

The Use of Yeřilçam Actors in Television Advertising: A Semiological Analysis and Comparison of Ziraat Bank Advertising Films

DOI: 10.26466/opus.607168

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Abstract

In today's world, advertising is possible everywhere. Advertisements that have appeared in various forms since its existence have influenced the masses. Various products and services were promoted. One of the most widely used commercials is television commercials. Many commercial organizations try to reach the target audience by using television commercials. In this research, commercial films using Yeřilçam actors were examined. The sample of the research is the commercial films made by Ziraat Bank for the 124th and 155th years. Different characters of Yeřilçam are used in these films. The aim of the research is to reveal the contribution of the use of Yeřilçam actors to the advertising messages. The advertising messages are intended to be explained with the relationship between the Yeřilçam actors. Semiotic analysis method was used in the analysis of advertising films. The role of the indicators related to Yeřilçam in the message transfer to the target audience was tried to be explained. Both films shot at different periods were compared. Common and different aspects of commercial films were evaluated. As a result of the research, it was found that the advertisements using Yeřilçam actors gave positive messages to the target audience. With these advertisements, both corporate promotion and economic motivation were tried to be provided in the society.

Keywords: Advertisement, Advertisement Film, Yeřilçam, Famous, Ziraat Bank

Televizyon Reklamlarında Yeřilçam Oyuncularının Kullanılması: Ziraat Bankası Reklam Filmlerinin Göstergebilimsel Analizi Ve Karşılaştırılması

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Öz

Günümüz dünyasında her yerde reklamla karşılaşmak mümkündür. Varoluşundan günümüze kadar çeşitli biçimlerle ortaya çıkan reklamlar, kitleler üzerinde etkili olmuştur. Çeşitli ürün ve hizmetlerin tanıtımını yapmıştır. Yaygın kullanılan reklamlardan biri de televizyon reklamlarıdır. Birçok ticari kuruluş televizyon reklamlarını kullanarak hedef kitleye ulaşmaya çalışmaktadır. Bu arařtırmada Yeřilçam oyuncularının kullanıldığı reklam filmleri incelenmiştir. Arařtırmanın örneklemini Ziraat Bankası'nın 124. Yıl ve 155. Yıl nedeniyle çektiđi reklam filmleridir. Bu filmlerde Yeřilçam'ın farklı karakterleri kullanılmıştır. Arařtırmanın amacı reklamlarda Yeřilçam oyuncularının kullanımının reklam mesajlarının verilmesine katkısını ortaya koyabilmektir. Reklam mesajları Yeřilçam oyuncuları üzerinden gösteren ve gösterilen ilişkisi ile açıklanmak istenmiştir. Reklam filmlerinin analiz edilmesinde göstergebilimsel çözümleme yöntemi kullanılmıştır. Yeřilçam ile ilgili göstergelerin hedef kitleye mesaj aktarımındaki rolü açıklanmaya çalışılmıştır. Farklı dönemlerde çekilen her iki film karşılaştırılmıştır. Reklam filmlerinin ortak ve farklı yönleri üzerine değerlendirilmeler yapılmıştır. Arařtırmanın sonucunda Yeřilçam oyuncularının kullanıldığı reklamların hedef kitleye pozitif mesajlar verdiđi tespit edilmiştir. Bu reklamlarla hem kurumsal tanıtım yapılmış hem de ekonomik açıdan toplumda motivasyon sağlanmaya çalışılmıştır.

Anahtar Kelimeler: Reklam, Reklam Filmi, Yeřilçam, Ünlü, Ziraat Bankası

Giriş

Advertising is the creation and communication of ideas about products in order to encourage consumers to purchase (Foster, 1997). Promises and sales messages offered to consumers in advertisements will enable the brand to gain a place in the consumer's brain. The important thing is that these messages are convincing and realistic (Kocabaş and Elden, 1996, p.23).

