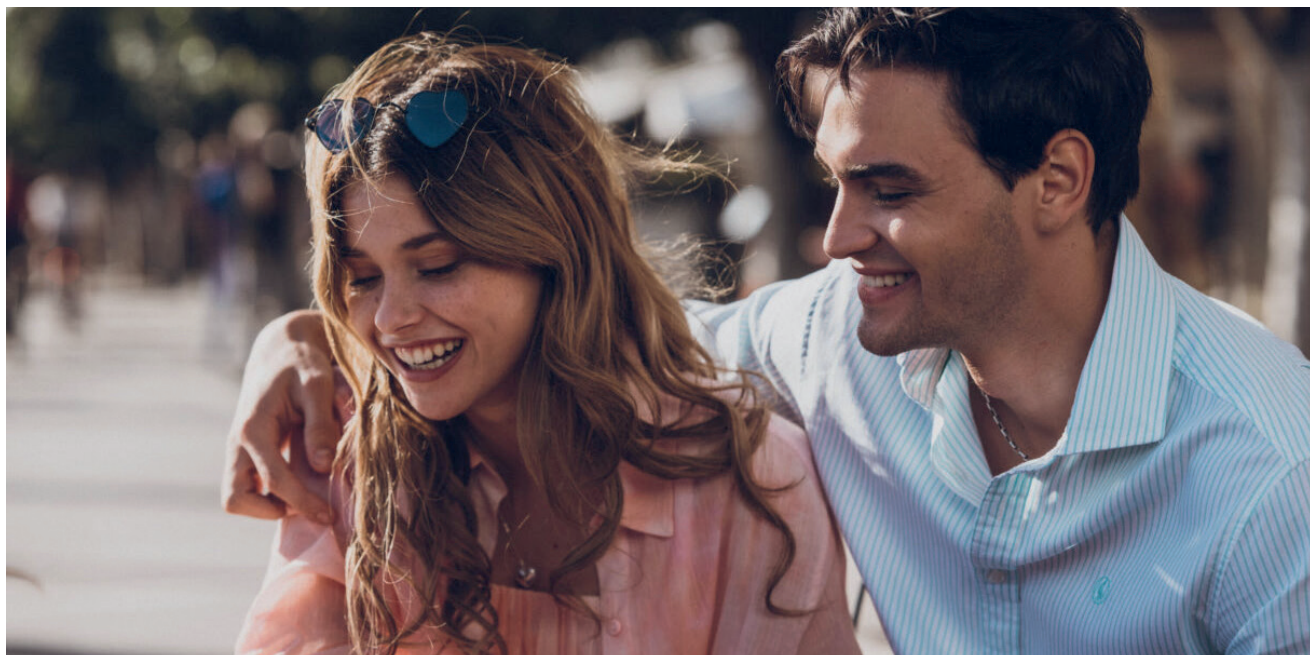
**Nick and Noah's on-screen chemistry is just incredible, and your fans think exactly the same. How did you and Nicole work together to create this unique dynamic?**



Well, Nicole and I, we already knew each other. We had our first project together before this one, and since we knew each other from that project, we were close friends. And when we met again in the cast, in the auditions, it was like seeing your sister or brother and saying, "Hey, how are you doing?" And I was thrilled and enthusiastic to work with someone I worked with before, I trusted her, and it was great.

**Nick carries a lot of emotional baggage, especially with his relationship with his mother and his family. And now, he is hurt by Noah too at the end of the second movie. Do you think he will ever be able to overcome this? And what's ahead for him?**

I guess he'll need lots of therapy :). But, I mean, it's fiction. Nick tries to show some people's reality, I guess. Some people have gone through that situation. We have to manage family problems and couple problems. So it's great to show that on screen. I think that he is quite mature, and probably with the help or without the help of Noah, he'll get to a point in his life where he will be able to manage things the right way. Obviously not in this second film, because everything is very recent, but I think in the future he will.





## MERCEDES RON CULPA TUYA

**I read that you were inspired to bring this story to life at the age of 19, which is very young. I also understand this is an original story started on Wattpad. Could you tell me a bit about that?**

I wrote the book when I was 19. I tried to publish it in the traditional way, but no answer came to me. So I put it on Wattpad, and I think that people were thankful to have a book that I had worked on so much, and they welcomed it very well. And a year later, I was offered the trilogy.

**And then it made its way to the big screen. How did that feel for you? How did it all come together?**

They told me quite soon, because the book had been published for one and a half years, and it was like a dream come true because I wrote the book thinking about picturing it becoming a film someday. So I was thrilled, and I enjoyed the whole process a lot.

**Personally, I hadn't heard of the novels before watching the movies, but after seeing them, I felt like I was returning to the roots of that good old romance. It's like a classic romantic drama with a bit of a twist. Was that intentional? Do you enjoy traditional romance dramas?**

It wasn't intentional, no. I think that I wrote what I wanted to read at the time. You know, the different subjects. I liked telling a love story. This is what I brought together in the three books. And since I wrote it being a teenager, I was able to connect to the audience who was reading it, so I think that was the key.

**Since you wrote this as a novel in the first place, did you imagine the cast the way it is right now? Did you see them and say, "Yes, that's him or, that's her?"**

Physically, they're different from what I imagined. She was blonder. She didn't have blue eyes. But the important thing was to have chemistry. And when watching them performing their roles, it should be clear that they were Nick and Noah, and they were able to do that. The fans love them so much.





