



Article

Family Design in Advertisements: The Case of Türkiye and Uzbekistan

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A B S T R A C T

In the digital age, mass media is used to shape new perceptions, thereby altering individuals' thought processes and social norms. Media content is also an effective tool for reshaping values and beliefs. Television, which families use for socializing, is not only part of daily life, but also an effective means of transmitting cultural values. Advertisements, a significant source of income for television channels, also influence the formation and reconstruction of family structures. This study examines how family structures are represented in television advertisements, focusing on family life, the relationships between family members, and the design of social roles within the family. It also considers whether the families depicted in the advertisements correspond to real-life family structures. The study sample was selected from family-themed advertisements shown during the Teşkilat series on TRT1 in Turkey and the Hojar series on the Yoshlar state channel in Uzbekistan, including the 'Cola Turka' and 'Halkbank' advertisements, and the 'Uzum Market' and 'Beeline' advertisements. The study data were analyzed using Gerbner's bread theory and content analysis, a qualitative research method. After presenting the content of each advertisement, the effects of the advertisements on family members and viewers are discussed alongside the analysis. According to the research results, advertisements in Turkey depict nuclear and modern families, whereas those in Uzbekistan depict traditional and extended families. The study concluded that the family types presented in the advertisements correspond to actual family structures in Turkey and Uzbekistan and also reinforce existing family structures. The findings revealed that, despite being Turkic peoples, the families in Turkey and Uzbekistan exhibit distinct differences.

I. INTRODUCTION

Despite undergoing numerous formal and structural transformations throughout history, the family remains a dynamic field of scholarly inquiry in sociology, psychology, and economics in the 21st century. The word 'family' is of Latin origin and means 'famulus,' meaning domestic slave. 'Familia' refers to the totality of slaves bound to a single master, and another meaning is the entirety of in-laws and blood relatives (Graeber & Wengrow, 2021). The family has been defined in various sources as a social institution where human continuity is produced, the process of

preparation for society is effectively carried out, sexual relations are regulated in a certain way, and warm, sincere, genuine, and reliable relationships are built between parents and children and between husband and wife (M. Renzetti et al., 2013; Steel et al., 2012).

The definition of family may also vary depending on the number of individuals in the family. Among the common categorizations of the family is the traditional and nuclear family (Jacobs & Townsley, 2025). The traditional family is a multifunctional, cooperative structure with strong kinship ties, where blood relationships

and adherence to traditions play a central role in socializing individuals. Unlike traditional families, the nuclear family focuses on child-rearing and psychological fulfillment within a smaller, more self-contained household. Some researchers also propose a new type of family, which includes single-parent families, stepfamilies, and families formed through cohabitation, has emerged as a result of industrialization and societal fragmentation (Adler & Lenz, 2023, p. 2; Furstenberg et al., 2020, p. 1405; Mayowa, 2019, p. 2). In Western societies, solutions like cohabitation and same-sex partnerships address the issues arising from this fragmentation, but these solutions often clash with Eastern family values and traditions, prompting efforts to preserve both contemporary and traditional family structures (Chatterjee, 2025, p. 1702; Furstenberg et al., 2020, p. 1405; Piotrowska, 2015, p. 160).

In all cultures, the family is the foundational social unit, often defined by blood or kinship ties. In Uzbekistan, sociologists and research institutions focus on family-related studies, with extended and nuclear families comprising a significant proportion of households (Khudaybergenovich, 2018, p. 617; Khudoyqulova, 2025; Uzbekistan & Karimov, 2021, p. 38). According to recent surveys by the National Statistics Committee, 11.2% of households have three members, while 8.5% have four or more children (Daryo, 2025). Gender roles within families are still strongly influenced by traditional notions of masculinity and femininity, where masculinity is often associated with strength and aggression, while femininity is linked to beauty and emotional softness (Ogan & Soysal, 2023, p. 675; Yaroshenko & Semigina, 2023, p. 73). These gender norms reflect the ongoing struggle to redefine roles and attributes in family matters. In Turkey, family types can be classified into nuclear families, temporary extended families, patriarchal families, and broken families, based on the number of identities, generational breadth, and family leadership. Modern families in Turkey often allow members to freely choose friends, and parents consider the opinions of children who have reached a certain age (Hennon & Wilson, 2011, p. 4; Özçelik, 2017, p. 332; Seven & İnci, 2015, p. 82). Moreover, media, particularly advertisements, play a crucial role in shaping societal views on family structure and functions, often promoting ideologies aligned with consumption culture (Jehel, 2009,

p. 200; Paus-Hasebrink, 2019). This influence is particularly evident in the transition from extended to nuclear family structures, a phenomenon observed globally and influenced by urbanization and industrialization (Chatterjee, 2025, p. 1699; Hamid & Aksulu, 2024, p. 405; Oesterdiekhoff, 2024).

