

## Reflections of Advertising and Mentality Of Ads on Films in Turkey (1970-1980)

### Türkiye’de Reklamların ve Reklamcılık Anlayışının Filmlere Yansıması (1970-1980)

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ARAŞTIRMA MAKALESİ / RESEARCH ARTICLE

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#### Abstract

The origins of advertising in Turkey deductible until the late Ottoman period. Dominantly, the advertising medium of this period is the press. During the Republic period, the press continues to be effective as an advertising tool for a long time. In the future, radio and cinema emerge as an advertising tool. Television comes into play in the 1970s. 1970' is a very interesting process in Turkey in terms of advertising. This is a period when multiple advertising tools were used. The same period is a period in which the migration from the village to the city increases. Rate of anarchy, political violence and political instability goes up in the period. It is even claimed by some that the state authority was lost during this period. All of these also affect advertising. It is seen that the consumer is misled and sometimes victimized. There is a lack of control in advertising. Movies have traces of the time they were shot. Therefore, cinema can act as an intermediary to understand the past. In this respect, it is possible to see the traces of advertising in films between 1970-1980, in Turkey. Our study aim to reinterpret the transformation of the advertising in Turkey with a different perspective in this regard and intends to based on different sources. As a method, some films shot during that period were watched. The findings we obtained here were compared with the information we obtained as a result of our newspaper scanning and other readings. As a result, it was determined that Turkish advertising was reflected in the films of the period when it used very different tools in the 1970s. Besides, the political atmosphere of the period must have affected advertising. On the other hand, looking at the advertising of that day from today, it is understood as a result of our study that the said advertising had some ethical problems. As a result of the field survey, we could not find a research example similar to our study. This reveals the importance of our study.

**Anahtar Sözcükler:** Reklam, Reklamcılık, Sinema, Türk Sineması, Film

#### Özet

Türkiye’de reklamcılığın kökenleri Osmanlı’nın son dönemine kadar indirilebilir. Bu dönemin reklam aracı daha çok basındır. Cumhuriyet döneminde de basın bir reklam aracı olarak uzun süre etkisini sürdürür. İlerleyen süreçte radyo ve sinema bir reklam aracı olarak ortaya çıkar. 1970’lerde ise televizyon devreye girer. 1970’ler reklamcılık açısından Türkiye’de oldukça ilginç bir süreçtir. Bu, çoklu reklam araçlarının kullanıldığı bir dönemdir. Aynı dönem köyden kente göçün arttığı bir zaman dilimidir. Anarşi, siyasi şiddet ve istikrarsızlıklar dönemidir. Kimilerince bu dönemde devlet otoritesinin kaybolduğu dahi iddia edilmektedir. Bütün bunlar reklamcılığı da etkiler. Tüketicinin yanıltıldığı, kimi zaman mağdur edildiği görülür. Reklamcılıkta kontrolsüzlük söz konusudur. Filmler, çekildiği dönemlerden izler taşır. Bu nedenle geçmişi anlama adına sinema aracılık yapabilir. Bu açıdan bakıldığında 1970-1980 arasında Türkiye reklamcılığının izlerini filmlerde görmek mümkündür. Çalışmamız, Türkiye’de reklamcılığın dönüşümünü bu bakımdan farklı bir bakış açısıyla ve farklı kaynaklara dayanarak tekrar yorumlamayı amaçlamaktadır. Yöntem olarak söz konusu dönemde çekilmiş kimi filmler izlenmiştir. Döneme ait gazete taramaları yapılmıştır. Çalışmamız kapsamında dönemle ilgili yazılmış kitap ve makale çalışmaları değerlendirilmiştir. Döneme şahitlik etmiş kimi kişilerin bilgisine başvurulmuştur. Bu çalışmalardan elde ettiğimiz bulgular ve bilgiler birbirleriyle karşılaştırılmıştır. Analizlerimiz ve karşılaştırmalarımız sonucunda 1970’lerde Türk reklamcılığının çok farklı araçlar kullandığı ve bunun dönem filmlerine yansıdığı tespit edilmiştir. Bunun yanında dönemin siyasi atmosferi reklamcılığı etkilemiş olmalıdır. Öbür yandan o günkü reklamcılığa bugünden bakıldığında söz konusu reklamcılığın bir takım etik sorunlar yaşadığı çalışmamızın sonucu olarak anlaşılmıştır. Alan taraması sonucu çalışmamıza benzer daha çok araştırma yapılması ihtiyacı olduğu anlaşılmıştır.