## JON WATTS SKELETON CREW

**What I've seen from this show so far, it feels a bit different than all of the other *Star Wars* shows, and I love feeling like that. So I'm wondering if that was intentional to kind of try to set this thing apart from the rest.**

Strangely, it was kind of baked into the premise. We knew we wanted to tell the story about a group of kids. And when you start telling it through their eyes and shift the perspective, it allows you to look at the whole *Star Wars* galaxy in a completely different way. Just that perspective change really makes a huge difference and allows you to tell a new story in a world that we already know and love.

**I was wondering in what part of the process did Jude Law even come up in the discussions, and how did you get him?**

We had always talked about a Jude Law-like character. Named Jod. That's probably why we thought of that name. We couldn't believe it when we reached out to him, and no one had asked him to be in *Star Wars* yet. We were the first ones to ask, and it turns out he's a huge *Star Wars* fan. So we gave him a little bit of a background of the project and his character, and he was all in. We still can't believe it.

## CHRISTOPHER FORD SKELETON CREW

**We have this season now, but do you have any ideas for what this could lead in the future?**

I mean, we definitely wanted to make sure that this season had a very clear beginning, middle, and end, so that it felt satisfying. We have ideas for what could happen in the future. We're also excited to see the sort of repercussions of what happens in this season and see how that echoes out into the larger galaxy.

**I think it's time to lift the curtain on a mystery. How do you come up with such a great *Star Wars* name?**

It's funny. I think we work just really instinctively, and now that it's out and we get asked about it, we realize there are these seemingly really obvious parallels or touchstones that we didn't intend, like Jod or, you know, that planet called At Atom. People are asking us if it was a reference to the AT-AT or A-T-A-T, and I just think it was because it's not on purpose. In the end, it felt right, like it was part of *Star Wars* to us, but we weren't aware. It's an art, not a science, but it's fun because, I mean, I like to delve into going deep in the thesaurus, or just delving into different languages, finding words that mean things, twisting them around, and changing a few letters.





# The Cinderella Effect: The Deep Code Behind the Male CEO and Working-Class Woman Love Story in Turkish Productions

YASEMİN ŞEFİK

THIS FICTIONAL WORLD, WHERE SOCIAL HIERARCHIES ARE BROKEN DOWN AND LOVE TRANSCENDS CLASS DIFFERENCES, OFFERS VIEWERS A SENSE OF HOPE.

In the Turkish TV series industry, especially with the growing global popularity since the 2000s, love stories highlighting class differences and reproducing traditional gender roles have become increasingly common.

These types of narratives often feature the unexpected encounter between a male character, who is a company owner or holds an executive-level position, and a young woman from a modest socioeconomic background, followed by the blossoming of their romance in various iterations.

To better understand the sociological dynamics behind such plots, we must delve into Türkiye's societal structure, collective imagination, traditional family values, and the demands of the popular culture industry. However, the most surprising aspect lies in the elements within these series, which are also widely watched on a global scale. The fact that these series are enjoyed with the same enthusiasm in many different countries reveals how the global economic system and class disparities transcend national boundaries, erasing differences between countries.



Some notable examples include: *Love for Rent*, *Daydreamer*, *Bitter Sweet*, *Love Trap*, *Bride of Istanbul*, *Love is in the Air...*

First and foremost, the theme of class differences holds a significant place in Türkiye's social reality.

In a society where social mobility is limited and economic inequalities are often deeply entrenched, the idea of a poor young woman falling in love with a wealthy businessman becomes an enticing concept for viewers. It represents something difficult to achieve in real life but captivating to imagine on screen. This also aligns with the role of popular culture in creating a "space for escape." For viewers who face economic challenge, social restrictions, or income inequality in their own lives, the fairy tale-



like romance depicted in these series provides temporary sense of emotional fulfillment. Therefore, this format is essentially a dramatic portrayal of the fantasy of climbing the social ladder. This fictional world, where social hierarchies are broken down and love transcends class differences, offers viewers a sense of hope.

When we trace the cultural codes in these stories, we encounter a narrative structure reminiscent of “Cinderella.” Although this type of story has been explored in various cultures worldwide, in Türkiye, it is reimagined with a local touch influenced by the traditional family structure. Women are idealized as “self-sacrificing, pure-hearted, and virtuous,” while men are portrayed as “protective, strong, and the backbone of the family.” The institution of the family, traditional values, and neighborhood culture acts like the foundation of these narratives. Therefore, the love story between a wealthy man and a poor woman is not just an individual romance; it is also an effort to reconcile two different worlds, two distinct family structures, and two cultural domains. This effort can also be interpreted as a cultural expression of the desire for social harmony and unity.

The market dynamics of the TV industry also play a key role in the repeated use of this formula.

Ratings pressure push producers and screenwriters to replicate templates that have proven successful in the past. Turkish series, which are economically stable and widely watched globally, stand out with these familiar formulas both for local audiences and in international markets. The universal “wealthy man poor woman love story” plays a significant role in attracting large audiences in regions such as the Middle East, the Balkans, and Latin America. Its simplicity, ability to transcend cultural barriers, and appeal to imagination and emotions make it highly effective. This formula fits well with the long-format structure of Turkish series, as class differences, family conflicts, misunderstandings, intrigues, on-and-off relationships, and reconciliations provide more than enough material to sustain hundreds of episodes.