Advertising, originally a tool for product promotion, has evolved to influence cultural perceptions, market lifestyles, and reinforce societal values, often transcending its original purpose (Cook, 2001). Advertising serves not only to market products but also to construct meaning and influence societal roles, reinforcing class differences while creating a sense of belonging and identity through consumption (Koptseva & Reznikova, 2017, p. 253; Pease & Ewen, 1977; Varman et al., 2023). Moreover, advertisements also reflect and influence cultural values and societal relationships, shaping individuals' perceptions of social roles, values, and identities (Babe, 2006, p. 134; Chatterjee & Parihar, 2023, p. 10; Zotos & Tschla, 2014, p. 3).

Advertisements actively use social and cultural values to shape the thoughts and attitudes of their audience, reproducing social norms and creating new cultural values (Campbell et al., 2023; Chatterjee & Parihar, 2023, p. 10). Advertising films, as a significant form of media content, influence individuals' behavior and can transform societal structures, including the family (McQuail & Deuze, 2020). In this context, television advertisements have been considered a potential threat to traditional family structures in society. Thus, it becomes essential to investigate the impact of advertising on family structures. This study examines how families are portrayed in advertisements, the types of family structures depicted, the design of social relationships and family roles, and the degree to which these representations align with real-life family structures.

Several previous studies have explored the influence of advertising on family structures. For instance, some research highlights how advertising campaigns actively standardize and legitimize diverse family structures, thereby acting as a significant socializing agent within society (Awais et al., 2021; O'Donohoe et al., 2022, p. 792; Serrano, 2018, p. 223). Furthermore, studies have shown that magazine advertisements, particularly

those from the mid-20th century onwards, frequently employ depictions of the nuclear family to promote consumerism and convey ideals of modernity, thereby linking cultural values with economic interests (Heinemann, 2018). Other studies critique how advertising creates dissatisfaction with current possessions, shifting societal focus from a production ethic to a consumption-oriented lifestyle, which affects the family structure (Chatterjee & Parihar, 2023, p. 10; Pease & Ewen, 1977; Ruiz & Lluesma, 2019, p. 8; Xing & Feng, 2023, p. 629). Although numerous studies have explored family-themed commercials from various perspectives, comparative research, particularly between countries with shared cultural roots, remains limited. While existing studies offer valuable insights into family structures, this study's focus on family-themed commercials in Turkey and Uzbekistan—two Turkic republics—is particularly significant. Despite the modern influences that have shaped both societies, Turkey and Uzbekistan share cultural and familial similarities, making this comparative analysis highly relevant.

This study aims to fill a gap in the literature by analyzing family-themed commercials aired on state television in both countries. It will explore how brands such as 'Cola Turka' (2024), 'Halkbank' (2025), 'Uzum Market' (2025), and 'Beeline' (2025) represent family structures, the relationships between family members, and whether these depictions correspond to real-life family dynamics. The findings are expected to reveal how TV advertisements recreate or reinforce family structures in Turkey and Uzbekistan, shedding light on the evolving role of advertising in shaping societal perceptions of the family.

II. METHODS

Source of data

The sample for this study consists of the 'Cola Turka' and 'Halkbank' advertisements, which are family-themed advertisements aired during the 'Teşkilat' series on TRT1 channel in Turkey, and the 'Uzum Market' and "Beeline" advertisements, which are family-themed advertisements aired during the 'Hojar' series on Yoshlar state channel in Uzbekistan. The reason for selecting these commercials from among those aired during the series is that viewers are exposed to the content of the commercials while watching the series with intense interest. In this context, the thoughts and

perceptions that are intended to be instilled in the viewers' subconscious can be imposed more easily. To collect the data, the video sources were downloaded from YouTube to facilitate further analysis. This allows the researcher to carefully analyze the content of the videos and take screenshots as contextual data.