Television is one of the important mass media. Advertisers and advertisers often prefer television in order to reach large audiences and communicate directly with specific target groups (Avşar and Elden, 2004, p. 56). Television commercials are building a rich and impressive world in a very short period of time. These advertisement present brand-related messages with stories. It helps to realize the sale, use of the product and increase the recognition of the brand (Erdem, 2010, p.55)

Creative strategy is very important in the preparation of advertisements. Advertising films should have a good scenario. In addition, it is known that technical opportunities, players and target audience affect the success of advertising. Through visual and linguistic techniques, advertising messages can acquire qualities such as "convincing", "to address the subconscious" and "directing". Advertisements affect and change lifestyles, consumption patterns and behaviors with their own discourse (Küçükdoğan, 2011, p.1). The advertising message affects cultural change in the target audience. The individual's behavior and habits are trying to mobilize in a certain direction (Tellan and Yılmaz, 2009, p.233). Advertisements sometimes use famous to deliver messages. Famous approvals have become one of the marketing strategies of many businesses. The power of famous has been a boon to approved brands, especially in the United States and Asia since the nineteenth century (Francis and Yazdanifard, 2013, p.35). By creating connotations expected from the famous usage in advertisements, it is to reflect their personal characteristics to the brand, product and advertisement in a way that is compatible with the positioning of the brand (Çam, 2016, p.168). In this research, it is aimed to reveal how the message in television advertisements is given through indicators. The aim of the research is to reveal the contribution of the use of Yeşilçam actors to the advertising messages. In this research, Yeşilçam

cinema actors were selected. Yeşilçam Cinema has an important place in the history of Turkish cinema. Since Yeşilçam films are affected by the events in the society, it is possible to say that the society sees itself in Yeşilçam films. Yeşilçam, "Turkish cinema has the most connection with the public, producing films in the style that the public wants, lightened and criticized by the intellectuals of the popular wing of Turkish cinema and a concept used to describe the unique production relations" (Aşçı, 2014, p.51). It can be said that the players of Yeşilçam in Ziraat Bank's commercial film usually play the same roles in cinema and the same characters come to life in people's minds. In the analysis section, it is stated in which roles these actors usually appear in front of the audience.

Advertising messages are intended to be revealed within the relationship shown and displayed. Research is important in terms of showing the effectiveness of vowel use in television commercials on message.

Literature Review

Today, the change in communication technology has affected all areas of life as well as the advertising sector. The goods and services existing in the market have diversified. Options for the consumer have increased. Purchasing tendencies and time of consumers have changed (Özgür, 2004, p.318). Television has become one of the most effective mass media because it appeals to both the eye and the ear. Advertising is one of the basic processes that make up the consumer society. Advertisements are based on the fact that reality is reproduced in the viewer through symbols. The purpose of advertising, which is the main source of income for television channels, is to sell the past to the future (Tellan and Yılmaz, 2009, p.232). Television advertisements reflect the economic, social, ideological, psychological, cultural and technological characteristics and infrastructure of a society. These advertisements have aesthetic and discourse value. Television advertisements are popular culture products with various features (Özgür, 2005, p.318). Advertising through the eyes of the consumer; It is a tool for making the most suitable and rational choice among thousands of products that meet their needs in the market. Advertisements describe where, how, at what price, and how to use the products. Thus, it helps the consumer in terms of time (Topsümer and Elden, 2015, p.15).

Famous are a certain number of people known to the public. They have some characteristic features such as attractiveness, extraordinary lifestyle or special skills that are not widely observed. Thus, in a society, it can be said that famous are often different from ordinary people. Actors, models and athletes are important among the classical forms of famous (Zafar and Rafique, 2012, p.53). Media has shaped societies according to the world of famous. Most individuals began to dress, speak and behave like them in order to approach famous people and their ideology and status. Advertisers, who are aware of this fact, create their convincing message charm according to their famous use (Çam, 2016, p.163). Turkey has to give place to the famous people in many companies television commercials. Companies aim to influence consumers thanks to famous people, in short, to increase the demand for goods and services (Karafakioğlu, 1988, p.15). Stars in advertisements have the function to sell the product. The game of the stars is worth until it reaches its appearance, sound and even memories (Sequela, 1997, p.219-220). Advertisers think that brand communication messages from famous generate a higher level of attractiveness, attention and recall than those carried out by non-famous. Fast message access and impact are all important in today's competitive environment (Sridevi, 2014, p.277). There are many advantages to using well-known people in television commercials in the goods or services sectors. Research has shown that consumers prefer products advertised by famous people more than others (Agrawal, 1993, p.563). There is a lot of research related to the famous use of advertising (Kaikati, 1987; Kamins, 1989; Gan, 2006; Ersavaş, 2007; Çardaklı, 2008; Zafar and Rafique, 2012; Sridevi, 2014; İşler, 2014; Çam, 2016; Solak, 2016, Tokmak; 2018; Hani et al.; 2018)