Globalization and consumer culture also have an indirect influence on shaping these types of series. In a modernizing country, which is gradually becoming a consumer society; “luxury” lifestyles, big corporate offices, expensive cars, mansions, designer clothes, and international brands, become symbols of prestige and aspiration. These series serve as a showcase for this consumer culture. The “humble” woman entering the wealthy man’s world allows viewers to dream of this luxury while also suggesting that human values can triumph over material wealth.

The tension between two worlds reflects both the desire for modern consumer goods and the idea that this desire can be tempered through traditional human values.

In short, the frequent use of the “CEO man and working-class woman” love story in Turkish TV series stems from the intersection of visible class differences, the reproduction of local cultural codes, the affirmation of societal values, the fulfillment of collective fantasies, concerns about market success, and the demands of global audiences.

These narratives continue to exist both as a reflection of Türkiye’s social structure and as popular culture products that meet the emotional, imaginative, and aesthetic needs of viewers.







# Women Ahead of Their Time

MERT GÜRER & ZEYNEP GÜRER

EACH OF THESE THREE FEMALE CHARACTERS ARE REBELLIOUS HEROINES WHO PERFORM ACTIONS FAR AHEAD OF THEIR TIME, CARVE OUT SPACE FOR THEMSELVES BOTH PROFESSIONALLY AND IN DAILY LIFE, AND BOLDLY DEFY PATRIARCHAL RULES.



With digital platforms becoming part of our lives, we now have the chance to watch relatively original and independent stories. The stereotypical series content we were used to seeing on national TV channels has started to take on new forms with different flows on these platforms. Thanks to digital platforms, instead of sitting in front of the TV at specific times to watch scheduled programs, we can now enjoy unlimited content whenever, wherever, and on any device we choose. This has opened up a whole new era for both content creators and viewers. With shorter attention spans and the growing habit of quick consumption, shorter content formats have become increasingly popular. Algorithms can analyze users' interests to provide personalized content that better suits their tastes and needs. New formats like gamified content and live broadcasts, where the audience is actively involved in the story, also allow for more engaging content consumption. In this limitless digital space, it's now possible to watch series from different cultures all around the world, bringing global stories into our homes.

With the rise in popularity of digital platforms, long-running TV series have been replaced by mini-series or anthology formats, offering a faster-paced and more intense storytelling experience. Themes that are often challenging to portray on mainstream traditional television, such as sexuality, violence, and psychological issues, are now explored through bolder and more original narratives. One of the most significant contributions of these platforms is the increase in series featuring women as lead protagonists, replacing the limited representations often seen before. This richness in

stories centered around female characters also fosters a positive impact on gender dynamics. One of the most effective ways to address the debated position of women in society is through positive portrayals in fictional narratives. Characters in visual media, especially in series, are strong fictional constructs with whom viewers form parasocial relationships. Audiences identify with these characters, and depending on the strength of the connection, they may engage in mirroring behavior, emulating their appearance and actions. For this particular reason, it is crucial that fictional characters in visual content are portrayed as heroic and empowering in the context of gender equality, particularly in favor of women. For the younger generation, which makes the majority of digital platform consumers, these media narratives appear to play a key role in shaping attitudes and perspectives on societal gender equality.

The female protagonists in period dramas that have recently emerged on digital platforms possess particularly significant qualities that deserve closer attention.

SERIES NAME	PERIOD AND SETTING	GENRE/THEME	CHARACTER NAME	CHARACTER'S PROFESSION AND IMPORTANT TRAITS
THE LAW ACCORDING TO LIDIA POËT	19TH CENTURY - ITALY	DRAMA/CRIME - MYSTERY	LIDIA POËT	LAWYER. REBELLIOUS, A FREE SPIRIT, INDEPENDENT, DETERMINED, COURAGEOUS, INTELLIGENT, SOLVES CASES, INTELLIGENT
THE ALIENIST	19TH CENTURY - UNITED STATES OF AMERICA	DRAMA/CRIME - MYSTERY	SARA HOWARD	OFFICER IN THE NEW YORK POLICE DEPARTMENT, PRIVATE DETECTIVE. REBELLIOUS, A FREE SPIRIT, INDEPENDENT, DETERMINED, COURAGEOUS, INTELLIGENT, SOLVES CASES.
THE ARTFUL DODGER	19TH CENTURY - AUSTRALIA	DRAMA/ACTION - ADVENTURE	LADY BELLE	FIGHTING TO BECOME THE FIRST FEMALE SURGEON. REBELLIOUS, A FREE SPIRIT, DETERMINED, COURAGEOUS, INTELLIGENT.