**Keywords:** Advertising, Cinema, Turkish Cinema, Film.

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## Introduction

When we look at the electronic dictionary of the Turkish Language Institution (TDK), the word advertisement means: "Advertisement is any way try to introduce something to the public, to make people like it, increase its market. Everything used for this purpose is text, picture, film, etc." (TDK, 2021). Advertising emerges as a result of the increase in supply after the Industrial Revolution, as a result of the need to find a market for the supply in question. Advertisements aim to introduce a product to the masses. For this, face-to-face communication method can be used. However, applying this method alone in mass communication is not enough. Therefore, advertising activities are done through a medium. Posters, signs, press, radio, cinema, television, internet are advertising tools. Previously, advertising proceeds on a simpler basis. Advertising then becomes an industry run by professionals. Advertising agencies focused only on advertising and promotion activities are established. These agencies design and plan advertisements, advertising activities. Today, television and internet are not the areas where advertisements are designed, but the channels where advertisements are broadcast (Şener & Gülmez, 2016).

Advertising activities are mostly done with commercial concerns. The main purpose of these activities is to increase the sales of the products quickly. Public relations, on the other hand, is the effort of brands and companies to make their perceptions more positive in the eyes of the masses, with different fields of activity and social responsibility projects. There are three important pillars of advertising today. The first of these is those that produce goods or services. The other is advertising agencies that plan and design advertising activities. The last of these is media tools such as TV, internet and cinema that broadcast advertisements. Companies that produce goods or services pay a certain fee to advertising agencies and media organizations that mediate the publication and broadcasting of advertisements. Today, it is seen that the advertising industry has reached a serious monetary and economic size (Arslan & Çetin, 2016).

Advertising activities should be supervised in order not to mislead the consumer, to prevent defective goods and services, and discrimination and abuse. In order to minimize the tax losses of the state in hidden advertising activities, it is important to supervise the advertising activities. It is also necessary to prevent unfair competition, eliminate the risk of provocation, and prevent the erosion of common values. While all these are being done, the freedom of enterprise should not be hindered. Looking at advertising on this basis, period of between 1970-1980 in Turkey is interesting. (Akdağ, Political Perception and Propaganda in All Its Aspects, 2018).

### 1. 1970-1980 Arası Türkiye'de Reklamcılığın Filmlere Yansıması

The first mass advertising medium is the newspaper. After the newspaper, it can be said that it is the radio. Newspapers remain local for a long time because of the undeveloped roads. The effectiveness of the radio should be mentioned here (Güllülü, 1981, p. 2). First of all, newspaper and signage advertising begins in Turkey. Then the radio ads come into play. After 1950, it is seen that cinema is used for political advertising. It is known that commercial advertisements entered the films in the mid-1960s. With the start of television broadcasting in the 1970s, multiple advertising methods and tools come into play. While radio, cinema and television are used as advertising mediums, totem advertising are placed on the roadsides and large signage advertisements in the squares. It is filled with advertisements on buses, on benches, everywhere. Visibility is essential in advertising. Every visible place becomes a place of advertisement. In Turkey, where traffic control with lights is not widespread, the police used to enter a bin-like place in the middle of the intersection and direct the traffic. Even these areas become the subject of advertising. Advertising strategies of brands in the form of space dressing also emerged in this period. In addition, the classical advertising methods such as broadcasting from the municipal loudspeaker and the vehicles equipped with posters driven around the city, continue (Yılmaz A. , Bir Yudum Sevgi, 1983). For example, movie advertisements are made by placing advertisements in newspapers and by circulating vehicles with posters and loudspeakers in the city. (Akdağ, Film Advertisements in the History of Turkish Cinema: The Example of 1977 Hürriyet Newspaper, 2020).