Data collection

In the first stage of data collection, the four selected commercials are thoroughly viewed to gain an overall understanding of their narrative, characters, and underlying themes. This initial viewing helps establish a foundation for analyzing the commercials more deeply. In the second stage, the linguistic elements of the commercials, including spoken dialogue, text, and voice-over narration, are meticulously identified and analyzed. This step ensures that all relevant language content, which may carry cultural or social implications, is captured for further examination.

Data analysis

Once the family structures and relationships are categorized, the analysis proceeds to the next step, which involves comparing them with real-life family structures. This stage aims to identify whether the depictions in the advertisements align with or differ from actual family dynamics in Turkey and Uzbekistan. By comparing the idealized family representations in commercials with real-life family structures, the researcher can assess how closely advertisements reflect societal norms in both countries.

Following this, the content analysis of the advertisements is conducted. This involves a detailed examination of the key themes, symbols, and cultural codes present in both the visual and linguistic elements of the commercials. By identifying recurring motifs, language patterns, and visual representations related to family structures, the researcher gains deeper insights into the portrayal of family dynamics in the ads. The next step is to identify the ideological messages embedded in the advertisements. This stage involves examining how the commercials communicate social, cultural, and familial values, as well as the underlying norms and expectations that shape the portrayal of family structures (Gunter, 2002). The researcher looks for patterns that suggest how these advertisements may influence societal perceptions of family life.

Once the key findings are identified, the researcher proceeds to interpret and synthesize the data. This phase involves synthesizing the results from the content analysis to draw conclusions about how family structures are represented in the advertisements. This step aims to depict real-life family dynamics in Turkey and Uzbekistan and explore the cultural implications of these portrayals. Lastly, a cross-cultural comparison is made between the family structures depicted in Turkish and Uzbek advertisements. This comparison highlights any similarities or differences in the representation of family roles and relationships across the two Turkic republics.

III. RESULTS

The data analysis results of the study are presented below:

Data 1: 'Cola Turka' Advertising Analysis



Source: <https://www.youtube.com/watch?v=FtfsabO-syNg>

Advertising subject: Description of Cola Turka beverage.

Date of filming: November 2024.

Advertising duration: 52 seconds.

Table 1. Family structure in Cola Turka commercial.

| Element | Message/Meaning |
|-----------------------|---|
| Family | The Traditional Family Type |
| Society | Hierarchical family management and relations |
| Advertising | Achieving traditional family happiness with Cola Turka |
| Linguistic expression | Family means commitment, friendship, love and support in times of sorrow. |

The Cola Turka commercial was filmed in line with Cola Turka's slogan, 'One of Us'. The Cola Turka commercial addresses the themes of family, family traditions, and friendship. The narration in the commercial is provided by a

voiceover in the background. At the beginning of the commercial, a house with a garden is shown on the screen. The house with a garden represents a traditional family home and a large family. Then, a child is shown holding a Cola Turka drink and bread. This represents the tradition in which the youngest member of the family or the father is responsible for buying bread. In the next scene of the advertisement, the large family (grandfather, grandmother, mother, father, aunt, and grandson) is gathered around the table. In the background, the following dialogue is heard: "If we take a moment to look inside ourselves, what do we see?" For example, one of us is making wonderful meals. They gather the whole family around the table' (0:1-0:14 seconds). Here, the traditional family structure of Turkish society, specifically the extended family, is illustrated, highlighting the importance of family values, the tradition of sharing meals at the table, and the happiness that characterizes extended families in Turkish society.



Source: <https://www.youtube.com/watch?v=FtfsabO-syNg>

The next scene of the advertisement shows the tradition of asking for the bride's hand in marriage. Cola Turka is poured into glasses and served to the groom and guests on a tray instead of traditional Turkish coffee. As seen in this scene, the ceremony of asking for the bride's hand in marriage takes place in a crowded family environment. The custom of asking for the bride's hand, which marks the beginning of the family institution in Turkish society, signifies the union and growth of two foreign families. The souvenir photo taken by the family at the end of the scene also represents the extended family type. During the images, the following speech is heard in the background: "If one of us loves from the heart, we all fall in love. Our hearts cannot contain us" (0:25 – 0:33 seconds). This speech demonstrates that marriage

is established between two individuals who have equal rights and free will within the Turkish family structure. The advertisement reinforces this idea by implanting it into the viewer's subconscious through nostalgic images, sounds, and traditional value codes.