Lidia Poët, the protagonist of *The Law According to Lidia Poët*, is inspired by a real historical figure. As a woman attempting to practice law in Italy, Poët is portrayed as a character ahead of her time. She challenges the patriarchal system and its restrictions, which fail to recognize her achievements. Despite the many obstacles she faces, her determination and intelligence help her overcome them. Since she is not allowed to practice law officially, she works through her brother, Enrico Poët, who is a lawyer, using him as the public face while continuing her work behind the scenes. In the cases she takes on, Lidia demonstrates more courage and intelligence than her brother Enrico and her brother-in-law, journalist Jacopo Barberis, as she uncovers criminals and solves cases. The female character portrayed here is not a passive subject but an active one, taking charge and directing events. She is more brave, smart, and determined than the male characters shown in the series. Additionally, Lidia refuses to submit to the patriarchal pressures imposed on women of the era. She rejects the idea of marriage and instead supports the concept of free and independent relationships. Even when she experiences romantic relationships, she does not allow them to limit her life or choices. Her rebellion against patriarchal authority serves as an inspiration to other women of her era, influencing their actions and movements. These scenes, seamlessly woven into the series' narrative, intersect Lidia Poët's story with the women's movements, organizations, and actions of the era, further solidifying her character as a heroic figure.

Sara Howard, one of the main characters in *The Alienist*, is the first female officer in the New York Police Department. Working in a male-dominated institution, she faces verbal harassment and humiliation but refuses to accept such treatment. In the first season, she finds herself deeply involved in events while helping psychologist Laszlo Kreizler and crime reporter John Moore, who have been tasked with catching a killer targeting homeless boys. Sara is determined, brave, and intelligent. In the second season, Sara grows even stronger as she establishes her own private detective agency, a groundbreaking step for that era, as it was highly unusual for a woman to work as a detective. This also reflects the challenges she faces in gaining clients, as women detectives were not seen as trustworthy or reliable. The series shows her transition from a detective hired by wealthy families for small cases, such as finding lost pets, to solving a major case that shocks society and surpasses the capabilities of the police.



Sara is also portrayed as a heroine actively involved in the women's rights movements of the era, helping to organize and support their efforts. She challenges the male-dominated ideology of the time, rejects the institution of marriage, and advocates for independent romantic relationships. Many of the series' events are resolved through her courage, determination, intelligence, and boldness. Sara's appearance reflects her character too. Instead of embodying the expectations of women in her social class, who were viewed as objects representing their family's wealth, she is portrayed as an active subject focused on her actions. Her clothing style avoids emphasizing her upper-class status, featuring masculine-inspired, simple, and functional designs that provide her the freedom to move. These visual details support and enhance her character.

Lady Belle, a character in *The Artful Dodger*, stands out as a strong and independent woman, known for her complex relationship with the Artful Dodger and her internal struggles. Lady Belle Fox defies societal expectations and establishes her own rules, adding depth to her character. In the series, Lady Belle is both a significant figure shaping Jack's life and a powerful character in her own right. She also represents the challenges of being a woman within the societal structures of the time. Her portrayal as a freer and stronger woman compared to others of her era adds a unique dimension to the show.



All three female characters are portrayed with a balanced touch of emotion, yet their feelings never overshadow their passion for their professions. The female characters are portrayed as having no shortcomings compared to the male characters in terms of intelligence, courage, and determination; in fact, they are often depicted as excelling in these qualities. Instead of focusing on physical beauty, their actions are guided by their intellectual qualities in the narrative. These women break away from traditional stereotypes, portrayed as successful individuals thriving in the strict, male-dominated world of the 19th century. They are even depicted as sources of inspiration, sparking the flame of rebellion for women seeking freedom. Each of these three female characters are rebellious heroines who perform actions far ahead of their time, carve out space for themselves both professionally and in daily life, and boldly defy patriarchal rules.







### LOVE WITH LAVENDER SCENT

Fifteen years ago, Anda returned to Podișor, the small community where she was born. She fled from her abusive husband just before giving birth to her daughter. In this quiet village, she raises her child alone and serves as a respected family doctor, playing a vital role in the community. Anda's simple and contented life takes a dramatic turn when she learns that Stefan, a former football player and a stranger to her, has inherited her house and land through her father's will.

In a shocking revelation from the past, Anda discovers that her father had acquired the property through deceitful means, involving the murder of Stefan's grandmother. He manipulated her into signing documents that transferred ownership, after which he committed the crime. Before his death, plagued by guilt, Anda's father left everything to Stefan, his victim's only grandson, to lift the curse placed on him by the dying grandmother. To Anda's astonishment, Stefan moves in, and they find themselves sharing a home. Stefan, having retired from his football career, seeks solace in seclusion from the world. Though their initial relationship is marked by animosity, they eventually develop feelings for each other and together confront their painful pasts... As Stefan grows closer to Anda, guilt begins to weigh on him, and he considers signing over the property to return it to her. But then, a surprise arrives: Stefan's 16-year-old daughter, Alma, appears at the doorstep with her bags, adamant about moving in with her father. Stefan realizes that staying in the house is the only way to bond with his daughter and provide her a stable home. He begins to envision a new family and a fresh start. Yet complications arise quickly. Alma clashes with Maria, Anda's daughter, leading to frequent disputes between Stefan and Anda. Despite their mutual attraction, Anda hesitates to get emotionally close, feeling it's too soon after fleeing Timișoara without having had an intimate relationship since. Meanwhile, Claudia, the school principal, learns of Anda's struggles and embarks on an affair with Stefan. Amidst jealousy, intrigue, secrets, and lies, Anda and Stefan navigate their feelings until they realize they've fallen deeply in love and want to build a future together, even considering starting a family. Just as they appear to find harmony and Stefan proposes to Anda, a new challenge emerges, testing their relationship and reshaping Anda's world once more.