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*Placing large billboards and advertising umbrellas at the police traffic diversion point and at intersections. (Duru, Driver Nebahat, 1970).*



*Totem advertisements along the road (Duru, Driver Nebahat, 1970).*

Traces of all this can be seen in many films made after 1970. At that time, most of the movies were shot in the streets, squares, countryside, roads, avenues, and neighborhoods (Ökten, Çöpçüler Kralı, 1977). Therefore, we can understand some of the street reality of that day by looking at these films. Industrial, closed bottled beverage production becomes widespread. This new consumption habit emerges in a large part of the country. Brand drinks such as Meysu, Fruko, Coco Cola, Pepsi began to be consumed seriously at that time. The production and sale of traditional homemade lemonade, sherbet and soda begins to disappear. Of course, these brands use all kinds of advertising devices to gain market presence. Brands take on the cost of building canopy and awnings of grocery stores. In return, they place their advertisements on these canopy and awnings. They attach sticker-style advertising banners to coffee shops. It is possible to see the traces of the advertisement styles given above, in the movie called Şoför, which was shot in 1976 (Aksoy, Şoför, 1976). We can see the way of sticking banner advertisements in coffee shops in many films such as Umudumuz Şaban (Tibet, Umudumuz Şaban, 1979).



*One of the advertising methods of the industrial beverage industry in the 1970s*



*A sticky banner advertisement in Umudumuz Şaban*



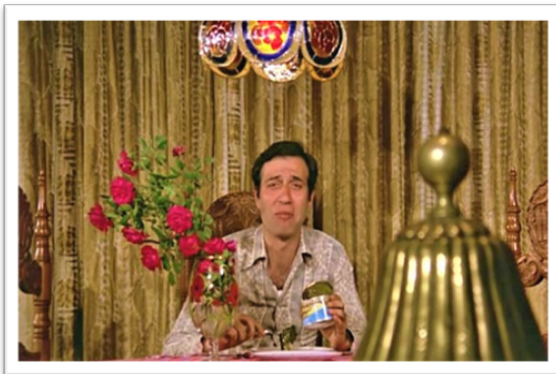
*Global beverage entry into coffee shops and beverage advertisements on coffee shop fronts (Duru, Şoför Nebahat, 1970).*



*Gravestone of a professional who produces home-style soda.*

## 2. Advertisers and Types of Advertisements Between 1970-1980

In the 1970s, banking, food, construction, automotive, durable household appliances were the sectors that made the most advertisements (Güllülü, 1981). With the migration from the village to the city, the demand for housing increases in the cities. It is seen that large construction companies were established in this period. Construction of mass housing or estates in which there are hundreds of houses were started (Aksu, 2016). One of the biggest features of the period was the encouragement of apartment life. With urbanization, the consumption of ready-made food increases. The establishment date of TUKAŞ, which works in the field of canned food, is 1962. The effectiveness of such companies increased in the 1970s. Operating in the field of pasteurized canned milk in Turkey, Pınar was founded in 1973. Therefore, it should not be surprising that food advertisements have increased in the same years (Yaşar, 1999). There are several reasons for this: The competition among the companies leads to the acceleration of advertising activities. Looking at the many movies shot between 1970 and 1980, it is possible to see milk sellers in street in movie scene. From this point of view, it is very difficult to change the food habits of societies. Therefore, food companies resort to advertising in order to make room for their products in the society and to change the consumption habits of the society in their favor (Cerit, 2018).



*Reflection of canned food advertisement on the movie scene, (Seden, Yüz Numaralı Adam, 1978).*



*Fabric Advertisement, (Seden, Yüz Numaralı Adam, 1978).*

One of the first major investments of the Republican era was thread and fabric factories. These factories supply mostly fabrics to the market. For example, in 1946 the Nazilli Factory produced 20,477,000 meters of fabric ( Anadolu, 19 Ocak 1948). However, since the majority of the population lives in villages, a ready-made clothing culture does not occur. In cities, clothing is made by tailors. Although the rate of ready-made clothing increases gradually, it shows its effect after 1970. The atmosphere created by cinema, television and the press also has an effect on this. Clothing companies aim to increase the sales of their products through advertising. This period is the years when the tailors, and therefore the fabric culture, also resisted, in which ready-made clothing began to take precedence (Özden, 2016).