Source: <https://www.youtube.com/watch?v=FtfsabO-syNg>

The final scene of the advertisement shows two families watching a match. The advertisement reflects the excitement and passion for watching matches in Turkish society. It shows how matches bring families together and promote socialization within the community. This activity is represented by the family and their friends. In the background, the following dialogue is heard: “One laughs, one cries. Some shout, some remain silent. One of us is there for all of them”. (0:33 – 0:45 seconds) This dialogue highlights that emotional and physical behaviors exist between individuals within and outside the family, but that these behaviors are integral to happiness. At the end of the advertisement, the line, “Cola Turka, with its exquisite taste that suits our palate. One of us is Cola Turka”, emphasizes that Cola Turka is one of the traditional national beverages of Turkish society (like ayran and Turkish coffee). As seen in the Cola Turka advertisement, the advertisement focuses on traditional and extended family types in Turkish society. The idea that this extended family type is a happy one is created and conveyed through the encoding of special memories, such as family dinners, asking for a girl's hand in marriage, and watching sports together as a family. In the advertisement, Cola Turka is presented as one of Turkey's national beverages, alongside Turkish coffee and ayran. Additionally, the idea that drinking Cola Turka can evoke feelings of family happiness is conveyed to the audience.

Data 2. “Halkbank is 87 Years Old! Here's to Many More Years Together” Advertising Analysis



Source: <https://www.youtube.com/watch?v=0nZ-v2EI02Rc>

Advertisement subject: Halkbank's 87 years of public service.
Shooting date: May 2025.

Advertisement duration: 56 seconds.

Advertisement hero: Fahriye Evcen (famous actress).

Table 2. Family structure in Halkbank commercial.

| Element | Message/Meaning |
|-----------------------|--|
| Family | Modern family type |
| Society | More equal family relationships in a modern structure |
| Advertising | All family relationships become easier with Halkbank |
| Linguistic expression | Family is the past, present, and future. For this child, family is about spending time together and supporting their dreams. |

Halkbank's advertising copy is designed in accordance with Halkbank's slogan, “We are the people first, then the bank”, and explores themes of family, youth, women, and marriage. The commercial begins with Fahriye Evcen, in a factory setting, speaking to the camera and declaring, “This film will show women who proudly grew up before our eyes, rather than our individual stores located across the country”. (0:10-0:11 seconds) During the speech, scenes featuring women depicted in white are shown. As depicted here, while women in traditional family structures were primarily responsible for housework and child rearing, with industrialization and modernization, women have become responsible not for housework but rather for factory work. The initial scenes of the commercial demonstrate the support of state institutions, including the women's state leadership. This scene encourages housewives to work with the rhetoric

of “productive women” and subconsciously instills the idea of working in factories.

The second scene of the commercial refers to the family environment. Fahriye Evcen is walking in the park and continues with the line, “Instead of our digital banking technologies, those who spend the time they save thanks to these technologies with their families...” (0:11 – 0:17 seconds). During the speech, scenes of many families in the park are shown in the background. In addition, when she says, “those who spend the time they gain with their families”, she points to different families picnicking in the park (mother, father, and daughter; two daughters and mother; grandfather, granddaughter, and mother). As seen in the second scene of the commercial, the core family types brought about by modernity are presented. When looking at the family types represented in the advertisement, the families consist of three or four people. Unlike traditional family structures, the family types represent single-parent families, i.e., families with only a mother. While in traditional Turkish family structures, boys are valued more than girls, in the advertisement, the opposite is true, and the family types are always shown with girls. Here, emphasis is placed on family types with girls. Thanks to developing technologies, parents spend time with their children, playing with them in the park and going on picnics. This message encourages individuals to use technology more. Consequently, it rejects the idea that technology takes up too much time and instead promotes the perception that technology gives people special and free time. In the advertisement, the message that nuclear family types such as single-parent families, single-mother families, and families with daughters are ideal and happy families is imposed on the audience.



Source: <https://www.youtube.com/watch?v=0nZ-v2EI02Rc>

In the next scene of the commercial, Fahriye Evcen continues walking in the park with a flying balloon in her hand, saying, “Instead of our smiling employees, we will make tomorrow smile...” (0:25 – 0:30) and hands the balloon to a little girl sitting on a bench with her mother in the park. This advertisement scene again represents a single-parent family. The word ‘tomorrows’ in the advertisement refers to the future and indicates that this future belongs to girls. By emphasizing women’s natural fertility through the girl, the advertisement reminds and reinforces women’s role as mothers within the family. The advertisement also conveys the message that families of the future will likely be single-parent households with one child.