### FARAH

Adapted from the award-winning Argentinian series *La Chica Que Limpia*; Farah is the story of an Iranian woman, who had to run away from her country and is struggling to live in İstanbul, working as a cleaning lady in order to maintain the treatment of her son. Farah was one of the brightest students at one of Iran's leading medical schools, until months before she had to flee. But she and her entire family ruthlessly pay the price for a man's failure to reciprocate her love, and Farah flees to Türkiye, unaware that she is pregnant with a boy. Seven years later, this bright future woman is forced to work as a cleaning lady in order to provide for herself and her son. Farah's son Kerim has a disease called "balloon boy disease"... One night while cleaning, Farah witnesses a mafia murder. She begs to the hitman Tahir to let her go promising to keep her mouth shut and offers to clean the murder scene. The following day, Farah finds out that the victim of the crime is a policeman; a dear friend to her neighbor Gönül and her big brother Chief Inspector Mehmet (Fırat Tanış). Farah decides to testify and goes to the police station where she meets Tahir, who has been detained by Mehmet. Leaving the station at once, Farah decides to leave the country, however, fate has its own way and she suddenly finds herself at a hospital. While she tries to get away, a deadly injured man is being brought to the E.R. Farah intervenes in order to rescue him, unaware of the fact, that the man she tries to rescue is the leader of the mafia and Tahir's boss - Ali Galip. This instinctive act takes her to the middle of the mafia-police war and an unpredictable love with her hunter Tahir, at the first season. With Farah's son Kerim, all three together, create a family, against all odds around them. But the love between Farah & Tahir will be tested even harder at the second season when Behnam, the father of Kerim who was known as dead, arrives İstanbul to get his so-called "family" back.



## ANA

Ana is an ambitious and determined young woman living in a foster home with other young people like her. The only mother she has ever known is Mama Lena, the social worker who raised her. Ana is in her final year of her master's degree in journalism. To earn some money, she works as an event hostess. With the money she earns, she takes a genetic test to find her biological mother. Then she investigates why she was abandoned. She discovers a "baby broker" who was giving unwanted children up for international adoption in exchange for money. This should have been Ana's fate, but the police got onto the case and she was abandoned as a result. Ana is tempted to seek the truth and bring the guilty to justice, however this search will involve the man she loves. She knows this story can bring her fame as a journalist, but she is not ready to lose the love of her life.



## EGO

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



## ADELA

Adela and Andreea are two sisters, who were raised by their parents, Nuti and Mitu, in their poor home in a slum near Bucharest. One day, the secret identity of Adela is about to be revealed, when her biological grandfather decides to repair his past mistakes. However, before bringing Adela to her real father, the old man dies and Nuti and Mitu bury him in the garden, and the truth seems to be forever buried along with him. Presented with this new opportunity, Nuti and Mitu decide to send their own daughter Andreea in Adela's place, since the real father of Adela is the powerful media mogul, Paul Andronic. Nuti becomes increasingly obsessed with living in the mogul's mansion, and when she realizes she is not welcomed by the rich, snobbish family, she begrudgingly accepts to live in the annex house for the time being. Although Nuti and Andreea seem like strong allies and committed to take what is owed to Adela, they will face a lot of trials and tribulations in keeping the secret.





### VALLEY OF HEARTS

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



### 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.



### 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, Tank, 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. Tarik 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.

### HEARTSTRINGS

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



### 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.



## POISON IVY

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



## LAST SUMMER

Idealist Prosecutor Selim Kara receives an offer too good to refuse from the mob leader Selcuk Taskin he put into prison 8 years ago. Selcuk Taskin wants to testify against his organization in Prosecutor Selim Kara's case's. But he has one condition. Selim Kara will protect Taskin's son Akgun Gokalp Taskin. Growing up in a world full of crime and danger, Akgun, an emotional young man behind his tough guy exterior, find this situation too difficult to accept. All of a sudden, life tests Selim in the most unexpected way; his wife Canan who lives with their kids in Izmir wants to file a divorce. Now in between his work and family, Prosecutor Kara has to take Akgun, who he identifies as a troublemaker, to "Justice Residence" where his family resides in Izmir, Cesme. Selim's unexpected guest Akgun will cause all the residing residence members thrown off their balance's; this wind which started in Aegean region, will become a storm that will change everyone's lives.

## LEYLIFER

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



## THE TRUSTED

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



## LOVEBERRY

Zuhal Erdem is a woman at the peak of her career as a personal development expert. She has achieved success by providing consultancy on love and relationships. However, she leads a completely different life at home with her family. After losing her mother at a young age, she dedicated herself to her father and three sisters. Following years of loneliness, she meets Tayfun through her assistant Eylem, and she faces significant challenges for the sake of this relationship. She will oppose her father, Çetin, and embark on a journey filled with love and heartbreak.



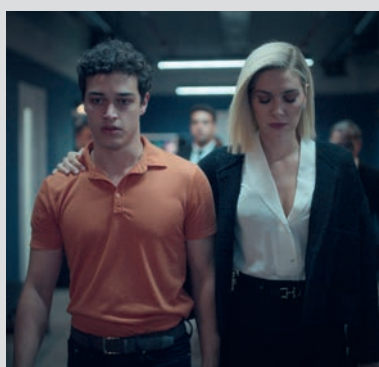


## 6 OF US

A story of six siblings; Azize, Cemo, Zeliha, Fidan, Samet, and Balm, who, after suddenly losing their parents, struggle to stay united and survive. The roots of their tragedy trace back to their parents, Bala and Rifat, whose forbidden love began in a village in Mardin.