*Tailor's Tomb, (Tellidede Mezarlığı, 1993).*



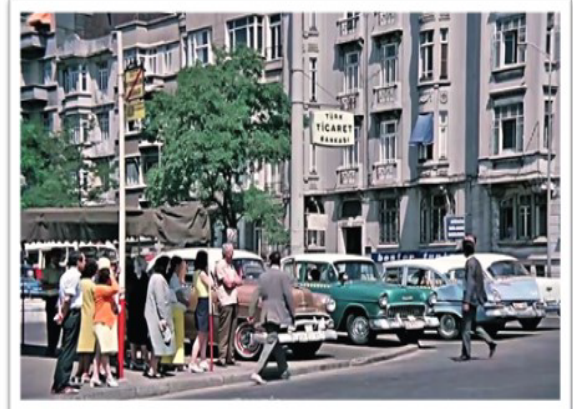
*A movie advertisement and the reflection of the dam investments in the movie (Hürriyet, 13 Ekim 1977).*

Efforts to bring potable water to the villages accelerated after the 1970s. (Akdağ, Gerçekçi Türk Sinemasındaki Köy Gerçekliğinin Köy Belgeleriyle Karşılaştırılması (1961-1971), 2020). Depending on the completion of dam investments in Turkey, efforts to bring water to agricultural areas with canals increase. Hoses and pipes are needed to transport these waters to agricultural areas. Again, sanitary pipes are required to bring water to houses and villages. On the other hand, with the increase in apartment type residences in cities, the need for both sanitary pipes and waste water pipes increases. This leads to an increase in hose and pipe advertisements (Seden, Yüz Numaralı Adam, 1978).

When we look at the films of that period, there are illuminated billboards hung on electricity poles. There are many benches by the road, the park and the sea. Huge sign advertisements or lighted advertisements facing town squares are important. There are totem advertisements on the highways. It is seen that most of them have bank names. Again, banks are the sector that has the most advertisements on radio and television. It is seen that the construction and durable household appliances industry follows similar advertising methods. On the city buses, advertisements from the construction and home realities sector at that time stand out.



Advertisements on the bus of Tekfen Holding operating in the construction sector and its reflection on the film (Duru, Şoför Nebahat, 1970).



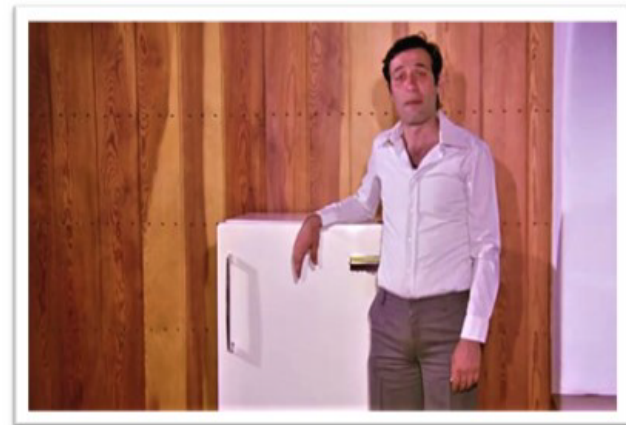
Turkish Commercial Bank advertisement on the illuminated billboard hanging on the electricity poles (Duru, Şoför Nebahat, 1970).



Durable household appliance (Philips washing machine) advertisement in the back of the bus (Duru, Şoför Nebahat, 1970).



As a result of the embargo applied to Turkey after 1974 and the World Petroleum Crisis, domestic companies came to the forefront due to the policies that give importance to domestic and national production, and this was reflected in the advertisements on the bus (Diriklik, 1975).



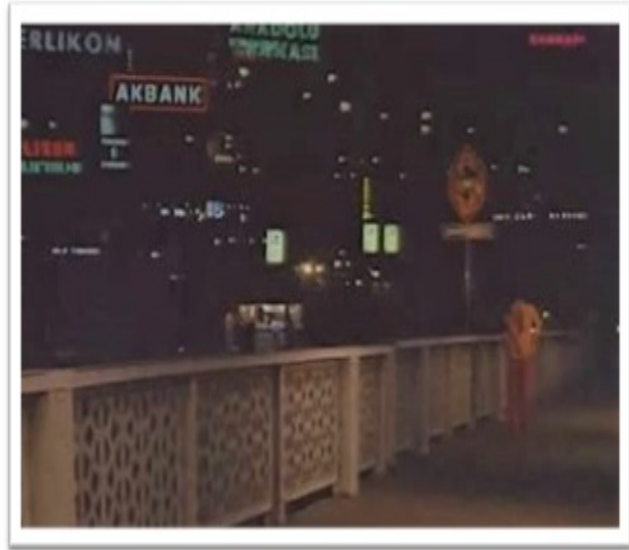
Durable household appliances (refrigerator) advertisement (Seden, Yüz Numaralı Adam, 1978).



