

Based on a true story

DESIRE | 01

WRITTEN and DIRECTED by
NURAY KAYACAN SÜNBÜL

DESIRE



REPUBLIC OF TÜRKİYE
MINISTRY OF CULTURE
AND TOURISM



TPS
TRANSILVANIA
PITCH STOP

MANAKI
PRODUCTION
TH FRAN

AHMETK FILM

Sinema
GENEL
MUDURLUĞU

BASED ON A TRUE STORY



Republic of Turkey
Ministry of Culture
and Tourism Cinema
Support Fund

Yakup, who married Zeynep, believing she wouldn't attract the attention of other men and thus spare him the pain of betrayal again, finds himself torn between his feelings and his pride when his ex-wife returns



“

EXILED BY BETRAYAL, A FATHER FACES HIS GREATEST BATTLE

”

SYNOPSIS

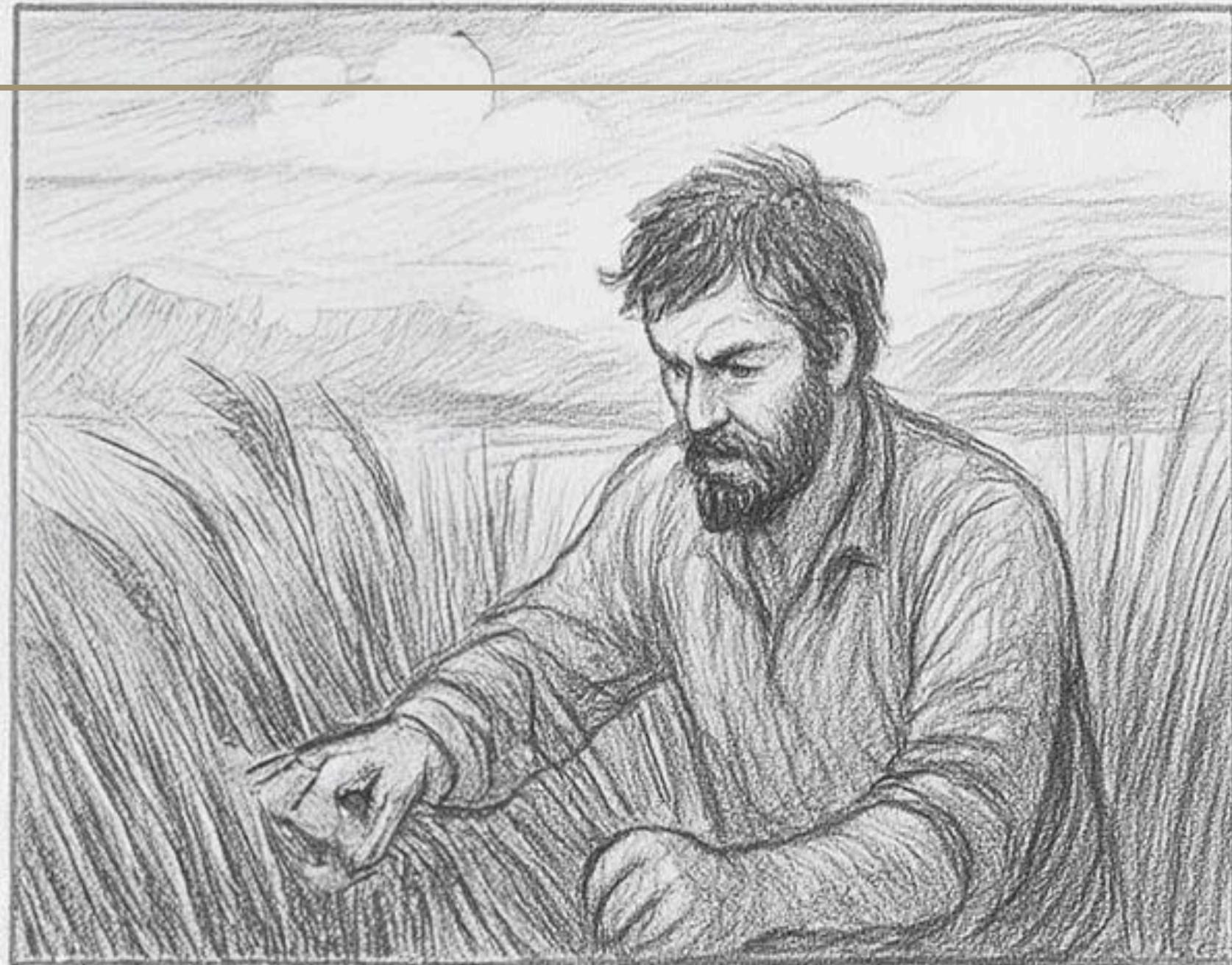
Yakup (35), a humble reed-gatherer on the shores of Lake Eber, ekes out a living and occasionally guides hunters. When one of them grows close to his wife, **Gülizar** (28), their affair is eventually exposed, forcing Yakup and his family to flee. Rather than seek vengeance, an act that would forever mark him as the father who killed his children's mother, Yakup chooses survival.

Isolating himself from the village's condemning stares, he throws himself into grueling labor, determined to shield his sons from shame. Alone with his two boys, Yakup struggles to balance grief and fatherhood. Hoping to avoid further scandal, he marries **Zeynep** (42), a foreign woman who speaks no Turkish, believing her presence will attract no unwanted attention.

But Yakup's emotional wounds run deep. Unable to fully embrace family life, he retreats into solitude, living in a reed hut of his own making and leaving domestic responsibilities to Zeynep. The boys, missing their father's warmth, begin to lash out at her. Yet Zeynep's quiet patience and kindness gradually softened them, and eventually, Yakup.