Kaikati and Kamins have examined the famous use of advertisements in their studies. Kamins compared famous and non-famous advertisements in his research. These studies are old researches in the field (Kaikati, 1987; Kamins, 1989). Wenqian Gan (2006) explored the Chinese consumer's behaviors toward famous and non-famous commercials (Gan, 2006). Ersavaş explored the famous use of television commercials in her thesis. In her thesis, the purpose is to examine the famous took part in the TV commercials broadcasted in Turkey in 2005 and to determine the famous endorsement in Turkey (Ersavaş, 2007). In his thesis, Çardaklı found that the use of well-known people in television commercials allowed the

advertisement and the brand to be remembered by consumers for a long time (Çardaklı, 2008). Zafar and Rafique investigated the impact of famous endorsements with respect to their physical attractiveness, source credibility and congruence on customers' brand perception and purchase intention (Zafar and Rafique, 2012).

Sridevi found that famous advertisements have a positive effect on the consumers of FMCG (Sridevi, 2014). İşler, tried to reveal the effect of using famous people in television advertisements on consumers' attitudes and buying behaviors (İşler, 2014). Çam said in his research that not every well-known person used in advertising can offer the advantages expressed in the scope of the star strategy. Later, it is to explain that each famous is not a star with advertising examples (Çam, 2016). In his study, Solak tried to measure the effect of famous usage on consumer's buying behavior by using survey technique (Solak, 2016). Tokmak explored the efficiency of advertisements using famous people. In this study, it was aimed to determine the effects of the sociological factors oriented from consumers and the attitudes toward message source characteristics on famous endorsement advertising from the point of female consumers (Tokmak, 2018). Safi Hani, Azouri Marwan and Azouri Andre examined the impact of famous support on jewelry advertising, particularly on the behavior of consumers on Lebanese women in their article. The article also looked at customer perception, decision-making, and attitudes that are influenced by famous support (Hani et al, 2018). In this study, the contribution of the use of famous actors in advertising to the advertising messages is investigated. Ziraat Bank commercial films using Yeşilçam actors were analyzed by semiotic method.

Methodology

The aim of the research is to reveal how the use of Yeşilçam actors in television commercials affects the expression of the message by means of semiotic analysis. Therefore, the commercial films made by Ziraat Bank in the 124th and 155th years were analyzed.

Ziraat Bank, one of Turkey's largest banks, the organization has made considerable investments in advertising until today. This advertisement, which was published in 2018 and commemorated for the 155th

Anniversary, took the sections of Yeşilçam films and presented them to collage and present them with today's images. In order to make a comparison between past and present, Ziraat Bank's commercial film, which was shot in memory of the 124th anniversary in 1988, was chosen as the sample. Both advertisements include Yeşilçam actors.

These advertisements were analyzed by semiotic analysis method. The hypothesis of the research is that "The use of Yeşilçam actors in television commercials has positively affected the expression of advertising messages"

In the research, semiotic analysis method was used to analyze both commercial films. The aim of semiotics is to reveal the messages in the semantics and the semantics of the indicators in the films. The foundations of semiotics were laid in the early 20th century by works by C. Sanders Peirce and Ferdinand de Saussure. Peirce, the indicator of something that replaces, produces or qualifies that thing is expressed as a thought (Peirce, 1982, p.339). The indicator is at the center of the main interest of semiotics. The indicator is based on a signifier and a signified (Barthes, 1993, p.40). In the field of visual semiotics, Roland Barthes' approaches should be mentioned. Barthes speaks of two dimensions of meaning, denotation and connotation. He developed Saussure's definition of semiotics. The denotation is the signifier itself. Connotation means what is signified. Barthes proclaimed that semiology 'aims to take in any system of signs whatever their substance and limits; images, gestures, musical sounds, objects' (Roland Barthes, 1968; Bouzida, 2014, p.1002) In Barthes' theory, the basic idea is about how meaning spreads in the dimension of denotation and connotation. In the denotation, it is determined that "who" or "what" is shown in an indicator. In connotation, which values, opinions and ideas are determined (Özel, 2008, p.123).