Illuminated bank billboard on the electric pole, and beverage signboard advertisement in the background as a place-dressing (Duru, Şoför Nebahat, 1970).



*Ads on benches (Duru, Şoför Nebahat, 1970).*

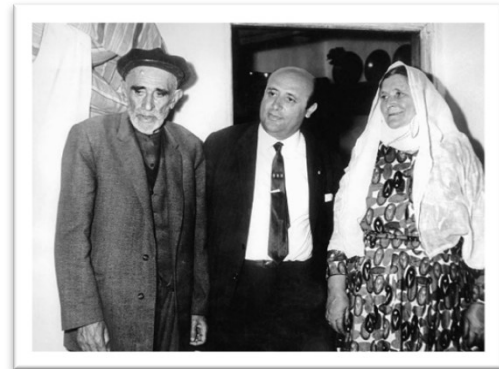


*The view from the Galata Bridge of the gigantic lighted board advertisements on the Karaköy ridges (Diriklik, 1975).*

In 1971, there were a total of 3,359 televisions registered in Turkey. This number reaches 126,786 in 1972. This number continues to increase. The number of televisions, which was 222,924 in 1973, increased to 378,261 in 1974 (TİK, 1979, s. 298). Despite the increase in the number of televisions in 1974, television is still a difficult tool to have for many families. This situation is also used as a myth in many movies (Eğilmez, Canım Kardeşim, 1973). Even if television begins its broadcasting life, radio, press and cinema keep their power in advertisements industry for a while (Tibet, Sultan , 1978). When we come to 1978, the number of recorded television reaches 2,531,541. Television has an important share in terms of advertising revenue. In this respect, this tool precedes cinema, press, radio and all other tools (İlaslan, 2014).



*Illuminated bank billboard on the electric pole, and beverage signboard advertisement in the background as a place-dressing (Duru, Şoför Nebahat, 1970).*



*Prime Minister Süleyman Demirel with his parents in his hometown Isparta*

### 3. Ethical Issues in Advertisements and Their Reflection on Films

Trust building is especially important for advertisements. For this, advertisers create a trustworthy advertising figure. It is very important to see this person as a sincere, public figure. This is called the representation effect (Akdağ, Tüm Yönleriyle Siyasi Algı ve Propaganda, 2018, s. 498-510). The biggest factor here is the perception of "one of the people" or "one of you". Nicknames in political life between 1970-1980 such as "Karaoğlan, Halkçı Ecevit" created for Ecevit serve this purpose (Akdağ, Bülent Ecevit'in Cumhuriyet Halk Partisi Genel Başkanı Seçilmesi Sürecinde Yürüttüğü İletişim Ve Medya Stratejisi, 2018). Calling of Süleyman Demirel as "Shepherd Sülo" is similar of that fact (Akdağ,

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Yakın Çalışma Arkadaşlarının İzlenimleriyle Geçmiş Merkez Sağ Liderleriyle Recep Tayyip Erdoğan'ın Siyasi Liderlik Pratiğinin Karşılaştırılması, 2018). At the same time, an attempt is made to create a perception of a person who from public by publishing photographs, images and interviews in media such as the press and TV. Banners are also used to support the said cause.



*A scene about how the perception of hero of public is created in the movie named "Yüz Numaralı Adam" (the character of Şaban is introduced to the public with his family in his house via the media channel).*



*Creation of character (hero) with television (Seden, Yüz Numaralı Adam, 1978).*



*Scene about how posters are used as a supporting element in creating the perception of hero of public in the movie named Yüz Numaralı Adam. (Seden, Yüz Numaralı Adam, 1978).*



*Ethical and legal problem in poster sticking, (Seden, Yüz Numaralı Adam, 1978).*