Just as a fragile peace begins to take hold, **Gülizar** returns, remorseful and seeking reconciliation. Yakup finds himself torn between lingering love, growing respect for Zeynep, and the weight of his pride. Faced with the choice between past and present, he must decide whether to reopen old wounds or forge a new path for his family.



THE LAYERS OF THE FILM

Layer I: Surface Drama

In the first layer, we witness the collapse of families driven by fleeting desires. This surface-level drama sets the emotional tone of the story.

Layer II: Inner Conflict

The second layer explores the inner conflict shared by both the betrayed and the betrayer. Although their emotions differ, they are bound by the same fate. One grapples with the guilt of conscience, while a sense of inadequacy haunts the other. A recurring theme of oppression, neglect, and emotional devaluation represents a diseased state of mind.

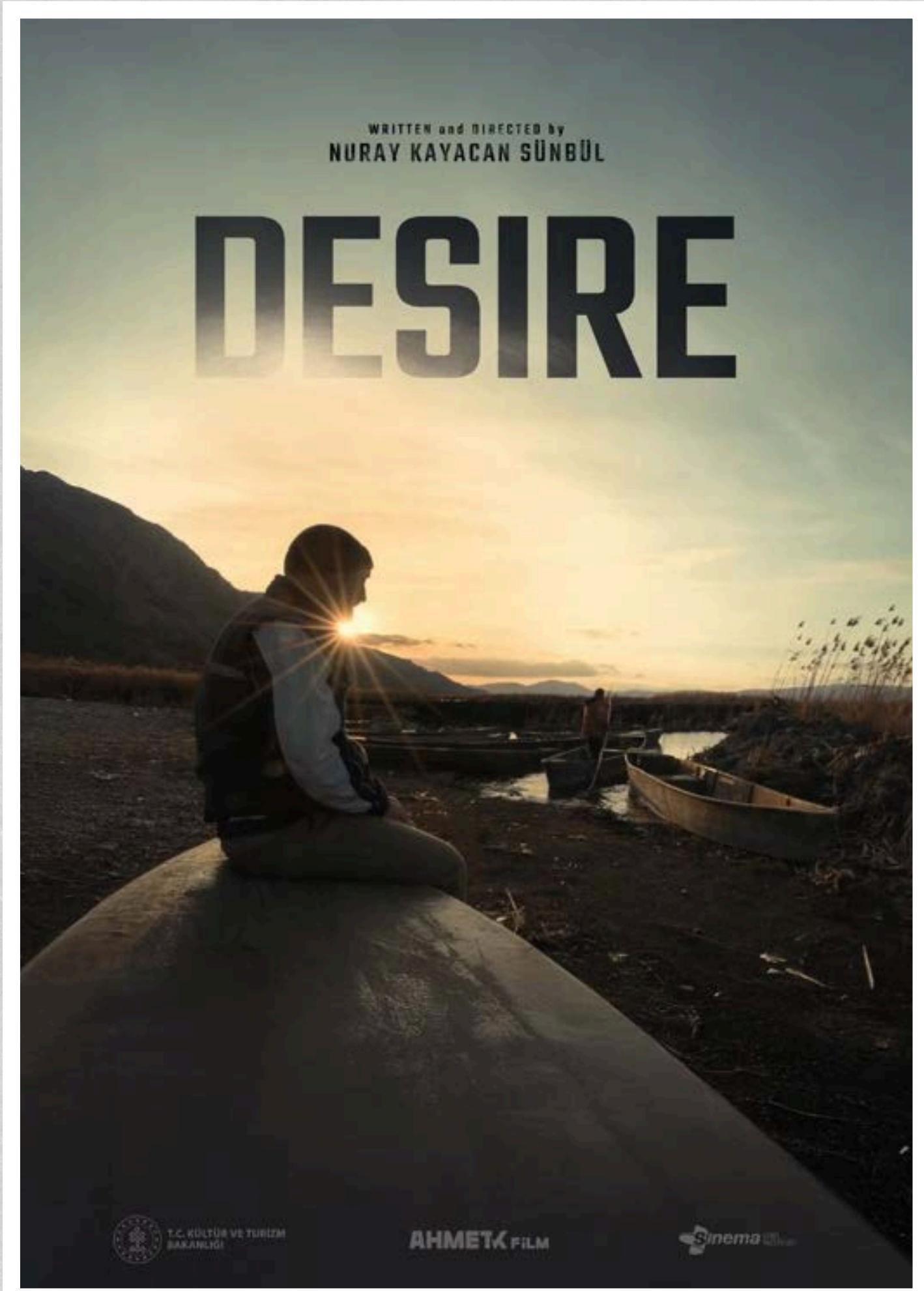
In contrast, the woman's resistance embodies self-assurance, dignity, defiance, and hope.

“ At the heart of the film lies a message: refusing to accept injustice and choosing to resist is what gives a person strength. Without self-respect, it is impossible to truly stand on one's own feet.

Layer III: Societal Breakdown

In the third and deepest layer, the story reflects on the bond between the individual, the family, and society. Human flaws shake the very foundation of the family, which is the smallest unit of society. As this foundation weakens, social norms also begin to decay. People often find themselves trapped in lives they did not choose, shaped by their own past mistakes. A single misstep can trigger a domino effect, causing everything around them to unravel and change direction. When it comes to human nature, the story suspends generalizations, assumptions, and prejudices. Each individual is portrayed as a world unto themselves, and the role of the magical mirror is to reflect that unique world. By identifying with the characters, the audience is invited to embark on a journey into their inner landscapes.