Source: <https://www.youtube.com/watch?v=0nZ-v2EI02Rc>

In the rest of the commercial, Fahriye Evcen continues walking down the neighborhood street, saying, “Instead of our deep-rooted past, hearts that build a new future with the confidence that comes from that past...” (0:31 – 0:37), pointing with her gaze to the newlywed couple and the crowd of relatives dancing. The advertisement shows two young people who are happy to be getting married, surrounded by friends and relatives. In the Turkish family structure, marriage is conducted with the consent and approval of the family elders. These traditions and values are also represented in the advertisement film.

In the final scene of the commercial, Fahriye Evcen continues walking down the same neighborhood street and says, “You will see our shopkeepers, whom we support with all our strength, and those who are constantly growing, like Turkey” (0:38–0:44), nodding to the family running a restaurant on the side of the street. In this scene of the advertisement, the shopkeeper’s family is shown. The family is represented by the

mother, father, and daughter, depicting a nuclear family. At the end of the advertisement, Fahriye Evcen says, “When you watch this film closely, you will see that our priority is our people! Because we have been... for 87 years”, and then the slogan “First the people, then the bank, Halkbank” is voiced. Evcen’s statement summarises the message conveyed by the advertisement. All the family structures shown in the advertisement collectively represent the people. As can be seen here, the households that comprise the population consist of nuclear families, such as single-parent families, families with only daughters, and single-mother families. Additionally, these types of families are often portrayed as very happy and ideal. These types of family structures are presented to the advertisement’s viewers and imprinted on their consciousness.

Data 3: “Uzum Market” Advertisement Analysis



Source: https://www.youtube.com/watch?v=pgo0Yh-Gg_zg

Advertisement subject: Chilla Bozor.
 Filming date: July 2024.
 Ad length: 30 seconds.
 Characters in the ad: Shaxzoda (famous singer).

Table 3. Category analysis of family structure in Uzum Market commercial

| Element | Message/Meaning |
|-----------------------|--|
| Family | Modern family type |
| Society | More equal family relations in a modern structure |
| Advertising | Uzum Market has everything the whole family needs. |
| Linguistic expression | Family means meeting the needs of these family members, being happy by shopping and being able to reach everything easily. |



Source: https://www.youtube.com/watch?v=pgo0Yh-Gg_zg

Uzum Market is one of the largest market chains in Uzbekistan. Mobile applications and transportation services are also available. The Uzum Market summer campaign commercial focuses on the theme of family. The ad was filmed in three different home settings. In the first scene, a young woman sits on her bedroom sofa looking at a disorganised wardrobe, wondering what to wear. Shaxzoda says, ‘Uzum Market’ (0:0–0:3). The second scene shows a mother with two children in a bedroom. She looks at the empty nappy bag in her hand and says, ‘This one’s finished,’ looking at her child. Meanwhile, Shaxzoda, who is holding the baby, says, ‘Uzum Market’ (0:4–0:9). In the third scene, the young woman looks at an empty lipstick case in her hand and says, ‘This product isn’t available anywhere,’ before looking in the mirror. At that moment, Shaxzoda says, ‘Uzum Market’ (0:10–0:14). At the end of the advert, Shaxzoda says, ‘Buy all the products you need at Uzum Market at a discount and on instalment plans’ (0:15–0:18). Images of a fan and microwave on sale are then shown on the screen. Finally, Shaxzoda says, “All shopping starts at Uzum Market.”



Source: https://www.youtube.com/watch?v=pgo0Yh-Gg_zg

The first commercial scene depicts the typical Uzbek family home. However, this traditional setting features a floor table with cushions for seating. In contrast, the Uzum Market commercial portrays a more modern family environment. The family portrayed is a nuclear family. The daughter represents the idea of a family with two children. The women’s clothing is not traditional Uzbek attire, but rather a more modern, Western style. This clothing reinforces Western fashion culture. The commercial’s main purpose is to show that Uzum Market can meet all needs and offer products that were previously thought to be unavailable. However, the commercial portrays a family environment that is inconsistent with the extended family style typically found in real Uzbekistan. A modern family atmosphere is created through the use of Western attire. The use of female actors in particular encourages women to consume, thereby further reinforcing consumer culture. Including Uzbekistan’s renowned singer Shaxzoda in the commercial further enhances its marketing power, encouraging viewers to consume.