Efforts to create a perception of a folk hero are understandable. However, it is known that it is sometimes abused. How an advertising figure in the form of a hero of the public was created with the propaganda technique through representation is the subject of the movie, Yüz Numaralı Adam, which was shot at that time (Seden, Yüz Numaralı Adam, 1978). At the beginning of this film, it is interesting that the representatives of the advertising company and the manufacturer companies discussed the issue of representation in the advertisement. Sometimes advertisers buy trust for good advertising. This is to use movie stars that the public has known and admired from the cinema, in commercials or campaigns. This often costs advertising firms dearly. Because the movie stars in question demand high fees for this. In other words, buying trust is quite expensive. Sometimes this leads to breaches of trust. In the 1970s, when banks turned to advertising with very large budgets, people called bankers emerged who collected money from the market. Banks were giving more confidence with their corporate identities. On the other hand, these people needed more trust building. Banker advertisements are made on television with a staff that can be called a choir of famous movie stars. Many people hand over their money to bankers for consideration as a result of this confidence establishment. But a very short time later, banker crises break out. Many people suffer. In the same period, some films are made about bankers being unreliable (Eğilmez, Banker Bilo, 1980).



The period between 1970 and 1980 is called the period of anarchy or turmoil. If this concept is understood only on the basis of political violence and political instability for the period in question, this will not be correct (Lüleci, 2020). For example, movies are ideologically controlled, but implicit or hidden advertisements in movies are ignored. The eroticism frenzy in the cinema is unstoppable (Kaya, 2014). Illegal organizations, ignoring the principles of respect for private property and protection of public property, randomly write on every high-visibility wall and stick posters everywhere (Başarıık, 2015). It is the subject of some films that citizens try to have someone else clean their walls, which have been polluted by others, by paying for them (Yılmaz A. , Kibar Feyzo, 1978). But legal political parties do the same. Based on a similar understanding, it is possible to see their slogans and posters everywhere (Aydınöğ- lu, 2016). Sometimes, it is seen that companies that do commercial business also act in this regard without hesitation (Konaklı, 2015). Night club culture was common at that time. In luxury night clubs famous singers sang. Advertisements of singers or show groups that will perform in night clubs are made through newspaper. (Hürriyet, 15.02.1977). In addition, their posters are affixed to the walls of property belonging to others in a way that will cause environmental and visual pollution (Diriklik, 1975).



Wall posters of Adnan Şenses, one of the well-known singer of the period, (Diriklik, 1975).



Night Club' advertiments on the newspaper, (Hürriyet, 15.02.1977).

Before 1980, computer software and technology were not common. Therefore, it can be said that there was no computer graphic design. Instead, signages were used made by brushes and paints. In the same years, signage emerged as an important profession and signage advertising began to come to the fore. It is possible to see signage advertisements in city squares and busy places. In addition, highways come into play after 1950. However, for a long time, railways continue to exist. For this reason, many Turkish movies start with footage of Haydarpaşa Station (Refiğ, 1964). From the 1960s onwards, it is possible to see trucks a little more frequently in long-distance transportation. This situation becomes the subject of many movies (Erksan, 1960). In the 1970s, rural-urban migration increased. There is a significant increase in the urban population. The train was cheap. In addition, accidents occur frequently on highways. The train continues to exist because the train is safer. At that time, coal-fired land trains were still in service. This situation was reflected in many films (Yılmaz Güney, 1982). Innumerable examples can be given on this subject (Aksoy, Taşı Toprakları Altın Şehir, 1978). Again, trains maintain their importance for freight transport (Ökten, Sürü, 1979). In Turkish cinema, buses are first seen used for urban transportation (Görec, 1961). However, starting from the 1970s, in some films, it is seen that the movie hero travels between cities by bus (Baytan, 1977). It can be said that this situation is reflection of reality actually in movies. Maybe inspired by the American model. Companies, brands are not late to use the roadsides for their own advertisements. They place large billboards on the sides of highways. Thus, the era of totem advertisements begins very seriously in Turkey. We can see this reality in many movies. (Duru, Driver Nebahat, 1970). It can be said that this situation starts completely uncontrolled and unsupervised at the beginning. The tax loss of the state, the risk of traffic and road safety are just two of the problems that arise.