In Summary the message remains constant throughout: as long as we are alive, hope is never out of reach.

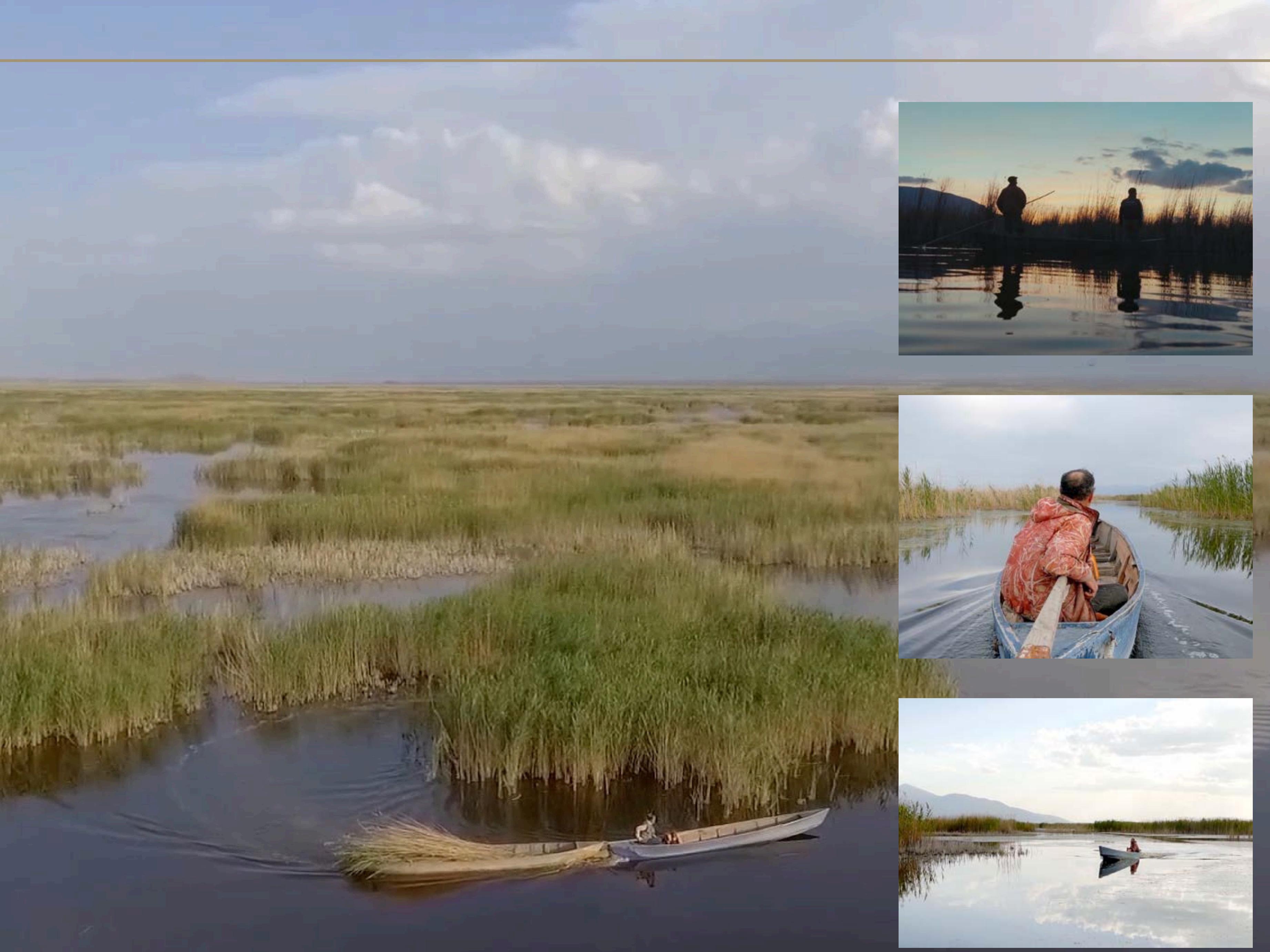


FILM LOCATION

Consumed by
greed, humanity
destroyed itself
along with nature.