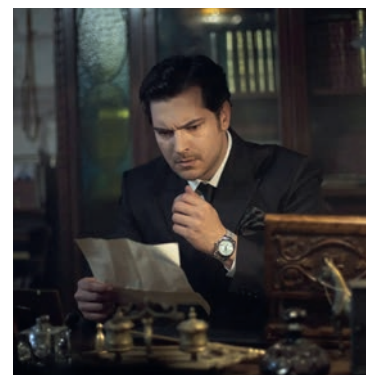
Rifat, a teacher, falls in love with Bala, but Yavuz, the wealthy and obsessive son of Mardin's richest family, kidnaps her. Despite his abuse, Bala escapes with Rifat, and they build a secluded life in the forest, raising six children in peace. However, Yavuz's revenge shatters their world when he finds and attacks them.

Fleeing to İstanbul, the siblings face the dangers of the city while seeking refuge with "Uncle Aslan," their father's trusted friend. The story highlights resilience, as the older siblings are forced to grow up quickly to protect their younger brothers and sisters in the face of overwhelming challenges.



## DILEMMA

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



## THE TAILOR

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



## WHEN A MAN LOVES

An entertaining romantic series that explores the unexpected love story between Zeynep, a divorced mother of two, and her charismatic and successful boss, Kenan. In her early thirties, Zeynep works as an assistant at one of the country's leading women's clothing companies. Heartbroken after her ex-husband Oktay leaves her for another woman, she has lost faith in love, until she meets Kenan.

Kenan, in his late thirties, is a handsome, intelligent, and athletic businessman who attracts the attention of many women, including Yelda, Zeynep's boss, who hopes to turn their business partnership into a marriage. While Kenan finds the prospect of marriage daunting, his feelings for Zeynep begin to change everything. As he gets to know her, he realizes that love might just be worth the risk.



## LOST IN LOVE

Mete and Naz, born into affluent and influential families, are bound together by a promise made during their childhood. This promise stems from a tragic incident where Naz's innocence was compromised, and Mete's family offered unwavering support. As they grow older, their relationship becomes a rollercoaster of heated arguments and passionate reconciliations.

Mete, deeply committed to keeping the childhood promise, returns from studying abroad to marry Naz. However, fate intervenes when he crosses paths with İncila, Naz's loyal servant. İncila, who has found a family within Naz's household after a troubled past, accidentally becomes a pivotal figure in the unfolding drama.

Both Mete and İncila share similar wounds from their respective pasts, and they discover their emotional connection runs deeper than they initially thought. This realization complicates Mete's already confused feelings and leaves him torn between two women.

The story is further complicated by the ongoing rivalry between their families, filled with hidden secrets, secret relationships, and personal struggles. These family dynamics add layers of tension to the unfolding drama, and the characters must deal with lies and intrigue. As Mete and Naz's relationship becomes clouded with suspicion and jealousy, the story explores the intricacies of love, trust, and competition in their intertwined lives.



## 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?



## 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.



## 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.



KANAL D  
INTERNATIONAL

### THE FAMILY BURDEN

Melike, who is innocent, is convicted of killing her husband and is released after twenty years. Her only dream is to reunite with her daughter Hazal, whom she entrusted to her sister when she was a baby. However, Melike is not only waiting for her daughter outside, but also a new prison woven with lies. As Melike uncovers the lies told to her one by one, she will also understand what kind of game she has fallen into. While gradually approaching the girl who has been calling someone else her mother for years, she will also do her best to reveal the real killer of her husband. In this story woven with lies, the most conscientious will be the most ruthless, and the most loyal will be the real traitors. The series primarily focuses on a mother's relationship with her daughters, it narrates a story formed around a difficult-to-unravel and necessary-to-maintain lie. The layers of this long-standing lie become even more intriguing with each new episode, revealing secrets and additional lies.



### A FATHER'S PROMISE

Set in the year 1980 during a tense political climate, Mustafa, a struggling factory worker, faces dire financial circumstances in his quest to save his wife's life, Canan, through a crucial operation. Rejected by his heartless boss, Mustafa flees to avoid arrest, leaving his daughter Cemre in an orphanage, later adopted by the wealthy Rona family. Assisted by the caring housekeeper Figen, Mustafa infiltrates the Ronas' household to be near his daughter, and an unexpected romance blossoms between them. As their bond deepens, they uncover the Rona family's sinister intentions towards Cemre. Driven by vengeance, Mustafa aims to confront them, while Figen urges him to protect their love and Cemre from harm. The series portrays their perilous journey to reunite as a family, battling dangerous adversaries and navigating through treacherous paths.



### DAYLIGHT

Gece has big plans for the summer, going to university and playing music with her boyfriend, Emir, in İstanbul. However, her family's abrupt decision to move to Foça due to her sister Gülce's struggles with Asperger's Syndrome changes everything. In Foça, Gece meets Özgür, a surf club instructor devoted to his brother Rüzgar, who also has Asperger's due to a tragic fire accident. As Gece and Özgür grow close, they learn valuable life lessons. Gece gains maturity by understanding her sister's challenges, and Özgür realizes the importance of seizing the moment. But when Emir unexpectedly arrives in Foça, Gece faces a dilemma between him and Özgür. Amidst Foça's beauty and healing surroundings, Gece embarks on a journey of self-discovery, learning to follow her heart. Daylight is a touching youth drama about love and personal growth that reminds us life is too short to postpone happiness. Gece's pursuit of true love and embracing life's uncertainties warm the hearts of audiences, leaving a lasting impression of resilience and the transformative power of love.