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The old İzmir Aydın Highway passes through Karabağlar. According to the news of Yeni Asır newspaper, since the walls of this cemetery remain in a visible place, these walls become places where illegal organizations compete with each other to write slogans. This is considered by some to be disrespectful to the sacred (Yeni Asır, 14 Ağustos 1978). This actually refers to a situation that is generally taken for granted. It is seen that even Eyüp Sultan Tomb and its surroundings, which are very important places for Muslims, were decorated with advertisements before 1980 by some commercial organizations that saw the density here as an opportunity. Even the vicinity of Istanbul Ortaköy (Mecidiye) Mosque is filled with signboard advertisements. City squares become impassable from advertisements. On the other hand, In Taksim Square, there is a complete visual pollution in this respect. Atatürk Statue, one of the first important monuments of the Republic, made in 1928, becomes invisible from the billboards. Turkey will overcome such problems in time.



*Bank advertisement on electricity poles even in places considered sacred like Eyüp Sultan, (Duru, Şoför Nebahat, 1970).*



*Signage advertisements in Ortaköy, Istanbul in 1976, (Aksoy, Şoför, 1976).*



*Atatürk Monument, lost in the shadow of giant advertisements and billboards in Taksim Square, (Duru, Şoför Nebahat, 1970).*

#### 4. The Emergence of Hidden Advertising and Ethical Issue

Here, first of all, it is necessary to explain the concept of implicit and hidden advertising. There are many advertising strategies, types and methods of advertising. One of them is implicit and hidden advertising. It is also possible to define the implicit or hidden advertising type as product placement in media tools. In this type of advertisement, it is important to place a product whose sales are desired to be increased in a series, music clip or movie. Thus, it is ensured that the product in question leaves a mark in the minds. TV and cinema are suitable for advertisements based on product placement due to their structure. It is possible to find a clear example of this in the children's animated movie called "Kral Şakir ve Korsanlar Adası". In the movie, while Kral Şakir and his friends are passing in front of an island with a pirate ship, they see trees that give school bags on the island (they have bags on their branches instead of fruit). These are illustrated bags with the Kral Şakir logo. At the same time, trees that give boots are also striking (Haluk Can Dizdaroğlu, 2019). These are hidden advertisements for bags, shoes and boots produced under the license of Kral Şakir. It is possible to see the hidden advertisement of OPET in ( Petrol Company ) the clip made for Tarkan's song Dudu (Turagay, 2003).



*Tarkan Dudu song music video clip and OPEL.*



*Products appear in the background in this scene. However, it can be said that the filmmaker did not intend to advertise in hidden. (Seden, Yüz Numaralı Adam, 1978).*

### 5. I. The First Hidden Advertising in Turkish Cinema and the 1970s.

Today, hidden advertisements are strictly controlled by RTÜK (Radio and Television Supervision Board). Thus, tax losses of the state in this area are tried to be prevented. At the same time, it is aimed to minimize the ethical problems that such advertisements may cause. However, it can be thought that this was a more uncontrolled area in the past. In many movies shot before 1980, alcohol, cigarettes, etc. scenes can be seen. Meanwhile, liquor and cigarette brands also stand out. However, it is very difficult to determine whether most of them are intended for product placement or implicit - hidden advertising. However, it can be said that in the movie "Şoför Nebahat Bizde Kabahat", shot in 1965, advertisements were made with the product placement and hidden advertisement technique. It is possible to say this based on the stage and mise-en-scene designs in the flow of the film. As a result of our research, it can be accepted that this film is the first film that made a hidden advertisement (Duru, Şoför Nebahat Bizde Kabahat, 1965).



*A Scene Of "Şoför Nebahat Bizde Kabahat"*



*Şoför Nebahat Bizde Kabahat*

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In Ancient Rome, where literacy was not common, the signs placed in front of buildings showed which profession was practiced there. A gilded hand figure holding a hammer showed the money changer. The figure of the child who was beaten with a whip stated that it was a school (Yılmaz A. E., 1973, s. 21-24). It would not be right to think of them only as symbols. The symbol of the child beaten with a whip is also a reflection of the harsh education mentality of that day. Many filmmakers in Turkey have tried to reflect the current audience more in their films, rather than to raise the situation of the society in a positive way. This meant that their films were watched by more people and earned more money. There was complete agitation. The films may have reflected the general understanding of that day. This situation legitimized and reinforced the current understanding. Representation effect is provided in the advertisement. It is known that death rates in traffic accidents were very high in those years in Turkey. This situation should be the result of a dominant understanding as well as the result of technical problems in highways. It can be said that the films were not audited in terms of implicit advertising at that time. Moreover, alcohol is advertised implicitly in the film. In movie "Şoför Nebahat Bizde Kabahat" a liquor brand is promoted through drivers. In this sense, a direct link is established between drinking and driving. It can be thought that such situations not only change the perception of the driver in the society but also partially affect the driver's behavior. At the same time, it can be assumed that there is a close relationship between advertising indicators and society.