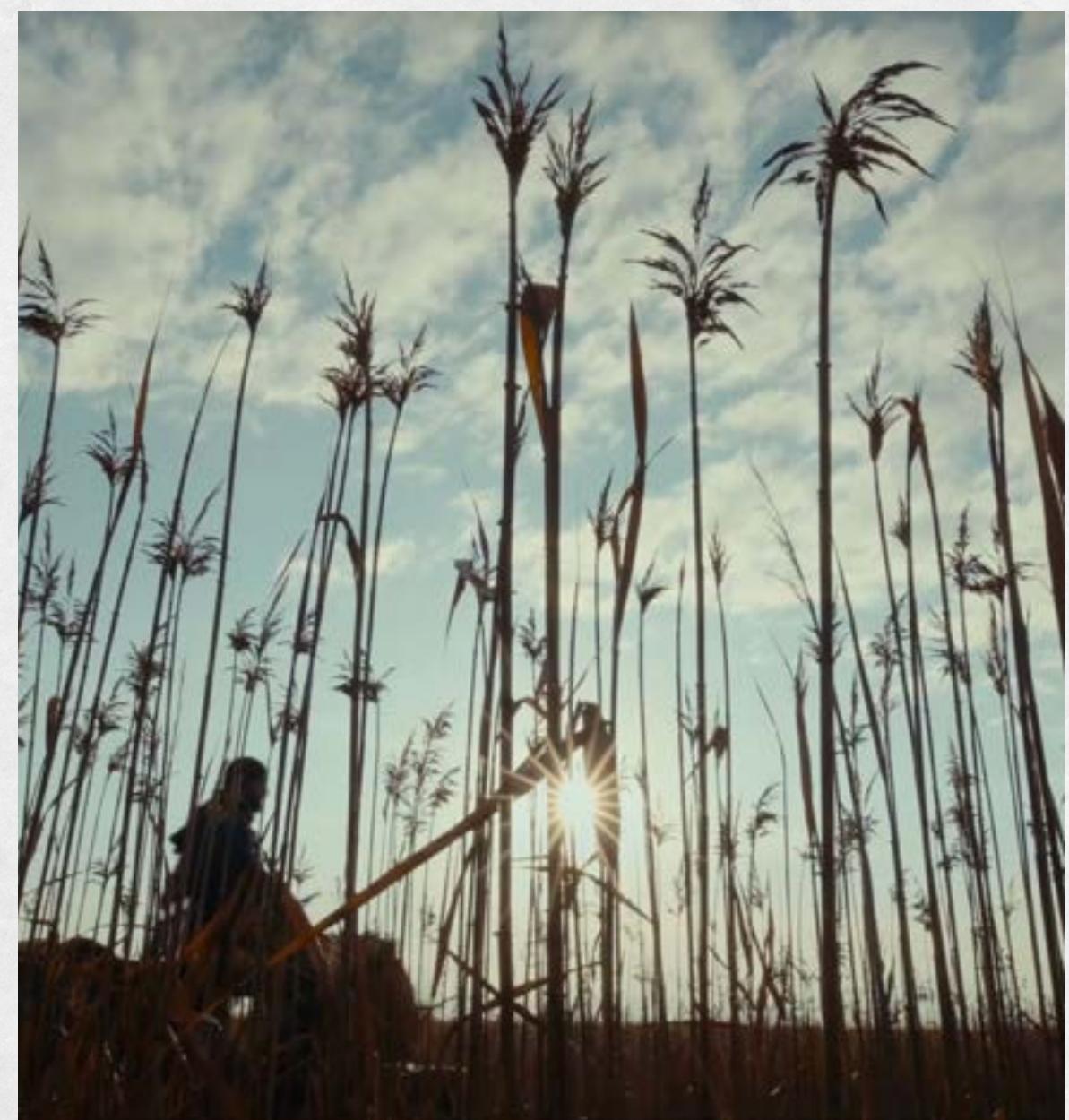


HEVA will be filmed in the rural region surrounding Lake Eber, located in the Bolvadin district of Afyon, in the heart of Anatolia, Turkey. This setting not only offers a striking natural landscape but also embodies deep ecological and social transformations that echo the film's emotional narrative.



Once a fertile land surrounded by water and reeds, the area has turned into a dried-up marshland due to climate change and misguided water policies. The natural environment portrayed in the film reflects the characters' internal struggles while also capturing the local community's fight for survival against increasingly barren soil.

The lake's receding waters are as deep as the silence of its people. This region is not just a backdrop; it is a character in itself, bearing the marks of a vanishing nature, a changing society, and forgotten emotions. At the same time, Heva, the temptation of desire, reveals how people, when driven by their impulses, can harm not only themselves but also the natural world around them. In this sense, the film powerfully illustrates the parallel between human relationships with society and with nature, exposing the shared patterns of conflict and consequence.





THE TEAM

Director / Scriptwriter
Nuray Kayacan Sünbül

Producer
Ahmet Alim Yılmaz

Cinematographer
Cevahir Şahin

Co-Producers
Andrea Taschler
(Hungary- Mirage Film Studio)
Clementine Mourão-Ferreira
(France, SO-CLE)

Composer
Mihály Víg
Production Design / Art Direction
Meral Aktan
Editor
Amir Etminan