### SECRET OF PEARLS

Azem, who has a happy life with his wife and two children, is a literature teacher loved by his students. His life changes completely in a single night as he goes to prison for killing his wife. However the reality is different, Azem has a secret that he cannot tell anyone. Azem, who has spent several years between four walls, has only one goal when he gets out of prison: To find his children and to sit at a dinner table with them again. But this will not be easy at all. When he was imprisoned, his children were taken under state protection and from there they were adopted by different families. When he gets out of prison, he spends the first night in a nasty hotel which he would normally never choose. This is where he will

cross paths with Dilber who is one of the hotel's regular customers. Dilber is a young woman who earns her living by dancing in the pavilion. She is in trouble with her husband whom she cannot divorce but will fall in love with Azem. An undefined relationship begins between Azem and Dilber. When Azem finds his children back, he wants to offer them a comfortable life. But because he has a criminal record, he can no longer teach in schools. That's why he starts giving private lessons under a different name. Here he will meet Piraye, the mother of a rich student he is giving lessons to. An attraction will begin between the two, but Azem will be torn between Dilber and Piraye, who are very different from each other. However, there is one thing which Azem has forgotten: Time. While he has lost many years in prison, his children have all grown up in different families. Time has taken away a lot from him and his children. Will time be restored in the faith of hope?



### FAREWELL LETTER

Alanur's life, which she completely depended on Ziya, is turned upside down with the letter. Exactly 30 years later, whether we call it a twist of fate, the infallible justice of the universe or the power of love, the paths of Yıldız and Karlı families cross again. The fate of two opposed families, especially Alanur and Ziya, is now in the hands of their children, Aslı and Mehmet. While love is waiting to be in the right place at the right time, the fate of Aslı and Mehmet unites in the wrong place at the wrong time. Aslı will go to Sorbonne, one of the most prestigious schools in France, and Mehmet will marry Hatice, whom he loves like a sister. Despite their families' objections, they choose to walk this path together. What these two fresh lovers don't know is that the roots of their strong feelings go back much further, 30 years ago. While Mehmet's father Ziya and Aslı's mother Alanur were about to get married, Ziya suddenly disappeared and left Alanur all alone.



### THREE SISTERS

An instant sensation from the moment of its release, *Three Sisters*, crafted by the esteemed İclal Aydın, breathes life into a poignant tale. Transporting us to a land of beauty and intrigue, the narrative revolves around three sisters: Türkan, Dönüş, and Derya. United in a close-knit family, their dreams intertwine with those of their parents, Sadık and Nesrin, as they paint a vision of a radiant future. Yet, their idyllic upbringing in the enchanting lanes of Ayvalık's pine-scented streets does little to prepare them for the harsh complexities of adulthood. As time unfolds, the sisters confront the stark truth that life's pathways, interwoven with choices, are far from straightforward. Unforeseen secrets can lay buried even among those most trusted, while the specter of debilitating illnesses unearths the ghosts of the past. This journey of self-discovery poses a compelling question: Can time truly mend all wounds? The heartrending narrative of *Three Sisters* navigates the intricate dance between resilience and vulnerability, weaving a tapestry of emotions that resonate across generations.



### THAT GIRL

In the world of dreams and aspirations, young Zeynep yearns to break free from her humble origins and become a social media influencer. Yet, her journey to success is entwined with an unexpected role, caring for her father Kadir, whose mental and emotional age remains that of a 5-year-old. With his toy car, innocent jests, and childlike demeanor, Kadir dons the attire of an adult but wears the heart of a child. The origins of his unique condition trace back to a fateful umbilical cord entanglement during his prenatal days, a test, perhaps, both for his parents and his own offspring, as Zeynep's grandfather often reminds her. Zeynep's ambitions extend far beyond her reality, fueling her desire to escape the confines of her aunt's household, a cramped space that fails to accommodate her and her cousins. She yearns to distance herself from her uncle's blame and her aunt's suppressed exhaustion, along with the burden of impossibilities and the shackles of poverty. Employed as a house cleaner in the residence of influencer Ozan, Zeynep is magnetically drawn to his lifestyle, aspiring to emulate his success. However, fate takes an unexpected turn when she crosses paths with Sitare, a formidable businesswoman who not only runs an agency but also commands a roster of social media influencers. Unbeknown to many, Sitare holds another significant role, Ozan's clandestine romantic partner. Amidst the pursuit of dreams and the complexities of life, "Zeynep's Journey" unravels a captivating tale of ambition, family dynamics, and the unforeseen connections that redefine destinies. As Zeynep navigates the worlds of influence and adversity, she's about to discover that her journey is intricately woven with threads of love, resilience, and the power of embracing the unexpected.