Beeline is one of Uzbekistan’s CSM operators. Beeline’s “Family” tariff advertisement shows a traditional family. The scenes in the advertisement are filmed in the rooms of a house. The advertisement begins with an old family photo being projected onto the screen. The photo shows the mother, father, and son sitting at the dinner table. The camera then pans across the entire room. In the room, a young man is on the phone, signing up for Beeline’s “Family” tariff. The scene then shifts to a second room, where a young boy holding a ball is watching a match on the computer and jumps for joy when a goal is scored. During these scenes, the following dialogue is heard in the background: “Family is the foundation of Uzbekistan’s values. It preserves traditions and passes them down from generation to generation”. The young man’s subscription to the “Family” plan in the advertisement shows that young people in Uzbekistan are still attached to their families. The importance of the family in Uzbek society is supported by the speech in the background, which also mentions the definition of family.

Data 4: “Beeline” Advertisement Analysis



Source: <https://www.youtube.com/watch?v=T3vT-JEqCHKU>

Advertisement subject: Beeline phone line “Family” tariff.
 Shooting date: March 2025.
 Advertisement duration: 45 seconds.

Table 4. Category analysis of family structure in Beeline commercial

| Element | Message/Meaning |
|-----------------------|---|
| Family | The traditional family type |
| Society | Hierarchical family management and relations |
| Advertising | Beeline fosters more intimate and close family relationships, unlike traditional family structures. |
| Linguistic expression | Family is a cultural form and the sacred organization of society.. |



Source: <https://www.youtube.com/watch?v=T3vT-JEqCHKU>

The next scene moves to the third room. In this room, a young girl is reading a book with headphones on. Then the scene moves to the kitchen, where the mother-in-law and daughter-in-law are shown. The bride is putting Uzbek pilaf on a large plate on the counter, and taking the plate, she and her mother-in-law move to the next room. Parallel to these images, in the background, a speech is being given: “Family is not only about kinship ties, but also about shared joyful moments, mutual support, and concern for one another. Family values are one of the main components of our lives”. This scene conveys the idea that the daughter is the source of joy in the family. One aspect of family culture in Uzbek society is

that newlyweds live with their mother-in-law and father-in-law. The mother-in-law and bride figures represent this culture. Additionally, contrary to the frequent issues between mothers-in-law and daughters-in-law in society, the relationship between the mother-in-law and daughter-in-law in the advertisement is depicted as very beautiful and happy. This is seen as a positive message aimed at addressing such issues in society. This positive message is further reinforced by the dialogue in the background.



Source: <https://www.youtube.com/watch?v=T3vT-JEqCHKU>

In the final scene of the advertisement, the grandfather, grandmother, mother, father, daughter, and grandson are all seated together around the table. The grandfather, the eldest member of the family, begins eating first. The other members of the family then follow suit. This is an example of the important table manners in Turkish society. In the advertisement, the camera shows a general view of the family sitting at the table, along with an old family photo displayed side by side. The family in the old photo is a nuclear family, while the family shown at the end of the advertisement is an extended family. This photo and image highlight the government policy in Uzbekistan to increase the birth rate in recent years, following a decline in the birth rate in previous years due to birth restrictions. Meanwhile, in the background, the following message is displayed: “With the family plan, your loved ones are always in touch. Share the most important things and enjoy communicating together. The Family Plan is for those who value the most important traditions”. This statement emphasizes that family ties are still strong in Uzbekistan and conveys the message that these family ties will be further strengthened with the Beeline operator’s plan. Additionally, the idea that this family tradition should be continued by future

generations is also expressed. Beeline’s “Family” tariff advertisement presents itself through the traditional family structure, family traditions, and values in Uzbekistan, imposing thoughts about the extensive and traditional family structure on the audience.

The family-themed advertisements “Cola Turka”, “Halkbank”, “Uzum Market”, and “Beeline”, selected from television advertisements in Turkey and Uzbekistan using random sampling, were analyzed using content analysis, a qualitative research method. The content analysis in this study reveals the family structure and type in the advertisement content, the relationships between family members, the role patterns within the family, and whether they align with the actual family structure in society. The analysis shows that while the advertisements depict the stereotypical nuclear family consisting of a mother, father, and children, they also present other family types such as newlywed families, broken families (single-parent, single-mother), childless families, and extended families. In the traditional families presented, authority lies with the father (male), while the mother/woman is represented as a passive individual responsible for the home environment. In this way, the roles assigned to women by society are further reinforced.