Barthes suggested that 'the denotative and connotative' levels of meanings' apply also to the analysis of visual signs (Jensen, 2002; Bouzida, 2014, p.1003) Semiology analysis is a key element to understand, decode the significant visual messages used by the media, and to generate meanings that refer to the socio-cultural and personal associations in the second level of signification which is the connotation. Semiology can be applied in the context of media to analyze any media texts; films, television programs, cartoons and adverts. In addition, the semiotic reader as a receiver plays an

important role in the interpretation and the eruption of meanings behind the media texts that are open to many interpretations (Bouzida, 2014, p.1003)

In this research, it is tried to determine which concepts the visual elements meet and what they mean in the imaginary dimension. Semantic and hermeneutical analysis methods were used in the analysis of advertising films in the research. In addition, it was determined what the messages mean denotation and connotation. Then, the meanings of the relations of the indicators with each other were revealed.

Findings

There are several basic approaches to the creation of advertising message content. "These; fear, humor, sexuality, music, rationality, emotions and limited number "(Hancı, 2016, p.334). In Ziraat Bank advertisements, it is seen that humor and emotional approaches predominate. In this part of the research, semiotic analysis of Ziraat Bank's 124th anniversary and 155th anniversary advertisements were conducted. The data obtained are presented in tables.

The Semiotic Analysis Ziraat Bank's 124th Anniversary Advertisement Film:

Ziraat Bank's 124th anniversary commercial is directed by two of Yeşilçam's master actors Zeki Alasya and Metin Akpınar (<https://www.youtube.com/watch?v=1Bic8moux94>).

The advertisement starts with Zeki Alasya coming to Metin Akpınar. Metin Akpınar sits on an empty blue background. Metin Akpınar says "Good evening". Zeki Alasya says, "Today we will talk to you about Ziraat Bank. Information about Ziraat Bank is transferred in advertisement. Both players say praise about the bank. Metin Akpınar corrects the exaggerated accounts of Zeki Alasya. When both players are looking towards the viewer, the bank logo appears on the screen. This is how the commercial ends. The scenes and analysis tables of the commercial film are given below.



Table 1. The Semiotic Analysis of 124th Year Commercial Film

Indicator (Sing)	Signifier	Signified
Human	Zeki Alasya	Pure and clean human, humor
Human	Metin Akpınar	Smart and intelligent person
Hands	Clenching fingers and roofing with thumbs	Unity, togetherness, institutionalism
Clothes	Suit, tie	Seriousness, respect, care
Color	Blue	Freshness, peace, trust
Figure	Writing, Typography	Ziraat Bank logo

The use of famous in advertising films is important in terms of increasing credibility. Zeki Alasya and Metin Akpınar acted in this commercial film of Ziraat Bank. They have acted in many films of Yeşilçam. His films have been watched by large audiences. He is a master actor in comedy films popular with the public. Both actors played their own names in this commercial. In the commercial, the actors apply to the general characters of the audience that they are accustomed to seeing in the cinema. They have established themselves as good characters in the subconscious of people. Zeki Alasya is pure, clean, sincere, excited and one of the publics. Metin Akpınar is shown as a conscious and intelligent person who knows what he is doing. Players' clothes are seen in suits and wearing ties. This is an indication of concepts such as seriousness and respect. It shows how Ziraat Bank acts against its customers.