Executive Producer
Ahmet Şahin
Associate Director
Özgür Fırat Kınay

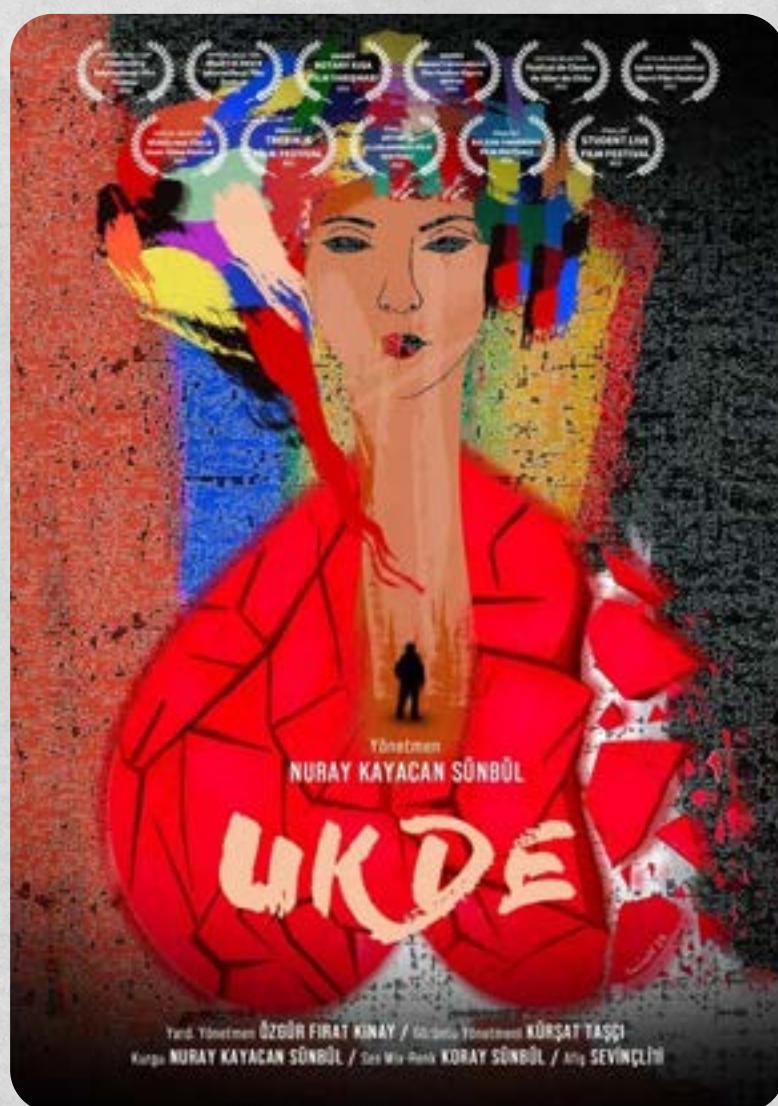
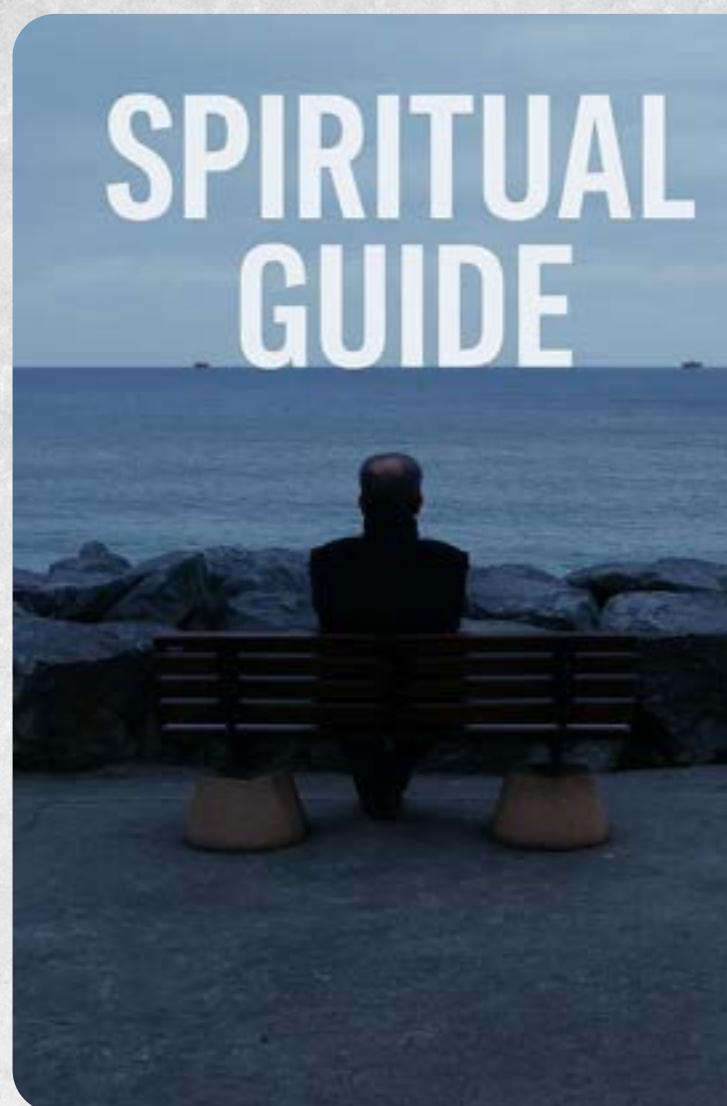
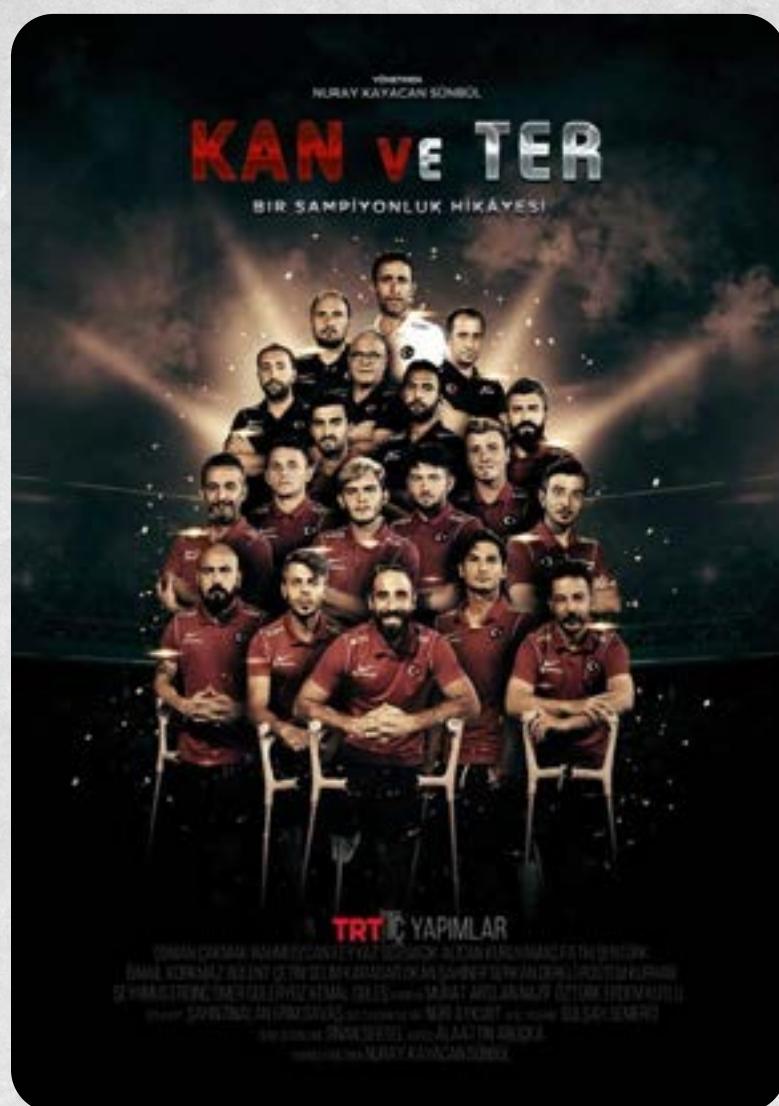
DIRECTOR/SCRIPTWRITER