*Şoför Nebahat Bizde Kabahat*



*Şoför Nebahat Bizde Kabahat*



*Şoför Nebahat Bizde Kabahat (Duru, Şoför Nebahat Bizde Kabahat, 1965).*

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During the 1970s, it is seen that many films were advertised implicitly. As it is understood from the movies we watched, these advertisements mostly focus on alcohol, cigarettes and cars (Gören, 1976). Of course, it can be thought that many products that go into the background of the movie leave a mark on the mind. When we look at the frames of the directors in the films, it can be understood that many product advertisements that remain in the background are deliberate. However, it is difficult to predict for what purpose some directors do this in their films. Did the directors do this to reflect the reality of that day in their films? It is not known whether they have an advertising purpose while doing this (Ökten & Gören, Almanya Acı Vatan, 1979). However, Yılmaz Güney makes many important brands visible in many of his films. Here it can be assumed that he is making a critique of capitalism. However, even if this is Güney's aim, there is no clear study on the effects of brand visibility in his films on society (Olgaç, 1975). In many movies, night clubs advertisements were made openly (Aksoy, Şoför, 1976). There are many examples of films related to this (Yılmaz A. , Kara Gözlüm, 1970). It is possible to come across these night clubs advertisements in newspapers frequently (Hürriyet, 15.02.1977). Many movies have a drinking table mise-en-scène. Or an upper-class man pours whiskey into his glass. While all this is staged in movies, the drink itself and the brand of liquor are advertised. Beyond all these, alcohol and cigarette smuggling seen in Turkey between 1970-1980 is the subject of many movies (Aksoy, Taşı Toprağı Altın Şehir, 1978). There are countless examples related to this (Aksoy, İstanbul 79, 1979). The struggle of the state and families regarding the problem in question is reflected in the movies (Seden, Meryem ve Oğulları, 1977). However, even in these films, liquor and cigarette brands are made visible regardless of the purpose (Gülgen, 1979). All of this must have consequences in society. For example, the connection between alcohol and drivers in movies must be related to the increasing traffic accidents in those days. In fact, what has been described above is the result of the intricate relationships established between politics, business, cinema, advertising and power (Lüleci, 2020).



A room mise en scene in the movie, (Ökten & Gören, Almanya Acı Vatan, 1979).



Reflection of Billboard advertisements on the film (Ökten & Gören, Almanya Acı Vatan, 1979).



Liquor brand, (Gülgen, 1979).



Reflection of traffic accidents on tombstone (Asri Mezarlık, 1969)

## Conclusion

Between 1970 and 1980 is a period of political instability in Turkey. During this period, 11 governments were formed. A military memorandum is given at the beginning of the period and the period ends with the September 12, 1980 Military Coup. Political violence rises during the period. Street incidents increase. General elections are held twice and once a midterm election. However, the result does not change. In case of the world oil crisis, the embargo imposed on Turkey as a result of Turkey's intervention in Cyprus, Turkish economy deteriorates. There is high inflation. There are claims that the state authority weakened during the period. This period is a very interesting period in terms of advertising too. Advertising activities accelerated between 1970-1980. The advertising sector reaches a serious economic size. Advertising tools are diversified. The strengthening of the Istanbul bourgeoisie and the migration from the village to the city were effective in all these. Advertising activities between 1970-1980 reflect the characteristics of the period. It has emerged as a result of our study that this sector is unsupervised and uncontrolled. This situation also includes some legal and ethical problems. It is possible to see the reflections of these problems in the most important media tool of the period, cinema. Our study presents a different perspective on the history of Turkish advertising on the basis of films. Movies can be used as a tool to understand the past and society. Of course, our study is original, but it can be said that more research is needed in this area. Our study will open the door and be a source for this type of research.

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