Metin Akpınar's crossing his fingers and showing his thumbs in the form of a roof gives the message of unity and solidarity under the roof of Ziraat Bank. Here, the concept of "institutionalism" is emphasized. Thus, a sense of trust was tried to be created on the customer. On the other hand,

this hand gesture is formally similar to the Ziraat Bank logo, which consists of the letter's 'Z' and 'B'. The character of Zeki Alasya tried to present the event as humorous. Metin Akpınar, who is shown as authority figure, emphasizes institutionalism. This is supported by body language, joining hands and roofing with fingers.

The fact that the background color is blue also refers to the concepts of spaciousness, peace and trust. It indicates the reliability of the bank. In the last scene of the commercial film, the Ziraat Bank logo is displayed on the screen.

Table.2 Dialogue between Metin Akpınar and Zeki Alasya.

Metin Akpınar	Zeki Alasya
Good evening.	Today we will tell you about Ziraat Bank.
Ziraat Bank is a large bank.	The gate is four meters to ten meters.
Zeki!	When you enter the door, a large hall is 80 meters to 30 meters.
Ziraat Bank is not so described. Ziraat Bank is noble. It is rooted.	It is 124 years old.
But he is young, dynamic and agile.	You know, they always say fresh.
You will receive an Ziraat Bank anywhere in Turkey.	True. On the way home the other day, an Ziraat Bank came before me. Turning right, Ziraat Bank. I came home, Ziraat Bank on my desk.
Zeki!	Passbook
Ziraat Bank is now calling on everyone to save money.	We start saving with Ziraat Bank.

In the advertisements, Ziraat Bank was emphasized that Ziraat Bank is a big and established institution. In addition to being a large and well-established institution, it is also stated that it has a young and dynamic structure. Players who call everyone to save money without saying big, emphasize that they also evaluate their savings at Ziraat Bank. They almost inspire the audience to trust Ziraat Bank.

The Semiotic Analysis Ziraat Bank's 155th Anniversary Advertisement Film

The advertisement film shot by Ziraat Bank for its 155th anniversary was shot with the opportunities provided by today's cinema technology (<https://www.youtube.com/watch?v=bm63JYzIGfA&t=11s>). In the film, sections were taken from the classic films of Yeşilçam. Merged with newly captured images. Old and new images were given together by ensuring

the integrity of the subject. The actors who took part in the commercial and the images in the film are shown in the table below.

Table 3. The actors in the commercial and their roles in the film

Actors Name	Yeşilçam Film
Dinçer Çekmez	Curious Meatball (Meraklı Köfteci)
Cevdet Özalaş	Seven Calamitous Hüsni (Yedi Bela Hüsni)
Erol Taş	Fountain (Çeşme)
Hulusi Kentmen	Awake Brothers (Uyanık Kardeşler)
Hülya Koçyiğit	Kezban in Paris (Kezban Paris' de)
Halit Akçatepe	Hababam Class (Hababam Sınıfı)
Adile Naşit	Aunt Adile (Adile Teyze)
Minür Özkul	Smiling Eyes (Gülen Gözler)
Feridun Şavlı, Ahmet Arıman, Tamer Şahin	Happy Days (Neşeli Günler)

The film starts with an aerial view of Istanbul in the morning. In the following scenes, wood is thrown into the stove. Tea is brewed and two people riding bicycles appear in the background with Ziraat Bank. Then the scenes that start a new day come back to back. The curtains open. Businesses open their shutters. Teas drink with views of Maiden's Tower. Children are sent to school. Everyone does their daily routine and life goes on. After this point, the scenes of Yeşilçam actors begin. Dinçer Çekmez, Cevdet Özalaş and Erol Taş are known for their bad characters in Yeşilçam movies. They routinely demoralize life. Everybody's energy drops. All things slow down and come to a halt. Then heroes begin to emerge, giving them morale to reverse all these negativities. These people, who are described as heroes in commercials, are composed of important names who played more good characters in Yeşilçam films. Firstly, he played mostly rich, businessman and fabricator in Yeşilçam films; Hulusi Kentmen, known for his paternalistic manners. Then, respectively, Hülya Koçyiğit Yeşilçam films, Halit Akçatepe, Adile Naşit, Münir Özkul and finally Feridun Şavlı, Ahmet Arıman, Taner Şahin the scene where the trio takes place. Although bad characters come out and demoralize, these good characters appear to correct morale. They call for unity and solidarity. Life comes to life again and mobility resumes. With the introduction of the Ziraat Bank logo and 155th year articles on the screen, the advertising film ends. The scenes and analysis tables of the commercial film are given below.