**NURAY
KAYACAN
SÜNBÜL**

Nuray Kayacan Sünbül was born in Istanbul. She graduated from the Sociology Department of Uludağ University. She studied screenwriting. In 2018, she directed and completed the documentary *What Happened Then*. Between 2020 and 2024, she completed several documentaries, including *İçtima* (Roll Call), *Merhamet/Umutsuzluğa Yolculuk* (Compassion / A Journey into Despair), *Kan ve Ter: Bir Şampiyonluk Hikayesi* (Blood and Sweat: A Championship Story), *Ukde* (Unresolved), and *Manevi Rehber* (Spiritual Guide). In 2024, the General Directorate of Cinema awarded her feature film project *Heva* the First Film Production Support under the Ministry of Culture and Tourism. She is currently working as a producer and director in the Internal Productions Department at TRT (Turkish Radio and Television Corporation).



FILMOGRAPHY





AWARDS

- * Doc#4 Film Festival (2022) Serbia
- Best Documentary Award
- * Aizanoi Film Festival (2022)
Ahmet Uluçay Honor Award
- * 40th IFSAK National Short Film and Documentary Competition (2020) Second Prize
- * 20. Golden Soffron Documentary Film Festival (2019) Jury Special Award
- * 6. International Silk Road Film Awards (2018) Setem Special Award
- * Boğaziçi Film Festival (2021)
Best Documentary Award
- * New Wave Short Film Festival (2021), Germany, Best Documentary Award
- * International Multicultural Film Festival (2021), Australia, Best Documentary Award
- * 13. Festival del Cinema dei Diritti Umani di Napoli (2021) Italy
- * Special Mention Arrigoni Mer Khamis Award
- * JEFF (Jinju English Film Festival) (2021)
South Korea Honorable Mention
- * Rotary Short Film Festival (2022) Third Prize
- * Women's International Film Festival Nigeria WIFFEN (2024), Nigeria, Honorable Mention
- * Widescreen Film & Music Video Festival (2024), Canada, Honorable Mention
- * Arabesque Film Festival (2024), Scotland, Honorable Mention

DIRECTOR'S STATEMENT

Nuray Kayacan Sünbül

“

I first encountered the story behind HEVA during a documentary shoot in a remote Anatolian village. Asya, a woman who had fled an abusive marriage and left behind eight children, now lived with Sefer, a man who married her not for love, but to care for the children abandoned by his unfaithful wife. Their shared silence, mutual sacrifice, and emotional resilience struck me profoundly. The way Asya tended to a single flower in a rusted tin each morning, a memory of the children she left behind, symbolized everything: loss, dignity, survival.

This is a story I had to tell.

HEVA is not just my first fiction feature; it is the natural evolution of my work in observational documentaries. As a sociologist and filmmaker, I've always been drawn to quiet truths that reveal deep emotional landscapes. This film is rooted in real events, with all its characters and emotional beats carefully preserved without dramatization or embellishment. Visually, I will adopt a poetic minimalism: long takes, wide static shots, natural lighting, and earthy tones, dried mud, sun-faded straw, rust, to reflect both inner decay and timelessness. The film's atmosphere will reflect the characters' emotional voids and their unspoken battles.

HEVA explores the aftermath of betrayal and the invisible damage caused by societal pressures, patriarchal systems, and emotional abandonment. It is a film about families destroyed for fleeting desires, the mirroring of guilt and shame between those who betray and those betrayed, and the quiet resistance of women who choose dignity over despair. At its heart, the film asks: Are we the architects of our fate, or prisoners of our choices? What I want the audience to feel is not pity, but recognition. Whether in a remote village or a big city, the emotional truths are the same. We all live under the weight of decisions, our own and others'. And yet, as long as we live, hope will always exist somewhere.

THE EDITOR

Amir Etminan



IRAN

Amir Etminan is an acclaimed Iranian film editor and documentary filmmaker based in Istanbul. His editorial work spans internationally celebrated films that have premiered at prestigious festivals including Venice, Cannes, Berlin, Locarno, and Busan.

Amir has collaborated with acclaimed filmmakers such as Jafar Panahi, Panah Panahi, Reza Jamali, Asghar Yousefinejad, and Yakup Tekin-Tengach. His editing style is recognized for its narrative precision, rhythmic sensitivity, and a commitment to stories that transcend borders while remaining deeply rooted in cultural identity.

Alongside his editorial achievements, Amir has directed and produced award-winning documentaries and short films exploring cultural and historical narratives of Iran.