### LOVE AND HOPE

Experience a tale woven from love, hope, and the pursuit of new beginnings. As Zeynep, a small-town resident, steps foot into the bustling heart of a metropolis for the first time, she finds herself immersed in a world where power, money, and egos collide. Amidst the opulent confines of a prestigious Istanbul household, she grapples with an outsider's sentiment, unaware that her estranged father resides within its walls. This revelation shatters her reality, ushering in a profound transformation. Through the trials of her melancholic existence, love emerges as a beacon, rekindling her spirit of hope. In an unlikely union, Ege and Zeynep's love blossoms, defying all odds, yet an unexpected barrier emerges from their inner circle. Elif's journey, on the other hand, is

a tapestry of childhood love and the pursuit of vengeance. A promise made to herself after enduring heartbreak propels her into a world of lies and secrets. Guided by her pledge, Elif sets out to capture the heart of Kuzey, Handan's beau. However, as her web of deception unravels and truths come to light, Elif faces an uphill battle to reclaim the affection of Kuzey.





### THE NIGHTFALL

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



### SNOWDROPS

Hicran and Arif have been married for 50 years, dedicating their lives to raising their five children. Despite their love and sacrifices, the family is torn apart by betrayal and tragedy. A reunion with their estranged son Onur ends in a car accident, claiming Onur and his wife's lives and leaving Arif in a coma. Hicran is left in a nursing home, while her youngest son Çınar and her grandchildren struggle with poverty. Through hardship, Hicran and Arif's love and strength become the foundation for reuniting their broken family.

### SAFIR

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



### STREET BIRDS

Five friends living on the streets, they sell handkerchiefs. They find a baby in the trash bin, because of Mercan's motherly instincts, they decide to take care of the baby; named 'Gülayşe'. Çatal, the bad guy notices the baby, thus the chaos begins by accidentally hurting him on their way to escape. Moreover, they had to kill the woman who was looking for the baby, again accidentally. Time goes by and the five 'Ruthlesses' are adults now. They run a cafe called 'Ateş Kuşları' and everything will soon fall apart after a policeman called Barbaros is after Gülayşe.



### 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 Ghazi, Osman, and uncles of him, Dündar and Gündüz. The young and brave Osman will fight both internally and externally to defeat his enemies and empower the Kayı tribe in Anatolia.

### FOR MY FAMILY

A hurtful story starts when the same day both their parents died. Their big brother Kadir takes responsibility for their little siblings' care. Now, unfortunate siblings have to face every painful truth of wicked life. Despite of poverty and homelessness they always stick together and stand by their side with every heartbroken truth and situation.



### THE FATHER

A secret service assassin who served his country, Cezayir Türk, takes revenge on his brother for being sabotaged. The necessary actions are taken and he fakes his own death, for the sake of the two things he values most in the world: his family and the government. Fate loves him and he starts his new life in Tashkent with his new family but everything starts to fall apart when he is discovered and forced to return to İstanbul.



## FIRE DESTROYS SET OF *PORTRAIT OF A SCANDALOUS FAMILY*, REPAIRS UNDERWAY

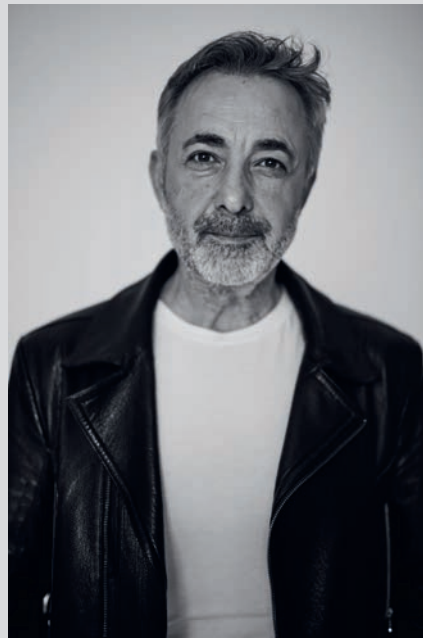
A major fire recently broke out on the set of the popular NOW TV series *Portrait of a Scandalous Family*, completely destroying its main filming location, the Şakir Paşa Mansion.

The incident, which occurred around 1:30 a.m., left the mansion unusable and is now under investigation, including the possibility of sabotage. Fortunately, no one was on-site during the fire, and there were no injuries or casualties. The production team assured fans that efforts are underway to rebuild the mansion and resume production.

Producer Fatih Aksoy confirmed that firefighters responded quickly, but the damage was already extensive. While the cause of the fire remains unknown, exterior filming has already resumed.

Prior to the fire, descendants of the Şakir Paşa family publicly criticized the show, claiming it was being produced without their permission and even filing a lawsuit, which was ultimately dismissed.

Despite the setbacks, *Portrait of a Scandalous Family* continues to draw growing attention, with its ratings climbing steadily. It's on track to become one of this season's standout hits.



## *EUDAIMONIA* STARTS PRODUCTION STARRING MEHMET ASLANTUĞ

The eagerly awaited film *Eudaimonia*, supported by the Turkish Ministry of Culture and Tourism's General Directorate of Cinema, has officially started production. The film takes its name from the Greek word meaning "good spirit" or "a state of well-being."

Starring the acclaimed actor Mehmet Aslantuğ, the film is written and directed by Gizem İbak, with cinematography by Uğur İçbak. Produced by Fikrigün Film, *Eudaimonia* tells the story of a father who embarks on a journey with his son and reflects on the key moments that shaped his life.

\* These articles were written on January 7, 2025.

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