Picture 4

Picture 5

Picture 6

Table 4. Semiotic analysis of pictures 4, 5, and 6.

Indicator (Sing)	Signifier	Signified
Nature	Sunrise	A new start
Object	Wood Stove	Starting a new day, a new beginning
Object	Kettle	Start the new day, morning



Picture 7

Picture 8

Picture 9

Table 5. Semiotic analysis of pictures 7, 8, and 9.

Indicator (Sing)	Signifier	Signified
Place	Signboard, Logo	Ziraat bank
Object-Human	Cyclists	Morning exercise
Object-Human	Woman opening curtain	Starting a new day, a new beginning
Object- Place	Shutters	Starting a new day, a new beginning



Picture 10

Picture 11

Picture 12

Table 6. Semiotic analysis of pictures 10, 11, and 12.

Indicator (Sing)	Signifier	Signified
Human-Place	Woman drinking tea, Kızkulesi	Start the new day, date repeats
Human	Man wearing headphones	New day start, production
Human-Object	Worker unloading cargo from truck	New day start, production, work



Picture 13



Picture 14



Picture 15

In this advertisement film, it has been determined that there are indications to be explained in the connotation. Everything is fine at the beginning of the film. The first 15 pictures above and the table show this. Sunrise, wood stove, teapot, cyclists engaged in morning sports, women who opened the curtains, tradesmen who opened their shutters, women drinking tea in the Bosphorus, worker wearing the headset and preparing work for the children, mother and street sending their children to school. Images of the housekeeper feeding the cat understand the start of a new day. The indicators in these images show a new beginning and a new excitement. Yesterday's fatigue is over. Describes a new beginning with enthusiasm for a new day. Fishermen and workers in the factory indicate the existence of labor, production and an ongoing life. These images are accompanied by the lively music of the Hababam Class film, supporting what the indicators want to tell.

Table 7. Semiotic analysis of pictures 13, 14, and 15.

Indicator (Sing)	Signifier	Signified
Human	Mother sending children to school	Starting the new day, training
Human- Animal	Housekeeper Feeding Stray Cat	Starting the new day, working
Human	Women rehearsing wedding dresses	New beginning, happiness, excitement



Picture 16



Picture 17



Picture 18

Table 8. Semiotic analysis of pictures 16. 17. and 18.

Indicator (Sing)	Signifier	Signified
Human - Object	Fishermen and boat	Production, labor, work
Place- Human	Factory workers	Production, labor, work
Famous actress	Diñer Çekmez	Bad man

*Picture 19**Picture 20**Picture 21*

After the images that life goes on normally and happily, images begin to show that something is wrong and morale deteriorates. This is what is meant to be described in the scenes from picture 15 to picture 22 above. Diñer Çekmez, Cevdet Özalaş and Erol Taş appear to be bad guys that spoil the morale and motivation of employees. These actors, who are accustomed to seeing people with bad characters in Yeşilçam films, evoke global forces that attack the country's economy, create economic instability, sabotage the economy and try to drag people into chaos. The facial expressions of the people working in the factory indicate that their morale and motivation are impaired. These images are accompanied by the music of the Hababam Classroom film, this time supported by the slower and more emotional way to be told.

Table 9. Semiotic analysis of pictures 19. 20. and 21.

Indicator (Sing)	Signifier	Signified
Famous Actor	Cevdet Özalaş	Bad man
Human	Factory workers	Fear, worry, morale
Famous Actor	Erol Taş	Bad man

*Picture 22**Picture 23**Picture 24*

Table 10. Semiotic analysis of pictures 22, 23, and 24.