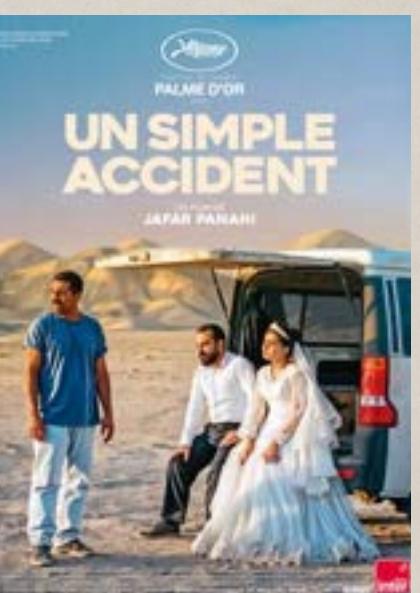
★ AWARDS & RECOGNITIONS

- 2025 – Palme d'Or, *It Was Just an Accident* (Cannes Film Festival)
- 2025 – Prix de la Citoyenneté, *It Was Just an Accident* (Cannes Film Festival)
- 2022 – Special Jury Prize, *No Bears* (Venice Film Festival)
- 2022 – Award for Cinematic Bravery, *No Bears* (Chicago IFF)
- 2021 – Best Film, *Hit the Road* (BFI London Film Festival)
- 2021 – Silver Screen Award, *Hit the Road* (Singapore IFF)

FILMOGRAPHY



Hit the Road (2021)

It Was Just and
Accident / Un Simple
Accident (2025)

The Home (2017)



THE CINEMATOGRAPHER

CEVAHİR ŞAHİN

CevahirŞahin is an accomplished Turkish cinematographer and a graduate of the Cinematography Departmentat the New York Film Academy. He isalsoa member of the Asia Pacific Screen Academy. In theUnitedStates, heserved as director of photographyfor films such as Searching For The Light, Happy Unhappy Ending Candy Store, and Rendez Vous. Among his notable Turkish productions are About Dry Grasses, Cold of Kalandar, Dust Cloth, Life, and Scattered Time. Şahin is also known for his work on documentaries, including Disembodied Souls, Neo-Nazi of the Mediterranean, and Assembly. He has received Best Cinematography awards from prestigious festivals such as the Antalya Golden Orange Film Festival, the Asia Pacific Screen Awards, and the Manaki Brothers International Cinematographers' Film Festival.

 AWARDS & HONORS

Best Cinematography – Antalya Golden Orange Film Festival

Achievement in Cinematography – Asia Pacific Screen Awards (APSA)

Golden Camera 300 for Best Cinematographer – Manaki Brothers International Cinematographers' Film Festival

Jury Mention – Istanbul Film Festival

Best Cinematography Nomination – Sarajevo Film Festival

SELECTED FILMOGRAPHY



Kuru Otlar
Üstüne 2023



İctima



Cold of Kalandar



THE COMPOSER

MIHÁLY VÍG



Hungary

Mihály Víg is a versatile and acclaimed Hungarian artist born on September 21, 1957, in Budapest, Hungary. He is widely recognized as a composer, poet, lyricist, guitarist, singer, and actor, with a prolific career spanning several decades. Raised in a musically rich family, Mihály Víg was strongly influenced by his father, Rudolf Víg, a respected ethnomusicologist who conducted significant research on Romani folk music at the Hungarian Academy of Sciences. This cultural and musical heritage deeply shaped his artistic voice. Víg gained international acclaim through his long-standing collaboration with legendary filmmaker Béla Tarr. He composed the hauntingly minimalist and emotionally powerful scores for Tarr's critically acclaimed films, including:

Kárhozat (Damnation, 1988), Sátántangó (1994), Werckmeister Harmonies (2000)

The Turin Horse (2011) – his music for this film was nominated for Best Composer at the 2011 European Film Awards.

★ AWARDS & RECOGNITIONS

2003 – Knight's Cross of the Order of Merit of the Republic of Hungary, for his contributions to Hungarian culture and the arts

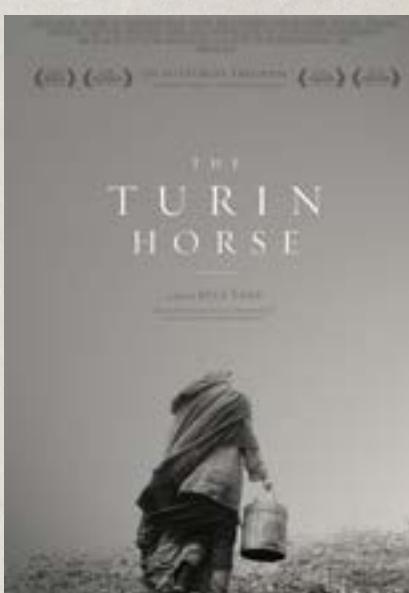
2008 – Film Composer of the Year at the EU XXL Film Festival, Vienna

2011 – Nomination for Best Composer, European Film Awards, for *The Turin Horse*

2020 – Best Film Score, awarded by the Hungarian Film Critics Association

2023 – Lifetime Achievement Award at the Hungarian Motion Picture Festival, celebrating his enduring impact on film music and Hungarian cinema

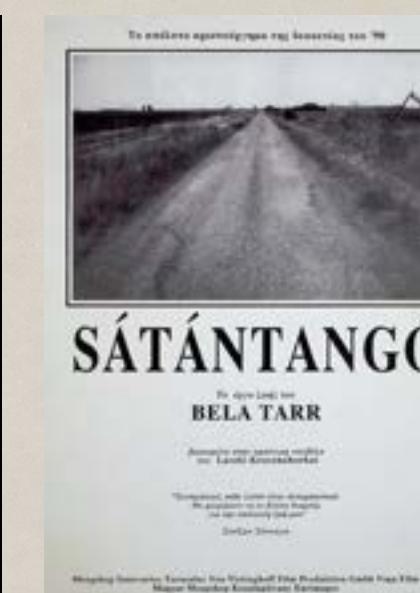
FILMOGRAPHY



A Torinói Ló / The Turin Horse (2011)