The analysis shows that the Beeline advertisement represents real families in Uzbekistan, while the Halkbank advertisement represents real families in Turkey. In addition, the “Uzum Market” advertisement reflects the birth restriction policy implemented by the Uzbekistan government in previous years to slow down population growth, while imposing the ideology of a consumer society that the capitalist system wants to create on viewers through the family. From the perspective of Turkey, the “Halkbank” advertisement also promotes the same ideology and encourages viewers to consume by suggesting that it supports family members. The “Cola Turka” advertisement encourages product consumption by using the feelings and thoughts of individuals in Turkey who desire and long for traditional family structures, and provides emotional satisfaction to viewers.

IV. DISCUSSION

It has been observed that the actions taken to transform families in the nineteenth and twentieth

centuries have had a global impact, affecting family structures in Turkey and Uzbekistan. In Turkey, Cola Turka and Halkbank adverts featuring families are broadcast on the TRT1 television channel. These adverts depict families in various ways. The Cola Turka advert features an extended family alongside traditional customs. In contrast, the Halkbank advertisement reflects various modern family types, including nuclear families, single-parent families, and single-mother families. In both commercials, families are portrayed as happy and carefree. The Cola Turka advert highlights the traditional structure of Turkish society with the slogan 'one of us'. The Halkbank advert refers to the Turkish people through the depiction of various family types, supported by the slogan "First the people, then the bank". The Uzum Market advertisement portrays a nuclear family alongside traditional Uzbek customs. The Beeline advert shows a large, traditional family. The Uzum Market advertisement represents the modern family. In contrast, the Beeline advertisement portrays the family as a supportive, mutually helpful, and sacred institution. Advertising films in Turkey and Uzbekistan portray families in various forms, depending on the nature of the product being marketed, and present different ideas about family to viewers. Family relationships are portrayed as close-knit and interconnected, characterized by strong intergenerational communication. In terms of family roles, men are typically depicted as the head of the household and the authority figure, while women are often portrayed as passive housewives, subordinate to men and primarily responsible for domestic tasks, such as cooking. In broken families, however, women are portrayed as active and responsible for the children and as the head of the family. This aligns with data from the Turkish Statistical Institute (TUIK, 2025), which states that 10.9% of households are single-parent households, 8.4% of which are mother-child families.

The study found that the families depicted in the analyzed commercials represent traditional family structures, including nuclear families, single-parent families, single-mother families, and families with daughters. While these families have a traditional lifestyle, they are structured in a modern nuclear family format. While traditional family structures in Turkish society see boys as more desirable than girls, advertising films present girls as valuable, as owners of the future, and as

the source of family happiness. This suggests an attempt to challenge societal norms regarding the value placed on children of different genders and to present individuals with diverse thoughts and perceptions on this subject (Åkestam et al., 2017; Dasgupta & Sharma, 2023; Yao et al., 2025; Zhou & Zhao, 2024).

The advertisements examined in the study depict family and social relationships in a very warm, sincere, and close manner. Family social relationships are represented in the Cola Turka advertisement by a family gathered around the table, a family at a marriage proposal ceremony, and a family watching a football match. In the Halkbank advertisement, families are shown spending time together in a park and at a wedding. When examining the content of the advertisements, both advertisements design family formation as a cycle of asking for a girl's hand in marriage, getting married, having children, and growing old together. Through this design, it encourages individuals living alone in Turkey, as the display of household goods and modern clothing encourages a Western lifestyle and consumption. The same idea is emphasized in the "Beeline" advertisement, which shows an old nuclear family photo at the beginning and end.

This study analyses a Halkbank advertisement that presents social roles through women. The first scene of the advert highlights this with the phrase 'working women' and emphasizes women's roles in society. Subsequent scenes depict family structures dominated by single mothers and their daughters, further illustrating that family structures are often represented through women. By contrast, the Beeline and Cola Turka advertisements present families in the form of large, traditional families. In such families, the father is usually the head of the household. Both of these advertisements also feature grandparents. The grandfather/father is depicted as the head of the family, and strong intergenerational bonds are conveyed through the elderly characters. By contrast, the family structure in the Uzum Market advertisement is not represented through any specific gender.