Indicator (Sing)	Signifier	Signified
Human- Place	Meeting room and employees	Pessimism, worry
Famous actor	Hulusi Kentmen	Nice man, boss
Famous actor	Hulusi Kentmen	Nice man, boss



Picture 25



Picture 26



Picture 27

Table 11. Semiotic analysis of pictures 25, 26, and 27.

Indicator (Sing)	Signifier	Signified
Famous Actress	Hülya Koçyiğit	Good woman, motivation
Human	Employees giving morale to each other	Self-confidence, hope
Famous Actor	Halit Akçatepe	Nice man, motivation



Picture 28



Picture 29



Picture 30

Table 12. Semiotic analysis of pictures 28, 29, and 30.

Indicator (Sing)	Signifier	Signified
Famous Actress	Adile Naşit	Good woman, joy
Object	Tea	Traditionalism, sincerity
Famous Actor	Münir Özkul	Good man, perseverance, desire, determination, faith
Human	Factory workers	Morale, motivation, production, industry

After these pessimistic images in which the morale deteriorates and people do not know what to do with fear and anxiety, the ‘good’ players of Yeşilçam, which is described as “Hero”, appear on the screen. This is explained from the 22nd picture to the 31st picture above. Hulusi Kentmen boss and businessman concepts, Hülya Koçyiğit and Halit Akçatepe suggest and encourage a good friend, Adile Nasit cheerful, Munir Ozkul

factory employees perseverance, faith and determination to continue to produce. It represents a hero who motivates them to act and shows a paternalistic attitude. The tea in these scenes marks traditionality and sincerity. The workers, fishermen, and trucks were the indicators of unity, togetherness, production, industry, export and economy. Again, as in the first part of the film, the Hababam Class film soundtrack is accompanied by lively and enthusiastic images, supporting what the indicators want to tell.



Picture 31



Picture 32



Picture 33

Table 13. Semiotic analysis of pictures 31. 32. and 33.

Indicator (Sing)	Signifier	Signified
Human	Fishermen	Morale, motivation, production
Human	Soldier farewell	Nationalism, pride, joy
Object	Turkish flag	Nationalism
Objet	Truck	Production, trade, export



Picture 35



Picture 36



Picture 37

Table 14. Semiotic analysis of pictures 35. 36. and 37.

Indicator (Sing)	Signifier	Signified
Human	Workers	Unity and solidarity
Human	Women working in restaurant	Happiness, joy, work
Human	Baby	Future, hope



Picture 38



Picture 39



Picture 40

Table 1. Semiotic analysis of pictures 38. 39. and 40.

Indicator (Sing)	Signifier	Signified
Human	Bride and Groom	Future, hope, joy, happiness
Famous Actors	Feridun Şavlı, Ahmet Arıman, Taner Şahin	Love, unity, brotherhood, happy ending
Writing	Logo	Ziraat Bank
Writing	155th Year	155th anniversary of Ziraat Bank
Color	Red	Nationalism, Ziraat Bank corporate identity

With the recovery of morale and motivation, the flow of life continues as before. This is explained in the advertisement from the 31st to the last picture. The enthusiastic farewell of those who go to the military and the Turkish flags make us feel concepts such as pride, joy, traditionalism and nationalism. The child standing up in his bed and smiling represents the future. The bride and groom, who come to the screen after, express the happy ending. In other words, when the economic crisis of the country is considered as a film, it points to a happy ending. If we go hand in hand, unite, we work and produce together, we get out of this economic crisis and reach a happy end. Feridun Şavlı, Ahmet Arıman and Tamer Şahin are also on the final stage of this commercial with their images in 'Happy Days'. The Happy Days 'is one of the "family" themed films of Turkish cinema that emphasize unity, solidarity and brotherhood. The film is completed with a happy ending by giving the audience the message of unity, solidarity and brotherhood with the images of these actors and the logo of Ziraat Bank followed by the 155th Anniversary.