Werckmeister Harmóniák / Werckmeister Harmonies (2000)



Sátántangó (1994)



Co-Producer

Clementine Mourão-Ferreira



Born in Paris in 1977. Trained in film studies and classical literature at the Sorbonne, she began her career as a production assistant. She later became an executive producer and financial officer at various film production companies in Paris and Lisbon. She has worked with filmmakers such as Manoel de Oliveira, Raul Ruiz, Chantal Akerman, and André Téchiné, specializing in the management of international coproductions. Since 2008, she has participated in the selection of projects that support the production of France's National Center of Cinematography and Ministry of Foreign Affairs. She has been a juror at the festivals Indilisboa and Docs.MX, as well as an adviser for developing projects at MIC Genero. She is currently the audiovisual attaché to the Embassy of France in Mexico.

SELECTED FILMOGRAPHY



Free Party



Laguna

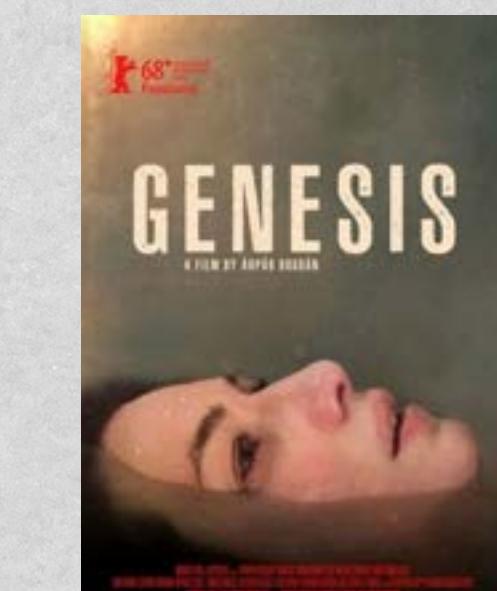
Co-Producer

ANDREA TASCHLER



A graduate of the University of Theatre and Film Arts, Andrea Taschler has been working in the film industry since 2000. During a decade of collaboration with Hungarian cinema's new generation and working on several domestic and international productions, in 2010, she launched a new Budapest-based production company called Mirage Film Studio. She aims to support filmmakers who possess original and distinctive or even radical cinematic vision and to produce cutting-edge, valiant, and innovative projects, which have the power to strengthen the diversity of independent cinema. A member of the European Film Academy, she is a graduate of EAVE 2012 and was selected for Producers on Move 2013.

SELECTED FILMOGRAPHY



Genesis



Hier



Mirage

CHARACTERS

MALE LEAD

YAKUP (35)

Tall and slender. Deep lines from working under the summer sun and freezing winters make him look older than he is. He has lived in the Lake Eber region all his life, a quiet, introverted, and hardworking man. In the summers, he dries and sells reed grass. In the winters, he guides hunters. The hunters who come to hunt birds on the lake stay in the cabin in his yard. After being betrayed by his beloved wife, he loses trust and love for people. He avoids the villagers out of shame from gossip. He works even harder to avoid thinking. Unable to adequately care for his children, he reluctantly decides to remarry. Fearing infidelity, he marries Zeynep, an older, less attractive woman. With Zeynep's arrival, Yakup becomes more withdrawn. The presence of a woman at home reminds him of his old happy days, refreshing his pain. Therefore, he spends most of his time away from home, at the lake. Over time, Zeynep, with her patience and compassion, establishes a different place in the world of the children and Yakup. One day, Gülizar returns, repentant and wanting to come back. Yakup finds himself torn between his feelings and his pride.

FEMALE LEAD

ZEYNEP (43)

Short, petite, and dark-skinned. Due to violence from her previous husband, she has deformities on her arm and leg. The untreated broken arm healed incorrectly, and her right leg has indentations from blows with an ax handle. Despite being married off at a young age and enduring all kinds of abuse, she has not lost her vitality. She strives to adapt and fit in regardless of the difficult circumstances. Though she had to leave her children behind, she tries not to reflect her longing for them in her new environment. She is aware that Yakup married her to take care of his children. In this unfamiliar and challenging place where she feels unloved and struggles to adapt, she never loses her smile. Initially, we believe her positive demeanor is an effort to adapt and gain acceptance, but later we understand that she is genuinely happy and at peace here. After the nightmare of her previous marriage, not being hungry and not experiencing violence is enough for her to be happy. Her only difficulty is the children she left behind in her hometown. She endures İsmail's harsh reactions and understands him. She envelops Ali, whom she considers as her own child, with her love.

SUPPORTING CHARACTER **SADETTİN (59) Hunter**

Having made money from trade, Sadettin's social circle has changed significantly. He has difficulty adapting, and his inability to keep up with the manners, knowledge, and lifestyles of people in this new circle leads to an inferiority complex. Hence, he continues to see and spend time with his old friends, which makes him feel strong and valued. Succumbing to his desires, he cheated on his wife, leading to the breakup of his home. He married his lover but lost his old peace and happiness in the process.

SUPPORTING CHARACTER **GÜLİZAR (28)**

A fair-skinned, blue-eyed beautiful woman. She feels that she wasted her youth and beauty living an isolated life in the countryside. Although she doesn't dislike her husband, she cannot resist the attention of a stranger in a place where love is neither spoken nor shown. Gülizar, who made her loved ones pay the highest price for a momentary mistake, will unfortunately realize too late that she has condemned herself to a lifetime of unhappiness.

CONTACT

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