The family structures presented in the commercials selected as a sample for this study are represented in various ways. The 'Cola Turka' commercial, on the other hand, portrays a more traditional extended family structure, which

appears to be at odds with the real family structure in Turkey. In Uzbekistan, the number of marriages and births increased in 2024, indicating that each family has three or four children. Consequently, the family structure presented in the 'Beeline' commercial, one of the commercials analyzed, appears to be consistent with the real-life family structure in Uzbekistan. The 'Uzum Market' commercial portrays a nuclear family structure, which suggests a discrepancy with Uzbekistan's statistical data.

The four analyzed commercials illustrate contrasting family structures representative of both traditional and modern societies. In traditional models, as seen in the Beeline and Cola Turka commercials, family communication is characterized by rigid, hierarchical relationships. Here, authority figures such as grandfathers, grandmothers, and fathers occupy the top tiers of the family hierarchy, while mothers and other family members are depicted as occupying subordinate roles. Conversely, the Uzum Market and Halkbank commercials showcase modern family dynamics, where relationships are portrayed as more egalitarian. Within these families, the roles of mother and father, as well as interactions with the broader social circle, and the relationship between mother and child, are depicted as more balanced and mutually respectful. This shift reflects broader societal changes toward equality and shared responsibility within the family unit. From the media perspective, family values, interpersonal relationships, and behavioral patterns are often commodified by advertisers for economic gain. Advertisements strategically exploit these social constructs, transforming them into effective marketing tools that influence consumer behavior. This commercialization can impact how audiences perceive and enact family roles, shaping societal expectations for profit-driven purposes (Chatterjee & Parihar, 2023, p. 10; Harvey, 2019; O'Donohoe et al., 2022, p. 793; Pownall et al., 2022, p. 380).

This pervasive media influence highlights the critical role of advertising in not only reflecting but also actively shaping contemporary family structures and their associated societal values, occasionally even promoting certain ideologies, such as gender equality, through commercial messaging (Songur & Yaman, 2024, p. 318). This is further evidenced by content analyses revealing that while traditional patriarchal family patterns

are still prevalent in advertising, there is a growing trend towards more diverse and updated portrayals of family, including nuanced gender roles. This evolving representation suggests a gradual alignment with contemporary societal shifts, where family dynamics are increasingly diverse and less rigidly defined than they have been historically portrayed (Harvey, 2019). Further research is needed to understand the complexities within advertisements, such as father-child interactions, gender equality, and evolving family structures in contemporary media.

V. CONCLUSION

This study reveals that, in both Turkey and Uzbekistan, commercials present family structures to audiences through different social codes, traditions, and values, which are tailored to their respective purposes and target audiences. Furthermore, they can influence viewers' ways of thinking and behaving. In Turkey, the reality of the nuclear family network applies to all types of differences, including lifestyle, political affiliation, occupation, and income level. Alongside solidarity and cooperation, interactions such as competition, conflict, and emulation are also observed between families and family members within the nuclear family network. Separation from their roots and culture can lead nuclear families to long for the joy and intimacy of traditional and extended family environments. Advertisements for 'Cola Turka' and 'Halkbank' reinforce this social reality. Several initiatives are underway in Turkey to reduce the prevalence of low birth rates, family fragmentation, and single-parent families. This has also become a matter of Turkish government policy. For example, naming 2025 the 'Year of the Family' in Turkey is an indication of the work being done.

The family structure in Uzbekistan has been observed to change more slowly and via a different process than in Turkey. Despite the birth restriction policy implemented in previous years, families in Uzbekistan are still large and maintain their traditional structures, as seen in the Beeline commercial. State-run family initiatives are revealed to be supported by television commercials, which impose traditional family ideas on viewers. These findings are considered important for theoretical, cultural, and feminist research. The traditional roles and identities assigned to men and women in family relationships, as depicted in advertisements,

are also significant for gender studies. In this context, future academic studies are recommended to conduct comprehensive surveys, interviews, or semiotic research on the factors influencing changes to family structures. Comparative research on family structures in other Turkic republics is also recommended.

ETHICS STATEMENT

The authors have read and followed the ethical requirements for publication in *JournalArbitrer*. The current work does not involve human subjects, animal experiments, or any data collected from

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