In general, 155. year advertising film is evaluated as an effort to appeal to all segments of society. In this context, people from all walks and status, such as workers-civil servants, women-men, young-old, rich-poor, single-married, peasant-urban, etc., represent the Turkish community and thus Ziraat Bank's customers. Profiles belonging to all segments of the society

can be considered as an effort to use images and an effort to appeal to all segments. The bad characters of Yeşilçam represented the global economic attacks on the country. In Yeşilçam films, the actors who have made their place in the minds of people as 'good', 'dad' and " motherly 'characters represent the heroes that motivate the society. When the films are taken from the characters, especially the concept of family, unity, togetherness, brotherhood, perseverance and struggle are seen in themes such as. Looking at the Yeşilçam actors in the year's commercial film (including bad characters), the characters have a comedic character.

Conclusion

Two different commercial films of Ziraat Bank are included in the research sample. The common point of both films is that Yeşilçam includes popular actors. The 124th year was realized with a screenplay prepared directly on the actors in the commercial. In the 155th Anniversary commercial film, Yeşilçam actors were designed as if they were real with today's technological possibilities. 155. Year in the commercial film technology has come to the fore. In the 124th Year film, the technical facilities of the period were used. But in this film, the actors and what they say are more important than the technical possibilities. Images in both films are supported by external sound. 124. Year voice used in commercials while the female voice; The sound used in 155. Yıl advertisement film is male voice. One of the common features of the two films is the message of unity and solidarity. However, the use of Yeşilçam actors and the roles of the actors are different in both films.

Ziraat Bank's 124th anniversary commercial tells that Zeki Alasya and Metin Akpınar used and trusted Ziraat Bank. In the advertisement, it was tried to give the message that the audience trusts Ziraat Bank like Zeki Alasya and Metin Akpınar. In terms of cinematography, the film was filmed in 4:3 ratio according to the technical possibilities of the period. There are no other elements on the screen other than the players. The film is shot with a minimalist approach and all the attention is on the actors. The film, which started with a frame to show both actors in full, was shown in close proximity as the actors started to give their messages and the messages to be given were supported with language, gestures and

mimics; messages in a way that makes them more powerful. However, when the color tones used are examined, it is seen that blue color is predominant and references to corporate identity are insufficient. It is considered that using red tones that will refer to Ziraat Bank's corporate identity will be a more accurate approach in terms of visual communication design.

In the 155th year commercial, it acts together to give the message of economic development and not to be affected by the global economic crisis. It is possible to say that the commercial is emotional. When the indicators in the film are analyzed in general, it is thought that the places such as factory and workplace represent the country. Workers, fishermen, laborers and other workers are thought to represent the public. Bad characters, which enter the factories and workplaces and disrupt the morale and motivation of the employees, the people, represent the external forces. The good characters that encourage the people against these attacks and encourage them to produce represent the hidden heroes of people in their inner worlds. The red color, which is frequently used throughout the film and is used in almost all the scenes, also refers to the corporate identity of Ziraat Bank and emphasizes the sense of nationalism by making references to the Turkish flag.

It is clear that there are technological differences in past and present in other bank advertisements as in the films that Ziraat Bank shot for the 124th and 155th years. Nowadays, technological opportunities make it easier for the creators of the advertisement, but due to technological limitations in the past advertisements, advertisers have turned to the famous use. For example, the images of Yeşilçam films were re-edited by placing them on today's scenes in the 155th Anniversary commercial of Ziraat Bank. Yeşilçam films have not lost their popularity even today. It is still widely viewed on the Internet and on television. These films offer a warm family structure, comic elements with bad characters and International humor and goodness. As a result, the positive impact of Yeşilçam actors on society was used in both commercials. By using Yeşilçam actors, it was aimed to influence the target audience. The message was tried to be supported with the players. It is observed that both films are in accordance with the content and technical characteristics of their own periods. The use of Yeşilçam actors in television commercials has enabled the messages

to be given more powerful and convincing. In addition, the humorous and emotional approach used in bank advertisements on television and star strategy is considered to contribute to the field of work to be done.

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Kaynakça Bilgisi / Citation Information

Tanyıldızı-İmİK, N. ve Acar, H. M. (2020). The use of yeşilçam actors in television advertising: A semiological analysis and comparison of Ziraat Bank advertising films. *OPUS-Uluslararası Toplum Araştırmaları Dergisi*, 15(21), 301-322. DOI: 10.26466/opus.607168